
On behalf of the Council of Trustees of the National Gallery of Victoria, we have the honour of submitting the Annual Report and Financial Statements for the year ended 30 June 2001 in compliance with the Financial Management Act 1994.

Mr Steve Vizard, AM
President, Council of Trustees

Dr Gerard Vaughan
Director, National Gallery of Victoria
COUNCIL OF TRUSTEES
The governing body of the National Gallery of Victoria is the Council of Trustees.

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Ms Maudie Palmer
Ms Sally Smart, Dip Graphic Design (S.A.), Post Graduate Paintings (Vic), MFA
(From June 2001)
Mr Ronald Walker, AO, CBE

EXECUTIVE COMMITTEE

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Dr Gerard Vaughan, MA(Melb.), DPhil(Oxon.), FSA

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Ms Frances Lindsay, Australian Art, BA(Melb.)
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DIVISION HEADS
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Ms Ruth Davidson, Marketing and Development, BA(Hons)Qld (until June 2001)

REDEVELOPMENT MANAGER
Mr Barry Skewen
Establishment, Functions and Powers of the National Gallery of Victoria

The mission of the National Gallery of Victoria is to optimise for the benefit of all Victorians its nationally and internationally acknowledged reputation as custodian of the richest treasury of visual arts in the southern hemisphere.

The Gallery will provide all Victorians and visitors to the State with a vibrant and challenging environment in which to experience, appreciate and enjoy the visual arts in all media from antiquity to the present day.

As a dynamic venue presenting world-class exhibitions and utilising innovative display and communications technologies, the Gallery will be the cornerstone of Melbourne's cultural status, firmly establishing the city as the arts capital of Australia.
On behalf of my fellow Trustees, I am pleased to present the annual Report for the year ending June 2001. This past year has been enormously stimulating for the Trustees, management and staff of the National Gallery of Victoria. You will see in the following pages, an account of the remarkable redevelopment activities, which have taken place. Both building projects are well underway. Their Peter Centre NGV Australian Art at Federation Square is expected to be open to the public mid-2002, an occasion that, like many Melburnians, we are all looking forward to.

In February 2001, the Premier announced that Baulderstone Hornibrook Pty Ltd had been awarded the tender for building work at the St Kilda Road site. This project is progressing extremely well, with completion expected by early 2003, and the building is expected to open to the public mid-2003.

The exceptional support that the National Gallery of Victoria has received from private gifts and donations is especially noteworthy and warmly appreciated. More than $30 million has been received from the many loyal and supportive Friends of the Gallery. This tangible show of support has bolstered the efforts of the National Gallery of Victoria as we draw closer to the opening dates of our two premises.

This period of redevelopment has enabled the Gallery to present to the world some of our finest European paintings, European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia. It has been loaned to a number of museums and art galleries in the United States of America and a reduced show was loaned to New Zealand. In all locations the exhibition has been met with much praise and acclaim from the public. The works will not travel to Singapore and then return to us in Melbourne in 2003.

This past year has highlighted and reinforced the support shown by the State Government of Victoria with the Premier, the Hon. Steve Bracks, participating in a number of key events and the Minister for Arts and Education, the Hon. Mary Daldalby, being particularly involved in several initiatives. During this year, the International Year of the Volunteer, I would like to extend a special thank you to all our volunteers who enthusiastically gave their time and skills to the Gallery. For example, Miss Ruth Davidson, Division Head, Marketing and Development, and Stuart Galloway, for their hard work and dedication in assisting the Gallery to reach this point.

There have been a number of changes to the Council of Trustees during the past year. I would like to welcome Ms Sally Smart and Ms Marian Keddie, who bring to the Council new insights and considerable expertise. My colleagues at the Gallery, both current and former, feel deeply grateful to Mr Michael Darling and Dr Chris McAuliffe, who have both made significant contributions during their terms of office.

I would like to acknowledge the dedication shown by my fellow Trustees, Mr Jim Cooksley, Deputy President, Mr Michael Darling, Chair of the Building Committee and the Internal Audit Committee, Mr Chris Brown, Treasurer, Chair of the Finance Committee and the Multimedia Steering Committee, Dr Allison Angus, Chair of the Collections Committee, Mr Simon Whitaker, Chair of the NGV Foundation, Mr Peter Chalmers, President of the Gallery Society, Ms Maudie Palmer, Programming Committee and Collections Committee, Ms Jo Moxley-Wardlaw, Internal Audit Committee and Fundraising Committees.

Finally, I would like to thank the management and staff for their immense contribution to the Gallery. The executive staff — Dr Gerard Vaughan, our Director, who has contributed much to every aspect of Gallery life, Mr Graeme Newcomber, Chief Operating Officer, who provides invaluable guidance to the Gallery, Ms Frances Lindsay, Deputy Director, for her untiring efforts in ensuring that the Peter Centre NGV Australian Art is opened to the public and its sale, the staff, the support groups, and the NGV Foundation. During this year, the International Year of the Volunteer, I would like to extend a special thank you to the Volunteers who enthusiastically gave their time and skills to the Gallery. We farewell Ms Ruth Davidson, Division Head, Development and Education, and Stuart Galloway, for their hard work and dedication in assisting the Gallery to reach this point, and thank Mary Virginia Williams for stepping into that position in the interim.

Over the past year, the Gallery continued to receive, through the NGV Foundation, generous donations of works of art. These are listed further on in this report, but they can be counted exceptional because of two very remarkable gifts. Mr John Wicking's presentation of Hugh Ramsay's portrait of J. J. Green, and the $2 million from the Chalmers Foundation, and $1 million each from Mr James Fairfax and the Pratt Foundation. The Gallery's program of Notified Bequests, whereby an intending bequestor formally notifies the Pratt of his or her intentions and can therefore receive an appropriate level of recognition from the NGV Foundation, was also inaugurated with several exceptionally generous legacies.

The redevelopment defines many other aspects of the work of the NGV. Our ambitious multimedia project has ahead, ready for opening day in Federation Square. Helen Page has completed the formation of a skilled multimedia team and, working with the Deputy Directors, the dual process of content development and obtaining digitised images of the collection has begun in earnest. New publications about our collections, designed to enhance our visitors' enjoyment of the new layouts and installations, are well advanced.

The exhibitions program for both buildings is also well developed, and detailed planning is underway for shows through to five years ahead. The Peter Centre NGV Australian Art will open with a major exhibition in May, a survey of issues and trends in Australian art as reflected through the collecting policies of the NGV since 1968, which will be continued through the St Kilda Road site. The title is deliberately conceived as a homage to that memorable show, European Masters: Six Centuries of Paintings from the National Gallery of Victoria, Australia.

As part of the Strategic Plan, we undertook a review of key senior management roles and structures in October, resulting in a number of changes, including a redefinition of the General Manager's role to that of Chief Operating Officer with new responsibilities in business management.

I look forward to working with everyone in the coming year to ensure that the National Gallery of Victoria remains a great cultural icon for the people of Victoria.

Steve Vizard, AM
EUROPEAN MASTERPIECES
In October 2000 we inaugurated our great travelling exhibition, European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia, with the first US venue being the Cincinnati Museum of Art, Ohio. I had the honour of attending the launch and associated events, with Rupert Myer representing the Council of Trustees. The exhibition was attended by record crowds and received enthusiastic press and television coverage, a testament to the exceptional quality of the Melbourne collection.

Thereafter, the exhibition travelled to the Kimbell Museum of Art in Dallas, Forth Worth (Jim Cousins representing the Council of Trustees at the opening on 20 March 2001), and the Denver Art Museum, Colorado (Tony Ellwood, Deputy Director, representing the NGV at the opening events on 24, 25 and 27 June 2001).

We were pleased to agree to an additional fifth US venue, the Birmingham Museum of Art in Alabama, as well as agreeing to half of the exhibition travelling on to the Singapore Art Museum after its return from the USA in mid-2002.

The tour has been an important opportunity to promote not just the NGV, but also Victoria and Australia.

NGV ON RUSSELL
The year also saw the inauguration of a series of temporary exhibitions in our Russell Street galleries. We began in October with a relatively small, but important, exhibition of architectural models, drawings, and photographs of the work of Daniel Libeskind, undertaken in collaboration with the Welsh Museum of Australia. The exhibition, curated by Tracy Judd, achieved a high level of interest in architectural circles, and launched what we hope will be a series of ongoing exhibitions dedicated to architecture and design. Daniel Libeskind visited Melbourne and gave a seminar on the architecture of the contemporary art museum at the NGV, to which representatives of other public galleries were invited.

On 31 November we opened an important exhibition dedicated to the fashion designer Gianni Versace, curated by Robin Hanley. This proved to be highly successful, with more than 60,000 visitors, and also played a pioneering role in attracting new audiences. In appreciation of the quality and success of the Melbourne exhibition, the Fondazione Versace of Milan donated three important gowns, including one designed for Diana, Princess of Wales.

On 15 March we opened the last VCE exhibition, which in turn attracted new audiences, with 50,791 visitors. We concluded the year with another highly successful VCE exhibition, Top Arts, which again attracted more than 50,000 visitors.

ACKNOWLEDGEMENTS
We value the support we receive from Arts Victoria, through Penny Hutchinson and her colleagues, and the interest and support we regularly receive from our Minister, Mary Delahunty, and her staff. Steve Vizard and members of the Council of Trustees continue to offer guidance and advice on every aspect of our operations, and all the members of the Senior Management Team recognise the huge additional demands the redevelopment projects make upon the Trustees’ valuable time.

At the end of 2000 Sonia Dean, our Senior Curator, International Art, retired after 30 years of outstanding service. As a curator and scholar, as an initiator and deliverer of exhibitions, as a mentor and colleague, Sonia’s contribution to the life of the NGV has been exceptional and we wish her well in her retirement.

We continue to receive magnificent support from our various voluntary groups and membership organisations, and their ongoing contributions are fully documented in this report. Without these friends, who give so freely of their time and efforts, we could not produce the results of which we are so proud.

As Director I would like to pay tribute to each and every member of staff of the NGV, whose extraordinary dedication and skills have made possible all the events and achievements outlined in this report. The Deputy Directors, Frances Lindsay and Tony Ellwood, the Chief Operating Officer, Graeme Nacombes, the Head of the Collections Division, Gordon Marrian, and the Head of Marketing, Ruth Davison, have all gone beyond the call of duty not only to manage the day to day activities for which they are responsible, but also to deal with the demands of two enormous, separate building projects.

When these projects are completed, Melbourne and Victoria will have two of the finest art museum complexes anywhere in the world. By the time we issue next year’s Annual Report, the Ian Potter Centre NGV Australian Art at Federation Square will have opened. We are all working towards that important event.

Dr Gerard Vaughan

ACQUISITION:
Giovanni Paolo PANINI
(Italy 1691–1765),
The Cumaean Sibyl delivering the Oracles, (c. 1741),
Oil on canvas.

It is worth noting that in this very exceptional year, the total value of all private, non-government gifts and pledges, from all sources and for all purposes, and including works of art, has exceeded $30 million. This private support for our collections and development project is extremely encouraging.
CURATORIAL AND EDUCATION AND PROGRAMS DIVISION

Curatorial

ACQUISITIONS

The Australian collection received a very generous gift from John and Jean Wicking through the NGV Foundation, of Hugh Ramsay’s (1860–1921) iconic portrait painting of the artist’s mother, Mary Rachel Ramsay. The subject, Jeanie Ramsay, was the daughter of Ramsay’s maternal grandparents. The painting, which was acquired through the gift of the Art Gallery of South Australia, is now part of the NGV’s permanent collection.

Major acquisitions of Aboriginal and Torres Strait Islander Art that were presented through the NGV Foundation included an important gift of forty outstanding and rare impressions of the print Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia (1997), a major acquisition that strengthened the Gallery’s representation of artists from the Torres Strait Islands.

A major acquisition to the Asian Art collection was a Chinese handscroll attributed to Wang Zhengming, Dragon boat Race (c. 1532), donated from the Bequest of Geoffrey Ernest Sargent. The inscription on the scroll indicates that it was painted to commemorate the birthday of the then-han and later Emperor, Kangxi. Other significant acquisitions included a Japanese red lacquered wood circular tray, purchased through the NGV Foundation with the assistance of Dr Richard and Lily Cameron and a Japanese lacquered armchair purchased through the assistance of The Peter and Susan Rozendal Endowment.

An exciting addition to the Fashion and Textiles collection was a kimono (c. 1839) by John Orry-Kelly made from wool and silk, that is presented through the gift of the Art Gallery of South Australia. The work is a rare example of the figure-garment silhouette which reigned on the streets of Hollywood during the 1930s and 1940s.

The Photography collection was augmented by the acquisition of a series of works by Felice Beato including the major photograph No.1 St George’s, London (1852–53). The works were purchased through the NGV Foundation with the assistance of The Herald and Wally Times Limited. The acquisition of these photographs develops a new collecting area of Japanese studio photographers of the nineteenth century.

Important acquisitions for the Decorative Arts collection included the purchase of two first edition impressions from Piranesi’s etched Air routes of Britain (Day), and View of the Piazza del Popolo (Night) by Michael Moon. The gift of these two prints, attributed to E.W. Godwin, is the major acquisition of European furniture.

The purchase of two first edition impressions from Piranesi’s etched Views, the Veduta, Rome: View of the Piazza Napoleon and View of the Capitoline Hill with the theatre of the Theatre of Marcellus, was important additions to the Prints and Drawings collection. Professor Musgrave presented the three additional Hogarth prints supplementing his earlier gift of Hogarth engravings, while Margaret Stone presented through the NGV Foundation a Piranesi etching, depicting the Via Appia from the artist’s Roman Archeological views. Michael Moon presented a fine impression of Screenprints: a colour linocut from 1980 by Syd Andrews, one of the leading artists of the Grocer School. In the contemporary field, Richard Hamilton’s colour iris digital print, Stelloc (1999–2000), was acquired through the NGV Foundation with the assistance of The Leon and Sandra Valck Endowment for Contemporary Drawings.

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Tony Ellwood, Deputy Director, International Art, was the co-curator of the Australian paintings and works on paper component of Galvanised: The Centenary at the National Museum of Australia. He attended the opening of the European Masters: Six Centuries of Paintings from the National Gallery of Victoria, at the Cleveland Museum of Art, Cleveland, Ohio, and travelled on the NGV to Denver, Colorado, and Jakarta on the NGV to Denver Art Museum support groups. On their return trip, he discussed future projects with colleagues in San Francisco and Los Angeles. He also undertook a round trip from Tokyo, accompanying art shipments for the exhibition "In praise of Japanese Art". Mark Coates, Tony Ellwood, attended a conference for Daniel Libeskind's exhibition and spoke at the Royal Australian Institute of Architects Design Symposium. He was also a speaker at a seminar on international art museums at the National Gallery of Australia. He gave lectures to the National Trust of Australia (Victoria); museum studies students from the School of Fine Arts, Classical Studies, and Archaeology, The University of Melbourne, and the NGV Voluntary Guides. He opened an exhibition of the Exhibitions Gallery in Wagga Wagga and gave a presentation at the National Gallery of Victoria, Melbourne. Tony Ellwood serves on the committee for the NGV Strategic Plan, and the Visions of Australia Board.

Kimty Grant, Curator, Prints and Drawings, presented a paper at the Victorian College of the Arts Symposium "Drawing: The Expanded Field". She acted as external examiner for the MA printmaking student at Monash University, Blackburn. She co-chaired the morning session of "The Monash Gallery of Art and its impact on the arts in Victoria". She also accompanied the loan of Manet's "Le Baron" to the Walters Museum, Baltimore and co-authored the return of Van Gogh's 'Portrait of a Woman' from the Philadelphia Museum of Art.

Robyn Healy, Senior Curator, Fashion and Textiles, delivered an extensive series of lectures and talks about the exhibition "Gianni Versace: The Retrospective 1982-1997" for the Gallery Society, Education Services and Public Programs. She attended the 2003 Melbourne Fashion Festival Business Seminar. She is a member of the Frances Burde Tielke Resource Centre Board at RMIT University and acts as a mentor for the centre's co-ordinator, Kaye Ashton. Ms. Healy is also participating in the NGV Frontline Management Initiative program.

David Hurnston, Program Coordinator, Community, undertook research in Asia, and indigenous programs within a working holiday at Bathurst Island and the Northern Territory, 25-29 September.

Tracey Justt, Senior Assistant Curator, Education, delivered a number of lectures on a range of topics including "Impressionism and Post-Impressionism", "Matisse and Picasso", "Early British Modernism" and "British Paintings in the NGV". She also delivered a number of lectures and floor talks in association with the travelling exhibition "Gauguin: Visionary Inventor 1848-1903" for the Gallery Society, Education Services and Public Programs. She attended the 2003 Melbourne Fashion Festival Business Seminar. She is a member of the Frances Burde Tielke Resource Centre Board at RMIT University and acts as a mentor for the centre's co-ordinator, Kaye Ashton. Ms. Healy is also participating in the NGV Frontline Management Initiative program.

Judith Ryan, Senior Curator, Aboriginal and Torres Strait Islander Art, attended the Papunya Tula, Genesis and Genesis exhibition opening and symposium at the Art Gallery of New South Wales. She presented many public lectures including two for the Fine Arts Department of The University of Melbourne. She also initiated a Supporters and Patrons group for Aboriginal and Torres Strait Islander Art at the NGV.

ACQUISITION:

Augustine EURAS
(born Great Britain 1933, worked in Australia 1935-29, died Great Britain 1983),

Captain Thomas Valentine (born England, 1827-75)

Oil on canvas. Purchased with the assistance of \( ^{20} \) C Hill.

