

Financial and Other Statutory Reports

FINANCIAL SUMMARY

FINANCIAL SUMMARY

The table below distinguishes between the NGV's operating and fundraising activities, a distinction not readily seen in the Operating Statement on page 57.

This distinction is important as the NGV raises substantial funds, largely from the private sector, which are not generally available for operating purposes but are committed to the purchase of works of art or capital works.

The 2005/06 reported surplus of \$6.8 million (2004/05 — \$3.5 million) is calculated after taking account of some \$16.7 million (2004/05 — \$ 17.2 million) of such philanthropic income.

The operating deficit for 2005/06, after depreciation and similar charges and before taking account of fundraising income, was \$9.9 million, a significant improvement on the 2004/05 operating deficit of \$13.6 million. This reflects an increase of nearly 8% in the NGV's operational grant from Government and the full realisation of targeted savings strategies developed by the NGV over the last two years.

The deficit includes \$12.5 million of depreciation and similar charges, the majority of which do not have any cash impact and are not fully funded by Government.

The financial performance for 2005/06 demonstrates that the NGV has achieved a sustainable financial model, a key objective for the year.

The focus for 2006/07 is to build on this achievement and to ensure that ongoing resource allocation is effective and supports the NGV's strategic objectives.

The NGV's balance sheet, on page 58, is dominated by the State Collection, included in cultural assets at a current value of \$2.48 billion.

The balance sheet also includes cash and other financial assets of \$46.8 million (2005 — \$34.2 million). These funds are largely attributable to endowed funds held for the purchase of works or art, or other purposes as restricted by the donor.

The balance of funds is available to meet working capital needs and to provide initial funding for priority projects over the next three year business cycle.

The increase in funds reflects a substantial increase in cash donations in the 2005/06 as well as the improved operating performance.

Five Year Financial Performance

FIVE YEAR FINANCIAL PERFORMANCE		Notes	2006 \$ '000s	2005 \$ '000s	2004 \$ '000s	2003 \$ '000s	2002 \$ '000s
Operating revenue							
Government grants	1		38,862	35,783	34,906	31,653	16,351
Other revenue			13,909	13,703	10,814	4,788	8,159
			52,771	49,486	45,720	36,441	24,510
Operating expenses							
Employee benefits			(17,176)	(17,792)	(17,202)	(12,561)	(9,731)
Other supplies and services			(32,975)	(33,405)	(34,666)	(18,099)	(12,610)
Net depreciation and similar charges	2		(12,491)	(11,916)	(1,968)	4,022	(247)
			(62,642)	(63,113)	(53,836)	(26,638)	(22,588)
Operating (deficit)/surplus before fundraising and capital activity			(9,871)	(13,627)	(8,116)	9,803	1,922
Income from fundraising and capital activity		3					
Gifts and donations	4		11,719	9,886	31,716	10,233	13,272
Net investment income			2,458	4,772	1,904	1,471	1,576
Capital grants and similar income			2,500	2,500	4,562	14,552	9,386
			16,677	17,158	38,182	26,256	24,234
Net reported result			6,806	3,531	30,066	36,059	26,156

Notes

1. Excludes Government grants for depreciation, Capital Assets Charge and capital works.
2. Comprises depreciation and other similar expenses, including adjustments to the value of non-current assets, which have no cash impact.
3. Represents revenue streams dedicated to the purchase of works of art or capital works.
4. Includes gifts in kind.



AUDITOR GENERAL
VICTORIA

INDEPENDENT AUDIT REPORT

Council of Trustees of the National Gallery of Victoria

To the Members of the Parliament of Victoria and Trustees of the Trust

Matters Relating to the Electronic Presentation of the Audited Financial Report

This audit report for the financial year ended 30 June 2006 relates to the financial report of the Council of Trustees of the National Gallery of Victoria included on its web site. The Council of Trustees of the National Gallery of Victoria is responsible for the integrity of the web site. I have not been engaged to report on the integrity of the web site. The audit report refers only to the statements named below. An opinion is not provided on any other information which may have been hyperlinked to or from these statements. If users of this report are concerned with the inherent risks arising from electronic data communications, they are advised to refer to the hard copy of the audited financial report to confirm the information included in the audited financial report presented on this web site.

Scope

The Financial Report

The accompanying financial report for the year ended 30 June 2006 of the Council of Trustees of the National Gallery of Victoria consists of operating statement, balance sheet, statement of recognised income and expense, cash flow statement, notes to and forming part of the financial report, and the declaration of the trustees.

Trustees' Responsibility

The Council of Trustees of the National Gallery of Victoria is responsible for:

- the preparation and presentation of the financial report and the information it contains, including accounting policies and accounting estimates
- the maintenance of adequate accounting records and internal controls that are designed to record its transactions and affairs, and prevent and detect fraud and errors.

Audit Approach

As required by the *Audit Act* 1994, an independent audit has been carried out in order to express an opinion on the financial report. The audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial report is free of material misstatement.

The audit procedures included:

- examining information on a test basis to provide evidence supporting the amounts and disclosures in the financial report
- assessing the appropriateness of the accounting policies and disclosures used, and the reasonableness of significant accounting estimates made by the trustees
- obtaining written confirmation regarding the material representations made in conjunction with the audit
- reviewing the overall presentation of information in the financial report.



AUDITOR GENERAL
VICTORIA

Independent Audit Report (continued)

These procedures have been undertaken to form an opinion as to whether the financial report is presented in all material respects fairly in accordance with Accounting Standards and other mandatory professional reporting requirements in Australia, and the financial reporting requirements of the *Financial Management Act 1994*, so as to present a view which is consistent with my understanding of the Council's financial position, and its financial performance and cash flows.

The audit opinion expressed in this report has been formed on the above basis.

Independence

The Auditor-General's independence is established by the *Constitution Act 1975*. The Auditor-General is not subject to direction by any person about the way in which his powers and responsibilities are to be exercised. The Auditor-General and his staff and delegates comply with all applicable independence requirements of the Australian accounting profession.

Audit Opinion

In my opinion, the financial report presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia, and the financial reporting requirements of the *Financial Management Act 1994*, the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2006 and its financial performance and cash flows for the year then ended.

MELBOURNE
25 August 2006


JW CAMERON
Auditor-General

FINANCIAL STATEMENTS For the year ended 30 June 2006

In our opinion,

- (a) the attached Operating Statement, Balance Sheet, Statement of Recognised Income and Expense, Cash Flow Statement and Notes to the Accounts present fairly the financial transactions for the year ended 30 June 2006 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2006,
- (b) the accounts have been maintained in accordance with the *National Gallery of Victoria Act 1966* and regulations made thereto,
- (c) the financial statements have been prepared in accordance with Standing Direction 4.2 of the *Financial Management Act 1994*, applicable Financial Reporting Directions, Australian Accounting Standards and other mandatory professional requirements,
- (d) at the date of signing these statements the Council of Trustees is not aware of any circumstances that would render any particulars included in these statements misleading or inaccurate.



Allan Myers
President
25 August 2006



Gerard Vaughan
Director
25 August 2006



Elizabeth Grainger FCA
Chief Financial Officer
25 August 2006

Operating Statement For the year ended 30 June 2006

OPERATING STATEMENT	Notes	2006 \$ '000s	2005 \$ '000s
REVENUE FROM ORDINARY ACTIVITIES			
Income from Government	2.1	42,826	39,874
Resources received free of charge	2.2	400	400
Other income	2.3	30,188	30,461
Total revenue from ordinary activities		73,414	70,735
EXPENSES FROM ORDINARY ACTIVITIES			
Employee benefits	3	17,176	17,792
Depreciation	10	10,486	12,416
Use of premises provided free of charge		400	400
Capital asset charge	1(d)	3,764	3,591
Supplies and services	4	32,577	32,394
Other expenses from ordinary activities	5	2,205	611
Total expenses from ordinary activities		66,608	67,204
NET RESULT FOR THE REPORTING PERIOD		6,806	3,531

The above operating statement should be read in conjunction with the accompanying notes.

Balance sheet As at 30 June 2006

BALANCE SHEET	Notes	2006 \$ '000s	2005 \$ '000s
CURRENT ASSETS			
Cash and cash equivalents	22	12,744	5,745
Receivables	6	2,149	1,285
Inventories	7	1,528	1,900
Prepayments and other assets		340	685
Other financial assets	8	5,137	2,421
Total current assets		21,898	12,036
NON-CURRENT ASSETS			
Other financial assets	8	28,894	26,021
Cultural assets	9	2,481,510	2,471,235
Property, plant and equipment	10	207,415	217,686
Total non-current assets		2,717,819	2,714,942
Total assets		2,739,717	2,726,978
CURRENT LIABILITIES			
Payables	11	11,839	5,466
Other current liabilities	12	1,777	1,775
Provisions	13	1,542	1,539
Total current liabilities		15,158	8,780
NON-CURRENT LIABILITIES			
Other non-current liabilities	12	1,809	3,586
Provisions	13	1,639	1,713
Total non-current liabilities		3,448	5,299
Total liabilities		18,606	14,079
NET ASSETS		2,721,111	2,712,899
EQUITY			
Contributed capital	14.1	159,345	159,345
Reserves	14.2	2,571,289	2,555,769
Accumulated deficit	14.3	(9,523)	(2,215)
TOTAL EQUITY		2,721,111	2,712,899
Contingent liabilities and contingent assets	19		
Commitments for expenditure	20		

The above balance sheet should be read in conjunction with the accompanying notes.

Statement of recognised income and expense

	Notes	2006 \$ '000s	2005 \$ '000s
Net increase/(decrease) in asset revaluation reserve	14.2	(486)	1,589
Net increase/(decrease) in cultural assets revaluation reserve	14.2	200	632,405
Net increase/(decrease) in available-for-sale revaluation reserve	14.2	1,692	(1,058)
Net income recognised directly in equity		1,406	632,936
Net result for the period		6,806	3,531
Total recognised income and expense for the period		8,212	636,467

Cashflow statement

	Notes	2006 \$ '000s	2005 \$ '000s
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from Government		39,138	39,798
Receipts from other entities		24,843	22,138
Net Goods and Services Tax recovered from the Australian Tax Office		1,702	2,480
Payments to suppliers and employees		(52,707)	(60,728)
		12,976	3,688
Investment income received		274	390
Net cash inflow from operating activities	23	13,250	4,078
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds from sale of property, plant and equipment		-	85
Payments for cultural assets		(3,773)	(2,926)
Payments for property, plant and equipment	10	(701)	(696)
Net cash outflow from investing activities		(4,474)	(3,537)
CASH FLOWS USED IN FINANCING ACTIVITIES			
Repayments of Government advance		(1,750)	(1,750)
Repayment of finance lease		(27)	(25)
Net cash flows used in financing activities		(1,777)	(1,775)
NET CASH FLOWS FOR PERIOD		6,999	(1,234)
Cash at the beginning of the financial year		5,745	6,979
Cash at the end of the financial year	22	12,744	5,745

The above cashflow statement should be read in conjunction with the accompanying notes.

Notes to and forming part of the accounts

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

This general purpose financial report has been prepared on an accrual basis in accordance with the *Financial Management Act 1994*, Australian Accounting Standards, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board and Urgent Issues Group Interpretations. Accounting Standards include Australian equivalents of International Financial Standards ('A – IFRS')

The financial report is prepared in accordance with the historical cost convention, except for certain non-current assets and financial instruments.

The accounting policies adopted, and the classification and presentation of items, are consistent with those of the previous year, except where a change is required to comply with an Australian Accounting Standard or Urgent Issues Group Interpretations, or an alternative accounting policy permitted by an Australian Accounting Standard is adopted to improve the relevance and reliability of the financial report. Where practicable, comparative amounts are presented and classified on a basis consistent with the current year.

a. VALUATION OF NON-CURRENT ASSETS

Non-current physical assets, other than plant and equipment, are measured at fair value. Plant and equipment are measured at cost less accumulated depreciation and impairment. Revaluations are made with sufficient regularity to ensure that the carrying amount of each asset does not differ materially from its fair value at the reporting date. Revaluations are assessed annually and supplemented by independent assessments at least every three years.

Revaluation increments are credited directly to the available-for-sale revaluation reserve, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the available-for-sale revaluation reserve in respect of the same class of assets, they are debited directly to the available-for-sale revaluation reserve.

Revaluation increments and decrements are offset against one another within a class of non-current assets.

b. RESTRICTIVE NATURE OF CULTURAL ASSETS

Control of cultural assets in the State Collection is vested in the Council of Trustees of the National Gallery of Victoria by virtue of the *National Gallery of Victoria Act 1966*, as amended. Additions to the State Collection may take the form of either a purchase by the National Gallery of Victoria or a donation from a third party.

These cultural assets are held for exhibition, education, research and historical interest. Such assets are deemed worthy of preservation because of the social rather than financial benefits they provide to the community. The nature of these assets means that there are certain limitations and restrictions imposed on their use and/or disposal.

c. DEPRECIATION OF PROPERTY, PLANT AND EQUIPMENT

Depreciation is provided on property, plant and equipment, including freehold buildings but excluding land. Depreciation is calculated on a straight-line basis so as to write off the net cost of each item of property (excluding land) over its expected useful life to the National Gallery of Victoria. Depreciation is treated as an operating expense and recognised in the Operating Statement using the following rates:

Buildings	1.00%
Building fit-out	6.67 – 7.50%
Leasehold improvements	7.70%
Plant and equipment	3.33 – 33.33%

Cultural assets are kept under special conditions so that there is minimal physical deterioration. They are expected to have indeterminate useful lives to the National Gallery of Victoria. No amount for depreciation has, therefore, been recognised in respect of cultural assets, as their service potential to the National Gallery of Victoria has not, in any material sense, been consumed during the reporting period.

Estimates of the remaining useful lives for all assets are reviewed at least annually.

Impairment of assets

All assets are assessed annually for indications of impairment (ie as to whether their carrying value exceeds their recoverable amount).

If there is an indication of impairment, the assets concerned are tested to determine whether their carrying value exceeds their recoverable amount. Where the asset's carrying value exceeds its recoverable amount, the difference is written off by a charge to the Operating Statement except to the extent that the write-down can be debited to an asset revaluation reserve applicable to the specific asset.

The recoverable amount for assets is measured at the higher of the net present value of future cash flows expected to be obtained from the asset and fair value, less costs to sell.

d. CAPITAL ASSET CHARGE

The capital asset charge is imposed by the Department of Treasury and Finance and represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The charge is calculated on the carrying amount of non-current physical assets (excluding heritage and cultural assets).

e. LEASED ASSETS

A distinction is made between finance leases which effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership. Finance leases are capitalised. An asset and liability are established at the present value of minimum lease payments. Lease payments are allocated between the principal component of the lease liability and the interest expense.

The leased asset is amortised on a straight-line basis over the term of the lease, or where it is likely that the National Gallery of Victoria will obtain ownership of the asset, the expected useful life of the asset to the National Gallery of Victoria. Any leased assets that would be held at the reporting date would be amortised over the period of the underlying lease or a shorter period if the expected useful life were less.