Kate Somerville Art, Curator, Fashion and Textiles, was a co-chair for Paul Signac's "Le Mamelon" exhibition at the Melbourne Fashion Festival. She also gave a number of floor talks for the exhibition "Gianni Versace: The Retrospective 1982-1997" at NGV in 2003, and "The Colleen McCullough Collection" at the NGV in 2003. She also gave a number of floor talks for the exhibition "The Enigma of Bada Shanren (1626-1705), The Mad Monk Painter of the 17th century China" to the Asia Society, Education Services and Public Programs. She attended the 2003 Melbourne Fashion Festival Business Seminar. She is a member of the Frances Burde Tielke Resource Centre Board at RMIT University and acts as a mentor for the centre's co-ordinator, Kaye Ashton. Ms. Healy is also participating in the NGV Frontline Management Initiative program.
Dr Gerard Vaughan, Director, attended the inauguration in October of the NGV's travelling exhibition in Cincinnati, Ohio, where he lectured on the origins and development of the collections of the NGV, addressed various member and press groups, and undertook television appearances. On his return to Australia, he attended the International Council of Museums' conference in Christchurch, New Zealand, where he delivered a keynote address on 'Commercialisation and the Contemporary Art Museum'. The Director agreed to chair the selection panel for the inaugural 2001 Helen Lempriere Sculpture Award, the most valuable arts prize in Australia.

The Director undertook more than one hundred speaking engagements in Melbourne and around Victoria, including many visits to regional art galleries, where he guest spoke at the AGM of the Hamilton Art Gallery in August. As an example of his activities, in July 2000 he guest spoke as the annual dinner of the Oxford Society of Art, the annual diner of the Melbourne Art Club Sub-committee, and lectured in French on Lalibère Choral, at an NGV event for the French community. In February he delivered the inaugural NGV Women's Association annual lecture on 'Allan Ramsay's portrait of Lord Campbell and the Costume of Style: fashion and taste in 18th century England'. In March he opened the BajakedoCoastal Art Trail in Sandringham. In April the Director opened the new art gallery complex at Deakin University's St Leonards Campus with an exhibition by Heather Bardact, and participated in a charity debate at Soltbys for the Peter MacCallum Art Collection Committee on 'Is Art Sexy Enough?'

Dr Vaughan opened the Melbourne screening of Tim O'Shei's Humanity Portrait Project.

Heather Whitlatch, Education Officer, observed education programs in European and British galleries in December-January.

Susan van Wyk, Curator, Photography, was curator for a joint project with the Montreal Gallery of Art, 'A Sunlit Vision: Photographs by Max Dupain'. She presented a number of lectures and floor talks in association with the Max Dupain exhibition and the Melbourne Masters' exhibition at NGV on Russell St, and also gave lectures at the NGV's Volunteer and the Gallery Society. She participated in the great debate on contemporary art organised by Education Services, and she judged the Annual Victorian Art Award.

Maria Zagala, Assistant Curator, Printed and Drawings, attended the following symposia: Constructing Architectural Identity: At the University of Melbourne. Melbourne Art: The nominated field at the Victorian College of the Arts 'Used - by artist-run spaces and initiatives in Australia and the region at the Centre for Contemporary Photography. National Print Symposium at the National Gallery of Australia. She accompanied a congregation of Bakewater tours to London, and also gave a number of floor talks in connection with the NGV's exhibition Colin McCahon: A Time for Messages.

Inna Zdanovska, Senior Curator, Printed and Drawings, undertook a courier trip to London to accompany the Bakewater tour and return back to Melbourne. She attended the symposium 'Constructing Architectural Identity' at the University of Melbourne. She is also literary editor of the Art Bulletin of Victoria to be published in 2001.

Kirsty Grant wrote the catalogue for The Enduring Landscape: Gouaches by Fred Williams and exhibition at the Monash Gallery of Art.

Tao Yee Woon contributed an article to The Bulletin for the Chinese Art at St Kilda Road, the team developed and released a tender for exhibition multimedia responding to both buildings' requirements. The tender closed on 24 May 2001.

EYHIBITION MULTIMEDIA AT THE NGV

CD Media were commissioned in August 2000 to develop production briefs, along with preliminary hardware and software specifications, concept design, budget estimates, production and installation schedules for exhibition multimedia at The Ian Potter Centre: NGV Australian Art at Federation Square. This followed from the recommendations in the National Museum of Victoria's report, building on the NGV's multimedia initiatives and the concepts previously developed by cd/Media and Lab-Bots Smart for multimedia in thousand building.

From this work and the intensive work undertaken by the NGV's Multimedia Team with the architects for the National Gallery of Victoria International Art at St Kilda Road, the team developed and released a tender for exhibition multimedia responding to both buildings' requirements. The tender closed on 24 May 2001.

NGV MULTIMEDIA AND THE INTERNET

A major redevelopment of the NGV's web site (www.ngv.vic.gov.au) is being undertaken to tie in with the opening of The Ian Potter Centre: NGV Australian Art at Federation Square. This followed from the recommendations in the National Museum of Victoria's report, building on the NGV's multimedia initiatives and the concepts previously developed by cd/Media and Lab-Bots Smart for multimedia in thousand building.

The NGV's multimedia and the Internet

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MULTIMEDIA PROJECT: DIGITISING

With the acquisition of digital photographic equipment, additional staff and training for the NGV’s Photographic Services department, the NGV is moving from a primarily analogue photographic process to a primarily digital capture process. Implementation of the digitising aspect of the Multimedia Project is now the responsibility of Photographic Services with the Multimedia Team retaining grant reporting responsibility, to Arts Victoria and Multimedia Victoria.

As well as active outcomes for multimedia production, flow-on benefits for other departments include Marketing and Development with this change include Marketing and Development saving an estimated $55 per pass release by circulating promotional imprints via CD-ROM, as well as Curators and Cataloguing having quick and easy access to colour prints. Future benefit packages should include Publications, Education and Programs.

EXTERNAL COLLABORATIONS

Two memorandum of understanding for collaborative development have been signed this year, the first between the NGV and the Victorian Department of Education, Employment and Training (DEET) for access to NGV content via their online Education Channel, and the second with SBS and other major Victorian cultural institutions for development of content for a dedicated SBS cultural site.

EDUCATION AND PROGRAMS

Following the first year of program initiatives established at NGV on Russell, a range of programs designed for new and diverse audiences was piloted and trialled. With changing exhibitions and pay exhibitions, the scope for diverse programs and increased attendance expanded. In excess of 57,000 people participated in education, public and members’ programs, representing an increase of 27 per cent in program attendance compared with the previous year.

Information Staff continued to provide high quality customer service to 300,000 visitors who came to the Gallery, and responded to more than 5000 email and written enquiries. Access and training for Information Officers in the Victorian database further assisted in staff training in the systems that service this from local, national and international locations.

Program preparation for education services at the Gallery’s new and redeveloped sites was supported by a structure in school programs at the end of 2000 and the subsequent appointment of Senior Education Officers for Australian Art and International Art respectively. Programs and services to regional Victoria was the other key aspect to the education structure, and in May 2001 an Outreach Education Officer was appointed to focus on curricular support for outer metropolitan and country schools.

December marked the anniversary of 50 years of education services at the NGV. Eighty past and present staff, teachers, NGV staff and colleagues attended a celebratory function held on 5 December to reflect on achievements of the passing decades and to finalise the expectations and challenges of the years to come. Gerard Vaughan, Director, Susan Dennett, Curriculum Coordinator, DEET, and James Malleson, former Director, NGV, made presentations.

Synergies between art and education were strengthened by the two NGV membership drive launched at the start of 2000 by Art Education Victoria (art teachers’ subject association) and the National Gallery Society (NGS). In the first six months of the campaign, more than seventy art teachers registered and paid for this special membership offer.

As part of the department’s on-going commitment to the development, co-ordination and evaluation of innovative programs to enhance the visitor’s experience and appreciation of the Gallery and its collections, a range of high quality and new programs were presented, in particular for community-based activities and programs. Members’ programs were well researched to provide exclusive events and programs, available only through the NGV and NGS Memberships.

PUBLIC AND MEMBERS’ PROGRAMS

The NGV Art Lounge was launched in October 2000 with the specific purpose of attracting young people aged 18-30 years to come to the Gallery for social engagement, contemporary music, reasonably priced food and wine and interesting conversations with like-minded people and friends. "By Design" incorporated visits to commercial galleries and a focus on contemporary art and design beyond the walls of the Gallery. "Film on Friday" presented new scope for video and short films in the temporary exhibition space. "Art on the Move" introduced thematic tours presented by Gallery staff and guest speakers. "Master Class" expanded the Gallery Art School program with a range of intensive one-day workshops, introduced to provide young people with practical skills and techniques and the opportunity to work with professional artists and practitioners. "In-Reach Regional Art Programs" targeted country locations and regional galleries to bring people to the NGV. "European Masterpieces Lecture Series" began in 2001 in response to the catalogue of works from the NGV’s European collections currently travelling overseas.

To better understand the program in terms of the public and members’ staff, implementation programs evaluations and a telephone survey of members currently not participating in programs. The outcome of these evaluations confirm that programs are appealing, interest levels and expectations. Some programs were also modified or removed from the program schedule due to low audience response. These included "Vee Pop", "Australian Family Programs" weekend "Artbus Program" and the "Members Incentive Scheme. More than 14,000 people participated in Public and Members’ Programs.

SCHOOL PROGRAMS

Classes in the collection, workshops and specialist programs focusing on the NGV and temporary exhibitions as a resource for curriculum across all key learning areas were provided to more than 39,000 students and teachers.

In excess of 4000 students received programs as part of outreach services to outer metropolitan and regional locations. Programs in support of travelling exhibitions were also developed and conducted for Modern Australian Landscape painting and Italian Renaissance, two of the most extensive programs, which travelled to Mornington Peninsula Art Gallery, La Trobe Gallery, Gippsland Art Gallery and Bandido Art Gallery, Banita Art Gallery, and The George Adams Gallery respectively in the latter half of 2000.

Work experience placements of one to two weeks duration were provided to nine-year 10 students from across Victoria, including the Catholic Regional College, Catholic Ladies College Eltham, University High, Community Options Programs, Lotondo Mandalivi, and Stawell Secondary College. New program initiatives included expanded VCE programs across the study designs, arts and studio arts, and student holiday programs.

New education resources were developed and distributed in support of temporary exhibitions including a student trail for middle years for Melbourne 1956 and Dead Sea Scrolls, and a teacher’s resource was prepared in conjunction with the education staff of the National Gallery of Australia for the exhibition "Renoir to Picasso: Ongoing support of mail order business through an ongoing catalogue and order form".

Features the represented artists and their works, the history of the Musée de l’Orangerie and the collector Paul Guillaume. Also features a special pre-visit interactive, aimed at 10–12 year old children. The web site is currently experimental and a work in progress with new modules to be released, including extended VCE digital resources for year 12 students and sixth form students.

This web site profiles four exhibiting VCE 2000 students, their work and their folios. It also provides access to student work from previous years.

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To better understand the program in terms of the public and members’ staff, implementation programs evaluations and a telephone survey of members currently not participating in programs. The outcome of these evaluations confirm that programs are appealing, interest levels and expectations. Some programs were also modified or removed from the program schedule due to low audience response. These included "Vee Pop", "Australian Family Programs" weekend "Artbus Program" and the "Members Incentive Scheme. More than 14,000 people participated in Public and Members’ Programs.

SCHOOL PROGRAMS

Classes in the collection, workshops and specialist programs focusing on the NGV and temporary exhibitions as a resource for curriculum across all key learning areas were provided to more than 39,000 students and teachers.

In excess of 4000 students received programs as part of outreach services to outer metropolitan and regional locations. Programs in support of travelling exhibitions were also developed and conducted for Modern Australian Landscape painting and Italian Renaissance, two of the most extensive programs, which travelled to Mornington Peninsula Art Gallery, La Trobe Gallery, Gippsland Art Gallery and Bandido Art Gallery, Banita Art Gallery, and The George Adams Gallery respectively in the latter half of 2000.

Work experience placements of one to two weeks duration were provided to nine-year 10 students from across Victoria, including the Catholic Regional College, Catholic Ladies College Eltham, University High, Community Options Programs, Lotondo Mandalivi, and Stawell Secondary College. New program initiatives included expanded VCE programs across the study designs, arts and studio arts, and student holiday programs.

New education resources were developed and distributed in support of temporary exhibitions including a student trail for middle years for Melbourne 1956 and Dead Sea Scrolls, and a teacher’s resource was prepared in conjunction with the education staff of the National Gallery of Australia for the exhibition "Renoir to Picasso: Ongoing support of mail order business through an ongoing catalogue and order form".

Features the represented artists and their works, the history of the Musée de l’Orangerie and the collector Paul Guillaume. Also features a special pre-visit interactive, aimed at 10–12 year old children. The web site is currently experimental and a work in progress with new modules to be released, including extended VCE digital resources for year 12 students and sixth form students.

This web site profiles four exhibiting VCE 2000 students, their work and their folios. It also provides access to student work from previous years.

As part of the department’s on-going commitment to the development, co-ordination and evaluation of innovative programs to enhance the visitor’s experience and appreciation of the Gallery and its collections, a range of high quality and new programs were presented, in particular for community-based activities and programs. Members’ programs were well researched to provide exclusive events and programs, available only through the NGV and NGS Memberships.
Public programs attendance over 2100; student/teachers over 900
A public program full of verve was developed to support this exciting fashion exhibition. The NGV Art Lounge had more than 180 attendees grooving to the sounds of the eighties and the ‘Teachers’ Preview’ attracted more than 200 to the dance party. Lectures, seminars and study mornings were held in support of the exhibition, all of which attracted high attendance. The ‘In-reach Artbus Program’ brought visitors from Bendigo Art Gallery, Mornington Peninsula Gallery and Geelong Art Gallery. A $3,500 budget was allocated to the production of a well-designed and colourful family trail, prepared and distributed to children and their families. The trail draws on the links between the exhibition and the NGV collection. A high quality publication and product, this resource was the first family trail for the NGV. Holiday programs and family programs ‘Dreaming Ahead’ also focused on the exhibition. School Programs provided introductory talks for students and teachers and Italian language classes.

Colin McCahon: A Time for Messages and Dead Sea Scrolls
Public programs attendance over 3500; student/teachers over 2000
The timing of these two exhibitions created the opportunity for consideration and review of the interaction of word and image – art and text, from antiquities to present day. Study mornings and joint viewings invited the public, teachers and members to compare and contrast the very different approaches to use of text in art and belief.

An extensive range of public programs was developed to support the Dead Sea Scrolls exhibition. Highlights included a special day of introductory talks as part of Senior Citizens’ Week (375 attendees); Auslan (Australian sign language) tours by arrangement, a series of ﬁnal examination lectures presented by university lecturers and academics (400+); a special lecture by Dr Barbara Thiering, author of the best seller Jesus the Man (320); the ‘NGV Art Lounge’ (118 attendees); guided talks for groups of 20 or more (300+); the ‘Music Program’ (600+). An International Symposium was arranged to tour after the NGV to the Geelong Art Gallery, and the Bank of Melbourne sponsored the People’s Choice Awards at both NGV on Russell and the Geelong Art Gallery.

TERTIARY AND PROFESSIONAL PLACEMENTS
Julia Christoph, third-year student in Cultural Sciences at Munster University Germany, commenced an eight-week placement at the McArthur Gallery and 205 teachers, exhibitors and their families attended the Gala Dinner at the Hotel Sofitel, Melbourne.

MULTICULTURAL ARTS MARKETING AMBASSADOR SCHEME (MAMAS)
A partnership program with Multicultural Arts Victoria and The University of Melbourne places an ambassador with the NGV for two days per week for six months from June 2001, to research marketing strategies and program content for diverse audiences. The scheme is funded through the Australia Council.

STAFFING AND PROFESSIONAL DEVELOPMENT
The staffing changes and restructure created a high level of mobility within the department and provided the opportunity for School Programs to review the contribution of $174,000 towards salaries and education staff.

Top Arts: VCE 2000
Over 50,000 attended the exhibition and over 9,000 student/teachers attended education programs.
Managed by Education and Programs and curated by Merren Ricketson, this exhibition featured sixty works from 48 students. This popular annual exhibition is in its seventh year at the Gallery. The State Reviewers, curator and Manager of Education and Programs selected a representative sample of exemplary works of painting, sculpture, printmaking, drawing, photography, new media, textiles, mixed media and videos for display. A full range of student and public programs complemented the exhibition with more than 9000 students participating in programs before the end of June.

A catalogue and the on-line education resource provided study design information, exhibition profiles and information on selected contemporary artists from the NGV to local, national and overseas visitors. A record attendance of more than 420 people attended the opening night in the McArthur Gallery and 265 teachers, exhibitors and their families attended the Gala Dinner at the Hotel Sofitel, Melbourne.

Education partners again included DEET, the Victorian Curriculum and Assessment Authority, the Catholic Education Office, the Association of Independent Schools of Victoria and the principal sponsor was again the Bank of Melbourne. The exhibition was arranged to tour after the NGV to the Geelong Art Gallery, and the Bank of Melbourne sponsored the People’s Choice Awards at both NGV on Russell and the Geelong Art Gallery.
The main focus during this period for the Exhibitions and Collection Management Division was the realisation of the touring of some of the NGV’s most important international paintings. This project is the most significant example in the history of the Gallery of where exhibitions management and collection management meet. The logistics of such an operation are extremely complex, and it is a testament to every staff member involved in the project that it has been, and continues to be, such a resounding success.