Operating lease payments are charged to the Operating Statement in the periods in which they are incurred, as this represents the pattern of benefits derived from the leased assets.

f. REVENUE RECOGNITION

In accordance with AASB 118 Revenue, revenues are measured at the fair value of the consideration or contribution received or receivable.

Sale of goods and disposal of other assets:

Revenue arising from the sale of goods or the disposal of other assets is recognised when the following conditions have been satisfied:

- control of the goods or other assets has passed to the buyer; and
- it is probable that the economic benefits comprising the consideration will be realised.

Revenue for services

Revenue arising from a contract for the provision of services is recognised by reference to the stage of completion of the contract when the following conditions have been satisfied:

- control of a right to be compensated for the services rendered exists;
- it is probable that the economic benefits comprising the compensation will be realised; and
- the stage of completion of the transaction can be reliably measured.

Contra sponsorship

The National Gallery of Victoria enters into contra sponsorship contracts to receive sponsorship in various forms in exchange for promoting the provider as a corporate supporter. These contracts are treated as contracts for the provision of services.

Contribution of assets

Revenue arising from the contribution of assets is recognised when the following conditions have been satisfied:

- control of the contribution or right to receive the contribution exists; and
- it is probable that the economic benefits comprising the contribution will be realised.

State Government contributions

State Government contributions are recognised on receipt.

Investment Income

Investment income is recognised when receivable.

Dividends

Dividend revenue is recognised when the right to receive payment is established.

Memberships

Memberships are recognised as income when received.

Gifts

Bequests and donations are recognised on receipt. Donated cultural assets are recognised when the gift is accepted by the Council of Trustees and are recorded at fair value at the time of the donation. Fair value is determined by either an average of independent valuations for works donated under the Taxation Incentives for the Arts Scheme, or by a curatorial assessment by the National Gallery of Victoria.

g. INVENTORIES

Inventories on hand are valued at the lower of cost or net realisable value. Full provision is made for slow moving and obsolete stock. Cost is determined on a "first in first out" basis.

Net realisable value represents the estimated selling price less all estimated costs of completion as costs to be incurred in marketing, selling and distribution.

h. FINANCIAL ASSETS

Financial assets held are classified as being available for sale and are stated at fair value. Gains and losses arising from the changes in fair value are recognised directly in equity until the investment is disposed of or is determined to be impaired, at which time the cumulative gain or loss previously recognised in equity is included in the surplus or deficit for the period.

Financial assets represent the market value of endowed funds held in perpetuity. The majority of these funds has been donated or bequeathed by the general public to the National Gallery of Victoria. The income generated by such funds is generally directed towards the purchase of works of art, or other purpose, as specified by the original donor. The unspent portion of any such investment income is included in current assets, along with other operating, capital and donated funds held for use in the short term.

i. EMPLOYEE BENEFITS

(i) Wages, salaries, long service leave and annual leave

All annual leave and unconditional vested Long Service Leave representing seven plus years of continuous service is:

- disclosed in accordance with AASB 101, as a current liability even where the agency does not expect to settle the liability within 12 months as it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months;
- measured at:
 - nominal value under AASB 119 where a component of this current liability is expected to fall due within 12 months after the end of the period; and
 - present value under AASB 119 where the entity does not expect to settle a component of this current liability within 12 months.

Long service leave representing less than seven years of continuous service is:

- disclosed in accordance with AASB 101 as a non-current liability; and
- measured at present value under AASB 119 as the entity does not expect to settle this non-current liability within 12 months.

(ii) Superannuation

The amount charged to the Operating Statement in respect of superannuation represents the contribution made by the National Gallery of Victoria to the superannuation funds of employees.

(iii) Employee on-costs

Related employee on-costs have been included in the calculation of liabilities for employee benefits.

j. GOODS AND SERVICES TAX

Revenues, expenses and assets are recognised net of GST except where the amount of the GST incurred is not recoverable, in which case it is recognised as part of the cost of acquisition of an asset or part of an item of expense. The net amount of GST recoverable from, or payable to, the Australian Taxation Office (ATO) is included as part of receivables or payables in the Balance Sheet. The GST component of a receipt or payment is recognised on a gross basis in the Cash Flow Statement and is classified as operating cash flows.

k. CONTRIBUTED CAPITAL

Consistent with UIG Interpretations 1038 Contributions by Owners Made to Wholly-Owned Public Sector Entities, appropriations for additions to net assets have been designated as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributed capital.

l. CONTINGENT ASSETS AND CONTINGENT LIABILITIES

The National Gallery of Victoria discloses both contingent assets and contingent liabilities when they arise. All contingencies are discounted to their present value using the pre-tax rate that reflects current market assessments of the time value of money and risks specific to the contingencies.

m. RESOURCES PROVIDED AND RECEIVED FREE OF CHARGE OR FOR NOMINAL CONSIDERATION

Contributions of resources and resources provided free of charge or for nominal consideration are recognised at their fair value. Contributions in the form of services are only recognised when a fair value can be reliably determined and the services would have been purchased if not donated.

n. RESERVES

(i) Collection reserve

Represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to the acquisition of cultural assets for the State Collection. This reserve also includes the value of gifts in kind. Amounts in respect of years prior to the year ended 30 June 2001 are approximations only.

(ii) Infrastructure reserve

Represents accumulated revenue received from donations, bequests, grants, investment income and similar sources which is dedicated to the purchase of non current fixed assets and infrastructure. This reserve was established as at 30 June 2005 and includes revenue received since 1 July 2001.

(iii) Asset revaluation reserve

Represents increments arising from the periodic revaluation of non-current assets, including cultural assets.

(iv) Available-for-sale revaluation reserve

Represents increments arising from the revaluation of investments.

(v) Contributed capital

Represents transfers of capital to the National Gallery of Victoria by the State Government of Victoria to fund its infrastructure.

o. CASH AND CASH EQUIVALENTS

Cash and cash equivalents comprise cash on hand and cash in banks and investments in money market instruments.

p. ROUNDING OF AMOUNTS

Amounts shown in the financial statements are rounded to the nearest thousand dollars except where indicated otherwise.

q. COMPARATIVES

Some comparative figures have been changed to ensure consistency of previous years' presentation with the current year.

2. Revenue from ordinary activities

2. REVENUE FROM ORDINARY ACTIVITIES		Notes	2006 \$ '000s	2005 \$ '000s
2.1	Income from Government			
	State — recurrent		38,042	35,331
	State — depreciation equivalent revenue		200	500
	State — capital asset charge	1(d)	3,764	3,591
	State — Department of Education and Training		425	452
	State — Office of the Commonwealth Games		395	—
			42,826	39,874
2.2	Resources received free of charge			
	Premises at the Public Records Office occupied without financial consideration		400	400
			400	400

— 2. REVENUE FROM ORDINARY ACTIVITIES (CONT.)		Notes	2006 \$ '000s	2005 \$ '000s
2.3	Other Income			
	<i>Operating Revenue</i>			
	General activities			
	Gross trading sales		4,811	6,302
	Less: cost of goods sold		(3,001)	(4,147)
	Gross trading margin		1,810	2,155
	Exhibition and program admissions		3,502	3,506
	Cash sponsorship		1,133	974
	Contra sponsorship	1(f)	782	624
	Membership		1,630	1,583
	Catering and venue hire income		1,792	1,588
	Donations for operating purposes		691	471
	Other revenue		1,389	1,282
			12,729	12,183
	Net investment income			
	Distributions		578	824
	Interest		214	174
	Realised (loss)/gain on sale of investments		(5)	70
	Decrease in market value of investments		–	(27)
	Investment expenses		(5)	(6)
			782	1,035
	Other activities			
	Proceeds on sale of non current assets	10	–	85
			–	85
			13,511	13,303
	<i>Non-operating revenue</i>			
	Fundraising income			
	Donations and bequests		8,871	4,192
	Cash sponsorship		2,500	2,500
	Donated cultural assets		2,849	5,694
			14,220	12,386
	Net investment income			
	Distributions		2,466	4,399
	Interest		60	–
	Realised (loss)/gain on sale of investments		(34)	699
	Decrease in market value of investments		–	(265)
	Investment expenses		(35)	(60)
			2,457	4,772
			16,677	17,158
			30,188	30,461

3. Employee benefits

3. EMPLOYEE BENEFITS	Notes	2006 \$ '000s	2005 \$ '000s
Salaries and associated costs	1i(i)	15,446	15,968
Provision for annual leave	1i(i)	1,439	1,419
Provision for long service leave	1i(i)	291	405
		17,176	17,792

4. Supplies and services

4. SUPPLIES AND SERVICES	Notes	2006 \$ '000s	2005 \$ '000s
Building management (including security)		9,676	10,978
Promotion and marketing		4,540	4,199
Rent		5,307	4,941
Building and equipment services		3,892	4,054
Freight and materials		3,646	2,903
Office supplies, insurance and communications		3,183	3,998
Other operating expenses		2,333	1,321
		32,577	32,394

5. Other expenses from ordinary activities

5. OTHER EXPENSES FROM ORDINARY ACTIVITIES	Notes	2006 \$ '000s	2005 \$ '000s
Book value of assets disposed of		–	50
Assets written down		–	561
Loss on disposal of cultural assets	9	2,205	–
		2,205	611

6. Receivables

6. RECEIVABLES	Notes	2006 \$ '000s	2005 \$ '000s
Debtors		956	552
Less: provision for doubtful debts		(150)	(19)
Net trade debtors		806	533
GST receivable		454	294
Other debtors		889	458
	16	2,149	1,285

7. Inventories

7. INVENTORIES	Notes	2006 \$ '000s	2005 \$ '000s
Goods held for resale	1(g)	1,528	1,900

8. Other financial assets

8. OTHER FINANCIAL ASSETS	Notes	2006 \$ '000s	2005 \$ '000s
Investments at market value			
Current assets			
Unit Trust Managed Funds	1(i)	5,137	2,421
Non-current assets			
Unit Trust Managed Funds	1(i)	28,894	26,021
Investments at market value	16	34,031	28,442
<i>Investments at cost</i>		32,033	28,133

9. Cultural assets

9. CULTURAL ASSETS	Notes	2006 \$ '000s	2005 \$ '000s
Works of art		12,207	–
Library at cost or valuation		–	249
Library valuation: 2003		–	2,217
Library valuation: 2006		2,739	–
Works-of-art valuation: 2005	1(a)	2,466,564	2,468,769
		2,481,510	2,471,235

2006	Library acquired \$ '000s	Library valuation \$ '000s	Works of art acquired \$ '000s	Works of art valuation \$ '000s	Total cultural assets \$ '000s
Carrying amount at start of year	249	2,217	–	2,468,769	2,471,235
Additions	73	–	12,207	–	12,280
Deaccessions	–	–	–	(2,205)	(2,205)
Transfer of assets	(322)	322	–	–	–
Revaluation increment	–	200	–	–	200
Carrying amount at end of year	–	2,739	12,207	2,466,564	2,481,510

Revaluation of the National Gallery of Victoria's library collection was performed by Sainsbury's Books Pty Ltd, a member of the Antiquarian Booksellers Association on a fair value basis. The valuation was completed as at 30 June 2006, resulting in a total valuation of \$2,739,000.

Revaluation of the National Gallery of Victoria's works of art collection was performed on a fair value basis by Simon Storey Valuers as at 30 June 2005 and resulted in a total valuation of \$2,468,769,000. Mr Simon Storey, a director of Simon Storey Valuers is an approved valuer under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and a member of the Auctioneers and Valuers Association of Australia.

On 30 June 2005, the National Gallery of Victoria formally deaccessioned 88 works of art which had been on loan for some years to the Heide Museum of Modern Art. The estimated value of the works as at 30 June 2005, \$2,204,877 has been deducted from the value of cultural assets. No proceeds were received on the subsequent transfer of the works to the Heide Museum of Modern Art. Accordingly a loss of disposal of \$2,204,877 has been recognised in the Operating Statement.

10. Property, plant and equipment

10. PROPERTY, PLANT AND EQUIPMENT	Notes	2006 \$ '000s	2005 \$ '000s
Land			
At valuation (2005)		–	24,293
At valuation (2006)	1(a)	23,807	–
		23,807	24,293
Buildings			
At valuation (2004)		76,412	76,412
Less: accumulated depreciation		(1,536)	(768)
		74,876	75,644
Total land and buildings		98,683	99,937
Building fit-out			
At cost		54,182	53,987
Less: accumulated depreciation		(9,285)	(5,656)
		44,897	48,331
Leasehold improvements			
At cost		13,594	13,594
Less: accumulated depreciation		(5,071)	(3,898)
		8,523	9,696
Plant and equipment			
General plant and equipment			
At cost		71,646	71,141
Less: accumulated depreciation		(16,378)	(11,498)
		55,268	59,643
Motor vehicle under finance lease			
At cost		173	173
Less: accumulated depreciation		(129)	(94)
		44	79
Total plant and equipment		55,312	59,722
		207,415	217,685
Profit / (loss) on disposal of non-current assets			
Proceeds on sale of non-current assets		–	85
Less: carrying amount		(1)	(50)
		(1)	35
Depreciation charge for the year			
Buildings		768	768
Building fit-out		3,629	4,410
Leasehold improvements		1,173	1,724
Plant and equipment		4,916	5,515
	1(c)	10,486	12,416

10. PROPERTY, PLANT AND EQUIPMENT (CONT.)

2006	Land \$ '000s	Buildings \$ '000s	Building fit-out \$ '000s	Leasehold improvements \$ '000s	Plant and equipment \$ '000s	Total \$ '000s
At start of year	24,293	75,644	48,331	9,696	59,722	217,686
Additions	-	-	195	-	506	701
Disposals	-	-	-	-	(1)	(1)
Asset write downs	-	-	-	-	-	-
Depreciation expense	-	(768)	(3,629)	(1,173)	(4,916)	(10,486)
Revaluation decrement	(486)	-	-	-	-	(486)
At end of year	23,807	74,876	44,897	8,523	55,312	207,415

At 30 June 2006, land was valued downwards based on indices provided by the Valuer-General Victoria. Revaluation of buildings to fair value was performed by the Valuer-General Victoria as at 30 June 2004.

11. Payables

11. PAYABLES	Notes	2006 \$ '000s	2005 \$ '000s
Trade creditors		2,972	1,544
Other creditors and accruals		7,640	2,446
Income in advance		1,227	1,476
	16	11,839	5,466

12. Other liabilities

12. OTHER LIABILITIES	Notes	2006 \$ '000s	2005 \$ '000s
Current			
Advance from State Government		1,750	1,750
Finance lease	20	27	25
		1,777	1,775
Non-current			
Advance from State Government		1,750	3,500
Finance lease	20	59	86
		1,809	3,586
Aggregate carrying amount of other liabilities			
Current		1,777	1,775
Non-current		1,809	3,586
		3,586	5,361

13. Provisions

13. PROVISIONS	Notes	2006 \$ '000s	2005 \$ '000s
Current			
Annual leave		1,456	1,448
Long service leave		86	91
		1,542	1,539
Non-current			
Long service leave		1,639	1,713
		1,639	1,713
Aggregate carrying amount of provisions			
Current		1,542	1,539
Non-current		1,639	1,713
	1(i)	3,181	3,252

14. Equity and movements in equity

14. EQUITY AND MOVEMENTS IN EQUITY		Nntes	2006 \$ '000s	2005 \$ '000s
14.1	Movement in contributed capital			
	Contributed capital			
	Opening balance		159,345	159,345
	Net capital contribution by State Government		–	–
	Closing balance	1(n)	159,345	159,345
14.2	Movement in reserves			
	Collection reserve			
	Opening balance		133,972	122,499
	Transfer from accumulated surplus		10,625	11,473
	Closing balance	1(n)	144,597	133,972
	Infrastructure reserve			
	Opening balance		39,306	–
	Transfer from accumulated surplus		3,489	39,306
	Closing balance	1(n)	42,795	39,306
	Asset revaluation reserve			
	<i>Land and buildings</i>			
	Opening balance		9,035	7,446
	(Decrement) Increment during the year		(486)	1,589
	Closing balance		8,549	9,035
	<i>Cultural assets revaluation reserve</i>			
	Opening balance		2,373,456	1,741,051
	Increment during the year		200	632,405
	Closing balance	1(n)	2,373,656	2,373,456
			2,382,205	2,382,491
	Available-for-sale revaluation reserve			
	Opening balance		–	1,058
	Net increment / (decrement) during the year		1,692	(1,058)
	Closing balance	1(n)	1,692	–
			2,571,289	2,555,769
14.3	Accumulated deficit			
	Opening balance		(2,215)	45,034
	Result for the year		6,806	3,531
	Transfer to collection reserve	1(n)	(10,625)	(11,473)
	Transfer to infrastructure reserve	1(n)	(3,489)	(39,306)
	Closing balance		(9,523)	(2,215)

14. EQUITY AND MOVEMENTS IN EQUITY (CONT.)	At start of year \$ '000s	Movements \$ '000s	At end of year \$ '000s
Contributed capital	159,345	–	159,345
Collection reserve	133,972	10,625	144,597
Infrastructure reserve	39,306	3,489	42,795
Asset revaluation reserve	2,382,491	(286)	2,382,205
Available-for-sale revaluation reserve	–	1,692	1,692
	2,555,769	15,520	2,571,289
Accumulated deficit	(2,215)	(7,308)	(9,523)
Total equity	2,712,899	8,212	2,721,111

15. Audit fees

15. AUDIT FEES	Notes	2006 \$ '000s	2005 \$ '000s
Audit fees paid and payable to the Victorian Auditor-General's Office		35	37

16. Financial instruments

i) ACCOUNTING POLICIES

The accounting policies and terms and conditions of each class of financial asset and financial liability at the balance date are as follows:

Financial assets

Investments are held in Unit Trust Managed Funds, which include equities, fixed interest securities and listed property. Investments on the stock exchange and market securities are brought to account at market value. Interest and dividend income is recognised in the Operating Statement when receivable.

- Receivables
Trade debtors are carried at nominal amounts due, less any provision for doubtful debts. A provision for doubtful debts is recognised when collection of the full nominal amount is no longer probable. Credit sales are generally on 30-day terms.
- Payables
Payables represent liabilities for goods and services provided to the entity prior to the end of the financial year and which are unpaid. The amounts are unsecured and usually paid within 30 days of recognition.

Interest bearing liabilities

Loans are carried at historical cost. Interest is accrued over the period it becomes due and is recorded as part of other creditors

ii) NET FAIR VALUE

Unless otherwise stated each class of financial asset and financial liability is recognised in the Balance Sheet at book value, which approximates net fair value.

iii) CREDIT RISK

The maximum credit risk on financial assets which have been recognised in the Balance Sheet is generally the carrying amount less any provision for doubtful debts. The total credit risk exposure of the entity could also be considered to include the difference between the carrying amount and the realisable amount.

(IV) INTEREST RATE RISK — FIXED INTEREST MATURING IN:

16. FINANCIAL INSTRUMENTS (CONT.)	Notes	Floating interest rate \$'000	1 year or less \$'000	Over 1 year to 5 years \$'000	More than 5 years \$'000	Non- interest bearing \$'000	Total \$'000
2006							
Financial assets							
Cash and cash equivalents	22	12,744	-	-	-	-	12,744
Receivables	6	-	-	-	-	2,149	2,149
Other financial assets	8	-	5,137	-	-	28,894	34,031
		12,744	5,137	-	-	31,043	48,924
Weighted average interest rate		4.74%	6.67%	N/A	N/A	N/A	N/A
Financial liabilities							
Payables	11	-	-	-	-	(11,839)	(11,839)
Advance from Government	12	-	-	-	-	(3,500)	(3,500)
Finance lease	12, 20	-	(27)	(59)	-	-	(86)
		-	(27)	(59)	-	(15,339)	(15,425)
Weighted average interest rate		N/A	7.1%	7.1%	N/A	N/A	N/A
Net financial assets/(liabilities)		12,744	5,109	(59)	-	15,704	33,499
2005							
Financial assets							
Cash and cash equivalents	22	5,745	-	-	-	-	5,745
Receivables	6	-	-	-	-	1,285	1,285
Other financial assets	8	-	4,286	-	-	24,156	28,442
		5,745	4,286	-	-	25,441	35,472
Weighted average interest rate		4.76%	6.36%	N/A	N/A	N/A	N/A
Financial liabilities							
Payables	11	-	-	-	-	(5,466)	(5,466)
Advance from Government	12	-	-	-	-	(5,250)	(5,250)
Finance lease	12, 20	-	(25)	(86)	-	-	(111)
		-	(25)	(86)	-	(10,716)	(10,827)
Weighted average interest rate		N/A	7.1%	7.1%	N/A	N/A	N/A
Net financial assets/(liabilities)		5,745	4,261	(86)	-	14,725	24,645

17. Superannuation

The National Gallery of Victoria has several staff who are members of the public sector superannuation schemes listed below. As at 30 June 2006, these schemes were carrying total liabilities, including liabilities for members' benefits, in excess of the value of the schemes' assets. In line with Government policy, the unfunded superannuation liabilities have been reflected in the financial statements of the Department of Treasury and Finance.

Superannuation contributions for the reporting period are included as part of employee benefits in the Balance Sheet.

There were no contributions outstanding at the year end (2005: nil).

The details of the major employee superannuation funds and contributions made by the National Gallery of Victoria are as follows:

FUND	Employee contribution rate (%)	Employer contribution rate (%)	Contribution for the year 2006 \$	Contribution for the year 2005 \$
Government Superannuation Office (Revised Scheme)	9.5	17	243,128	263,334
Government Superannuation Office (New Scheme)	– 3 5 7	7.5 8.8 9.7 10.5	146,303	155,508
VicSuper Pty Ltd	–	9	1,096,470	1,123,860
Various other	–	9	21,925	29,450
Total			1,507,826	1,572,152

18. Responsible persons' disclosures

Responsible persons

During the reporting period the following people held a position designated as a "responsible person", as defined by the *Financial Management Act 1994*:

Minister The Hon. M Delahunty MLA

Trustees who served during the year were:

Mr R Dewhurst
 Dr V FitzGerald
 Mr R Grollo
 Ms M Kelsall
 Mr A Myers (President)
 Dr A Ndalianis
 Ms M Palmer
 Mr B Parncutt
 Ms M Plavsic
 Ms S Smart
 Mr J Sau Lee Yeap

Director Dr G Vaughan

No benefits or remuneration were paid to responsible persons other than to the Accountable Officer, the Director of the National Gallery of Victoria.

Amounts relating to the Minister are reported in the financial statements of the Department of Premier and Cabinet.

Remuneration benefits of Executive Officers (including the Accountable Officer)

The numbers of Executive Officers are shown below in their relevant income bands. Two Executive Officers only served for part of the year. The total number of Executive Officers at the year end was 5 (2005-5).

REMUNERATION BANDS	2006 No.	2005 No.
\$60,000 – \$69,999	1	–
\$130,000 – \$139,999	–	1
\$140,000 – \$149,999 *	2	–
\$150,000 – \$159,999	2	3
\$230,000 – \$239,999	–	1
\$240,000 – \$249,999	1	–
Total	6	5

* includes retirement benefits for an Executive Officer

TOTAL REMUNERATION	2006 \$	2005 \$
Total remuneration	904,448	834,071
Being: Base remuneration	788,617	781,915
Other remuneration including long service leave, redundancy and retirement benefits and performance related incentive payments,	115,831	52,156

Related party transactions

There were no related party transactions during the year.

19. Contingent assets and contingent liabilities

As at the 30 June 2006 the National Gallery of Victoria had no known contingent assets or contingent liabilities (2005: nil).

20. Commitments for expenditure

20. COMMITMENTS FOR EXPENDITURE	2006 \$ '000s	2005 \$ '000s
Building occupancy services under contract		
Expenditure contracted for is payable as follows:		
Within one year	14,234	8,175
Later than one year but not later than five years	32,217	23,784
	46,451	31,959
Equipment operating leases		
Expenditure contracted for is payable as follows:		
Within one year	363	460
Later than one year but not later than five years	292	419
	655	879
Representing:		
Cancellable operating leases	635	811
Non-cancellable operating leases	20	68
	655	879
The National Gallery of Victoria leases certain plant and equipment under operating leases. Leases of plant and equipment generally provide a right of renewal at which time all terms are renegotiated.		
Finance leases		
Commitments in relation to finance leases are payable as follows:		
Within one year	32	32
Later than one year but not later than five years	59	91
Minimum lease payments	91	123
Less: future finance charges	(5)	(12)
Recognised as a liability	86	111
Total lease liabilities	86	111
Representing lease liabilities:		
Current	27	25
Non-current	59	86
	86	111

21. Events occurring after reporting date

There were no significant events occurring after the reporting date in 2006 (2005: nil).

22. Cash and cash equivalents

For the purposes of the Balance Sheet and the Cash Flow Statement, cash includes cash on hand, cash at bank and investments in short term deposits.

22. CASH AND CASH EQUIVALENTS	2006	2005
	\$ '000s	\$ '000s
Cash at bank and on hand	10,373	3,662
Short term deposits	2,371	2,083
	12,744	5,745
Represented by:		
Operating funds	3,990	1,976
Other funds	8,754	3,769
	12,744	5,745

23. Note to cash flow statement

Reconciliation of net result for the year to net cash flows from operating activities.

23. NOTE TO CASH FLOW STATEMENT	2006 \$ '000s	2005 \$ '000s
Net result for the reporting year	6,806	3,531
<i>Plus:</i>		
Depreciation	10,486	12,416
Capital Asset Charge	3,764	3,591
Decrease in market value of investments	–	292
Loss on sale of plant and equipment	2,205	31
Increase in provisions for employee entitlements	–	433
Increase in payables	963	–
Decrease in receivables	–	3,515
Increase in income in advance	–	895
Decrease in inventories	372	10
Decrease in prepayments and other assets	345	410
Assets written down	–	561
	18,135	22,154
<i>Less:</i>		
Donated cultural assets	(2,849)	(5,694)
Increase in receivables	(864)	–
Decrease in payables	–	(6,614)
Decrease in income in advance	(249)	–
Decrease in provisions for employee entitlements	(71)	–
Capital Asset Charge grant	(3,764)	(3,591)
Net investment distribution reinvested	(3,894)	(5,707)
	(11,691)	(21,606)
Net cash flows from operating activities	13,250	4,078

24. The impacts of adopting AASB equivalents to IFRS standards

Following the adoption of Australian equivalents to International Financial Reporting Standards (A-IFRS), the National Gallery of Victoria is reporting for the first time in compliance with A-IFRS for the results for the financial year ended 30 June 2006.

There are no material differences between the accounting policies for the year ended 30 June 2005 under A-IFRS and those which would have otherwise applied.

OTHER STATUTORY REPORTS

STAFF STATISTICS

The National Gallery of Victoria started the 2005/06 financial year with 232.94 (full-time equivalent) employees and ended it with 233 (full-time equivalent) employees.

Paid Staff	Executive Staff	Permanent	Fixed Term	Casual	Total
Full-time male	2 (2)	72 (42)	5 (29)	Nil (Nil)	79 (73)
Full-time Female	3 (3)	97 (54)	19 (58)	Nil (Nil)	119 (115)
Part-time male	Nil (Nil)	12 (6)	3 (8)	30 (30)	45 (45)
Part-time Female	Nil (Nil)	34 (13)	8 (27)	55 (40)	97 (80)
TOTAL PERSONS	5 (5)	215 (115)	35 (122)	85 (70)	340 (312)

CONSULTANCIES

During the year ended 30 June 2006, the NGV incurred an amount of \$733,498 (excl GST) in respect of 41 consulting engagements. No consultants were engaged at an individual cost in excess of \$100,000 (excl GST).

APPLICATION OF EMPLOYMENT AND CONDUCT PRINCIPLES

The NGV is committed to ensuring that public sector values and employment principles are integral to all aspects of human resources development. The NGV's strategy for guaranteeing these principles are upheld includes the following initiatives:

- Ensuring that all recruitment decisions are based on the public sector employment principles and are in line with the Gallery and the public sector policies and guidelines covering advertising, short listing, interviewing and selection;
- Ensuring that induction content is consistent, clear and comprehensive and includes a full copy of the Code of Conduct for the Victorian Public Sector;
- The use of the NGV performance, development and progression system including ensuring all staff are aware of the processes involved; and
- Ensuring that NGV grievance resolution and disciplinary processes are followed and consistent with public sector values.

UPHOLDING PUBLIC SECTOR CONDUCT

All NGV employees are provided with induction and orientation covering:

- Equal opportunity, discrimination, harassment and bullying awareness;
- NGV's grievance process;
- Whistleblower's Policy and Guidelines;
- Confidentiality and Intellectual Property Policy;
- Financial Code of Practice;
- Other NGV and HR Policies;
- Code of Conduct for the Victorian Public Sector; and
- NGV Values, which are Excellence, Integrity and Access.

REVIEWING PERSONAL GRIEVANCES

Under the Gallery's grievance process, any employee who wishes to lodge a personal grievance against any action that directly affects them has been fully informed of the appropriate process. The process complies with the requirements as set out in the *Public Administration Act 2004*. For the 12 months ended 30 June 2006 there were no grievances lodged.