The tour began in July 2000 at the Auckland City Gallery in New Zealand. This part of the tour comprised a selection of 40 paintings and was titled The Treasury of European Paintings: Six Centuries of Paintings from the National Gallery of Victoria. Australia. The four museums on the tour are: Auckland City Gallery, National Gallery of Victoria, Melbourne, and Art Gallery of South Australia. The exhibition attracted 53,000 visitors, which is impressive given that Auckland’s population is 385,000. The catalogue was sold out.

The rest of the tour comprised 88 paintings, and was specifically designed to tour to four museums in the United States. This larger selection of works is entitled European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria. Australia. The four museums on the tour are: Cincinnati Art Museum, Kimbell Art Museum, Denver Art Museum, and Portland Art Museum. Following a successful site inspection visit to the Birmingham Art Museum in Alabama, the tour reached the New York City–based Museum of Modern Art, which was the next and final destination. The total attendance figure was 3409 (including 107 students). The tour then moved on to the Monash Gallery of Art, where the total attendance figure was 3504 (714 students).

The total number of works on loan from the NGV were: new, 1; loan, 22; loan, 18; ongoing loan, 3; collection loan, 8; and student loan, 86. However, as in the past, works from the Australian collection were also toured to regional galleries. These works included Wimmera Landscapes by Fred Williams, Nolan Wimmera Landscapes, Perceval, Williams, Tribute to Federation Common Wealth: A Modern Australian Landscape, The Master’s Eye exhibition; 21 in the Master’s Eye exhibition; 40 in European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria. Australia; and 38 in The Master’s Eye exhibition.

The Enduring Landscape: Gouaches by Fred Williams exhibited at Bendigo Art Gallery; and Tribute to Federation Common Wealth: A Modern Australian Landscape, The Master’s Eye exhibition; and 38 in The Master’s Eye exhibition. The display program at the NGV on Russell continued with the following exhibitions: Melbourne 1956; Nolan Wimmera Landscapes and Tribute to Federation Common Wealth: A Modern Australian Landscape, The Master’s Eye exhibition; and 38 in The Master’s Eye exhibition.

In particular, the Dead Sea Scrolls exhibition demonstrated great focus for this department, due to the fact that the Division Head, Gordon Morrison, was also the Co-ordinating Curator. His involvement was intrinsic to the realisation, and the subsequent success of the exhibition. He provided all didactic text for labels and information panels, briefed Education Services and Public Programs staff, delivered nine-site lectures and 15 floor talks, introduced several other public speakers and choirs, gave more than 120 press interviews, presided over the symposium, prevailed on international curators and curators, and responded to all public enquiries (the overwhelming majority of which were supportive, inquisitive, and positive). Broadly speaking, the Dead Sea Scrolls exhibition welcomed many new audiences to the NGV. Complementing the extraordinary works in the show was the impressive exhibition design, that provided visitors with an ambient, sensitive context in which to view the works. The aesthetic of the space was favourably commented on by visitors regularly.

In October 2000, the Relocation team reformed to begin the process of preparing for packing those works destined for display at the The Ian Potter Centre: NGV Australian Art at Federation Square. This substantial project continues to keep this team very busy.

As usual, the Cataloguing department has also maintained an intense schedule of recording detailed information about these international works previously uncatalogued, and for new acquisitions.

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As always, the loans program extended to ministerial offices and a new number of government buildings.

An exceptional amount of hard work was required by the Registration department to rotate a body of 3000 works on paper from the Baillieu Library at The University of Melbourne. These works had been on long-term loan since 1967 and were returned to the NGV for audit and cataloguing purposes.

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The tour has so far required several courier trips by the Registration, Curatorial, Conservation, and Managerial staff, and will mean more in the future.

The International tour of some of the NGV’s most important international paintings was a new undertaking for the department. However, as in the past, works from the Australian collection were also toured to regional galleries. These works included Wimmera Landscapes by Fred Williams, Nolan Wimmera Landscapes, Perceval, Williams, Tribute to Federation Common Wealth: A Modern Australian Landscape, The Master’s Eye exhibition; 21 in the Master’s Eye exhibition; 40 in European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria. Australia; and 38 in The Master’s Eye exhibition.

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A Surfer's Vision: Photographs by Max Dupain began at the Monash Gallery of Art, where the total attendance figure was 4,946 (approximately 400 students). The exhibition moved on to Swan Hill Regional Art Gallery until 19 August 2003.

The ENDING UP exhibition Graffiti by Fred Williams began its tour at Monash Gallery of Art, where the attendance figure was 5,051. As this exhibition was during school holidays, the total number of students was not significant. It then moved to Newcastle Regional Art Gallery until 12 August 2003.

Registration

Over the past year the Registration department’s main activities have been the management of the international tour of the important international paintings in both the Masters and the Masters 2 exhibitions, the management of changing displays and exhibitions at NGV on Russell, the continuing loans program, and relocation preparations. Three staff members travelled to New Zealand for the pick-up and return of works for the exhibition Masters’ Eyes: Five Centuries of European Painting.

For the exhibition Masters’ Eyes: Five Centuries of European Painting, six exhibitions from the international Gallery of Victoria, Australia, the following transactions were overseen in person by NGV staff: outward shipment to Cincinnati Art Museum pick-up at Cincinnati Art Museum transfer from Cincinnati Art Museum to Kimbell Art Museum and transfer from Kimbell Art Museum to Denver Art Museum. For these operations nine members of staff travelled to the United States.

The following exhibitions and display changes for NGV on Russell were managed by the Registration department: Melbourne 1896: portrait of Maria Grazia Venera Versace The Metropolitan 1862–1987; Colin McCahon: A Timerre Message; Dead Sea Scrolls: Common Visions; A Tribute to Mortimer and Ten Arts VCC 2000.

The NGV’s support of Australian regional and metropolitan galleries, other public institutions and international museums continued by way of the comprehensive loans program.

The following galleries received loans as part of NGV touring exhibitions: Bendigo Art Gallery; Benalla Art Gallery; George Adams Gallery; Morpmon Peninsula Regional Gallery; La Trobe Regional Gallery; Crippled Art Gallery; Albury Regional Art Gallery; Monash Gallery of Art; Gaiola Art Gallery; Swan Hill Regional Art Gallery, and Newcastle Regional Art Gallery.

The following Australian institutions received loans from the NGV permanent collection to complete temporary exhibitions or displays: Queensland Art Gallery; Art Gallery of New South Wales; Art Gallery of South Australia; National Gallery of Australia; National Museum of Australia; Monash University; Monash Gallery of Art; and the University of Melbourne. Two new positions were created within the Registration department: Vernon Collection Systems Administrator and Associate Registrar, Federation Square.

The following international institutions received loans from the NGV permanent collection during the year to complete temporary exhibitions or displays: The Metropolitan Museum of Art, New York; National Portrait Gallery, London; Tate Britain; Royal Academy of Arts, London; The American Federation of Arts, exhibition at Walters Art Gallery, Baltimore; Museo Thyssen-Bornemisza, Spain; Reunion des Musées Nationaux, Paris; and Museo Nacional Centro de Arte Reina Sofia, Spain.

The international loans accompanied by courier were as follows:

- Paul Cézanne, "Red rooster road (la route de rochebrune), returned from Kunsthalle, Zurich, Switzerland.
- Francesco Tedeschi, "Jesu benedetto di S. Francesca", returned from the Museum of Fine Arts, Houston.
- William Blake, "group of three paintings", returned to Tate Britain.
- William Blake, "group of five paintings", returned from The Metropolitan Museum of Art, New York.
- J. M. W. Turner, "The Red Rigi", returned from Tate Britain.
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- Edward Manet, "The Greek Slave", returned to Walters Art Gallery, Baltimore.
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- Van Gogh, Portrait of a man, returned from Philadelphia Museum of Art.
- Michael Andrews, "All night long", to Tate Britain.

The loans program continues to include those specific to the NGV’s redevelopment program. The past financial year saw the return of a number of redeployment loans from Shoparton Art Gallery, Catherine Art Gallery, Hamilton Art Gallery, La Trobe Regional Gallery, and Mildura Art Gallery. As well as redeployments, new redeployment loans were also sent to Gaiola Art Gallery and Shoparton Art Gallery. Loans to government offices and Heide Museum of Modern Art included 25 continuing borrowers, five new borrowers, and overall, the loan of 367 works.

The Relocation team continues to be extremely busy with preparations for the moves to Federation Square and St Kilda Road. Two new positions were created within the Registration department: Vernon Collection Systems Administrator and Associate Registrar, Federation Square.

The new branding campaign – to identify the NGV as a distinguished institution developing two premises – was introduced during the year. The foundation of the campaign is the distinctive new logo in "NGV" red. This was applied to the NGV stationery and all promotional material, including the Gallery’s web site.

The marketing campaign to communicate the NGV’s temporary relocation to Russell St continued throughout the year. Various advertising agencies were used in a comprehensive strategy formed around the new logo – bright outdoor signage and the new NGV-branded tram were particularly effective.

The Gallery received extensive media coverage: key issues which attracted media attention included: the Gallery Campaign; the Provenance Project; the Waterwall; The Ian Potter Centre: NGV Australian Art at Federation Square; the gift of Hugh Ramsey’s jewelry by Mr John Wilding; and the purchase of Hussain Chalayan creations from London Fashion Week.

While the media provided strong coverage of the various activities at NGV on Russell, their interest in the progress of the NGV redevelopment continued.

The Gallery Campaign was launched by the Premier of Victoria, Mr Steve Bracks, in October 2000. The three-year campaign – One Vision. Two Galleries – aims to complete the NGV's $200 million dollar funding program to redevelop the Gallery and increase funds for acquisitions.
ABC, Gianni Versace: The Retrospective 1982–1997 also featured on many websites. The Age Online held an online exhibition and Real Media Player of the exhibition. Many of the reports were the first of their kind for the NGV.

Similarly, Dead Sea Scrolls attracted coverage from beyond the Gallery’s traditional media outlets. Religious and theological publications provided numerous in-depth articles on the exhibition.


The Voluntary Guides are thanked for their generosity in taking guests through the exhibitions and for their contribution to the success of NGV functions. The NGV Foundation and the National Gallery Women’s Association are also thanked for their continuing generous support.

Excellent media coverage was achieved for all touring exhibitions and for exhibitions at NGV on Russell Street. Gianni Versace: The Retrospective 1982–1997 was the first pay exhibition to be held at NGV on Russell as well as the first since the closure of the St Kilda Road Gallery. This successful exhibition was a vibrant vehicle for promotion of the NGV to new audiences and to communicate the temporary relocation of the Gallery.


The web-based Dead Sea Scrolls exhibition was a most exciting and innovative venture that attracted almost 50,000 visitors. The wesea Scrolls exhibition was equally successful and the Gallery’s Education and Public Programs areas were also very well patronised during this period.

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NGV Foundation

The aim of the NGV Foundation is to attract and encourage donations, gifts, bequests, endowments, trusts and other forms of financial assistance so that the NGV may maintain the highest level of support for the National Gallery of Victoria.

The Foundation depends upon the generous support of benefactors, and their assistance has ensured that the Craft and Design collection has grown into a priceless national treasure, a cultural and educational resource that enriches the minds and lives of the community.

EXECUTIVE BOARD MEMBERS

Chairman
Mr Rupert Myer

Deputy Chairman
Ms Carolyn Kay

Honorary Treasurer
Mr Chris Brown

Board Members
Mr Guy Abrahams
Mr Henry Carrodus
Mrs Libby Cousins
Miss Patricia Fallman, AM
Mr Gordon Moffatt, AM
Dr Justin O’Day
Dr David Rosenthal
Mrs Sandra Velik
Mr Anthony Waldegrave-Knight
Mr Ralph Ward-Ambler, AM

VOLUNTARY AND SUPPORT GROUPS

The Alfred Felton Bequests’ Committee

The bequests established by the will of Alfred Felton provide for one half of the income to be distributed for charitable purposes and one half of the income is to purchase works of art, for the National Gallery of Victoria.

The Bequests’ Committee considers for purchase only items that are recommended by the Trustees of the National Gallery of Victoria. Dr Alison Inglis, the Committee member representing the Gallery, reports to the Bequests’ Committee on matters of importance to the NGV, including works of art for possible acquisition.

Harry Carrodus has been appointed as Chairman of the Bequests’ Committee in January 2004. The Bequests’ Committee meets twice a year to evaluate the gallery’s annual report.

National Gallery Society of Victoria

The National Gallery Society of Victoria (NGS) was formed in 1962 in response to the opening of the NGV International Art at St Kilda Road. The Society’s bi-monthly magazine continues to provide a link between members, the Society and the NGV. A good deal of time and effort goes into producing the magazine with the result that we provide members with a world-class publication.

Throughout the year we continue to offer members a diverse and stimulating series of events through the Members’ Program. Some 215 events were available with over 7,000 people attending. The take-up for programs improved to 75 per cent. Looking to the future, the privileges and advantages of members will become even more enjoyable with the opening of our new gallery in 2002.

The National Gallery of Victoria International Art at St Kilda Road open. It augers well for the future of the Gallery Society.

National Gallery of Victoria Business Council

The National Gallery of Victoria Business Council assists the NGV in the raising of sponsorship for exhibitions and other activities of the Gallery.

The Council’s annual Arts Dinner 2000 was held in conjunction with the exhibition ‘Twice in a Lifetime: Daniel Libeskind, Architects from the two gallery projects joined artists and Members at dinner to give an insight and update on the progress of the two projects.

The Council’s programs included a special viewing of the Great Exhibition and a visit to the Victorian Tapestry Workshop.

Throughout the development period, a full membership program is open on NGV at Russell, and in 2002 the program will expand to include the Thelma Potter Centre NGV International Art at Federation Square.

The Council reported a successful year with all functions well attended. We would like to acknowledge and thank Mrs Lyn Williams for generously hosting a private evening for Members.

The Bequests’ Committee thanks all benefactors and guests for their support, and it is pleasing to note that through these sources and other efforts, 74 new members joined the Foundation.

COMMITTEE

Chairman
Mr Rupert Myer, AO

Committee Members
Mr Bruce Bonney, Director, ANZ Executives and Trustees Limited
Mr Andrew Grinwis, OBE
Dr Alison Inglis (representing the NGV)
Mrs Richard Searby

COMMITTEE OF MANAGEMENT

Chairman
Mr Laurence G. Cox, AO

Committee Members
Mr Terry Campbell
Mr David Jones, AM, OBE
Mr Steve Vizard, AM
Mr Gerard Vaughan
Mr Graham Newsome

Mr Peter Clameleon

COMMITTEE

Chairman
Dr Alison Inglis

Committee Members
Mr Peter Clameleon
Mr Richard Searby
Mr Terry Campbell
Mr David Jones, AM, OBE
Mr Steve Vizard, AM
Mr Gerard Vaughan
Mr Graham Newsome

COMMITTEE

Chairman
Mr Michael Shmith

Committee Members
Mr Rupert Myer
Mr Michael Shmith
Mr Laurence G. Cox, AO
Mr Peter Clameleon
Mr Peter Rankin
Mr Graham Newsome

Mr Peter Clameleon
The Friends of the Gallery Library, under the leadership of Dr Robin Shawhead, contributed over $138,000 during the year towards the purchase of books for the NGV Library. Some notable additions were a collection of catalogues from the Galerie Disegni e Stampe di Lugano, Italy, and the catalogues in the collections of Anton Trecvio, Taddeko and Federico Zuccari, Max Emri, Piranesi's etchings, and Picassos ceramics. Without the Friends these expensive items could not have been acquired.

The Friends held a series of four lectures. Dr George MacDonald, Director, Museum Victoria, spoke on the new Melbourne Museum, while Dr Patricia Cranna, NGV's Senior Curator, Photography, spoke about a 19th century album of photographs belonging to Viscountess Jocelyn. Dr Christopher McQuarrie, Director of the Ian Potter Museum of Art, The University of Melbourne, discussed some paintings in the collection of The University of Melbourne and Mr Gordon Morrison, NGV's Division Head, Exhibition and Collection Management, gave an overview of the Dowse Arts' exhibition.

The voluntary Guides have continued to work from two campuses this year. Through the generosity of Village Cinemas, lectures have been held at the 288-seat cinema in South Yarra, while administration and guided tours have taken place at the NGV on Russell.

Forty-eight new Guides completed 18 months training in June. Frank Lindsay, Deputy Director, Australian Art, officiated at their graduation and Steve Vizard, President of the Council of Trustees, and Gerard Vaughan, Director, spoke at the graduation lunch. We were pleased that Jim Couris, the Deputy President, Graeme Newcombe, Chief Operating Officer, and Gina Panabianco, Manager, Education and Programs, could also attend. Never before in our 33-year history has an ambitious training program for new Guides taken place under such unusual circumstances, so we have been enormously encouraged by the support we have received from the Gallery's Trustees, management and staff.

Throughout the year, 60 Guides have offered a range of services to the visiting public. These have included general ‘Highlights’ and ‘Mini Tours’, booked ‘Special Tours’, ‘Picture of the Month’, the ‘Children’s Holiday Program’ and ‘Gallery Visits You’. Guides have also assisted Public Programs, the Business Council and the Gallery Society. Special tours and booked tours were also offered for three major exhibitions: LINEAGE: the Architecture of Daniel Libeskind (1996–1997) and Dead Sea Scrolls (1982–1997).