RESPONSIVENESS TO CULTURAL DIVERSITY, WOMEN, YOUTH AND INDIGENOUS AFFAIRS

In line with the State Government's whole-of-government approach on agency responsiveness to multicultural, women, youth and indigenous affairs, NGV initiatives taken in 2005/06 have included:

a) Internal initiatives:

- Successfully negotiating the March certification of the NGV Enterprise Agreement 2006/09, including more 'family friendly conditions';
- Increasing the focus on Occupational Health & Safety including implementation of external review recommendations and the appointment of a dedicated safety manager;
- Completing a Work Value Review leading to the positive regrading of a number of positions, and a large number of opportunities for higher duties and secondments
- Reinvigorating Equal Opportunity training (Respect for Others) for all staff; and
- Launching The Art of Balance: NGV Health and Wellbeing Program in October 2005 to increase the health and morale of NGV employees by promoting of a balanced approach to work.

b) Valuing cultural diversity:

- Cultural diversity enhanced by Indian, Japanese, Indonesian and Chinese cultural days;
- Working on NGV program development with artists, academics, art critics, community leaders and bodies including Multicultural Arts Victoria, CAE, Goethe Institute, the Modern Languages Teachers Association and COASIT (Italian Assistance Association); and
- COASIT funding a full time Italian Education Officer at the NGV assisting a diverse range of classes, workshops, resources, professional development and curriculum support

c) Valuing women initiatives:

- Regular internal promotions of women to more senior positions within the organisation;
- Two more female senior managers joined the Strategic Leadership Team;
- Start of the NGV Leadership Development training program — providing all new and current managers with opportunities to development their leadership skills;
- Education programs focussing on women artists;
- Active commitment to gender programs in all public and education programs;
- Youth Access programs targeting young women at risk; and
- Art education program for primary carers of children with pre-school children.

d) Valuing Youth initiatives

- NGV Youth Forum established to advise on programs, exhibitions and services to attract young people to gallery exhibitions, programs and events;
- 299 student programs developed including indigenous art and culture;
- 35 teacher professional development programs including VEL art education;
- Developing the Pratt Foundation-funded NGV Youth Access Program which provided arts based programs, services and activities to 15 to 25 year olds in metropolitan and regional Victoria who are not in education or employment;
- The NGV Young Ambassadors Project, part of the NGV Youth Access project, inspiring a similar program at the LaTrobe Regional Gallery;
- NGV Young Ambassadors collaborating with Kangan Batman TAFE and Hume City in the Get Made Youth Program giving young people 'at educational risk' a fashion and design program with TAFE and Certificate 4 accreditation; and
- Providing tailored gallery access visits for primary and secondary school students from socio-economically disadvantaged schools and English language centres and schools.

e) Valuing Indigenous Victorians initiatives

- Active commitment to the inclusion and representation of indigenous artists, academics, performers and musicians in NGV education and public programs;
- Targeted public programs raising profile of and valuing Indigenous people in the arts and culture industry — forums, artists talks, demonstrations and workshops presented by indigenous people focused on contemporary and historical issues for Indigenous communities;
- NGV Youth Access Programs for Indigenous youth providing free workshops and tours presented by NGV Young Ambassadors and the NGV Indigenous Project Officer; and
- NGV School Programs designed for Indigenous young people in schools with a range of programs exploring contemporary Indigenous issues, Indigenous art and culture with the NGV Indigenous Project Officer and Education Officers. In particular, a sustained program has been established in conjunction with the Koorie College of Education at Glenroy. Our Indigenous Project Officer liaises directly with schools with Indigenous students (approximately 600 schools).

FREEDOM OF INFORMATION

The *Freedom of Information Act 1982* (FOI) enables members of the public to obtain information held by the National Gallery of Victoria. FOI requests should be made in writing describing the documents requested and including payment of the \$21.50 application fee. Further charges may apply which can be waived if the request is a routine request or for access to a document related to the applicant's personal affairs. The application fee can be waived or reduced if the applicant would be caused hardship because he/she had to pay the fee.

STATEMENT OF AVAILABILITY OF OTHER INFORMATION

Subject to the provisions of the *FOI Act*, the following information is retained by the Gallery's accountable officer: a statement that declarations of pecuniary interests have been duly completed by all relevant officers; details of shares held by a senior officer as nominee or held beneficially in a statutory

authority or subsidiary; details of publications produced by the entity about itself and how these can be obtained; details of changes in prices, fees, charges, rates and levies charged by the entity; details of any major external reviews carried out on the entity; details of major research and development activities undertaken by the entity; details of overseas visits undertaken including a summary of the objectives and outcomes of each visit, details of major promotional, public relations and marketing activities undertaken by the entity to develop community awareness of the entity and its services; details of assessments and measures undertaken to improve the occupational health and safety of employees; a general statement on industrial relations within the entity and details of time lost through industrial accidents and disputes, and a list of major committees sponsored by the entity, the purposes of each committee and the extent to which the purposes have been achieved. Requests are forwarded to the FOI Coordinator, NGV, PO Box 7259, Melbourne Vic 3002. For the 12 months ending 30 June 2006, one request was received and this request was finalised.

ENVIRONMENTAL PERFORMANCE

In 2005/06 NGV responded to the State Government's Sustainability Targets programme (GSETs) by developing policies and procedures, data collection systems, plans and actions for energy and water saving and sustainability projects. The GSETs programme was established in 2001 to improve energy efficiency in Government facilities.

NGV entry into the GSETs programme was delayed, due to the timing of the opening of The Ian Potter Centre: NGV Australia and the reopening of NGV International. The scope of possible NGV energy saving initiatives was also affected by statutory and contractual responsibilities for the maintenance and conservation of works of art, through close control of temperature and humidity conditions in the art galleries and art storage spaces.

Significant progress in the achievement of energy savings has been made. Initiatives in 2005/06 have included:

- An Environmental Sustainability Policy, consistent with NGV objectives, to ensure that environmental management is appropriate to the nature, scale and environmental impacts of NGV activities, products and services;
- Reductions in electricity usage through improvement of electrical and mechanical building control systems, such as changes to non-critical air conditioning and other building environment systems;
- Reduction in electricity usage through the replacement of inefficient systems, such as the new Great Hall ceiling lighting system;
- The inclusion of 10 per cent Green Energy in the electricity supply contracts for both The Ian Potter Centre: NGV Australia and NGV International;
- Joint action with The Victorian Arts Centre to develop energy efficiency projects for shared infrastructure, with emphasis on the high consumption infrastructure of water cooling towers and air conditioning water chillers;
- Development of a draft Water Management Plan, with in-kind technical support from Melbourne Water and South East Water, together with the NGV Water Trail exhibition;
- Reduction in water usage through water efficiency audits, moat water recycling initiatives and modifications to NGV International plumbing systems; and
- Auditing and continued development of waste reduction and recycling systems.

OCCUPATIONAL HEALTH AND SAFETY

In 2005/06, 199 days were lost as a result of work related accidents, compared to 98 days in 2004/05.

PRIVACY

NGV has complied with all requirements under the *Information Privacy Act 2000*. For the year ending 30 June 2006, there were no complaints against the National Gallery of Victoria in relation to breaches of privacy.

WHISTLE BLOWERS PROTECTION ACT

This section of the report contains information that is required to be published annually under section 104 of the *Whistleblowers Protection Act 2001* ('the Act').

NGV procedures established under Part 6 of the Act are:

- a) The NGV has received no disclosures during the year;
- b) The NGV has not referred any disclosures to the Ombudsman for determination as to whether they are public interest disclosures during the year;
- c) The Ombudsman has not referred any disclosed matters to the NGV during the year;
- d) The NGV has not referred any disclosed matters to the Ombudsman to investigate during the year;
- e) The Ombudsman has not taken over any investigation of disclosed matters from the NGV during the year;
- f) The NGV has made no request under section 74 of the Act to the Ombudsman to investigate disclosed matters during the year;
- g) The NGV has not declined to investigate a disclosed matter during the year;
- h) There have been no disclosed matters that were substantiated on investigation. There has been no action required to be undertaken arising from an investigation, since there have been no investigations; and
- i) The Ombudsman has not made any recommendation under the Act that relates to the NGV.

NGV WHISTLEBLOWERS PROCEDURES

1. Statement of support to whistleblowers

The NGV is committed to the aims and objectives of the *Whistleblowers Protection Act 2001* which commenced operation in January 2001. It does not tolerate improper conduct by its employees, or the taking of reprisals against those who come forward to disclose such conduct.

The NGV recognises the value of transparency and accountability in its administrative and management practices, and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

The NGV will take all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. It will also afford natural justice to the person who is the subject of the disclosure.

The purpose of the Act is to encourage and facilitate the making of disclosures of improper conduct by public officers and public bodies. It provides protection to whistleblowers who make disclosures in accordance with the Act, and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

NGV responses require the disclosure to concern a staff member of the NGV.

2. Definition of key terms

Improper conduct NGV staff conduct that is corrupt, a substantial mismanagement of public resources or conduct involving substantial risk to public health or safety or to the environment. The conduct must be serious enough to constitute, if proved, a criminal offence or reasonable grounds for dismissal.

Corrupt conduct NGV staff conduct that adversely affects the honest performance of a staff member or the NGV's functions; involves performing official staff functions dishonestly or with inappropriate partiality; amounts to the misuse of information or material acquired in the course of the performance of their official functions, or amounts to a conspiracy or attempt to engage in the above conduct.

Detrimental action The Act makes it an offence for a person to take detrimental action against a person in reprisal for a protected disclosure including action causing injury, loss or damage; intimidation or harassment; and discrimination, disadvantage or adverse treatment in relation to a person's employment, career, profession, trade or business, including the taking of disciplinary action.

3. Reporting complaints

Disclosures of improper conduct or detrimental action by the NGV or its employees are to be made to the designated Protected Disclosure Coordinator (PDC). All correspondence, phone calls and emails from internal or external whistleblowers will be referred to the PDC. A disclosure about improper conduct or detrimental action by the NGV or its employees, may also be made directly to the Ombudsman on ombudvic@ombudsman.vic.gov.au or 1800 806 314.

4. Roles and responsibilities

The Protected Disclosure Coordinator will:

- Be a contact point for general advice about the operation of the Act for any person wishing to make a disclosure about improper conduct or detrimental action;
- Receive all phone calls, emails and letters from members of the public or employees seeking to make a disclosure;
- Make arrangements for a disclosure to be made privately and discreetly and, if necessary, away from the workplace;
- Commit to writing any disclosure made orally;
- Impartially assess each disclosure to determine whether it is a public interest disclosure made in accordance with Part 2 of the Act;
- Refer all public interest disclosures to the Ombudsman;
- Be responsible for appointing an investigator to carry out an investigation referred to the NGV by the Ombudsman;
- Be responsible for overseeing and coordinating an investigation;
- Appoint a welfare manager to support the whistleblower and to protect him or her from any reprisals;
- Advise the whistleblower of the progress of an investigation into the disclosed matter;
- Establish and manage a confidential filing system;
- Collate and publish statistics on disclosures made;
- Take all necessary steps to ensure the identity of the whistleblower and the identity of the person who is the subject of the disclosure are kept confidential; and
- Liaise with the Director of the NGV.

The Welfare Manager is responsible for ensuring the general welfare of the whistleblower and will examine the immediate welfare and protection needs of a whistleblower who has made a disclosure and seek to foster a supportive work environment; advise the whistleblower of the legislative and administrative protections available to him or her; listen and respond to any concerns of harassment, intimidation or victimisation in reprisal for making a disclosure and record details of the incident; advise the PDC or the Director of the NGV of the detrimental action; ensure the expectations of the whistleblower are realistic.

Where the Ombudsman refers a protected disclosure to the NGV for investigation, the PDC will appoint an investigator to carry out the investigation. An investigator will be a consultant engaged for that purpose. The objectives of an investigation will be to: collate information relating to the allegation as quickly as possible, which may involve taking steps to protect or preserve documents, materials and equipment; consider the information collected and to draw conclusions objectively and impartially; maintain procedural fairness in the treatment of witnesses and the person who is the subject of the disclosure; and make recommendations arising from the conclusions drawn concerning remedial or other appropriate action.

5. Natural justice

The NGV supports and ensures that natural justice and procedural fairness is afforded to the person who is the subject of the disclosure. Where investigations do not substantiate disclosures, the fact that the investigation has been carried out, the results of the investigation, and the identity of the person who is the subject of the disclosure will remain confidential.

6. Confidentiality

The Protected Disclosure Coordinator, the Welfare Manager and investigators of protected disclosures will take all necessary steps to ensure the identity of the whistleblower and the identity of the person who is the subject of the disclosure remain confidential.

All record keeping is to be maintained separately from other NGV paper and electronic systems. Email must not be used to communicate matters relating to a whistleblower or a protected disclosure.

Criminal Offences

The following criminal offences are created by the Act:

1. It is an offence for a person to take detrimental action against a person in reprisal for a protected disclosure being made. The Act provides a maximum penalty of a fine of 240 penalty units (\$24,000) or two years imprisonment or both.
2. It is an offence for a person to divulge information obtained as a result of the handling or investigation of a protected disclosure without legislative authority. The Act provides a maximum penalty of 60 penalty units (\$6,000) or six months imprisonment or both.
3. It is an offence for a person to obstruct the Ombudsman in performing his responsibilities under the Act. The Act provides a maximum penalty of 240 penalty units (\$24,000) or two years imprisonment or both.
4. It is an offence for a person to knowingly provide false information under the Act with the intention that it be acted on as a disclosed matter. The Act provides a maximum penalty of 240 penalty units (\$24,000) or two years imprisonment or both.

IMPLEMENTATION OF THE VICTORIAN INDUSTRY PARTICIPATION POLICY

In 2005/06 NGV began agreements for new security and cleaning services, each of which had a value of more than \$3 million over its term. Relevant VIPP information was supplied and reviewed as part of the tender processes, but in each case the jobs created were necessarily local. In total, the agreements involved the commitment of 112.6 full time equivalent jobs.

NGV AUDIT, RISK AND COMPLIANCE COMMITTEE MEMBERSHIP

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Ms Merran Kelsall (Chair)

Dr Vince Fitzgerald

Mr Jason Yeap

Independent member

Mr Graham Smith

Management representatives

Dr Gerard Vaughan

Ms Elizabeth Grainger (Secretary)

Ms Katrina Excell

BUILDING MAINTENANCE

In 2005/06, the NGV occupied premises at 180 St Kilda Road, and as a tenant at Federation Square. The NGV complied with all provisions of the *Building Act 1983*.

NATIONAL COMPETITION POLICY

The NGV is committed to neutrality principles ensuring fair and open competition. Many non-core activities such as cleaning, building and facilities maintenance, food and beverage services and security have been outsourced through open and competitive tender processes.