Our organisation has a rich heritage on which to build and this is reflected in other gallery visitations in our programs. This year we have welcomed Guides from Geelong and Heide Gallery to our lectures, and we also plan a seminar, to be held in conjunction with Public Galleries Association of Victoria’s (PGAV), regional Victorian galleries. The NGV is well placed to take the lead in this way.

The year has been challenging but also very rewarding and we look forward to the opening of Federation Square with excitement. Guides have reviewed their processes of governance in preparation for the change to come, and the membership has increased to 121 Guides in anticipation of a diverse program to accommodate the vast collections of the NGV. The new Gallery will present fresh opportunities to apply new strategies for guiding in a revolutionary space.

The National Gallery Women’s Association was established in 1961 to raise funds for acquiring works of art, to promote the welfare of the Gallery and to assist the Director and Trustees. In addition, Encouragement Awards were introduced for students attending the Victorian College of the Arts. The Association also donates a book to the NGV Library, chosen in consultation with the Librarian, in memory of late members. The Library has received 11 books and an inscription of this ceremony since 1966.

Despite the closure of the Gallery, the enthusiasm of members of the Association has not waned, and we have had a busy year of fund-raising events. ‘Art of the Palais’ dinners, whereby generous hosts provide a viewing of their art collection and a talk, followed by a formal dinner, have continued in popularity. We have enjoyed evenings hosted by William Morris at his gallery, the Liberman family at JGIL, and Chris Daubert and Rod Mansell at Daubert Mansell. We now also organise ‘limited edition’ dinners in private homes for a small number of guests, as initiated so successfully by Rupert and Anna Myer.

Another inaugural event was the Annual Lecture. The first speaker was Dr Gerard Vaughan, Director, who talked on Allan Ramsay’s Portrait of Lord Thieves before an audience of 360, sat at high standard which we hope to maintain.

Also new this year was a ‘Gold Day at The National’, Cape Schanck, which should continue to be an enjoyable and effective fund-raiser. ‘Garden Day’ in October brought nearly 1000 visitors, as did the annual Film Night in June. The generosity of the garden owners and Village Roadshow resulted in good profits from both these events.

Thanks to the Myer family, 65 guests were treated to a perfect March evening cocktail party at Cranlana house and garden. We spent a most interesting day in the Geelong area when Geoffrey Edwards, Director, Geelong Art Gallery, welcomed us to the newly renovated Gallery and Brian Hubber of the State Library talked about the exhibition of works related to convict. William Buckland, Dr Judith Trimbach led us through the Daliak University Wadstonie Campus and Cotia Hall. Next we visited the Mansion Hotel, Warrilbee for a delicious lunch generously donated by Anne and Mark Robertson, followed by a tour of the Ivan Lamschere Supreme Exhibition.

Members and guests have been privileged to hear most interesting talks by Gallery staff. Robyn Healy, Senior Curator, Fashion and Taddeko and Katie Somerville, Assistant Curator, Fashion and Teddi took us through the Gianni Versace: The Retrospective 1982–1997 exhibition, and the Dowse Arts’ seminar held on the meaningful contact by Gordon Morrison, Division Head, Exhibition and Collection Management.

Last September, in conjunction with the NGV Foundation, and thanks to the generosity of Sheraton Towers Southgate, we held a fun 1956 cocktail party which enabled us to contribute to the purchase of Charles Blackman’s George Prias. When The Ian Potter Centre NGV Australian Art at Federation Square opened, we hope we will be in a strong position to assist with the purchase of another major work.
EXHIBITIONS

MELBOURNE 1956
16 August – 1 October 2000, a National Gallery of Victoria exhibition; principal sponsor The Australian Women’s Weekly

LINEAGE: THE ARCHITECTURE OF DANIEL LIBESKIND
18 October 2000 – 18 January 2001, a National Gallery of Victoria exhibition in partnership with the Jewish Museum of Australia; principal sponsor Pratt Foundation; support sponsors Qantas, Diadam, Hotel Sofitel Melbourne

GIANNI VERSACE: THE RETROSPECTIVE
1982–1997
17 November 2000 – 4 February 2001, drawn from the archives of Gianni Versace; principal sponsor National Australia Bank; support sponsors Fox FM, Channel Seven Melbourne, Media Entertainment Group, Hotel Sofitel Melbourne, Qantas; The Age

COLIN MCCAHON: A TIME FOR MESSAGES
2 February – 13 May 2001, a National Gallery of Victoria exhibition; support sponsors Diadam, Dulux, Hotel Sofitel Melbourne

DEAD SEA SCROLLS
16 March – 17 June 2001, an Art Gallery of New South Wales exhibition in association with Israel Antiquities Authority; national sponsor Westfield; Victorian sponsor RACV; support sponsors Media Entertainment Group, Channel Seven Melbourne, Hotel Sofitel Melbourne, Qantas

COMMON WEALTH: A TRIBUTE TO FEDERATION
10 April – 2 December 2001, a National Gallery of Victoria special installation; principal sponsor Tattersall’s

TOP ARTS: VCE 2000
23 May – 16 July 2001, a Season of Excellence event at National Gallery of Victoria in partnership with the Department of Education, Employment and Training, the Victorian Curriculum and Assessment Authority and the Catholic Education Office; principal sponsor Bank of Melbourne; support sponsors Channel Seven Melbourne, The Age, Media Entertainment Group; Association of Independent Schools of Victoria (AISV)

TOURING EXHIBITIONS

International Tours

THE MASTER’S EYE: FIVE CENTURIES OF EUROPEAN PAINTING
Auckland Art Gallery (Toi o Tamaki), 1 July – 1 October 2000, a touring exhibition from the collection of the National Gallery of Victoria, Melbourne indemnified by the New Zealand Government

EUROPEAN MASTERPIECES: SIX CENTURIES OF PAINTINGS FROM THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

Regional Galleries

NOLAN WIMMERA LANDSCAPES
Bendigo Art Gallery, 9 June – 23 July 2000; Benalla Art Gallery, 5 August – 17 September 2000; The George Adams Gallery, Victorian Arts Centre, 13 October – 3 December 2000, principal sponsor Tattersall’s and indemnification provided by Arts Victoria, Department of Premier & Cabinet

MODERN AUSTRALIAN LANDSCAPE PAINTING: BOYD, DRYSDALE, NOLAN, PERCEVAL, WILLIAMS
Mornington Peninsula Regional Gallery, 10 June – 30 July 2000; LaTrobe Regional Gallery, 4 August – 17 September 2000; Gippsland Art Gallery, 6 October – 19 November 2000; Alberton Regional Art Gallery, 6 January – 25 February 2001; principal sponsor TXU (Texas Utilities) and indemnification in Victoria provided by Arts Victoria, Department of Premier & Cabinet

BE JEWELLED! CONTEMPORARY JEWELLERY FROM THE NGV

A SUNLIT VISION: PHOTOGRAPHS BY MAX DUPAIN
Monash Gallery of Art, 6 October – 26 November 2000; Sloan Hill Regional Art Gallery, 22 June – 19 August 2000; a National Gallery of Victoria travelling exhibition

THE ENDURING LANDSCAPE: GOUACHES BY FRED WILLIAMS

PUBLICATIONS

The Gallery published the following titles during 2000–01.

Melbourne 1956; published August 2000

European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia; published October 2000

Colin McCahon: A Time for Messages; published January 2001


Common Wealth: A Tribute to Federation; published April 2001

Top Arts: VCE 2000; published May 2001

These publications are available at the Gallery Shop, and are distributed throughout Australia in art galleries and bookshops. They are also distributed throughout the United Kingdom and to select European bookshops.
ACQUISITIONS

ABORIGINAL AND TORRES STRAIT ISLAND ART

Gifts


Bungawuy (Gagungyungu, c. 1922–82), Djutuura (c. 1960), earth pigments on bark. Presented through the NGV Foundation by Ken Oot, Member, 2001.


Norah Gaiia Sabor (Kula laq ya ja born 1939), Ina Pilat (Manlurim born c. 1940), Ruth Piia (Manlurim born c. 1940), Mary Stephen (Manlurim born c. 1939), Alma Arnes (Manlurim born c. 1940), Collina Sabor (Manlurim born c. 1939), Kikiwahke Mawalakura Art Bank, 1996, earthenware, shells, fibre, paint on cock. Gift of Bilkia Collective Trust. St meld Island Corporation, 2000.

Dawidi (Luyangpurin, c. 1921–70), Wurka, the first thunderbird and the rain flooding the country (Ngurrapalangunya), c. 1965, earthen pigments on bark. Presented through the NGV Foundation in memory of Georgina Saunders by Don Saunders, Member, 2001.


Dinuh Garoqi (Wandangari-Na born c. 1932), Jutu pawat, 2000, synthetic polymer paint on canvas. Presented through the NGV Foundation by ChristineCollingwood, Member, 2001.


Tampi Pablo Paddy Henry (Twill 1925–98), Purkupulku (c. 1979), earth pigments, ironwood. Presented by Elizabeth and Celin Lawtrey through the NGV Foundation, Governor, 2001.

Injalak Arts and Crafts (established 1986), Murmaabi Rutshe 1992, screenprinting and painting on paper. Presented through the NGV Foundation by Felicity Wright, Member, 2001.

Margaret Napangardi Lewis. Tiwi, Painting, c. 1964, bark on cotton t-shirt. Presented through the NGV Foundation by Dr Milton Roxanas, Governor, 2001. 

Vally Lipwigawa (Karramba born 1946), Tharruwaaris (c. 1970), earth pigments on bark. Presented through the NGV Foundation by Dr Milton Roxanas, Governor, 2001.


George Pilumpurra (Gamblinbi 1934–98), Trummarra (c. 1994), earth pigments on bark. Presented through the NGV Foundation by Dr Milton Roxanas, Governor, 2001.

Paddy Compas Nampurrula (Warlpiri born c. 1949), Kaingaatjih 1988, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian Rogers, Member, 2001.


Peggy Nampurrula Poulson (Warlpiri born c. 1935), Tjerri with yerri mena ngarayi jukurrpa, 1997, bark on cotton t-shirt. Presented through the NGV Foundation by Felicity Wright, Member, 2001.


Rae Wiltfred (Rithangurra born c. 1945), Out trayry quarry rarrt, 2000, synthetic polymer paint on canvas. Presented through the NGV Foundation by Christine Collingwood, Member, 2001.

Clara Wabulubulub (Gamblinbi born 1959), Karaya (c. 1988), earth pigments on bark. Presented through the NGV Foundation by Dr Milton Roxanas, Governor, 2001.


Purchases


CEMILIA

Giftees


**Paintings**

**Charles BLACKMAN** (born Australia 1928), *Barbara and Augustus 1957*, oil and animal print on composition board. Purchased through the NGV Foundation by Mrs Barbara Blackman, Governor, 2000.


**Charles BLACKMAN** (born Australia 1928), *Georgia Hora*, 1999, enamel paint on paper on composition board. Purchased by individuals of the Art Foundation: Mr Ric Charlton, Mrs Myra Scott, Mrs Joan Harper, Mrs Patricia Macdonald, Mr Georges Mora, Mrs Myra Scott, Professor Peter Musgrave and with the assistance of the National Gallery Women’s Association, 2000.


**Augustine EARLE** (born Great Britain 1979, worked in Australia 1986–89, died Great Britain 1989), *Cassia Theme and Variations series*, c. 1827, oil on panel. Purchased with the assistance of Mr, Mrs Christiana and A. E. Bond Foundation, Fellow, 2000.

**Nora HEYSEN** (born Australia 1913), *fern tree, 1933*, oil on canvas. Purchased through the NGV Foundation with the assistance of the Agnes Blackwood Bequest, Fellow, 2000.

**Akira ISOGAWA** (born Japan 1964, arrived in Australia 1986), *series*, 2000, oil on canvas. Presented through the NGV Foundation with the assistance of Mr James Agapitos and Mr Ray Wilson, Fellow, 2000.

**Photography**

**BEAVERTON** (born Australia 1911–70), *the CIVIL TIME (c2020–21)*, *the CIVIL TIME (c2020–21)*, *the CIVIL TIME (c2020–21)*, *the CIVIL TIME (c2020–21)*, *the CIVIL TIME (c2020–21)*, *the CIVIL TIME (c2020–21)*.


**Charles BLACKMAN** (born Australia 1928), *Georgia Hora*, 1999, enamel paint on paper on composition board. Purchased by individuals of the Art Foundation: Mr Ric Charlton, Mrs Myra Scott, Mrs Joan Harper, Mrs Patricia Macdonald, Mr Georges Mora, Mrs Myra Scott, Professor Peter Musgrave and with the assistance of the National Gallery Women’s Association, 2000.


**Charles BLACKMAN** (born Australia 1928), *Georgia Hora*, 1999, enamel paint on paper on composition board. Purchased by individuals of the Art Foundation: Mr Ric Charlton, Mrs Myra Scott, Mrs Joan Harper, Mrs Patricia Macdonald, Mr Georges Mora, Mrs Myra Scott, Professor Peter Musgrave and with the assistance of the National Gallery Women’s Association, 2000.


**Charles BLACKMAN** (born Australia 1928), *Georgia Hora*, 1999, enamel paint on paper on composition board. Purchased by individuals of the Art Foundation: Mr Ric Charlton, Mrs Myra Scott, Mrs Joan Harper, Mrs Patricia Macdonald, Mr Georges Mora, Mrs Myra Scott, Professor Peter Musgrave and with the assistance of the National Gallery Women’s Association, 2000.


aquatint, etching, drypoint, engraving and flat biting, third state, (1959–60), daguerreotype. Purchased through the NGV Foundation with the assistance of Mrs Mem Kirby, Fellow, 2000.


Rocks and bush, Mittagong, Anne FERRAN, (1966), etching, drypoint, foul bite and plate tone, first state, artist's proof A, unique proof; Study for Swamp (No. 2) B, 1999, watercolour over pencil, 450 x 610 mm, signed, dated, unframed. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001.


Penelope Davis (born Australia 1956), Silence, Blue/Green 8; Pat, 1994, flat biting over lithographic crayon and aquatint, first state, proof B; Sanctuary Lakes number 2, 2000, etching, aquatint, foul biting and plate tone, first state, edition 6/10; Portrait of a family, (1999), charcoal; Jungle book, Finlandia Diver, Portland, 1964, etching and foul biting, first state, unique proof; Harvest, 1964, etching and foul biting, first state, unique proof; Remnants, 1999, charcoal; Picnic at Yellingbo, 1966, etching, drypoint and foul bite on green paper, first state, artist's proof A; Study for Swamp (No. 2) B, 1999, watercolour over pencil, 450 x 610 mm, signed, dated, unframed. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001.


Penelope Davis (born Australia 1956), Silence, Blue/Green 8; Pat, 1994, flat biting over lithographic crayon and aquatint, first state, proof B; Sanctuary Lakes number 2, 2000, etching, aquatint, foul biting and plate tone, first state, edition 6/10; Portrait of a family, (1999), charcoal; Jungle book, Finlandia Diver, Portland, 1964, etching and foul biting, first state, unique proof; Harvest, 1964, etching and foul biting, first state, unique proof; Remnants, 1999, charcoal; Picnic at Yellingbo, 1966, etching, drypoint and foul bite on green paper, first state, artist's proof A; Study for Swamp (No. 2) B, 1999, watercolour over pencil, 450 x 610 mm, signed, dated, unframed. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001.


Covered box VIETNAM, (1581), porcelain; ‘Shakyamuni Buddha’, (c. 1859), porcelain (gilt and enamel decoration); ‘Yamauba seated beside a large pond’ Totoya HOKKEI (Hokkaido born 1765, died 1838), woodcut print, edition 10/20. Presented through the NGV Foundation by the artist, Member, 2001.

Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001.


Handscroll container and ink sticks A couple of calligraphy panels). Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001.


Printed through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001.


Brush holder and ink sticks A couple of calligraphy panels). Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001.

Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001.

Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001.


Painting, No. VII. Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001.

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Painting, No. VII. Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001.


WORCESTER (England 1751–1803), letter tocrystal vase, (c. 1775), porcelain. Purchased through the NGV Foundation with the assistance of Mrs Joan Emery, Member, 2000.


FASHION AND TEXTILES

Gifts.


BES-BEN Chicago, Evening bags, (c. 1920), silk, cotton, rayon, satin, silk, satin, silk, metallic. Purchased through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001.

CHANEL (Paris established 1910), Gabrielle CHANEL (France 1883–1971), Karl LAGERFELD (born Germany 1938, working in France from 1953), ‘Cast dress no. 1’, (c. 1987), wool, rayon, metallic, leather, metal, plastic. Purchased through the NGV Foundation with the assistance of Ms Kerry Gardner, Member, 2001.


GIANNA VERSACE (née Gianni Versace) (1946–97), ‘Cast dress no. 1’, (c. 1987), wool, rayon, metallic, leather, metal, plastic. Purchased through the NGV Foundation with the assistance of Ms Kerry Gardner, Member, 2001.


KARL LAGERFELD (Paris established 1984), Karl LAGERFELD (born Germany 1938, working in France from 1953), coat, (c. 1987), wool, velvet, metallic, leather, metal, plastic. Presented through the NGV Foundation by Mrs Esther Balloul, Member, 2001.

CHRISTIAN DIOR (designer) (Great Britain 1934–1957), Christian DIOR (designer) (France 1905–57), Evening dress, (c. 1955), wool, metallic, plastic, leather, fabric. Purchased through the NGV Foundation with the assistance of Mrs Joan Emery, Member, 2000.