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Turbo Brown, artist, with Mr Graham Kraehe
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Kraehe at *Land Marks* official opening at
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ACQUISITIONS

Australian Art

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Gifts

Jean Baptiste Aputimi (Tiwi born c. 1940), *Jirtaka (Sawfish)* 2000, earth pigments on canvas. Presented through the NGV Foundation by anonymous donors, 2006

Willy Billabong (Kukatja 1930–2005), *Munagarri* 2004, synthetic polymer paint on canvas. Presented through the NGV Foundation by Colin and Elizabeth Laverty, Founder Benefactor, 2006

Johnny Bulunbulun (Ganalbingu born 1946) **Robert Cole** (Luritja/Waramunga 1959–94) **Kitty Kantilla Kutuwalumi Purawarrumpatu** (Tiwi c. 1928–2003) **Mick Kubarkku** (Kuninjku born c. 1922) **Queenie McKenzie (Nakarra)** (Gija c. 1915–98) **Ada Bird Petyarre** (Eastern Anmatyerr born c. 1930) **Gloria Tamerr Petyarre** (Eastern Anmatyerr born c. 1945) **Ginger Riley Munduwalawala** (Mara c. 1937–2002) **Rover Thomas (Joolama)** (Kukatja/Wangkajunga c. 1926–98) **Ronnie Tjampitjinpa** (Pintupi born c. 1943) **Turkey Tolson Tjupurrula** (Pintupi c. 1938–2001) **Judy Watson** (Waanyi born 1959), *Crossroads* 1997–99, printed 1999, screenprints, etchings, woodcuts, lithographs, ed. 96/99. Presented through the NGV Foundation by Leo Christie OAM, Governor, 2006

Goobalathaldin (Dick Roughsey) (Lardil 1924–85), *Gergargul - Red-bill's story* 1965, earth pigments on bark. Presented through the NGV Foundation by Lisl Singer, Governor, 2005

Julie Gough (Trawlwoolway born 1965), *Chase* 2001, Tea Tree, cotton, steel, jute; *Kelp water carrier* 2004, kelp, reed, wood. Gift of the artist, 2005; *Drift* 2005, driftwood, nylon thread; *Seam* 2005 coal, nylon thread, driftwood. Presented by Gallery Gabrielle Pizzi, 2005

Ricardo Idagi (Meriam mir born 1957), *Gedub madub (Garden charm) Wag madub (Wind charm), Irmer madub (Rain charm)* 2002, earthenware, pigments, shell; *Iryamuris, Nageg and Geygi* 2002, earthenware, pigments, feather, bamboo, shell, wool thread; *Wauri Tebud* 2002, synthetic polymer paint on canvas. Presented through the NGV Foundation by Violet Sheno, Member, 2006

Lawrence Leslie (Kamilaroi born 1952), *Mute Yuli Baia (Possum skin cloth)* (c. 1982), screenprint. Presented through the NGV Foundation by John McPhee, Fellow, 2006

Peter Lewis (Ngaanyatjarra born c. 1940), *Men's business* 2005, synthetic polymer paint on canvas. Gift of Graeme Marshall, 2006

Wandjuk Marika (Rirratjingu c. 1927–87), *The river of Marawuyu - The resting place of the Snake from the Wawilak story; Rorr - A place name in the sea; The snake - Part of the Mururuma song cycle; Warrana; Wawilak story; Wuwarku and Djanda* 1985–86, earth pigments on bark. Presented through the NGV Foundation by anonymous donors, 2006

Sally Morgan (Palku/Nyamal born 1951), *Before the dancing* 1986, screenprint, ed. 3/70. Presented through the NGV Foundation by John McPhee, Fellow, 2006

Maryanne Mungatopi (Tiwi 1966–2003), *Bima* 2000, etching, ed. 26/50. Presented through the NGV Foundation by Gabriella Roy, Governor, 2006

Albert Namatjira (Western Arrarnta 1902–59), *Mt Giles* 1936, watercolour on bean wood. Gift of Kevin Grover in memory of his father Montague Grover, 2006; *Woomera, Mount Sonder, MacDonnell Ranges* 1937, watercolour on wood, spinifex resin, sinew. Presented through the NGV Foundation in memory of Mr and Mrs F. A. McLaughlin by Maurine Fraser, Member, 2006

Millie Skeen Nampitjin (Kukatja c. 1940–97), *Lirrawati, in the Great Sandy Desert* 1996, synthetic polymer paint on canvas. Presented through the NGV Foundation by Colin and Elizabeth Laverty, Founder Benefactor, 2006

Nyurapayia Nampitjinpa (Pintupi/Pitjantjara born c. 1935), *Tingari ceremonies at Punkilpirri* 1996, synthetic polymer paint on canvas. Presented through the NGV Foundation by Marina Strocchi and Wayne Eager, Fellows, 2005

Nancy Naninurra (Kukatja born c. 1933), *Lumbanbardee* 2004, synthetic polymer paint on canvas. Presented through the NGV Foundation by Scott and Susie Livesey, Member, 2005

Tjungupi Napaltjarri (Pintupi c. 1943–94), *Tjunginpa Tjukurpa (Mouse Dreaming)* 1993, synthetic polymer paint on plywood; *Untitled* 1993, synthetic polymer paint on canvas on cardboard. Presented through the NGV Foundation by Marina Strocchi and Wayne Eager, Fellows, 2005

Eunice Napanangka (Pintupi born c. 1940), *Untitled* 1993, synthetic polymer paint on plywood. Presented through the NGV Foundation by Marina Strocchi and Wayne Eager, Fellows, 2005

Kathleen Padoon Napanangka (Ngarti born 1938), *Nakarra Nakarra* 2004, synthetic polymer paint on canvas. Presented through the NGV Foundation by Scott and Susie Livesey, Member, 2006

Makinti Napanangka (Pintupi born c. 1930), *Peewee Dreaming at Lupulnga* 2001, synthetic polymer paint on canvas. Presented through the NGV Foundation by anonymous donors, 2006

Nancy Tax Napanangka (Walmajarri/Kukatja c. 1940–2004), *Mang mang songline* 1998, synthetic polymer paint on canvas. Presented through the NGV Foundation by Colin and Elizabeth Laverty, Founder Benefactor, 2006

Mitjili Napurrula (Pintupi born 1945), *Uwalki* 1994, synthetic polymer paint on canvas. Presented through the NGV Foundation by Marina Strocchi and Wayne Eager, Fellows, 2005

Trevor Nickolls (Australia born 1949), *Wrestling with white spirit* 1990, synthetic polymer paint on canvas. Presented through the NGV Foundation by Violet Sheno, Member, 2005

Fiona Omeenyo (Umpila born 1981), *Marks of the dancing* 2002, synthetic polymer paint on canvas. Presented through the NGV Foundation by William Nuttall and Annette Reeves, Governors, 2006

Billy Benn Purrulle (Alyawarr/Eastern Arrernte born 1943) **Aileen Oliver Ampetyane** assistant (Eastern Arrernte born 1964) **Randall Dickson Japangardi** assistant (Warlpiri born 1958) **Seth Namatjira** assistant (Western Arrarnta born 1962) **Dennis Johnson Penangke** assistant (Eastern Arrernte born 1958), *Bindi Inc. Mwerre Anthurte Artists Yeperenye Festival banner* 2001, synthetic polymer paint on canvas. Presented through the NGV Foundation by Rosemary Brennan, Member, 2006

Violet Petyarre (Eastern Anmatyerr born c. 1945), *Untitled* 1987, batik on silk. Gift of Barry and Rosemary Forbes, 2006

Shane Pickett (Nyoongar born 1957), *Dreaming of the waterhole* 2004, synthetic polymer paint on canvas. Presented through the NGV Foundation by Dan Mossenson, Member, 2006

Kurnti Jimmy Pike (Walmajarri c. 1940–2002), *Three people* 1987, synthetic polymer paint on canvas. Presented through the NGV Foundation by John McPhee, Fellow, 2006

Kitty Kantilla Kutuwalumi Purawarrumpatu (Tiwi c. 1928–2003), *Jilmara I* 2000, lithograph, ed. 59/80; *Jilmara II* 2000, lithograph, ed. 43/80; *Untitled I; Untitled II; Untitled III* 2000, etching, ed. 30/50. Presented through the NGV Foundation by Gabriella Roy, Governor, 2006

Kaapa Mbitjana Tjampitjinpa (Anmatyerr/Arrernte c. 1925–89), *Wimparaku* 1972–73, synthetic polymer paint on cardboard. Presented through the NGV Foundation by Dr Milton Roxanas, Founder Benefactor, 2006

Ronnie Tjampitjinpa (Pintupi born c. 1943), *Watunuma (Flying ant) Dreaming* 1991; *Tingari Dreaming at Tingaritjarra* 1993, synthetic polymer paint on canvas. Presented through the NGV Foundation by anonymous donors, 2006

Uta Uta Tjangala (Pintupi c. 1926–90) **Pinta Pinta Tjapanangka** (Pintupi c. 1928–99), *Old man mouse Dreaming* 1987, synthetic polymer paint on plywood. Presented through the NGV Foundation by Jeff Wassmann and Melinda Geertz, Members, 2006 **Benny Tjapaltjarri** (Pintupi c. 1930–2003) **Kawayi Nampitjinpa** assistant (Pintupi born c. 1948), *Pinpirmga* 2000; *Warmanlatlu* 2001, synthetic polymer paint on canvas. Gift of Leo Pontonio, 2006

Mick Namarari Tjapaltjarri (Pintupi c. 1926–98), *Water Dreaming* 1971, synthetic polymer paint on composition board. Presented through the NGV Foundation by Lauraine Diggins, Governor, 2006; *Goanna Dreaming at Mintjarpi* 1996, synthetic polymer paint on canvas. Presented through the NGV Foundation by Marina Strocchi and Wayne Eager, Fellows, 2005

Pinta Pinta Tjapanangka (Pintupi c. 1928–99), *Tingari Dreaming at Pinari* 1998, synthetic polymer paint on canvas. Presented through the NGV Foundation by anonymous donors, 2006

George Ward Tjungurrayi (Pintupi born c. 1947), *Kurkurta* 2002; *Karrkurritinytja (Lake MacDonald)* 2003, synthetic polymer paint on canvas. Presented through the NGV Foundation by anonymous donors, 2006

Patrick Tjungurrayi (Pintupi born c. 1935), *Rain Dreaming at Putintjana* 1995, synthetic polymer paint on canvas. Presented through the NGV Foundation by Marina Strocchi and Wayne Eager, Fellows, 2005

Willy Tjungurrayi (Pintupi born c. 1930), *Owl Dreaming at Kultuyala* 1995, synthetic polymer paint on canvas. Presented through the NGV Foundation by Marina Strocchi and Wayne Eager, Fellows, 2005

Richard Tax Tjupurrula (Walmajarri born c. 1938), *Tjipal* 1998, synthetic polymer paint on canvas. Presented through the NGV Foundation by Colin and Elizabeth Laverty, Founder Benefactor, 2006

Unknown, Gulmari shield (c. 1920), pigments on wood. Presented through the NGV Foundation by Todd Barlin, Governor, 2006

HJ Wedge (Wiradjuri born 1957), *Immaculate conception - What hypocrisyl (Man)* 1992, synthetic polymer paint on plywood. Presented by Gallery Gabrielle Pizzi, 2006

Christine Yukenbarri (Kukatja born 1977), *Winpurpurla* 2004, synthetic polymer paint on canvas. Presented by Warlayirti Artists, 2005

CERAMICS

Gifts

Hatton Beck (Australia 1901–94), *Jug* (1950s), earthenware. Bequest of Barbara Parker, 2005

Gwyn Hanssen Pigott (born Australia 1935, lived in England 1958–65, France 1966–72), *Bowl* (1957); *Casserole* (1972); *Bowl* (1977), stoneware. Presented through the NGV Foundation by the artist, Member, 2006

Purchases

Peter Cooley (born Australia 1956), *Jamison Valley panorama I* 2004–05, earthenware. Kenneth Hood Bequest Fund, 2005

David Pottinger (born Australia 1965), *Large box bowl* (2005), porcelain. Kenneth Hood Bequest Fund, 2006

FASHION AND TEXTILES

Gifts

Inārs Lācis, Melbourne fashion house (1983–95) Inārs Lācis designer (Australia 1952–95), *Suit comprising jacket and skirt* (c. 1985), silk, acetate, nylon (tulle), metal; *Suit comprising jacket and trousers* (c. 1985), wool, metal, acetate (lining), nylon; *Suit comprising jacket, shirt, trousers and cummerbund* (c. 1985), silk, metal. Gift of the artist's family, 2005

Martin Grant, Paris fashion house (est. 1992) **Martin Grant** designer (born Australia 1966, lived in France 1991–), *Wedding outfit comprising jacket and skirt* 1996, silk, acetate (lining). Gift of Pamela Dale, 2006

Unknown, Australia, *Wedding dress* (1876), silk taffeta, starched and glazed cotton (lining), rubberised cotton (shields), silk, cotton, metal. Gift of Jean Gunn, 2006; *Day dress* (1890s), silk, cotton, metal. Gift of Lesley Preston, 2006

Purchases

Akira, Sydney fashion house (est. 1993) **Akira Isogawa** designer (born Japan 1964, arrived Australia 1986), *Earring dress* 2005 spring-summer, cotton, silk, suede, metal, plastic, wood; *Singlet* 2005 spring-summer, cotton, silk thread, rayon; *Outfit comprising simple strap dress and red origami shawl* 2005–06 autumn-winter, wool, cotton, metal. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Ess Hoshika Laboratory, Melbourne fashion house (est. 2001) **Hoshika Oshimi** designer (born Japan 1973, arrived Australia 1990) **Tatsuyoshi Kawabata** designer (born Japan 1964, arrived Australia 1992), *Outfit comprising collecting net jacket and balloon hem skirt* 2005 spring-summer, *Collecting atmosphere* collection 2005–06, cotton, cotton (organza); *Outfit comprising Margaret Fontaine jacket, pochetop and balloon pant* 2005 spring-summer, *Collecting atmosphere* collection 2005–06, cotton, linen, screenprinted silver foil, plastic. Purchased, 2005

Roger Kemp (Australia 1908–87) **The Victorian Tapestry Workshop**, Melbourne manufacturer (est. 1976), *Abstract sequence (2004–05)* 2004–05, wool, cotton. Commissioned by the NGV Foundation with funds provided by Dame Elisabeth Murdoch, Honorary Life Benefactor, 2005

Mad Cortes, Sydney fashion house (est. 2000) **Mira Vukovic** designer (born Yugoslavia 1973, arrived Australia 1996), *Berlin dress* 2004 autumn-winter, *Berlin* collection 2003–04, rayon, acetate, metal; *Outfit comprising jacket, singlet and skirt* 2005 autumn-winter, *Automobile woman* collection, wool, polyester, viscose, cotton, acetate, silk, nylon. Purchased, 2005

Project, Melbourne fashion house (est. 1999) **Kara Baker** designer (born New Zealand 1956, arrived Australia 1981) **Shelly Lasica** designer (born Australia 1961), *Tie front dress* 1999 summer, *Project 2*, wool; *Outfit comprising cagoule top and pull on pants* 2000 autumn, *Project 3* designed, 2005 made, wool, elastic; *Prototype wedding dress* 2001–02, silk, metal; *Outfit comprising overtop, soft sailor top and curve skirt* 2004–05, winter, *Project 10* 2004, winter, *Project 12* 2005, summer, *Project 11* 2004 designed, 2005 made, wool, silk, metal. Purchased, 2005

FURNITURE

Purchases

Schulim Krimper (born Romania 1893, arrived Australia 1939, died 1971), *Bookcase* (1951), Black Bean (*Castanospermum australe*), eucalyptus (*Eucalyptus* sp.), plywood, glass, copper, brass. Purchased, 2006

METALWORK AND JEWELLERY

Purchases

Robert Baines (born Australia 1949), *Redline no. 2, neckpiece* (2001), powder-coated silver; *Bracelet for Saaremaa* (2004), gold, plastic, metal. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Mari Funaki (born Japan 1950, arrived Australia 1979), *Container (cat #2)*; *Container (cat # 4)* (2006), heat coloured mild steel. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006