ACQUISITION:

MINTON (England established c. 1793), Charles TOFT junior (decorator) (active 1870–78), Vase, 1871–78, porcelain.

40.0 x 23.5 x 22.5 cm

Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001.


COLE OF CALIFORNIA (United States established 1923), Maryn FELIGI (painter) (United States established 1923), ‘Noir moto’, (c. 1959), oil, canvas. Purchased through the NGV Foundation with the assistance of Dr Robert Wilson, Honorary Life Benefactor, 2001.


JANTZEN (United States established 1901), ‘Vamps’, (c. 1946), rayon, plastic, leather, metal. Purchased through the NGV Foundation with the assistance of Dr Robert Wilson, Honorary Life Benefactor, 2001.


FURNITURE

Gifts.

E.W. GODWIN (attributed to) (designer) (Great Britain 1833–86), COLLINSON & LOCK (attributed to) (manufacturer) (Great Britain working 19th century), Suspension table, (c. 1872–75), oak, glass, mirror, glass. Presented through the NGV Foundation by Terence Lane, Governor, 2001.

JEWELLERY

Purchases.


OCEANIC

Gifts.

Kebuli (Papua New Guinea), (c. 1970), wood, raffia, shawl, feathers, animal parts. Purchased through the NGV Foundation by Mrs Elizabeth Phythian, Member, 2000.


Unknown (Papua New Guinea), Cape forest raven, (c. 1990), wood, animal parts. Purchased through the NGV Foundation by Gabrielle Pizzi, Governor, 2001.

Unknown (Cook Island), Tapa cloth wrapping, (c. 19th century), bark cloth, vegetable dyes. Presented through the NGV Foundation by Miss Joan Emery, Member, 2000.

PAINTING

Gifts.

**PHOTOGRAPHY**

*Gifts*

Felice BEATO (attributed to) (Great Britain 1820–1907), No title (Samurai warriors), 1860s–70s, albumen silver photograph, watercolour. Presented through the NGV Foundation by Mr Thomas Dixon, Member, 2001.

Tamura KOZABURO (born Japan 1856, date of death unknown), Portrait of a Seppuku with pistol, (c. 1860s–70s), albumen silver photograph and watercolour. Purchased through the NGV Foundation with the assistance of the Herald and Weekly Times Limited, Fellow, 2001.


Baron Raimund von STILLFRIED (Italy 1839–1911), No title (Samurai in armour), (c. 1870s), albumen silver photograph. Gerstl Bequest, 2001.

UNKOWN [japan], No title (Samurai women adopting face powder), (c. 1870s), albumen silver photograph. Gerstl Bequest, 2000.

Ogawa KAZUHISA (attributed to) [japan 1860–1929], Japanese girls writing, reading and sewing [sic], No title (Two women), No title (Young woman holding fan), 1890s, albumen silver photograph, watercolour. Presented through the NGV Foundation by Mr Thomas Dixon, Member, 2001.

**PRINTS AND DRAWINGS**

*Artists’ Books*

Gifts

Fanny Anne CHARLES (Great Britain 1828–1915), worked in Australia 1857–67), portrait of a Samurai with pistol, (c. 1870s), albumen silver photograph, watercolour. Purchased through the NGV Foundation with the assistance of the Herald and Weekly Times Limited, Fellow, 2001.

Akiyo SUZUKI (born North Korea 1941, lives and works in Japan), Performance art, 1989, artist’s book used for a sound performance at the Open Space, Melbourne, during the exhibition CONTINUUM, 30–27 September 1989; a work of type of paper, many of which were torn during the performance, stapled inside black paper covers. Presented through the NGV Foundation by Ken and Marian Scarlett, Members, 2001.

**DRAWSINGS**

*Gifts*

Tadashi KAWAMATA (born Japan 1953), Six drawings for an installation in the Gryphon Gallery, for the exhibition Drawings from Japan Modern Australia, Melbourne; 3–21 August 1981; film-stripp, pen, coloured pencil and gouache on 6 sheets of graph paper. Presented through the NGV Foundation by Ken and Marian Scarlett, Members, 2001.

*Prints*


**PRINTS**


William HOGARTH (Great Britain 1697–1764), A shower of storms, first published 1731, etching and aquatint, 3rd state (of 5), small plate in blow, 1736, etching and aquating, 1st state (of 3); etch, 1736, etching and aquating, 1st state (of 3). Presented through the NGV Foundation by Profesor P. Musgrave, Member, 2001.


**Purchases**

Felice BEATO (Great Britain 1820–1907), No title (Young women with painted faces). Portrait of a Seppuku with pistol, (c. 1860s–70s), albumen silver photograph and watercolour. Gerstl Bequest, 2000.

Baron Raimund von STILLFRIED (Italy 1839–1911), No title (Two women), (c. 1880s), albumen silver photograph. Gerstl Bequest, 2001.

UNKOWN [japan], No title (Samurai in armour), (c. 1870s), albumen silver photograph. Gerstl Bequest, 2000.

Ogawa KAZUHISA (attributed to) [japan 1860–1929], Japanese girls writing, reading and sewing [sic], No title (Two women), No title (Young woman holding fan), 1890s, albumen silver photograph, watercolour. Presented through the NGV Foundation by Mr Thomas Dixon, Member, 2001.


LANGLANDS & BELL (Ben LANGLANDS & NikI BELL) (born Great Britain 1959), Air routes of Britain (day) and (night), 2000, a pair of screenprints, printed in black and white inks, edition 12/45. Purchased through the NGV Foundation with the assistance of Optus Communications Pty Limited, Member, 2003.

WORKS OF ART LOANED BY THE NATIONAL GALLERY OF VICTORIA

EXHIBITIONS

NATIONAL GALLERY OF VICTORIA (TOURING EXHIBITION)

The Master’s Eye: Five Centuries of European Painting

Auckland Art Gallery (3 July – 1 October 2009)

Jacopo AMPEGNI (Italian c. 1659–1752), Portrait group Theiner, Felton Bequest, 1950

Frances BACON (English 1909–92), Study from the human body, (1949), oil on canvas. Purchased, 1953

BALTHUS (French 1908-2001), Neuanen, et, 1938, oil on canvas. Felton Bequest, 1952

Gianluca PENNINO (attributed to) (Napoli, active in Rome 1598–1600), Portrait of a young man, oil on canvas. Everton Studley Millie Bequest, 1976

Pierre BONNARD (French 1867–1947), Sette – The Firefighters, 1901, oil on canvas. Felton Bequest, 1949

Francis BOUCHER (French 1703–70), Théâtre des ballets, 1748, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of Colin Myer Ltd, Felton Bequest, 1943

CLAUDE Lorrain (French active in Italy 1604–50), Ruine bergwacht (The Ruins of Tunisia, St John of the Mountains), 1635, oil on canvas. Felton Bequest, 1967

John CONSTABLE (English 1776–1837), Study of a boat passing in the rain, (c. 1827), oil on canvas. Felton Bequest, 1950–51

Jean-Baptiste Camille COT (French 1769–1842), Théâtre de marine (Theatre of the Sea), (1815–60), oil on canvas. Felton Bequest, 2007

Honoré DAUMIER (French 1808–79), Don Quixote watering, (c. 1867), oil on wood panel. Felton Bequest, 1923

Robert DELAUNAY (French 1885–1941), Nu peint avec une main rouge, (c. 1915), oil on canvas. Felton Bequest, 1946

Anthony van DYCK (Flemish 1599–1641), Portrait of the Earl of Pembroke, (1634), oil on canvas. Felton Bequest, 1938

Jan van EYCK (active in Bruges 1395–1441), Madonna and Child, (c. 1433), oil on wood panel. Felton Bequest, 1923

Joshua REYNOLDS (English 1723–92), Miss Susanne Gale (1763–64), oil on canvas. Felton Bequest, 1934

Jacopo TINTORETTO (Venetian 1518–94), Dogana di Laveno (Lantern 1567–70), oil on canvas. Felton Bequest, 1928

Bendigo Regional Art Gallery (until 23 July 2000)

NATIONAL GALLERY OF VICTORIA (TOURING EXHIBITION)

Nudes: Venetian Landscape

Bandagi Regional Art Gallery (until 23 July 2000)

Shapcott Art Gallery (5 August – 7 September 2000)

George Adams Gallery, Melbourne (13 October – 13 November 2000)

Sidney NOLAN (born Australia 1912, arrived in Great Britain 1933, died 1992), Swimmers, 1942, synthetic polymer paint on canvas, Felton Bequest, 1950


NATIONAL GALLERY OF VICTORIA

EXHIBITIONS.

Modern Australian Landscape Painting: Boyd, Drysdale, Nolan, (TOURING EXHIBITION)

NATIONAL GALLERY OF VICTORIA

EXHIBITIONS.

Bendigo Regional Art Gallery (until 7 September 2000)
Simon MARINI (French c. 1465–79), The Virgin and Child (c. 1465–75), oil on panel. Felton Bequest, 1954

Hans MEMLING (Flemish c. 1430–94), The Man of Sorrows (1475–47), oil and gold leaf on wood panel. Felton Bequest, 1937

John Everett MILLAIS (English 1829–1900), The Miller's Daughter (1882), oil on canvas. Felton Bequest, 1938

Jean-François MILLER (French 1814–85), Seasons and the Elements (1846–48), oil on canvas. Felton Bequest, 1991

Amedeo MODIGLIANI (Italian active in France 1884–1920), Portrait of Madame Mauve, 1915. Felton Bequest, 1948

Claude MONET (French 1840–1926), Verveinets (1899), oil on canvas. Felton Bequest, 1957, rough water at Etretat, 1883, oil on canvas. Felton Bequest, 1913

Antonio MORI (Italian c. 1510–1560), Portrait of a lady, oil on canvas. Felton Bequest, 1949

William OWEN (English 1769–1825), Head, Lady Baunton, 1810. oil on canvas, Felton Bequest, 1955

Ivar PIVUS de CHAVANNES (French 1824–98), Villa, 1896, oil on canvas. Felton Bequest, 1910

Camille PISSARRO (French 1830–1903), The Storm (Grain), 1886, oil on canvas. Felton Bequest, 1937. Boulevard Montmartre, evening mist, 1897, oil on canvas. Felton Bequest, 1905

Allan RAMSAY (Scottish 1713–84), Richard Graville, 2nd Earl Temple, 1762, oil on canvas. Edward Studley Miller Bequest, 1965

Nicolas RÉGNIER (French active in Italy 1591–1667), Head of a man, 1662, oil on canvas. Felton Bequest, 1945

REMBRANDT (Dutch 1606–1669), Portrait of a self-portrait, 1677, oil on canvas. Felton Bequest, 1910

Joshua REYNOLDS (English 1723–92), Miss Susannah Gascoyne, 1763, oil on canvas. Felton Bequest, 1938. Lady Frances Finch, 1781–82, oil on canvas. Felton Bequest, 1956

George ROMNEY (English 1734–1802), The Holy Family, 1768, oil on canvas. Felton Bequest, 1955

SALVADOR DALÍ (Spanish 1904–89), The Persistence of Memory, 1931, oil on canvas. Purchase, 1938

THE DETROIT INSTITUTE OF ARTS (TOURING EXHIBITION)

Vladimír Komorník Museum of Fine Arts, Brno (2 July – 24 September 2001)
Philippine Museum of Art (22 October 2000 – 14 January 2001)

Vincent van GOGH (Dutch 1853–90), Head of a man, oil on canvas, Felton Bequest, 1940

Alfred SISLEY (French active in France 1839–99), The Mill and the church of Saint-Céneri, February afternoon, 1880, oil on canvas. Felton Bequest, 1958, Harvesters at Méric – early spring, 1881, oil on canvas. Felton Bequest, 1937

Jacopo TINTORETTO (Venetian 1529–94), Doges for Arming (1567–70), oil on canvas. Felton Bequest, 1928

Joseph Mallord William TURNER (English 1775–1851), Venetian Scene, Venice (1810), oil on canvas. Felton Bequest, 1938. A morning scene Venice, 1845, oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria and donations from Associated Securities Limited, the Commonwealth Government (through the Australia Council), the National Gallery of Victoria, the National Art Collections Fund (Great Britain), The Potter Foundation and other organisations, the Myer family and the people of Victoria, 1973

UNKNOWN, Italian (Florentine), Portrait of a lady, oil on canvas. Felton Bequest, 1946

UNKNOWN, Dutch (formerly attributed to Jan Victors), Portrait of a lady, 1650, oil on canvas. Purchased, 1979

Perino del VAGA (Florentine active in Rome and Genoa 1510–17), The Holy Family (c. 1546–47), oil on canvas. Felton Bequest, 1949

Pablo VERONESI (Venetian active 1533–58), didò c. 1538–62, The Courtesans, 1539, oil on canvas. Felton Bequest, 1949

Amedeo MODIGLIANI (Italian active in France 1884–1920), Portrait of Madame Mauve, 1915, oil on canvas. Felton Bequest, 1991

Jedediah SMART, (born in Australian 1921, worked in Italy since 1945), Spoon, 1978, oil on canvas. Felton Bequest, 1955

ESTHER COLMERSHILL, (German (active in England) 1733–1810), Portrait of a lady, 1754, oil on canvas. Felton Bequest, 1938

John William WATERHOUSE (English 1849–1917), Ulysses and the sirens, 1891, oil on canvas. Felton Bequest, 1981

Richard WILSON (Welsh active in Italy 1713–14–72), Llyn Penin and Distant peaks, 1760–63, oil on canvas. Felton Bequest, 1949

Joseph WRIGHT of DERBY (English 1734–97), The Storm, 1781, oil on canvas. Presented through The Art Foundation of Victoria with the assistance of the National Australia Bank Limited, Founders Benefactor, 1989


Felton Bequest, 1938.
England Bangala (Gun natapum bim c. 1905), Vangara (bim c. 1895), earth pigments, cane; worked in Australia, 1940–49. Presented through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991.


Mike Kudjulki (Kunwinjku b. 1922), Murrin (bim c. 1928), earth pigments, cane, wood. Presented through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991.


Gerhard Richter (German b. 1932), Abstract painting (c. 1990), oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of Westpac Banking Corporation, Founder Benefactor, 1991.

Alex Vormwald (Buranin b. c. 1939), Columbetemun (bim c. 1941), earth pigments, cane, wood; worked in Australia, 1976–91. Presented through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991.


ART GALLERY OF NEW SOUTH WALES
Papunya Tula: Artists and Centuries
(18 August – 12 November 2000)

The IAN POTTER MUSEUM OF ART
Celebration: The Camel and the World
(26 October 2000 – 4 February 2001)

England Bangala (Gun natapum bim c. 1905), Vangara (bim c. 1895), earth pigments, cane; worked in Australia, 1940–49. Presented through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991.


Mike Kudjulki (Kunwinjku b. 1922), Murrinh (bim c. 1928), earth pigments, cane, wood. Presented through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991.


Gerhard Richter (German b. 1932), Abstract painting (c. 1990), oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of Westpac Banking Corporation, Founder Benefactor, 1991.

Alex Vormwald (Buranin b. c. 1939), Columbetemun (bim c. 1941), earth pigments, cane, wood; worked in Australia, 1976–91. Presented through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991.
HEIDE MUSEUM OF MODERN ART
Handel House Visitors Centre
Creating an Australian Landscape
1906–1960
(2 June – 12 August 2001)
David DAVIES (Australia 1864–1939), 8 Foot Table (1861), oil on wood panel, Worthington (1860), oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria 1979
E. Phillips FOX (Australia 1885–1915), Murrumbidgee, 1909, oil on canvas, Purchased, 1948
Arthur STREETEN (born Australia 1867, worked Great Britain 1897–1919, died 1943), Evening with reddish light, 1898, oil on canvas. Bequest of Susan Reid, 1982
THE POST MUSEUM GALLERY
Botanical Venetian Glass exhibition
1906–1960
(2 June – 9 September 2001)
Wedgwood (Wedgwood & Bentley), Staffordshire (established 1759), John FLAXMAN (modelled) (England), 1755–1826, Dr Daniel Solander, medallion, (1775–80), stoneware. Fulton Bequest, 1940
ART GALLERY OF SOUTH AUSTRALIA
Honoll Volterra venetian exhibition
1890–1960
(29 June – 26 August 2001)
Daisa VALAMANESH (born Australia 1949), Norman Lindsay, (1886, dated 1888), oil on canvas. Purchased, 1996
Frank BRANGWYN (English 1860–1915), Portrait of the artist's wife, (1890), oil on canvas. Gift of Mr John H. Connell, 1914
IMMIGRATION MUSEUM
For display in the exhibition Gallery 'Cryptic' showed
1890–1990
(30 November 2000 – 30 December 2001)
NATIONAL WOOD MUSEUM
For display in Observation Gallery
1906–1950
(30 December 2000)
NATIONAL PORTRAIT GALLERY, CANBERRA
Port of inaugural permanent display
1904–2001
(4 March – 25 September 2001)
Thomas WOOLNER (born Great Britain 1833, died 1902), Sir Humphrey Molyneux, (c. 1880), oil on canvas. Purchased through the Art Foundation of Victoria by Mr Klaus Muja, Fellows, 1995
CARLO SCARPA (designer) (Italy 1906–78), c/o. (c. 1960), glass. Purchased through The Art Foundation of Victoria by Mr Klaus Muja, Fellows, 1995
MILDURA ARTS CENTRE, VICTORIA
1906–1960
(30 September 2000)
David BOMBEG (English 1890–1957), Elizabeth, (1911), oil on canvas, Purchased, 1946
Ivan HITCHENS (English 1893–1975), Homeward journey, 1944, oil on canvas, Purchased, 1946
Augustus JOHN (English 1878–1961), River, oil on canvas panel, Purchased, 1973
Gwen JOHN (English 1876–1939), Theron, (c. 1910), oil on canvas. Bequest of Susan Reid, 1982
Matthew Smith (English 1879–1949), Venetian and pines, oil on canvas. Bequest of Susan Reid, 1982
CARLO SCARPA (designer) (Italy 1906–78), c/o. (c. 1960), glass. Purchased through The Art Foundation of Victoria by Mr Klaus Muja, Fellows, 1995
GEELONG ART GALLERY
1906–1960
(16 October 2000 – 31 December 2001)
Rupert BUNNY (Australia 1884–1947, worked in Europe 1884–89, Portrait of the artist's wife, (c. 1902), oil on canvas, Bequest of Susan Reid, 1982
Edith CARRICK (born Great Britain 1872, arrived in Australia, died 1952), on wood panel.
Charles CONDER (born Great Britain 1868, died Australia 1919), War photographer – Damien Parer, (c. 1945), oil on canvas. Purchased, 1969
David DAVIES (Australia 1864, arrived in Great Britain and France 1880–90, died Australia 1939), A grey day on the sea, oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria 1979
George COUTES (Australia 1885–1929, died Great Britain 1930, A Russian lady, (c. 1905), oil on canvas, Bequest of Susan Reid, 1982
A Winter Evening
1906–1960
(17 December 2000 – 30 January 2001)
Rupert BUNNY (Australia 1884–1947), War photographer – Damien Parer, (c. 1945), oil on canvas. Purchased, 1969
David DAVIES (Australia 1864, arrived in Great Britain and France 1880–90, died Australia 1939), A grey day on the sea, oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria 1979. Note David Davies' War wearing a Templepatrick hospital galalite hazed to trials for Royal Hospital of Modern Art exhibition (1944); with 'Hettesen 1810 with Courtauld, 1850–1950
E. Phillips FOX (Australia 1865–1915), Thermidron (1911), oil on canvas. Purchased, 1969
Tom HUMBRY (born Great Britain 1859, arrived in Australia 1899, died 1952), Under a sunny room, 1895, oil on canvas. Purchased, 1965
Frederick MCBUIBIBN (Australia 1855–1917), A winter evening (1897), oil on canvas. Purchased, 1960
W.J. PIGEONET (Australia 1936–1934), The chimney House, New South Wales, (c. 1903), oil on canvas. Acquired, 1995
C. Douglas RICHARDSON (born Great Britain 1853, arrived in Australia 1918, worked in Great Britain 1881–89, died Australia 1932), 1944, oil on canvas. Purchased through the Art Foundation of Victoria with the assistance of the late White Bequest, Governor, 1986
Tom ROBERTS (born Great Britain 1856, arrived in Australia 1895, died 1929), Winter morning, when the snow fell (1886–87), oil on canvas. W.H. Short Bequest, 1944
JANE SUTHERLAND (born United States 1863, arrived in Australia 1864, died 1928), Threemastergraphemes, (c. 1895), oil on canvas. Gift of Dr Margaret Suthard, 1972
12
MUSEUM OF MODERN ART AT HEIDE, MELBOURNE (until 31 December 2000)

Museum of Modern Art at Heide, Melbourne (until 31 December 2000)


Museum of Modern Art at Heide, Melbourne (until 31 December 2000)


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Museum of Modern Art at Heide, Melbourne (until 31 December 2000)


Museum of Modern Art at Heide, Melbourne (until 31 December 2000)


Nautical still life (Le Port de Tourville), oil on canvas. Purchased, 1884.

The alms (Les bravi), 1852, oil on canvas. Purchased, 1914.

Assassins (Les assassins), 1876, oil on canvas. Felton Bequest, 1905.

Mauroi UTRILLO (1883–1955), Trois Violets (Le Trio), oil on canvas. Felton Bequest, 1940.

Claude VENARD (1903), Still life with a jug on a red plaster (Nature morte et une cruche sur un vase rouge), oil on canvas. Felton Bequest, 1955.

MOYNAH ART GALLERY, MELBOURNE

Ballarat Fine Art Gallery, Victoria (until 31 December 2001)


Edmond-François AMAN-JEAN (French 1860–1926), version style (La Fée Clochette), (c. 1904), oil on canvas. Felton Bequest, 1905.

Eugène BOUDIN (French 1824–98), The Edge of the Sea at Sunset, oil on wood, 1887, oil on canvas. Felton Bequest, 1913.


Eugène DELACROIX (French 1798–1863), The Coronation of the Czar of France (Coronation of the Czar), (1825–40), oil on canvas. Felton Bequest, 1910.

Narcisse Diaz (French 1807–76), A forest clearing (Une Clairière), (late 1880s), oil on canvas. Felton Bequest, 1959.


Paul SERUSIER (French 1863–1927), Baguinan river bank (Enfants à la torpillière), oil on canvas on wood panel. Felton Bequest, 1949.

Lucien SIMON (French 1861–1945), The Gridiron of the Court of Honor, oil on canvas. Felton Bequest, 1920.

Camille COROT (French 1796–1875), Trees, nude woman (Le Torse nu de femme), oil on canvas. Felton Bequest, 1910.

Maurice de VLAMINCK (French 1887–1958), Through the Secret Door (Sur la Sirena Chez lui), oil on canvas. Felton Bequest, 1949.

GIPPSLAND ART GALLERY, VICTORIA

(until 31 December 2001)


MONASH GALLERY OF ART

(continued)

CASEY'S FINE ART GALLERY, MELBOURNE

Ballarat Fine Art Gallery, Victoria (until 31 December 2001)


Henry STEINER (born Germany 1835, arrived in Australia 1858, died 1914), (c. 1880), silver, glass. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1981.

Paul SERUSIER (French 1863–1927), Baguinan river bank (Enfants à la torpillière), oil on canvas on wood panel. Felton Bequest, 1949.

Lucien SIMON (French 1861–1945), The Gridiron of the Court of Honor, oil on canvas. Felton Bequest, 1920.

Camille COROT (French 1796–1875), Trees, nude woman (Le Torse nu de femme), oil on canvas. Felton Bequest, 1910.

Maurice de VLAMINCK (French 1887–1958), Through the Secret Door (Sur la Sirena Chez lui), oil on canvas. Felton Bequest, 1949.

GIPPSLAND ART GALLERY, VICTORIA

(continued)


MONASH GALLERY OF ART

(continued)

CASEY'S FINE ART GALLERY, MELBOURNE

Ballarat Fine Art Gallery, Victoria (until 31 December 2001)


Henry STEINER (born Germany 1835, arrived in Australia 1858, died 1914), (c. 1880), silver, glass. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1981.
SPONSORS

The success of the Gallery's operations heavily depends on the generous support of the Gallery's sponsors. To our sponsors, we are extremely grateful for their continuing support, whether it is on an ongoing basis or a project basis, whereby the Gallery is enabled to aim for the highest standards in its operations.

The sponsors that have supported the Gallery on a continuing basis are listed as follows.

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Bupa
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Edwards Dunlop Paper
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The sponsors that have supported the Gallery on a project basis during the past year are listed as follows.

Tattersall's
TXU
The Australian Women's Weekly

The Gallery HAS A TOTAL OF 367 WORKS ON LOAN TO
GOVERNMENT DEPARTMENTS

Charles BUSH (Australia 1919-89), Sawdust and new leaves, (c. 1960a), oil and pencil on composition board, Presented through The Art Foundation of Victoria by Mrs Tom Bruce, 1994

Michael KMIT (Australia 1961-81), The mirage, 1954, oil on canvas, Purchased, 1954

EXHIBITION SPONSORS

Notan Wimmera Landscapes (touring exhibition), Bendigo Art Gallery, 9 June – 23 July 2000; Bendiga Art Gallery, 5 August – 17 September 2000; The George Adams Gallery, Victorian Arts Centre, 13 October – 3 December 2000, principal sponsor Tattersall's and indemnification provided by Arts Victoria, Department of Premier & Cabinet

Modern Australian Landscape: Painting Boyd, Drysdale, Nolan, Percival, Williams (touring exhibition), Mornington Peninsula Regional Gallery, 10 June – 30 July 2000; LaTrobe Regional Gallery, 6 August – 19 November 2000, Albury Regional Art Gallery, 6 January – 25 February 2001, principal sponsor TXU and indemnification in Victoria provided by Arts Victoria, Department of Premier & Cabinet

Melbourne 2000, 16 August – 3 October 2000, principal sponsor The Australian Women’s Weekly


Gianni Versace: The Retrospective 1982–1997, 7 November 2000 – 4 February 2001, drawn from the archives of Gianni Versace; principal sponsor National Australia Bank, support sponsors Fox FM, Channel Seven Melbourne, Media Entertainment Group, Hotel Sofitel Melbourne, Qantas, TreeAge

Colin McRobert: A Time for Messages, 2 February – 13 May 2001; principal sponsor Diadem, support sponsors Fox FM, Channel Seven Melbourne, Media Entertainment Group, Hotel Sofitel Melbourne, Qantas

Dead Sea Scrolls, 16 March – 17 June 2001, national sponsor Westfield, Victorian sponsor RACV, support sponsors Media Entertainment Group, Channel Seven Melbourne, Hotel Sofitel Melbourne, Qantas

Common Wealth: A Tribute to Federation, 10 April – 2 December 2001, principal sponsor Tattersall’s

Top Arts VCE 2000, 23 May – 15 July 2001, A Season of Excellence event at National Gallery of Victoria in partnership with the Department of Education, Employment and Training, the Victorian Curriculum and Assessment Authority and the Catholic Education Office, principal sponsor Bank of Melbourne, support sponsors Channel Seven Melbourne, TreeAge, Media Entertainment Group, Association of Independent Schools of Victoria (AISV)
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**FINANCE REPRESENTATIVE**
Mr Chris Brown

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Mr Robin Syme

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Mr Graeme Newcombe

**EXECUTIVE SECRETARY**
Mrs Heather King
After months of consultation and review, the National Gallery of Victoria's Strategic Plan 2001–2003 was endorsed by the Council of Trustees. This document brings together the views of the NGV's key stakeholders, including the management of the NGV, Government, sponsors and other art institutions and artists. The key focus of this document is the development of excellence and innovation internally, and of leadership through strong external partnerships, with existing stakeholders and with others in the community.

Brett Moore ceased duties as Principal, Education School Programs in December 2000 and Craig Young ceased duties as Education Officer, School Programs in January 2001. Brett and Craig returned to their school appointments for the start of the new school year.

Irene Ruffolo ceased duties on 29 April as Program Coordinator to pursue studies in Europe and Claire Lepreau ceased duties as Bookings Officer on 6 April to commence work in an arts agency.

In June 2001, after management, staff and the Community and Public Sector Union had been rigorously consulted for more than 12 months, the NGV’s second Enterprise Agreement received a 97 per cent ‘yes’ vote.

In October 2000, Gerard Vaughan, Director of the NGV, travelled to Cincinnati for the opening of the European Masterpieces, Six Centuries of Art exhibition. Frances Lindsay, Deputy Director, Australian Art, travelled to Japan at the invitation of the Agency for Cultural Affairs to undertake a cultural tour of museums. Tony Ellwood, Deputy Director, International Art, travelled to Denver in June 2001 for the opening of the European Masterpieces exhibition, as well as visiting San Francisco and Los Angeles in connection with possible exhibitions. From Security Services, Steven Ward, travelled to New York to visit several galleries to discuss security issues.

Several staff members couriered works of art overseas. From the Curatorial department, Susan van Wyk travelled to Switzerland; Jason Smith to London; Maria Zaglato to Britain; Cathy Lacey to London; Kim Grant to Baltimore and Philadelphia; Geoff Smith to London; Hans Zelazowsky to London, and Katie Semeniuk to Paris. From the Conservation department, Louise Burgess and Carl Vills travelled to Cincinnati; John Payne to Cincinnati; Fort Worth and Madrid; Tom Dixon to Fort Worth; Denver and Houston; Catherine Earley to Auckland; Cincinnati and London; and Ruth Shellington to New York. From the Registration department, Janine Bollif travelled to Cincinnati; Fort Worth and Denver; Denise McCann to Auckland and Baltimore; David Legg to Cincinnati; and Jason Kanape to Auckland. Jason Gordon Morrison, Division Head Exhibitions and Collection Management, travelled to Auckland.

From the Senior Executive Team, Graeme Naeormake and Tony Ellwood travelled to Fort Worth and Alabama.

Promotions During the Year

Nil

Consultative Processes

Various committees are formed as needs arise, so that staff members are enabled to participate in consultations on matters affecting their working environment and conditions. Current committees are:

- the Staffing Issues Consultative Committee, which continued as a forum for staff to raise issues and concerns;
- the Staff Training and Development Committee, which continued to oversee the training and development program for the NGV;
- the Occupational Health and Safety Committee, which continued to oversee the Galley’s Occupational Health and Safety (OHS) requirements.

Merit and Equity Goals

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource development. It has identified the four corporate goals set out in the Office of the Public Service Commissioner (OPSC) policy statement as a basis for evaluating the effectiveness of selecting merit and equity initiatives. The goals are as follows:

- Managing diversity: “To develop and sustain an organisational culture in which policies, practices and services are adapted to the needs of a diverse and evolving community.”
- Equal employment opportunity (EEO): “To ensure the diversity of the organisation’s workforce reflects the labour market and its customer base.”
- Anti-discrimination: “To ensure workplaces are free from policies and practices that discriminate unfairly against staff or potential job seekers.”
- Individual grievance: “To ensure that staff have access to a fair and efficient grievance review process that addresses breaches of merit and equity.”

Processes for achieving these goals have been incorporated into:
- the staff training and development program;
- the performance management system;
- the selection and recruitment process;
- the grievance and resolution process;
- people management.

Staff Training and Development

The Gallery aims to provide opportunities for all staff to develop and broaden their skills. Several strategies have been developed to achieve this, namely:

- The implementation of the Frontline Management Initiative Program designed for staff in supervisory positions;
- The generic training and development program, including training on all aspects of merit and equity;
- Formal study leave programs.

A training and development committee continues to oversee the training and development requirements of the NGV.

Selection and Recruitment

The Gallery’s strategy for ensuring merit and equity in recruitment and selection includes the following:

- development and distribution of a Selection, Recruitment and Induction Manual and delivery of associated training for all staff in supervisory positions;
- collation and analysis of information related to the Gallery’s workforce and future organisational needs;
- ensuring that a process for selection/grievance resolution is in place.

The Grievance Resolution Process

The Gallery’s grievance resolution process has now been in place for some time. Any staff member who wishes to lodge a personal grievance against any action that directly affects them has been fully informed on the appropriate process. This process complies with requirements set out in the Public Service Management and Employment Act 1998. Equal opportunity briefing sessions were provided to all staff throughout the year.
People Management and Performance Management

The Gallery has identified people management as a critical ingredient in management of merit and equity as well as of individual and organisational performance. The Gallery is firmly committed to these principles as well as to implementing a strategy in which an ongoing performance management system and education and training activities are incorporated. Working on the premise that all managers are responsible for applying merit and equity principles and that all staff members have a responsibility to comply with these principles,

• the performance management system currently in place provides a comprehensive process for work planning, professional development and feedback based on these principles. This system applies to all staff and provides a process for accurately monitoring effectiveness, measuring progress and responding to the changing needs of staff and customers. Training, which focused on the principles of performance management and effective appraisal interviews, was provided to all staff throughout the year.

• through an employee assistance program, staff members continued to receive support for personal and/or work-related issues that could affect their ability to both undertake their duties and contribute to meeting the Gallery’s organisational goals and objectives.

Specific Case and Issue Management

The Gallery can tailor strategies to address specific issues that have merit and equity implications.