MULTIMEDIA

Purchases

David Rosetzky (born Australia 1970), *Self-defence (Sarah)* (2005), type C photograph, transparent and opaque synthetic polymer resin, synthetic polymer paint on balsa wood, television monitor, colour DVD, sound, 2 min 32 sec (looped). Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

PAINTING

Gifts

Arthur Boyd (Australia 1920–99, lived in England 1959–68), *Hill on the Shoalhaven* (1981), oil on canvas. Presented through the NGV Foundation by Lady Hamer OBE, Founder Benefactor, 2006

John Brack (Australia 1920–99), *Solandra* 1955; *Chrysanthemums* 1958; oil on composition board. Presented through the NGV Foundation from the Bequest of Mrs Elizabeth Summons MBE, Founder Benefactor, 2003

Nora Heysen (Australia 1911–2003), *Flinders Street Station no. 2* (1943–44, dated 1946), oil on canvas on cardboard. Presented through the NGV Foundation by Lou Klepac OAM, Member, 2006

Robert Jacks (born Australia 1943, lived in Canada and United States 1968–78), *The Hattam mural* (1967–68), oil and pencil on canvas. Presented through the NGV Foundation in memory of Hal and Kate Hattam by the artist, Member and the Hattam family, Member, 2005

Tim Maguire (born England 1958, lived in Australian 1959–92, France and England 1992), *Untitled* 1998, oil on canvas. Presented through the NGV Foundation from the Corbett and Yueji Lyon Collection by Corbett and Yueji Lyon, Governor, 2006

Vic O'Connor (born Australia 1918), *Flight - Illustration for Herz Bergner's novel Between sky and sea* (c. 1944), oil on canvas on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO, OBE, Honorary Life Benefactor, 2005

Dick Watkins (born Australia 1937, lived in Hong Kong 1974–79), *What the butler saw or The foundations of empirical knowledge* 1982, synthetic polymer paint on canvas. Presented through the NGV Foundation by Greg and Jennifer Goodman, Members, 2006

Jenny Watson (born Australia 1951), *Sugar shack* (1992–93), oil, pigment, rabbit skin glue, cotton thread, sequins, plastic buttons and beads on canvas. Presented through the NGV Foundation by Lindley Edwards, Member, 2006

Purchases

Peter Booth (born England 1940, arrived Australia 1958), *Painting 1976* (1976), synthetic polymer and metallic paint on mirror and stones on canvas. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006

E. M. Boyd (Australia 1858–1936, lived in England 1890–94), *Corner of a drawing-room 1887*, oil on canvas. K. M. Christensen and A. E. Bond Bequest, 2006

Peter Graham (born Australia 1970), *When my desert blooms* 2005, oil on canvas. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Tim Johnson (born Australia 1947), *Imitating art* 2005, synthetic polymer and metallic paint on canvas. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Rosslynd Piggott (born Australia 1958), *Unfolding flower - Cloud space no. 2* 2005–06, oil on canvas. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006

Danila Vassilief (born Russia 1897, arrived Australia 1923, lived in South America and West Indies 1929–34, died 1958), *Sunday and Sweeney Reed* (1955), oil on composition board. Purchased, 2005

Philip Wolfhagen (born Australia 1963), *Night Beacon VI* 2005, oil and beeswax on canvas. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006

PHOTOGRAPHY

Gifts

Andrew Curtis (born Australia 1966), *ESP Machinery* (1988), type C photograph. Gift of Di Porrit, 2005

Charmaine Hardy (born Australia 1974) **Simon Strong** (born Vietnam 1974, arrived Australia 1974), *First home buyer* 2000, type C photograph. Presented through the NGV Foundation by Ian and Christine George, Governor, 2005

Alice Mills (attributed to) (Australia 1870–1929) **Broothorn Studios, Melbourne** (active in Australia 1900s–40s), *Joan Margaret Syme* (c. 1918), gelatin silver photograph, coloured dyes. Gift of Michael Hayne, 2005

Purchases

Simon Cuthbert (born Australia 1964), *Coming home* 2005, type C photograph. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2005

Rennie Ellis (Australia 1940–2003), No title (*Carol with feather boa*) (c. 1965); No title (*Sandy*) (c. 1969); No title (*Alby Falzon at Yellow House, Kings Cross*) (1970–71, printed 2000); No title (*Auntie Mame, Kings Cross*) (1970–71, printed 2000); No title (*Carlotta, Kings Cross*) (1970–71, printed 2000); No title (*Golden Orchid Strip Club, Kings Cross*) (1970–71, printed 2000); No title (*Hare Krishna, Kings Cross*) (1970–71); *Hippie, Kings Cross* (1970–71); No title (*Nude with peace sign, Kings Cross*) (1970–71); No title (*Red Baron, Kings Cross*) (1970–71, printed 2000); No title (*Snake woman, Kings Cross*) (1970–71); No title (*Stripper with case, Kings Cross*) (1970–71, printed 2000); No title (*Tattoo legs, Kings Cross*) (1970–71, printed 2000); No title (*US serviceman with girls, Kings Cross*) (1970–71, printed 2000); No title (*Woman, Southern Cross Hotel*) (c. 1970); No title (*Stone mason's wife*) (c. 1972); No title (*Drag queens and security guard*) (1973); No title (*Drop outs*) (1973); No title (*Policeman, Jolimont*) (1973); *Together* (1973), gelatin silver photograph. Purchased, 2005

Bill Henson (born Australia 1955), *Untitled 1998/99* 1998–99; *Untitled 1999/2000* (1999–2000); *Untitled 2001/02* 2001–02; *Untitled 2002/03* 2002–03, type C photograph. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Rebecca Ann Hobbs (born Australia 1976), *Complex social group* (2001), from the *Suck roar* series 2001, colour digital inkjet print. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2005

Eliza Hutchison (born South Africa 1965, arrived Australia 1969), *The ancestors; The ancestors* 2004, from *The ancestors* series 2004, light-jet print. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2005

Paul Knight (born Australia 1976), *Untitled #16* 2001, type C photograph. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2005

Rosemary Laing (born Australia 1959), *Welcome to Australia* 2004, type C photograph. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Selina Ou (born Malaysia 1977, arrived Australia 1979), *Convenience* 2001, from the *Serving you better* series 2001; *Anita ticket seller* (2002), from the *Enclosure* series 2002, type C photograph. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2005

David van Royen (born the Netherlands 1969, arrived Australia 1975), *Brett* 2001–02; *Davood* 2002, from the *Him self* series 2001–02, colour inkjet print. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2005

PRINTS AND DRAWINGS — DRAWINGS

Gifts

John Brack (Australia 1920–99), *Study for One, two, three* 1986, pen and ink and watercolour. Presented through the NGV Foundation from the Bequest of Mrs Elizabeth Summons MBE, Founder Benefactor, 2003

Andrew Browne (born Australia 1960), *Nocturne with phenomena* 1995, oil on paper. Presented through the NGV Foundation from the Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings, Fellows, 2006

Charles Bush (Australia 1919–89), *Anglesea souvenir* (c. 1950), pencil, pen and coloured ink, gouache, watercolour and coloured pencil; *Souvenir of Williamstown* (c. 1950), pencil, coloured ink, watercolour, gouache and coloured pencil; (*Still life with bones*) (c. 1950), pen and coloured ink, gouache and coloured pencil. Presented through the NGV Foundation by June Davies, Fellow, 2006

Brent Harris (born New Zealand 1956, arrived Australia 1981), *Study for Spruce* 1999, charcoal. Presented through the NGV Foundation from the Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings, Fellows, 2006

Mathew Morrow (born Australia 1970), *The sensationalism shuffle* 1993, synthetic polymer paint. Presented through the NGV Foundation from the Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings, Fellows, 2006

Paul Partos (born Czechoslovakia 1943, arrived Australia 1949, died 2002), (*Untitled*) 1980, gouache and watercolour. Presented through the NGV Foundation from the Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings, Fellows, 2006

Norma Redpath (born Australia 1928), *Horse, bird and sun 2* (1963), pen and ink and fibre-tipped pen. Presented through the NGV Foundation in recognition of Alfred Felton and Dr Joseph Brown by Charles Nodrum, Member, 2006

Lloyd Rees (Australia 1895–1988), *Architect's bungalow at Middle Brighton*; *Back of Melbourne station and dome (archway and figures)*; *Big church under construction, Canterbury*; *Burke and Wills monument and Exhibition Buildings dome*; *Castle-like house at Middle Brighton*; *City from Middle Park showing Exhibition Buildings dome*; (*Collins Street, Melbourne*); *Details of St Patrick's Cathedral*; *Fine homes at Camberwell*; *The (Flinders Street) Station dome from near the river*; *Interior of (St Paul's) C of E Cathedral, Melbourne*; *Law Courts from Middle Park*; *Les and Baby Rees*; *Middle Brighton Beach, figure in foreground*; (*Middle Brighton Beach, with figure studies*); *Princes Bridge (middle support from station)*; *Rotunda in Alexandra Avenue (Lady Janet Clarke Memorial)*; *St Kilda end of Princes Bridge*; *St Kilda span of Princes Bridge and houses*; *Two self-portraits (and sketches of colonnaded facades)*; *Urn at Auntie's steps, tree (Aunt Ada Withers, Farleigh, Brighton) 1916*, pencil; *Mr McLeod in a deck chair 1925*, pencil. Presented through the NGV Foundation by Alan and Jancis Rees, Members, 2006

Margaret Stones (born Australia 1920, lived in England 1951–2002), *Preparatory drawing for Government House tapestry commission #1*; *Preparatory drawing for Government House tapestry commission #2*; *Preparatory drawing for Government House tapestry commission #3*; *Preparatory drawing for Government House tapestry commission #4 2002*, pencil and watercolour. Presented through the NGV Foundation by the artist, Governor, 2006

Eric Thake (Australia 1904–82), *The distant fields 1957*, gouache over pencil. Presented through the NGV Foundation from the Bequest of Mrs Elizabeth Summons MBE, Founder Benefactor, 2003

Philip Watkins (born England 1959, arrived Australia 1968), (*Untitled*) 1998, synthetic polymer paint on paper. Presented through the NGV Foundation from the Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings, Fellows, 2006

Fred Williams (Australia 1927–82), *Tibooburra 2 1967*, gouache. Presented through the NGV Foundation from the Bequest of Mrs Elizabeth Summons MBE, Founder Benefactor, 2003

Purchases

Eugene Carchesio (born Australia 1960), *Decay of the angel 2005*, suite of 18 watercolours. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Jon Cattapan (born Australia 1956), *NY drawing 1990*, pen and ink, watercolour, pastel and chalk on 2 sheets; *Untitled 1990*, from the *Under New York* series 1990–91, colour oil stick and scrafitto; *Untitled 1990*, from the *Under New York* series 1990–91, pastel, chalk and brush and ink; *Untitled (Bridge Strip NY) 1990*, from the *Under New York* series 1990–91, colour oil stick and scrafitto on 5 sheets; *Untitled 1990–91*, from the *Under New York* series 1990–91, watercolour, gouache and pastel; *Untitled 1991*, from the *Under New York* series 1990–91, watercolour, pen and ink and gouache; *Untitled 1991*, from the *Under New York* series 1990–91, watercolour and gouache; *Silhouette 1996*, brush and ink and crayon; *Life forms (Seoul) 1997*, watercolour, gouache, chalk and blue pencil on 8 sheets; *Untitled (Carbon group no. 17) 2003*, blue alkyd modified oil paint and fluorescent yellow crayon on rice paper; *Untitled (Carbon group no. 19) 2003*, blue alkyd modified oil paint and coloured crayon on rice paper; *Untitled 3 2005*, watercolour, brush and ink and pencil; *Untitled 7 2005*, gouache, watercolour, chalk and pencil; *Untitled 12 2005*, watercolour, brush and ink and pencil; *Untitled 15 2005*, gouache, watercolour and pencil; *Untitled 17 2005*, watercolour, gouache and brush and ink; *Untitled 24 2005*, brush and ink, watercolour and pencil; *Untitled 26 2005*, watercolour, pen and brush and ink, gouache and chalk. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006

Nadine Christensen (born Australia 1969), *Untitled*; *Untitled*; *Untitled*; *Untitled 2005*, coloured pencil on black card. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Nick Mangan (born Australia 1979), *Untitled*; *Untitled 2005*, collage. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Nusra Latif Qureshi (born Pakistan 1973, arrived Australia 2001), *Layers of red 2005*, gouache and pencil on wasli paper, synthetic polymer paint on cardboard. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Kim Hoa Tram (Chinese, born Vietnam 1959, arrived Australia 1984–), *The Way, a spiritual path 2005* ink on paper. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Savanhdry Vongpoothorn (born Laos 1971, arrived Australia 1979), *Of water and of clouds I-VIII 2004*, suite of 8 drawings: coloured pencil on rice paper. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006

PRINTS AND DRAWINGS — PRINTS

Gifts

Dorrit Black (Australia 1891–1951), *Air travel: Pineapple plantation* (c. 1949), colour linocut, ed. 1/50. Gift of Anne Howett Molan, 2005

Brent Harris (born New Zealand 1956, arrived Australia 1981), *Untitled (landscape) 1983*, etching, proof; *Untitled 1989*, aquatint and plate tone; *6th trial for Drift 1997*, spit-bite, drypoint, aquatint and plate tone, 3rd state, unique trial proof; *After Drift 1998*, soft-ground etching, drypoint, aquatint and plate tone, ed. 4/18. Presented through the NGV Foundation from the Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings, Fellows, 2006

Mary Macqueen (Australia 1912–94), *Goat II 1969*, colour lithograph, 2nd state, ed. 1/10; *Circus 1974*, colour lithograph, ed. 4/18. Presented through the NGV Foundation by Duncan Macqueen, Member, 2006

Mike Parr (born Australia 1945), *Rat into eye 2005*, suite of 59 intaglio and relief prints. Presented through the NGV Foundation by the artist, Founder Benefactor and John Loane, Member, 2006

Sally Robinson (born England 1952, arrived Australia 1960), *Halley's comet 1986*, colour photo-screenprint, ed. 24/40. Presented through the NGV Foundation by L. Gordon Darling AC, CMG, Governor, 2005

Eric Thake (Australia 1904–82), *Oceania 1945*; *Ho Joe! 1946*, linocut; *The plume hunter 1951*, reprinted 1968, linocut on Japanese paper. Presented through the NGV Foundation from the Bequest of Mrs Elizabeth Summons MBE, Founder Benefactor, 2003; *Alberto's elephants and Newcastle pokies wave goodbye to 1976 1976*; *The eagle and the aeroplane 1978*, offset lithograph. Gift of James Mollison, 2006

Fred Williams (Australia 1927–82), *Dancing figures (1954–55, 1966)*, etching, aquatint, engraving, drypoint and mezzotint rocker, JM 6, IV of 4 states, proof; *Dancing figures (1954–55, 1966)*, etching, aquatint, engraving, drypoint and mezzotint rocker printed on grey paper, JM 6, IV of 4 states, ed. 13/25; *Dancing figures (1954–55, 1966)*, etching, aquatint, engraving, drypoint and mezzotint rocker, JM 6, IV of 4 states, ed. 17/25; *Little man juggling (1954–55)*, etching, aquatint, engraving, drypoint and rough biting touched with ink, JM 5, VI of 6 states, ed. 2/20; *Midget (1954–55)*, etching, aquatint and engraving, JM 4, II of 14 states, proof P; *Midget (1954–55)*, etching, aquatint, engraving and drypoint, JM 4, III of 14 states, proof P; *Midget (1954–55)*, etching, aquatint, engraving and drypoint, JM 4, IV of 14 states, proof P; *Midget (1954–55)*, etching, aquatint, engraving and drypoint, JM 4, V of 14 states, proof P; *Midget (1954–55)*, etching, aquatint, engraving and drypoint, JM 4, VI of 14 states, proof P; *Midget (1954–55)*, etching, aquatint, engraving and drypoint, JM 4, VII of 14 states, proof P; *Midget (1954–55)*, etching, aquatint, engraving and drypoint, JM 4, IX of 14 states, proof P; *Midget (1954–55)*, etching, aquatint, engraving and drypoint, JM 4, X of 14 states, proof P; *Midget (1954–55)*, etching, aquatint, engraving and drypoint, JM 4, XI of 14 states, proof P; *Midget (1954–55)*, etching, aquatint, engraving and drypoint, JM 4, XII of 14 states, proof P; *Midget (1954–55)*, etching, aquatint, engraving and drypoint, JM 4, XIII of 14 states, proof P; *Midget (1954–55)*, etching, aquatint, engraving and drypoint, JM 4, XIV of 14 states, ed. 14/20; *Trumpeter (1954–55)*, etching and drypoint, JM 7, II of 2 states, ed. 7/10; *Tumblers (1954–56)*, etching, JM 2, II of 2 states, proof A; *Vaudeville (1954–56)*, etching and plate tone, JM 1, I of 2 states, proof C; *An actor on stage (1955–56)*, etching and aquatint, JM 24, II of 4 states, proof A; *An actor on stage (1955–56)*, etching, aquatint and engraving, JM 24, III of 4 states, counterproof A; *An actor on stage (1955–56)*, etching, aquatint and engraving, JM 24, IV of 4 states, ed. 13/30; *An actor on stage (1955–56)*, etching, aquatint and engraving printed on blue paper, JM 24, IV of 4 states, ed. 17/30; *An actor on stage (1955–56)*, etching, aquatint and engraving printed on grey paper, JM 24, IV of 4 states, ed. 25/30; *The Angel at Islington (1955–56)*, etching, aquatint and rough biting printed on blue paper, JM 12, III of 4 states, ed. 1/7; *The Angel at Islington (1955–56)*, etching, aquatint and rough biting printed on blue paper, JM 12, IV of 4 states, ed. 2/16; *The box (1955–56)*, etching touched with ink, JM 14, I of 2 states, proof A; *The box (1955–56)*, etching, JM 14, I of 2 states, proof C;

Chelsea Palace (1955–56), etching, JM 13, I of 3 states, proof A; *Come here* (1955–56), etching and aquatint, JM 21, II of 2 states, proof P; *Finale* (1955–56), etching, drypoint and engraving, JM 16, II of 3 states, ed. 2/10; *Finale* (1955–56), etching, engraving, drypoint and flat biting, JM 16, III of 3 states, proof P; *Juggling act* (1955–56), etching, engraving, drypoint and rough biting, JM 19, only state, ed. 3/9; *Mad pianist* (1955–56), etching and engraving, JM 17, II of 2 states, proof P; *Mad pianist* (1955–56), etching and engraving, JM 17, II of 2 states, ed. 8/20; *Max Miller* (1955–56), etching, engraving, aquatint and drypoint printed in grey paper, JM 18, II of 3 states, proof A; *Max Miller* (1955–56, 1966), etching, engraving, aquatint and drypoint, JM 18, III of 3 states, proof B; *Max Miller* (1955–56, 1966), etching, engraving, aquatint and drypoint printed on grey paper, JM 18, III of 3 states, ed. 11/18; *Max Miller* (1955–56, 1966), etching, engraving, aquatint and drypoint printed on grey paper, JM 18, III of 3 states, ed. 18/18; *The Metropolitan* (1955–56), etching, aquatint, fowl bite and flat biting, JM 11, III of 3 states, proof P; *The Metropolitan* (1955–56), etching, aquatint, engraving and flat biting printed on blue paper, JM 11, III of 3 states, ed. 1/22; *Music Hall* (1955–56), etching, JM 26, II of 4 states, proof A; *Music Hall* (1955–56), etching, JM 26, II of 4 states, proof C; *Number six* (1955–56), etching, JM 15, I of 4 states, proof A; *Number six* (1955–56), etching, drypoint and engraving, JM 15, III of 4 states, counterproof, ed. 1/7; *Number six* (1955–56), etching, drypoint and engraving, JM 15, III of 4 states, ed. 1/14; *The orchestra* (1955–56), etching and aquatint, JM 9, I of 5 states, proof P; *The orchestra* (1955–56), etching, aquatint, engraving and drypoint, JM 9, IV of 5 states, proof P; *Small man* (1955–56), etching and fowl bite, JM 25, I of 2 states, proof A; *Small man* (1955–56), etching, fowl bite and flat biting, JM 25, II of 2 states, ed. 1/20; *Small man* (1955–56), etching, fowl bite and flat biting, JM 25, II of 2 states, ed. 5/20; *Small man* (1955–56), etching, fowl bite and flat biting, JM 25, II of 2 states, ed. 10/20; *Two actors on stage* (1955–56), etching, aquatint and drypoint, JM 23, III of 3 states, ed. 1/5; *Two actors on stage* (1955–56), etching, aquatint and drypoint printed on blue paper, JM 23, III of 3 states, ed. 2/20; *Two actors on stage* (1955–56), etching, aquatint and drypoint, JM 23, III of 3 states, ed. 6/20; *Two actors on stage* (1955–56), etching, aquatint and drypoint, JM 23, III of 3 states, ed. 20/20;

Two buskers (1955–56), etching, aquatint and engraving, JM 22, I of 6 states, proof A; *Two buskers* (1955–56), etching, aquatint and engraving, JM 22, III of 6 states, proof P; *Two buskers* (1955–56), etching, aquatint and engraving touched with pencil, JM 22, IV of 6 states, proof A; *Two buskers* (1955–56), etching, aquatint and engraving touched with ink, JM 22, V of 6 states, proof B; *Two buskers* (1955–56), etching, aquatint and engraving touched with ink, JM 22, VI of 6 states, ed. 2/25; *Two buskers* (1955–56), etching, aquatint and engraving printed on blue paper, JM 22, VI of 6 states, ed. 20/25; *Usherette* (1955–56), etching, aquatint, fowl bite and flat biting printed on blue paper, JM 10, III of 3 states, ed. 1/13; *Usherette* (1955–56), etching, aquatint, fowl bite and flat biting, JM 10, III of 3 states, ed. 1/13; *Violinist* (1955–56), etching, aquatint, fowl bite and plate tone, JM 8, only state, proof A; *Exodus* 1956, etching, aquatint and drypoint touched with ink, JM 3, I of 3 states, ed. 1/10; *Music Hall* (1956), etching, JM 26, I of 4 states, ed. 1/9. Presented through the NGV Foundation by Lyn Williams AM, Honorary Life Benefactor, 2006

John Wolseley (born England 1938, arrived Australia 1976), *Dunes climbing a mountain* 1992–93, colour lithograph, ed. 37/50; *Edge of the desert - Roedinga Range* 1992–93, colour lithograph, ed. 36/50; *Survey of a longitudinal dune - Simpson Desert* 1992–93, colour lithograph on 4 sheets of Japanese paper on colour lithograph on 4 sheets, ed. 10/15; *South flank of dune* (1993), colour lithograph, ed. 7/45; *A vocabulary of dust - Simpson Desert* (1993), colour etching, artist's proof; *There is no desert but was once a name* 1997, colour lithograph on 4 sheets, ed. 31/40; *After the fire I - The fresh earth beams forth ten thousand springs of life (Blake)* (2003), colour lithograph on 4 sheets, ed. 1/25; *The last journey of the regent honeyeater* (2004), hand-coloured etching, ed. 9/25; *The slender leaved Mallee desert banksia, scrub casuarina, the willaroo and the last of the Regent Honeyeaters* (2004), colour etching, handcoloured, ed. 4/20. Presented through the NGV Foundation by the artist, Member, 2005

Purchases

Juan Davila (born Chile 1946, arrived Australia 1974), *Collins Street at 5.01 pm* 1995, colour screenprint, ed. 1/10. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Brent Harris (born New Zealand 1956, arrived Australia 1981), *Mirror #2* 2005, hand-coloured paper pulp with stenciling, flock and silver leaf on handmade paper. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006

Milan Milojevic (born Australia 1954), *Terra frieze* 2005, computer generated print and woodcut, ed. 4/10. Purchased, 2006

BOOKS

Purchases

Charles Conder designer (England 1868–1909, lived in Australia 1884–90) Fergusson & Mitchell, Melbourne printer (1857–1890s), *Catalogue of The 9 by 5 Impression Exhibition* 1889, photolithograph and letterpress on hand-made paper. Purchased, 2006

SKETCHBOOKS

Gifts

Mary Macqueen (Australia 1912–94), *Sketchbook 133* 1974, sketchbook: pencil, black chalk, 21 pages, card cover, spiral binding; *Sketchbook 240* 1978–79, sketchbook: colour pencil, pencil, colour pastel, watercolour, pen and blue ink, 84 pages, card cover, spiral binding. Presented through the NGV Foundation by Duncan Macqueen, Member, 2006

SCULPTURE

Gifts

Lewis John Godfrey (born England c. 1834, lived in Australia 1852–63, New Zealand 1863–c. 1888, England c. 1888–1891, arrived Australia 1891, died 1919), *Lyre bird* (c. 1895), Oak (*Quercus sp.*), wood, glass, metal; *British Spring* 1889, Kauri (*Agathis sp.*), painted wood, glass, velvet, metal. Presented through the NGV Foundation by Andrew and Jane Hodder, Fellow, 2006

Purchases

AH XIAN (born China 1960, arrived Australia 1990), *China China - bust 71* (2002), porcelain. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006

Emily Floyd (born Australia 1972), *A strategy to infiltrate the homes of the bourgeoisie* (2005), painted plywood. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006

Inge King (born Germany 1918, arrived Australia 1951), *Rings of Jupiter* (3) 2006, stainless steel. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006

Bertram Mackennal (born Australia 1863, lived in England, France and India 1882–1931, died England 1931), *War Memorial for Eton College* (1923), bronze. Purchased through the NGV Foundation with the assistance of the proceeds of the National Gallery of Victoria Annual Dinner, 2006

Ricky Swallow (born Australia 1974), *Salad days* (2005), jelutong (*Dyera costulata*), maple (*Acer sp.*). Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

International Art

ANTIQUITIES

Purchases

NORTH COAST OF AFRICA (Carthage), *Geometric wreath mosaic* (mid 4th century – late 4th century AD), stone, mortar. Purchased, 2006

ASIAN ART

Gifts

DANAR HADI STUDIO, Java manufacturer (est. 1967), *Hand drawn batik fabric length* (late 20th century), cotton, dyes. Gift of Milton Osborne, 2006

Nyoman GUNARSA (Indonesian 1944–), *Rangda dancer* 1998, ink on paper. Gift of Thomas Lundi Halim and Ely Lestari Adiutama, 2005

JU Lian, Chinese 1828–1904, *Cicada and Cassia* (late 19th century), watercolour and pigments on silk. Presented through the NGV Foundation by Patrick Yang, Member, 2006

TIBETAN, *Altar table or desk* (early 20th century), pigments on wood, lacquer, metal. Gift of Valerie Burley, 2006

WU Zhen (Chinese 1280–1354), *Bamboo in spring rain* (early 14th century), ink on silk. Presented through the NGV Foundation by Jason Yeap, Founder Benefactor, 2005

Purchases

BHUTANESE, *Amulet box (gau)* depicting *Mahakala* (18th century), silver, gold, copper alloy. Purchased, 2006

CHAO Shao-an (Chinese 1905–98), *Flowers and birds* (20th century), ink and watercolour on paper (silk, silk thread, wood). Lillian Ernestine Lobb Bequest, 2006

DAYAK, *Mask of a boar* (early 20th century), pigments on wood, hair. Purchased, 2006

IKEDA Matsumasa (Japanese active c. 2000–), *Fabric length* (c. 2005), cotton, indigo. Purchased, 2005

INDIAN, Group of 5 paintings of *Sri Nathji* (early 20th century), opaque watercolour on paper; Group of 3 paintings of *Sri Nathji* (early 20th century), opaque watercolour and gold paint on paper. Purchased, 2006

INTHA, *Women's skirt (Zin me lon-gyi)*; *Women's skirt (Zin me lon-gyi)*; *Women's skirt (Zin me lon-gyi)*; *Women's skirt (Zin me lon-gyi)* (late 20th century), silk, cotton. Purchased, 2006

JAPANESE, *Cape (Kappa)* late Edo period / early Meiji period (1840s–60s), cotton, indigo, waxed paper, bone; *Fabric for a futon cover (Futon gawa)*; *Rag kimono (Noragi ranru)* Taisha period / early Showa period (1910s–40s), cotton, indigo; *Man's kimono* early Showa period (1920s–40s), cotton, indigo. Purchased, 2005

JAVANESE, *Mask of a rain god* (early 20th century), pigments on wood, coconut fibre, iron, leather; *Mask of a rain god* (early 20th century), pigments on wood, coconut fibre. Purchased, 2006

KHMER, *Ceremonial hanging and covering (Pidan)*; *Ceremonial skirt cloth (Sampot hol)* (19th century), silk, dyes. Purchased, 2006

Rukmeni KUMARI (Indian active late 20th century), *Kali* (late 20th century), watercolour on paper. Purchased, 2005

MEIFU LI, *Women's skirt* (20th century), cotton, dyes. Purchased, 2006

TAI LAO, *Ceremonial skirt cloth (Sampot hol)* (late 19th century); *Woman's skirt (Pha sin)*; *Woman's skirt (Pha sin)* (late 20th century), silk, dyes; *Woman's skirt (Pha sin)*; *Woman's skirt (Pha sin)* (late 20th century), silk, cotton, dyes. Purchased, 2006

TAI NUEA, *Woman's skirt (Pha sin)*; *Woman's skirt (Pha sin)* (late 20th century), silk, cotton, dyes. Purchased, 2006

TIBETAN, *Ritual staff (Khatvanga)* (18th century), gold, turquoise, coral, copper alloy, iron; *Kalachakra, dance mask* (20th century), gilt-copper, pigment, leather; *Mahakala, dance mask* (20th century), wood; *Skull, dance mask* (20th century), pigment, papier maché, cotton. Purchased, 2006