Statistics

As at 30 June 2001

BREAKDOWN OF EMPLOYMENT STATUS

<table>
<thead>
<tr>
<th>Paid Staff</th>
<th>Executive Staff</th>
<th>Permanent</th>
<th>Fixed Term</th>
<th>Casual</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Full-time male</td>
<td>4</td>
<td>34</td>
<td>12</td>
<td>Nil</td>
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<tr>
<td>Full-time female</td>
<td>1</td>
<td>44</td>
<td>38</td>
<td>Nil</td>
<td>83</td>
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<tr>
<td>Part-time male</td>
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<td>2</td>
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<tr>
<td>Part-time female</td>
<td>Nil</td>
<td>11</td>
<td>6</td>
<td>3</td>
<td>20</td>
</tr>
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<td>TOTAL</td>
<td>5</td>
<td>92</td>
<td>58</td>
<td>5</td>
<td>160</td>
</tr>
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</table>

GENDER BREAKDOWN, BY CLASSIFICATION

<table>
<thead>
<tr>
<th>Classification</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXECUTIVE OFFICERS</td>
<td>4</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>PROFESSIONAL</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curators, Conservators, Librarians, Registration, Design: Band 1–3</td>
<td>8</td>
<td>38</td>
<td>46</td>
</tr>
<tr>
<td>Professional: Band 4</td>
<td>4</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>Professional: Band 5</td>
<td>1</td>
<td>Nil</td>
<td>1</td>
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<tr>
<td>ADMINISTRATIVE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Band 1–3</td>
<td>21</td>
<td>49</td>
<td>70</td>
</tr>
<tr>
<td>Band 4</td>
<td>6</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Band 5</td>
<td>1</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>TECHNICAL: Band 1–2</td>
<td>12</td>
<td>1</td>
<td>13</td>
</tr>
<tr>
<td>TOTAL</td>
<td>57</td>
<td>103</td>
<td>160</td>
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</tbody>
</table>

EFFECTIVE FULL-TIME POSITIONS

<table>
<thead>
<tr>
<th>Paid Staff</th>
<th>Executive Staff</th>
<th>Permanent</th>
<th>Fixed Term</th>
<th>Casual</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total full-time equivalent</td>
<td>5</td>
<td>84.74</td>
<td>59.1</td>
<td>1.97</td>
<td>150.81</td>
</tr>
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</table>

DESIGNATED EEO GROUPS

<table>
<thead>
<tr>
<th>Paid Staff</th>
<th>Executive Staff</th>
<th>Permanent</th>
<th>Fixed Term</th>
<th>Casual</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATSI: male</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
</tr>
<tr>
<td>ATSI: female</td>
<td>Nil</td>
<td>1</td>
<td>Nil</td>
<td>Nil</td>
<td>1</td>
</tr>
<tr>
<td>People with a disability</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
</tr>
<tr>
<td>TOTAL</td>
<td>Nil</td>
<td>1</td>
<td>Nil</td>
<td>Nil</td>
<td>1</td>
</tr>
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</table>

STAFF EMPLOYED UNDER SECTION 48/52

<table>
<thead>
<tr>
<th>Gender</th>
<th>Number of People</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>Nil</td>
</tr>
<tr>
<td>Female</td>
<td>Nil</td>
</tr>
<tr>
<td>TOTAL</td>
<td>Nil</td>
</tr>
</tbody>
</table>

RECRUITMENTS

<table>
<thead>
<tr>
<th>Paid Staff</th>
<th>Executive Staff</th>
<th>Permanent</th>
<th>Fixed Term</th>
<th>Casual</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>New male starters to the public sector</td>
<td>Nil</td>
<td>Nil</td>
<td>8</td>
<td>2</td>
<td>10</td>
</tr>
<tr>
<td>New female starters to the public sector</td>
<td>Nil</td>
<td>1</td>
<td>25</td>
<td>8</td>
<td>34</td>
</tr>
<tr>
<td>TOTAL</td>
<td>Nil</td>
<td>1</td>
<td>33</td>
<td>10</td>
<td>44</td>
</tr>
</tbody>
</table>

EXITS

<table>
<thead>
<tr>
<th>Paid Staff</th>
<th>Executive Staff</th>
<th>Permanent</th>
<th>Fixed Term</th>
<th>Casual</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voluntary-departure packages: male</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
</tr>
<tr>
<td>Voluntary-departure packages: female</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
</tr>
<tr>
<td>Compulsory-separation packages: male and female</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
</tr>
<tr>
<td>Other resignations: male</td>
<td>Nil</td>
<td>Nil</td>
<td>11</td>
<td>13</td>
<td>24</td>
</tr>
<tr>
<td>Other resignations: female</td>
<td>1</td>
<td>2</td>
<td>15</td>
<td>5</td>
<td>23</td>
</tr>
<tr>
<td>Retirements: male</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
</tr>
<tr>
<td>Retirements: female</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
</tr>
<tr>
<td>Deaths: male</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
</tr>
<tr>
<td>Deaths: female</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
</tr>
<tr>
<td>TOTAL</td>
<td>1</td>
<td>2</td>
<td>26</td>
<td>18</td>
<td>47</td>
</tr>
</tbody>
</table>
Charges

Charges for access to documents are made in accordance with the contents of the Freedom of Information Act 1982 and the Freedom of Information (Access Charges) Regulations 1993. In the Act, it is specified that access to information has to be provided at the lowest reasonable cost. The following charges apply:

- Application fee: $20 per application
- Photocopy fee: 20 cents per A4 page
- Search fee (identification and location of documents): $20 per hour or part of an hour
- Supervision fee (when a document is inspected at the National Gallery of Victoria): $5 per quarter-hour or part of a quarter-hour

A deposit may be required where the calculated charge is substantial.

Charges other than the application fee can be waived if the request is either 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.

It is the intention of the Freedom of Information Act that the maximum amount of information be made available promptly and inexpensively.

Applicants should make their written Freedom-of-Information request as specific and precise as possible so that their request can be processed efficiently.

Other Information

Information that is more detailed is available in the Freedom of Information Act 1982 and/or the Part II statements that the Gallery completes annually in accordance with the Act’s requirements.

In the 2000-01 financial year, the Gallery received no Freedom of Information requests.

OTHER STATUTORY MATTERS

Pecuniary Interests

All members of the Council of Trustees of the National Gallery of Victoria as well as the Gallery’s officers and employees who, with reference to the offices of employment, are required to complete a Declaration of Pecuniary Interests during the financial year, have done so.

Gallery Solicitors

The Council of Trustees is grateful to its solicitors Howie & Maher for providing advice and assistance throughout the year.

Workcover Performance

The Council of Trustees and management of the National Gallery of Victoria place a high priority on the health and safety of their staff members. The Occupation Health and Safety Committee met on six occasions this year. Despite a vigorous program conducted by the Occupational Health and Safety Committee and its individual members, 98 days were lost as a result of industrial accidents.

Industrial Disputes

No days were lost as a result of industrial disputes.

Building Maintenance

During 2000-01, the National Gallery of Victoria continued to occupy temporary premises at Russell Street and Macaulay Road while major refurbishment works are undertaken at 180 St Kilda Road.

The Building Services department managed a number of small projects within these buildings, with only one minor project at Russell Street requiring certification.

Audit Committee

The Gallery’s Audit Committee consists of Mr Jim Cousins, Mr Rupert Myer and Ms Joy Murphy-Wandin.

Consultancies

No consultants were engaged during the period under review.

FREEDOM OF INFORMATION

Document Categories

The Gallery maintains a central correspondence registry, the files of which are divided into two categories:

- Current papers
- Archival papers

‘Current papers’ fall into the broad areas of accounting, acquisitions, administration, art dealers, The Art Foundation of Victoria, artists, bequests, exhibitions, general correspondence, Great Hall hirings, minutes, personal, publications and reports.

Accounting, personnel and works of art registration records are maintained separately within each department.

Freedom-of-Information Arrangements

Part II statements have been prepared for publication and/or inspection by members of the public in accordance with the Act, and are made available from the Attorney-General’s Department, Public Record Office Victoria and the State Library of Victoria. The statements are also made available for inspection and purchase from the Chief Operating Officer, National Gallery of Victoria. Copies of the ‘Statement on Freedom-of-Information Arrangements’ and the ‘Statement on Publicity Services’ are made available free of charge.

Applicants who wish to request access to a document or documents have to make their request in writing and send it to:

Mr Graeme Newcombe
Chief Operating Officer
National Gallery of Victoria
PO Box 7259
Melbourne, VIC 8004

Applicants should indicate as precisely as possible the subject and dates of the information they are seeking. If they have not sufficiently identified the document(s) required in their request, they are advised and given the opportunity to consult with Gallery officers in order to reformulate their request.

The Gallery maintains an art reference library that it makes available to the general public on Wednesdays and Thursdays between 1.30pm and 4.30pm. Numbers are limited, and access is by appointment only. The general public can make telephone inquiries on (03) 9208 0266 from Monday to Friday, between 9.15am and 4.30pm.

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FINANCIAL SUMMARY

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total attendance</td>
<td>323,379</td>
<td>199,562</td>
<td>765,327</td>
<td>1,025,330</td>
<td>1,222,731</td>
</tr>
<tr>
<td>Education-services participants</td>
<td>44,396</td>
<td>34,583</td>
<td>88,142</td>
<td>95,735</td>
<td>104,398</td>
</tr>
<tr>
<td>General admission charge - adult</td>
<td>Free</td>
<td>Free</td>
<td>Free</td>
<td>Free</td>
<td>Free</td>
</tr>
<tr>
<td>Works of art purchased</td>
<td>$654,920</td>
<td>$1,540,000</td>
<td>$2,281,035</td>
<td>$1,369,000</td>
<td>$1,205,000</td>
</tr>
<tr>
<td>Works of art donated</td>
<td>$3,707,017</td>
<td>$1,897,000</td>
<td>$2,733,540</td>
<td>$1,092,000</td>
<td>$2,735,000</td>
</tr>
<tr>
<td>Total works of art acquired</td>
<td>$4,361,937</td>
<td>$3,437,000</td>
<td>$5,014,575</td>
<td>$2,461,000</td>
<td>$3,940,000</td>
</tr>
<tr>
<td>General admission revenue</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
</tr>
<tr>
<td>Exhibition admission revenue</td>
<td>$752,452</td>
<td>Nil</td>
<td>$546,793</td>
<td>$2,411,108</td>
<td>$3,268,081</td>
</tr>
<tr>
<td>Total admission revenue</td>
<td>$752,452</td>
<td>Nil</td>
<td>$546,793</td>
<td>$2,411,108</td>
<td>$3,268,081</td>
</tr>
<tr>
<td>State grants – recurrent</td>
<td>$19,089,254</td>
<td>$17,161,000</td>
<td>$13,624,000</td>
<td>$14,407,000</td>
<td>$10,788,000</td>
</tr>
<tr>
<td>State grants – capital</td>
<td>$0</td>
<td>$2,254,000</td>
<td>$693,000</td>
<td>$0</td>
<td>$2,308,000</td>
</tr>
<tr>
<td>Total State grants</td>
<td>$19,089,254</td>
<td>$19,415,000</td>
<td>$14,317,000</td>
<td>$14,407,000</td>
<td>$13,096,000</td>
</tr>
<tr>
<td>Merchandise gross sales</td>
<td>$1,676,593</td>
<td>$758,000</td>
<td>$2,152,000</td>
<td>$3,032,919</td>
<td>$3,484,719</td>
</tr>
<tr>
<td>Gross profit from trading</td>
<td>$1,050,161</td>
<td>$319,000</td>
<td>$696,000</td>
<td>$1,279,033</td>
<td>$1,243,553</td>
</tr>
<tr>
<td>Employees (full-time equivalent)</td>
<td>151</td>
<td>155</td>
<td>238</td>
<td>238</td>
<td>227</td>
</tr>
<tr>
<td>Salaries and associated costs</td>
<td>$8,420,690</td>
<td>$7,110,000</td>
<td>$11,609,000</td>
<td>$10,825,000</td>
<td>$9,665,000</td>
</tr>
<tr>
<td>Operating revenue</td>
<td>$39,353,136</td>
<td>$34,030,000</td>
<td>$28,701,000</td>
<td>$34,898,000</td>
<td>$28,841,000</td>
</tr>
<tr>
<td>Operating expenses</td>
<td>$24,483,130</td>
<td>$33,159,000</td>
<td>$24,927,000</td>
<td>$28,426,000</td>
<td>$22,497,000</td>
</tr>
<tr>
<td>Operating surplus</td>
<td>$14,870,006</td>
<td>$871,000</td>
<td>$3,774,000</td>
<td>$6,472,000</td>
<td>$6,344,000</td>
</tr>
</tbody>
</table>

Summary of Significant Changes in Financial Position

During the financial year under review, in the Council of Trustees’ opinion there were no significant changes in the financial position of the National Gallery of Victoria that have not otherwise been disclosed in this report and its accompanying statements.

PERFORMANCE INDICATORS

FINANCIAL YEAR 2000–2001

<table>
<thead>
<tr>
<th></th>
<th>Half Yearly Target</th>
<th>Half Yearly Actual</th>
<th>Half Yearly Target</th>
<th>Half Yearly Actual</th>
<th>Actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitors to NGV</td>
<td>46,000</td>
<td>49,000</td>
<td>151,000</td>
<td>274,379</td>
<td>323,379</td>
</tr>
<tr>
<td>Online access to NGV websites</td>
<td>160,000</td>
<td>233,484</td>
<td>160,000</td>
<td>304,029</td>
<td>537,513</td>
</tr>
<tr>
<td>Major public programs of NGV</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>22</td>
<td>30</td>
</tr>
<tr>
<td>Major public programs at NGV that are regional</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>7</td>
<td>13</td>
</tr>
<tr>
<td>NGV customer satisfaction with public programs and services</td>
<td>%</td>
<td>100</td>
<td>80</td>
<td>100</td>
<td>80</td>
</tr>
<tr>
<td>Asset Management Plans</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

The increase in hits to the NGV website are attributed to the exhibitions program, as is the increase in the number of major public programs in the second half of the year.
## National Gallery of Victoria

### SUPPLEMENTARY FINANCIAL INFORMATION

#### BALANCE SHEET AS AT 30 JUNE 2001

<table>
<thead>
<tr>
<th>Description</th>
<th>2001</th>
<th>2000</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EQUITY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributed capital</td>
<td>75,584,523</td>
<td>0</td>
<td>75,584,523</td>
</tr>
<tr>
<td>Works of art reserve</td>
<td>614,941,363</td>
<td>595,256,423</td>
<td>19,684,940</td>
</tr>
<tr>
<td>Bequest and donation reserve</td>
<td>26,288,550</td>
<td>20,188,978</td>
<td>6,099,572</td>
</tr>
<tr>
<td>Asset revaluation reserve</td>
<td>820,122</td>
<td>0</td>
<td>820,122</td>
</tr>
<tr>
<td>Investment revaluation reserve</td>
<td>0</td>
<td>1,798,852</td>
<td>0</td>
</tr>
<tr>
<td>General reserves</td>
<td>10,375,450</td>
<td>32,601,030</td>
<td>(12,223,580)</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td>7,423,420</td>
<td>0</td>
<td>7,423,420</td>
</tr>
<tr>
<td><strong>Total Equity</strong></td>
<td>737,232,280</td>
<td>649,845,285</td>
<td>87,386,997</td>
</tr>
<tr>
<td><strong>LIABILITIES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current liabilities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors and accruals</td>
<td>968,903</td>
<td>0</td>
<td>968,903</td>
</tr>
<tr>
<td>Income in advance</td>
<td>7,000</td>
<td>0</td>
<td>7,000</td>
</tr>
<tr>
<td>Other current liabilities</td>
<td>356,855</td>
<td>0</td>
<td>356,855</td>
</tr>
<tr>
<td>Provision for employee entitlements</td>
<td>652,383</td>
<td>0</td>
<td>652,383</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td>1,985,141</td>
<td>0</td>
<td>1,985,141</td>
</tr>
<tr>
<td>Non-current liabilities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provision for employee entitlements</td>
<td>934,075</td>
<td>0</td>
<td>934,075</td>
</tr>
<tr>
<td><strong>Total non-current liabilities</strong></td>
<td>934,075</td>
<td>0</td>
<td>934,075</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>2,919,215</td>
<td>0</td>
<td>2,919,215</td>
</tr>
<tr>
<td><strong>TOTAL EQUITIES AND LIABILITIES</strong></td>
<td>740,151,495</td>
<td>649,845,285</td>
<td>90,306,212</td>
</tr>
</tbody>
</table>

#### ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>2001</th>
<th>2000</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>13,873,783</td>
<td>2,515,222</td>
<td>11,358,561</td>
</tr>
<tr>
<td>Debtors</td>
<td>539,880</td>
<td>0</td>
<td>539,880</td>
</tr>
<tr>
<td>Sundry debtors</td>
<td>49,421</td>
<td>0</td>
<td>49,421</td>
</tr>
<tr>
<td>Accrued income</td>
<td>166,924</td>
<td>0</td>
<td>166,924</td>
</tr>
<tr>
<td>Prepayments</td>
<td>292,009</td>
<td>0</td>
<td>292,009</td>
</tr>
<tr>
<td>Stock</td>
<td>944,742</td>
<td>0</td>
<td>944,742</td>
</tr>
<tr>
<td>Investments</td>
<td>12,772,223</td>
<td>1,548,418</td>
<td>11,223,805</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>28,638,982</td>
<td>4,063,640</td>
<td>24,575,342</td>
</tr>
<tr>
<td>Non-current assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>18,207,284</td>
<td>30,979,507</td>
<td>(12,772,223)</td>
</tr>
<tr>
<td>Fixed assets</td>
<td>18,207,284</td>
<td>30,979,507</td>
<td>(12,772,223)</td>
</tr>
<tr>
<td>Land</td>
<td>20,000,000</td>
<td>0</td>
<td>20,000,000</td>
</tr>
<tr>
<td>Works of art</td>
<td>613,136,448</td>
<td>613,136,448</td>
<td>0</td>
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<tr>
<td>Library</td>
<td>1,803,919</td>
<td>1,665,689</td>
<td>138,230</td>
</tr>
<tr>
<td><strong>Total non-current assets</strong></td>
<td>771,512,513</td>
<td>645,781,644</td>
<td>65,730,869</td>
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<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>740,151,495</td>
<td>649,845,285</td>
<td>90,306,212</td>
</tr>
</tbody>
</table>