UZBEK / TADJIK / IRANI, *Man's coat (Chapman)*; *Woman's coat (Chapman)* (late 19th century), silk, cotton, dyes; *Woman's cape (Paranja)* (late 19th century), silk, cotton, metal, dyes. Purchased, 2006

DECORATIVE ARTS

Gifts

BACCARAT, Baccarat manufacturer (France est. 1764), *Decanter with stopper* (c. 1900), glass (wheel engraved). Gift of R. B. Campbell, 2006

ENGLAND, *Teapot* (c. 1805–10), stoneware (black basalt ware). Gift of Robert Mears in memory of Betty and Bruce Mears, 2006

WESTERN INDIA, *Stationery compendium* (early 19th century–mid 19th century), wood, ivory, ebony, metal, (other materials). Gift of Norma Redpath, 2005

Purchases

Eero AARNIO designer (Finland 1932–) **ASKO INTERNATIONAL**, Lahti manufacturer (Finland 1918–99), *Globe chair* (1963–65) designed, (1960s) manufactured, fiberglass, fabric, polyurethane foam, painted aluminium, zip, (other materials). Purchased, 2005

Charles Robert ASHBEE designer (England 1863–1942) **GUILD OF HANDICRAFT**, London manufacturer (England 1888–1908), *Muffin dish* (c. 1900), silver electroplate, moonstone. Purchased through the NGV Foundation in memory of Maud May Close with the assistance of an anonymous donor, 2005

DERBY PORCELAIN, Derby manufacturer (England c. 1748–1848) **Jean-Jacques SPÄNGLER** modeller (England active 1750s), *Pair of figures, Bugbear and Companion* (c. 1790–92), porcelain (soft-paste). Purchased, 2006

Michael POWOLNY designer (Austria 1871–1954) **VEREINIGTE WIENER UND GMUNDNER KERAMIK**, Vienna manufacturer (Austria 1913–23), *Bluebell putto (Glockenblumenputto)* (c. 1910) designed, (c. 1919) manufactured, earthenware. Purchased through the NGV Foundation with the assistance of Joan Clemenger, Governor, 2005

FASHION AND TEXTILES

Gifts

ANGLOMANIA, London fashion house (est. 1998) **Vivienne WESTWOOD** designer (born England 1941), *Jacket and trousers* (c. 2003), wool, flax, polyester, viscose, acetate. Gift of Ron Ramsay, 2005

FENDI, Rome fashion house (est. 1925) **Silvia Venturini FENDI** designer (born Italy 1961), *Shoes* (c. 1997), velvet, metallic paint, leather, metal, plastic. Gift of Kylie Huang, 2006

FORNASETTI, Milan (est. 1933) **Piero FORNASETTI** (attributed to) designer (Italy 1913–88), *Tie, Corn cob print*; *Tie, Themes and variations print* (c. 1993), screenprinted silk. Gift of Chris Baker, 2005

ISSEY MIYAKE, Tokyo manufacturer (est. 1971) **Issey MIYAKE** designer (born Japan 1938), *Coat* (c. 1982), cotton and synthetic fabric, plastic buttons. Gift of Anne Moten, 2005

JEAN PATOU, Paris couture house (1919–87) **Michel GOMA** designer (born France 1932), *Cap* (c. 1965), rabbit fur, cotton thread, acetate ribbon. Gift of Jane England in memory of Mrs John (Barrie) England, 2005

JEAN PAUL GAULTIER, Paris fashion house (est. 1976) **Jean Paul GAULTIER** designer (born France 1952), *Jacket* (c. 1989), wool flannel, viscose rayon (lining). Gift of Rodney I. Blythe, 2005; *Tie* (c. 1991), silk damask. Gift of Chris Baker, 2005

KRIZIA, Milan fashion house (est. 1954) **Mariuccia MANDELLI** designer (born Italy 1933), *Evening outfit comprising bustier and skirt* 1988 autumn-winter, silk satin, turkey feathers, viscose rayon (lining); *Top* (c. 1988), acetate and cotton ottoman, plastic and metal press studs, rayon (lining). Presented through the NGV Foundation by Louise Fishman, Member, 2006

MANOLO BLAHNÍK, London shoe maker (est. 1973) **Manolo BLAHNÍK** designer (born Canary Islands 1942, worked in England 1971–), *Pair of buckled court shoes* (c. 1996), wool, leather, metal, plastic. Presented through the NGV Foundation by Sandra Velik, Fellow, 2006

PIERRE CARDIN, Paris fashion house (est. 1953) Pierre **CARDIN** designer (born Italy 1922–, emigrated to France late 1920s), *Belt* (c. 1969), patent leather, metal. Gift of Sandra Emanuel Masel, 2006

THIERRY MULGER, Paris fashion house (est. 1974) Thierry **MUGLER** designer (born France 1948), *Jacket* 1988 autumn–winter, *Infernal* collection, patent leather, suede, rayon (lining). Presented through the NGV Foundation by Louise Fishman, Member, 2006

TOKIO KUMAGAI, Milan shoe maker (est. 1987) Tokio **KUMAGAI** designer (Japan 1948–87, worked in France 1979–87), *Shoes* spring–summer 1987, leather, elastic. Gift of Michael Grice, 2005

Purchases

BIBA, London fashion house (1963–75) Barbara **HULANICKI** designer (born Poland 1936–, emigrated to England 1948, worked in Brazil 1975–80, United States 1987–), *Coat* (c. 1974), cotton, rayon, acetate. Purchased, 2006

CHRISTIAN DIOR, Paris fashion house (est. 1946) John **GALLIANO** designer (born Gibraltar 1960, emigrated to England 1966, worked in France 1991–), *Elvira evening dress* 2003 autumn–winter, viscose and synthetic devoré velvet, plastic and synthetic lurex. Purchased, 2006

ENGLAND, *Scarf (Fichu); Sleeve ruffles (Engageantes)* (mid 18th century), cotton, linen thread. Purchased, 2005

FRANCE / BELGIUM, *Bag* (c. 1930), glass, marcasite, metal, acetate (lining). Purchased, 2005

MAINBOCHER INC., New York fashion house (1939–71) Main **Rousseau BOCHER** designer (United States 1890–1976), *Coat* (c. 1960), wool, plastic buttons, silk (lining). Purchased with the assistance of Ron Ramsey, 2005

TOWNLEY FROCKS, New York fashion house (c. 1930–c. 1960) Claire **McCARDELL** designer (United States 1906–58), *Dress* (c. 1949), wool jersey. Purchased, 2005

SAINT LAURENT RIVE GAUCHE, Paris fashion house (est. 1966) Yves **Saint LAURENT** designer (born Algeria 1936, worked in France 1954–), *Smoking suit* (c. 1972), wool, silk, plastic buttons; *Blouson jacket* 1973–75, cotton, plastic buttons. Purchased, 2005

PAINTING

Purchases

Paris BORDONE (Italian 1500–71), *Rest on the flight into Egypt with Saint Catherine and angels* (c. 1527–30), oil on canvas. Purchased through the NGV Foundation with the assistance of Allan and Maria Myers, Honorary Life Benefactors, 2006. The NGV Foundation is committed to the purchase of this work and is seeking support from the community. We thank and acknowledge Allan and Maria Myers for their inaugural gift to the purchase fund.

Edward BURNE-JONES (English 1833–98), *Portrait of Baronne Madeleine Deslandes* (1895–96), oil on canvas. Purchased through the NGV Foundation with the assistance of an anonymous donor, 2005

Ramon CASAS (Spanish 1866–1932, worked in France 1890–94), *Tom Roberts* 1883, oil on canvas on wood panel. Marie Therese McVeigh Bequest, 2005

PHOTOGRAPHY

Gifts

Bill BRANDT (German 1904–83, worked in England 1931–83), *David Hockney, London* (1980), gelatin silver photograph. Gift of Margaret Toll, 2005

Angus McBEAN (Welsh 1904–90, worked in England 1926–90), *Noel Coward* (c. 1954); *Katherine Hepburn in The Millionairess* (1956); *Vivien Leigh in Duel of Angels* (c. 1958), bromide print. Gift of Margaret Toll, 2005

Ava SEYMOUR (New Zealander 1967–), *Exotica* 2004, type C photograph. Presented through the NGV Foundation by The Reverend Ian Brown, Founder Benefactor, 2005

Purchases

Martin PARR (English 1952–), *Common sense 7 (Pink slippers); Common sense 67 (Jane, Wisconsin)* (1995, printed 1999), *Common sense 27 (Pig cakes)* (1997, printed 1999); *Common sense 76 (Mickey Mouse hamburger)* (1997, printed 1999), from the *Common sense* series (1995–99), type C photograph. Purchased, 2005

PRINTS AND DRAWINGS — DRAWINGS

Gifts

Léon LHERMITTE (French 1844–1925), *Village congregation* (c. 1870), charcoal on cream paper. Presented through the NGV Foundation by Rosemary Flanders, Member, 2006

PRINTS AND DRAWINGS — PRINTS

Gifts

Ivor ABRAHAMS (English 1935–), *(Figure with path); (White door)* 1977, from the *Oxford Gardens* suite 1977, colour screenprint, screenprinted varnish and embossing, ed. 143/250. Presented through the NGV Foundation by Margaret Toll, Member, 2006

Jim DINE (American 1935–), *The first woodcut gate (The landscape)* 1983, hand-coloured woodcut, ed. 15/49. Gift of Tom Spender, 2006

David HOCKNEY (English 1937–, worked in United States 1964–68, 1975–), *Mo with five leaves* 1971, etching, ed. 37/75. Presented through the NGV Foundation by Professor P. W. Musgrave, Member, 2005; *Reclining figure* 1975, etching and liftground etching, ed. 38/75. Presented through the NGV Foundation by Margaret Toll, Member, 2006

Purchases

Ben LANGLANDS (English 1955–) **Nikki BELL** (English 1959–), *Frozen sky (Night and day)* 1999, screenprint on 2 sheets, ed. 24/45. Purchased, 2005

Sarah LUCAS (English 1962–), *Self-portraits 1990–1998* 1999, 12 inkjet and colour inkjet prints ed. 21/150. Purchased, 2005

Grayson PERRY (English 1960–), *Map of an Englishman* 2004, etching, soft-ground etching, spit-bite etching, plate-tone, ed. 15/50. Purchased with the assistance of the Margaret Stones Fund for International Prints and Drawings, 2005

SCULPTURE

Purchases

Antony GORMLEY (English 1950–), *Inside Australia* (2002), stainless steel. Purchased through the NGV Foundation with the assistance of the Loti Smorgon Fund, Honorary Life Benefactor, 2005

Yinka SHONIBARE (English 1962–), *Reverend on ice* (2005), fibreglass, cotton (Dutch wax), wool, leather, wood, steel. Purchased with the assistance of NGV Contemporary, 2006

OCEANIC ART

Gifts

Bruno Jurr (Asmat people active 1980s), *Mbis pole* (c. 1980), earth pigments on wood. Presented through the NGV Foundation by Todd Barlin, Founder Benefactor, 2006

Vanuatu, *Rambaramp ancestor figure* (c. 1960), earth pigments on wood, feathers, clay, fibre, bamboo. Presented through the NGV Foundation by Fenn Hinchcliffe, Member, 2006

Ramu People, *Canoe prow* (c. 1960), earth pigments on wood. Presented through the NGV Foundation by Todd Barlin, Founder Benefactor, 2006

Mendi people, *Oval wooden shoulder shield (Worrumbi)* (c. 1980), pigments on wood, fibre. Gift of Johan Wierda, 2006

Mell Manu (Maori active 1980s), *House panel* (c. 1986), earth pigments on wood, Puaa shell. Presented through the NGV Foundation by Todd Barlin, Founder Benefactor, 2006

Purchases

Apisai Petili (Madar born c. 1952), *Two men and two birds (Chiroro simi tangla)* 1998, earth pigments on wood, shell, human hair. Purchased, 2006

Wahgi people, *Phantom shield* (c. 1970), synthetic polymer paint and enamel paint on wood, metal, cane; *Phantom shield* (c. 1970), synthetic polymer paint and enamel paint on wood, metal wire, cane, nylon rope, synthetic fabric. Purchased, 2006

DISCLOSURE INDEX

The Annual Report of the Council of Trustees National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

Requirement	Legislation	Page Ref
MINISTERIAL DIRECTIONS: REPORT OF OPERATIONS		
Charter and purpose		
Manner of establishment and the relevant Ministers	FRD 22	2
Objectives, functions, powers and duties	FRD 22	12
Nature and range of services provided	FRD 22	13
Management and structure		
Organisational structure	FRD 22	42
Financial and Other Information		
Workforce data / application of employment and conduct principles	FRD 22	80
Summary of the financial results of the year	FRD 22	52
Significant changes in financial position during the year	FRD 22	52
Operational and budgetary objectives and performance against objectives	FRD 22	52
Major changes or factors affecting performance	FRD 22	52
Subsequent events	FRD 22	78
Application and operation of Freedom of Information Act 1982	FRD 22	81
Compliance with building and maintenance provisions of Building Act 1993	FRD 22	83
Statement on National Competition Policy	FRD 22	83
Application and operation of the Whistleblowers Protection Act 2001	FRD 22	82
Details of consultancies over \$100,000	FRD 22	80
Details of consultancies under \$100,000	FRD 22	80
Disclosure of major contracts	FRD 12	83
Statement of availability of other information	FRD 22	81
Occupational health and safety	FRD 22	82
Disclosure index	FRD 10	96
Victorian Industry Participation Policy disclosures	FRD 25	83
Ministerial Directions: Financial Statements		56
Environmental Performance		81
Diversity Initiatives		80–81
Financial statements required under Part 7 of the <i>Financial Management Act 1994</i>		
Compliance with Australian accounting standards and other authoritative pronouncements	SD 4.2 (c)	56, 60, 73, 79
Rounding of amounts	SD 4.2 (d)	62
Accountable officer's declaration	SD 4.2 (c)	56
Statement of financial performance	SD 4.2 (b)	57
Statement of financial position	SD 4.2 (b)	58
Statement of cash flows during the year	SD 4.2 (b)	59
Other disclosures in notes to the financial statements		
Disclosure of ex-gratia payments	FRD 11	–
Disclosure of parliamentary appropriations	FRD 13	53
Responsible person and executive officer disclosures	FRD 21	76
Superannuation liabilities and disclosure	FRD 23	75

Legislation	Page Ref
<i>Freedom of Information Act 1982</i>	81
<i>Building Act 1993</i>	83
<i>Whistleblowers Protection Act 2001</i>	82
<i>Victorian Industry Participation Policy Act</i>	83
<i>Information Privacy Act 2000</i>	82



'... together we look forward to another exciting year.'

— Gerard Vaughan

ISSEY MIYAKE, Tokyo fashion house, est. 1970.
Issey MIYAKE, designer (born Japan 1938).
Flying saucer dress 1994 spring-summer.
Pleated polyester, 138.5 cm (centre back);
79.0 cm (sleeve). Purchased, 1995. Exhibited in
Abstract Mode: Geometric Fashion and Textiles,
4 May – 12 November 2006, at NGV International

*To illuminate life by
collecting, conserving
and presenting great art*

— NGV Mission

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