## WORKS OF ART PROFIT AND LOSS REPORT

#### FOR THE TWELVE MONTHS ENDING 30 JUNE 2001

<table>
<thead>
<tr>
<th>Description</th>
<th>Actual 2001</th>
<th>Actual 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INCOME</strong></td>
<td></td>
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</tr>
<tr>
<td>Trading income</td>
<td>1,676,593</td>
<td>758,000</td>
</tr>
<tr>
<td>Grants</td>
<td>19,089,254</td>
<td>22,415,000</td>
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<tr>
<td>Donations</td>
<td>9,330,464</td>
<td>4,877,080</td>
</tr>
<tr>
<td>Investment income</td>
<td>2,288,830</td>
<td>1,473,000</td>
</tr>
<tr>
<td>Other income</td>
<td>6,987,995</td>
<td>4,506,528</td>
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<tr>
<td><strong>Total income</strong></td>
<td>39,353,136</td>
<td>34,029,608</td>
</tr>
<tr>
<td><strong>EXPENSES</strong></td>
<td></td>
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</tr>
<tr>
<td>Trading expenses</td>
<td>1,050,161</td>
<td>439,000</td>
</tr>
<tr>
<td>Salaries</td>
<td>8,420,690</td>
<td>7,150,000</td>
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<tr>
<td>Security</td>
<td>742,126</td>
<td>1,287,000</td>
</tr>
<tr>
<td>Other expenses</td>
<td>14,270,154</td>
<td>16,726,668</td>
</tr>
<tr>
<td>Abnormal item (write-off of interior of St Kilda Road)</td>
<td>0</td>
<td>7,556,000</td>
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<tr>
<td><strong>Total expenses</strong></td>
<td>24,483,130</td>
<td>33,158,668</td>
</tr>
<tr>
<td><strong>NET PROFIT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Before adjustment for works-of-art income</td>
<td>14,870,006</td>
<td>870,940</td>
</tr>
<tr>
<td>Less</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donations cash and works-of-art</td>
<td>9,330,464</td>
<td>4,877,080</td>
</tr>
<tr>
<td>Commonwealth Government grant</td>
<td>3,000,000</td>
<td>3,000,000</td>
</tr>
<tr>
<td><strong>REVISED NET PROFIT</strong></td>
<td>2,539,542</td>
<td>(7,006,140)</td>
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</table>
### National Gallery of Victoria

#### SUPPLEMENTARY FINANCIAL INFORMATION

#### BEQUESTS AND DONATION RESERVES

<table>
<thead>
<tr>
<th></th>
<th>Balance (at cost excl. works of art $'000s)</th>
<th>Net transfers $'000s</th>
<th>Balance (at cost excl. works of art $'000s)</th>
<th>Works of art reserve $'000s</th>
<th>Investment revaluation reserve $'000s</th>
<th>Total 30/6/2001 $'000s</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance 1/7/2000</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Excluding works of art</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>Bequest and Donation Reserves</strong></td>
<td></td>
<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>NGV Foundation</td>
<td>11,169</td>
<td>1,419</td>
<td>12,588</td>
<td>35,096</td>
<td>850</td>
<td>48,534</td>
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<tr>
<td>Violet Dulku bequest</td>
<td>1,777</td>
<td>1133</td>
<td>1,910</td>
<td>0</td>
<td>16</td>
<td>1,951</td>
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<tr>
<td>Flora MacDonald-Anderson bequest</td>
<td>1,379</td>
<td>60</td>
<td>1,439</td>
<td>0</td>
<td>103</td>
<td>1,542</td>
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<tr>
<td>JPC Govett bequest</td>
<td>0</td>
<td>2,477</td>
<td>0</td>
<td>14</td>
<td>1,261</td>
<td></td>
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<tr>
<td>Samuel E Wills bequest</td>
<td>1,099</td>
<td>83</td>
<td>1,182</td>
<td>0</td>
<td>70</td>
<td>1,252</td>
</tr>
<tr>
<td>NGV Women’s Association</td>
<td>(121)</td>
<td>44</td>
<td>(77)</td>
<td>687</td>
<td>0</td>
<td>610</td>
</tr>
<tr>
<td>Leslie Miste Henderson bequest</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>418</td>
<td>0</td>
<td>418</td>
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<tr>
<td>Isabella Mary Currie bequest</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>351</td>
<td>0</td>
<td>351</td>
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<tr>
<td>NGV Business Council</td>
<td>289</td>
<td>22</td>
<td>311</td>
<td>0</td>
<td>6</td>
<td>317</td>
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<tr>
<td>Friends of the Gallery Library</td>
<td>187</td>
<td>15</td>
<td>202</td>
<td>70</td>
<td>14</td>
<td>286</td>
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<tr>
<td>Margaret Stewart endowment</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>283</td>
<td>0</td>
<td>283</td>
</tr>
<tr>
<td>Dr Eric Westbrook fund</td>
<td>244</td>
<td>19</td>
<td>263</td>
<td>0</td>
<td>18</td>
<td>281</td>
</tr>
<tr>
<td>Joan and Peter Clemenger prize</td>
<td>192</td>
<td>15</td>
<td>207</td>
<td>0</td>
<td>13</td>
<td>220</td>
</tr>
<tr>
<td>Warren Clark bequest</td>
<td>108</td>
<td>6</td>
<td>114</td>
<td>78</td>
<td>0</td>
<td>192</td>
</tr>
<tr>
<td>Estelle Lilian Ernsden Lobb</td>
<td>170</td>
<td>9</td>
<td>179</td>
<td>0</td>
<td>0</td>
<td>179</td>
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<tr>
<td>Loth Smorgon endowment fund</td>
<td>12</td>
<td>1</td>
<td>13</td>
<td>28</td>
<td>0</td>
<td>41</td>
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<tr>
<td>Miscellaneous bequests and donations</td>
<td>5,356</td>
<td>219</td>
<td>5,575</td>
<td>833</td>
<td>3</td>
<td>6,411</td>
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<tr>
<td><strong>Total bequest and donation reserves</strong></td>
<td><strong>21,861</strong></td>
<td><strong>3,292</strong></td>
<td><strong>25,153</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Miscellaneous bequests and donations

<table>
<thead>
<tr>
<th></th>
<th>Balance (at cost excl. works of art $'000s)</th>
<th>Net transfers $'000s</th>
<th>Balance (at cost excl. works of art $'000s)</th>
<th>Works of art reserve $'000s</th>
<th>Investment revaluation reserve $'000s</th>
<th>Total 30/6/2001 $'000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>K M Christensen and A E Bond bequest</td>
<td>994</td>
<td>(7)</td>
<td>987</td>
<td>80</td>
<td>15</td>
<td>1,082</td>
</tr>
<tr>
<td>A P Kaiser Bequest</td>
<td>120</td>
<td>(9)</td>
<td>101</td>
<td>248</td>
<td>10</td>
<td>359</td>
</tr>
<tr>
<td>Joan Gunnett Smith bequest</td>
<td>15</td>
<td>(5)</td>
<td>10</td>
<td>106</td>
<td>(2)</td>
<td>114</td>
</tr>
<tr>
<td>Alfred Gordi bequest</td>
<td>39</td>
<td>(38)</td>
<td>1</td>
<td>91</td>
<td>5</td>
<td>99</td>
</tr>
<tr>
<td>Joan Clemenger (Emerging Artists)</td>
<td>37</td>
<td>(3)</td>
<td>34</td>
<td>58</td>
<td>0</td>
<td>92</td>
</tr>
<tr>
<td>Loffler Bequest</td>
<td>12</td>
<td>(9)</td>
<td>3</td>
<td>20</td>
<td>0</td>
<td>23</td>
</tr>
<tr>
<td><strong>Total bequest and donation reserves</strong></td>
<td><strong>23,068</strong></td>
<td><strong>3,221</strong></td>
<td><strong>26,289</strong></td>
<td></td>
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AUDITOR-GENERAL’S REPORT

To the Members of the Parliament of Victoria, the responsible Ministers and the Members of the Council of Trustees of the National Gallery of Victoria

Audit Scope

The accompanying financial report of the Council of Trustees of the National Gallery of Victoria (operating as the National Gallery of Victoria) for the financial year ended 30 June 2001, comprising a statement of financial performance, statement of financial position, statement of cash flows and notes to the financial statements, has been audited. The Trustees are responsible for the preparation and presentation of the financial report and the information it contains. An independent audit of the financial report has been carried out in order to express an opinion on it to the Members of the Parliament of Victoria, the responsible Ministers and the Council of Trustees as required by the Audit Act 1994.

The audit has been conducted in accordance with the Australian Auditing Standards to provide reasonable assurance as to whether the financial report is free of material misstatement. The audit procedures included an examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial report is presented fairly in accordance with Australian Accounting Standards and other mandatory professional reporting requirements and complies with the requirements of the Financial Management Act 1994, so as to present a view which is consistent with my understanding of the Council of Trustees’ financial position, the results of its operations and its cash flows.

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

Audit Opinion

In my opinion, the financial report presents fairly the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2001 and the results of its operations and its cash flows for the year ended on that date in accordance with Australian Accounting Standards and other mandatory professional reporting requirements and complies with the requirements of the Financial Management Act 1994.

for J.W. Cameron
Auditor-General
Melbourne
31 October 2001
In our opinion,
(a) the attached Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows, and Notes to the Accounts present fairly the financial transactions for the year ended 30 June 2001 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2001,
(b) the accounts have been maintained in accordance with the National Gallery of Victoria Act 1966 and regulations made thereunder,
(c) the financial statements have been prepared in accordance with the Financial Management Act 1994, the Accounting Standards issued by the Australian accounting bodies, mandatory professional pronouncements, and
(d) at the date of signing these statements the Trustees are not aware of any circumstances that would render any particulars included in these statements misleading or inaccurate.

Christopher N. Brown
Treasurer
31 October 2001

Gerard R. Vaughan
Director
31 October 2001

Michael F. Steeth, FCPA
Finance Manager
31 October 2001

<table>
<thead>
<tr>
<th>Notes</th>
<th>2000-01 $'000s</th>
<th>1999-2000 $'000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue from ordinary activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Output grants</td>
<td>2</td>
<td>19,089</td>
</tr>
<tr>
<td>Resources received free of charge</td>
<td>2</td>
<td>2,030</td>
</tr>
<tr>
<td>Other revenue and revenue from other parties</td>
<td>2</td>
<td>18,234</td>
</tr>
<tr>
<td></td>
<td></td>
<td>39,353</td>
</tr>
<tr>
<td>Expenses from ordinary activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee benefits</td>
<td>4</td>
<td>9,785</td>
</tr>
<tr>
<td>Depreciation and amortisation expense</td>
<td></td>
<td>1,609</td>
</tr>
<tr>
<td>Resources received free of charge</td>
<td>15</td>
<td>2,075</td>
</tr>
<tr>
<td>Capital asset charge</td>
<td></td>
<td>815</td>
</tr>
<tr>
<td>Supplies and services</td>
<td>5</td>
<td>6,220</td>
</tr>
<tr>
<td>Other expenses from ordinary activities</td>
<td>6</td>
<td>3,979</td>
</tr>
<tr>
<td></td>
<td></td>
<td>24,483</td>
</tr>
<tr>
<td>Net result for the reporting period</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net increase in Investment revaluation reserve</td>
<td>14</td>
<td>294</td>
</tr>
<tr>
<td>Total revenues, expenses and revaluation adjustments recognised directly in Equity</td>
<td></td>
<td>294</td>
</tr>
<tr>
<td>Total changes in equity other than those resulting from transactions with Victorian State Government in its capacity as owner</td>
<td></td>
<td>15,164</td>
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</tbody>
</table>

The above statement of financial performance should be read in conjunction with the accompanying Notes.
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2001

Notes 2000–01 1999–2000
$'000s $'000s

CASH FLOWS FROM OPERATING ACTIVITIES
Receipts from government 18,964 22,687
Receipts from other entities 11,654 5,972
Net Goods and Services Tax received from The Australian Tax Office - 0
Payments to suppliers and employees (18,899) (15,501)
Dividends received 389 346
Interest received 1,900 1,095
Capital asset charge (815) (6,587)
Net cash flows from operating activities 25 13,319 8,012

CASH FLOWS USED IN INVESTING ACTIVITIES
Proceeds from sale of equities and fixed interest securities 17,835 22,517
Proceeds from sale of equipment 4 0
Payments for equities and fixed interest securities (26,783) (28,199)
Payments for works of art (654) (1,132)
Payments for property, plant and equipment (406) (694)
Net cash flows used in investing activities (10,004) (7,708)

CASH FLOWS FROM FINANCING ACTIVITIES
Lease repayments (18) (27)
Net cash flows used in financing activities (18) (27)
NET CASH FLOWS FOR PERIOD 3,297 277
CASH AT BEGINNING OF YEAR 10,577 10,300
CASH AT END OF YEAR 7 13,874 10,577

The above statement of cash flows should be read in conjunction with the accompanying Notes.
NOTES TO AND FORMING PART OF THE ACCOUNTS

1. Summary of Significant Accounting Policies (continued)

Works of art are kept under special conditions so that there is minimal physical deterioration. They are anticipated to have indefinite useful lives. No amount for depreciation has been recognised in respect of works of art, as their service potential has not, in any material sense, been consumed during the reporting period. Depreciation on the St Kilda Road gallery building will commence once the current refurbishment program has been completed.

e. Investments

Investments are valued at market value.

f. Inventory

Inventories on hand are valued at the lower of cost or net realisable value, and where appropriate, provision is made for possible obsolescence. In the current period all inventory is valued at cost.

1.1 million was written off in the Statement of Financial Performance in respect of capital improvements to the former site of the National Gallery of Victoria at St Kilda Road. Further demolition took place during the 2000–2001 financial year amounting to a net $3.1 million. These expenses have been classified in Note 6. Other expenses from ordinary activities as 'Demolished capital improvements - St Kilda Road gallery'.
### 2. Revenue

<table>
<thead>
<tr>
<th>Grants</th>
<th>2000-01 $’000s</th>
<th>1999-2000 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>State current – Department</td>
<td>14,718</td>
<td>12,368</td>
</tr>
<tr>
<td>of Premier and Cabinet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>State other – Department</td>
<td>556</td>
<td>460</td>
</tr>
<tr>
<td>of Education, Employment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and Training</td>
<td>815</td>
<td>6,587</td>
</tr>
<tr>
<td>State – Capital-asset charge</td>
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<td></td>
</tr>
<tr>
<td>Total State Grants</td>
<td>16,089</td>
<td>19,415</td>
</tr>
<tr>
<td>Commonwealth</td>
<td>3,000</td>
<td>3,000</td>
</tr>
<tr>
<td>Total grants</td>
<td>19,089</td>
<td>22,415</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Resources received free of charge</th>
<th>2000-01 $’000s</th>
<th>1999-2000 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resources received free of charge</td>
<td>2,030</td>
<td>2,614</td>
</tr>
<tr>
<td></td>
<td>2,030</td>
<td>2,614</td>
</tr>
</tbody>
</table>

#### Other revenue and revenue from other parties

| Admissions                      | 752            | 0                |
| Bequests and donations          | 5,623          | 2,981            |
| Education booking fees          | 229            | 149              |
| Gallery magazine                | 98             | 84               |
| Foreign Exchange Gain           | 181            | 0                |
| Investment income               |                |                  |
| Dividends                       | 389            | 350              |
| Interest                        | 1,900          | 1,123            |
| Great Hall and restaurant       | (27)           | 32               |
| Management fees                 | 1,866          | 64               |
| Membership                      | 878            | 149              |
| Merchandise sales (gross profit)| 627            | 319              |
| Miscellaneous                   | 204            | 47               |
| Management fees                 |                |                  |
| Dividends                       |                |                  |
| Interest                        |                |                  |
| Management fees                 | 1,866          | 64               |
| Membership                      | 878            | 149              |
| Merchant sales (gross profit)   | 627            | 319              |
| Miscellaneous                   | 204            | 47               |
| Management fees                 |                |                  |
| Dividends                       |                |                  |
| Interest                        |                |                  |
| Management fees                 |                |                  |
| Contra sponsorship              | 708            | 530              |
| Donated works of art            | 3(6)           | 1,896            |
| Profit on sale of securities    | 100            | 0                |
| Profit on sale of shares        | 708            | 800              |
| Total other revenue and revenue from other parties | 18,234 | 9,001 |
| Total revenue                   | 39,353         | 34,030           |

### 3. Merchandise Sales

| Gross sales                     | 1,677          | 758              |
| Less cost of goods sold         | (1,050)        | (439)            |
| Gross profit from trading       | 627            | 319              |

### 4. Employee benefits

| Salaries and associated costs   | 8,210          | 7,044            |
| Staff development               | 210            | 106              |
| Travel and personal expenses    | 224            | 220              |
| Uniforms and protective clothing| 3              | 1                |
| Provision for annual leave      | 580            | 639              |
| Provision for long-service leave| 465            | (163)            |
| Conservation trainees           | 93             | 100              |
| Total                           | 9,785          | 7,947            |

### 5. Supplies and services

| Advertising and publicity       | 1,393          | 1,079            |
| Accounting and audit fees       | 44             | 31               |
| Books and publications          | 133            | 30               |
| Computer support and supplies   | 267            | 150              |
| Conservation                    | 143            | 62               |
| Courses and lecturers           | 536            | 97               |
| Insurance                       | 323            | 176              |
| Materials                       | 244            | 251              |
| Photography                     | 28             | 62               |
| Postage and telephones          | 174            | 187              |
| Printing                        | 340            | 166              |
| Professional fees               | 2,427          | 1,493            |
| Stationery and supplies         | 99             | 70               |
| Subscriptions                   | 41             | 14               |
| Valuation fees                  | 28             | 15               |
| Total                           | 6,220          | 3,879            |
6. Other expenses from ordinary activities

<table>
<thead>
<tr>
<th></th>
<th>2000-01 $’000s</th>
<th>1999-2000 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bad debts written-off</td>
<td>24</td>
<td>0</td>
</tr>
<tr>
<td>Bank, credit and cash charges</td>
<td>31</td>
<td>11</td>
</tr>
<tr>
<td>Building maintenance</td>
<td>742</td>
<td>1,288</td>
</tr>
<tr>
<td>Building utilities</td>
<td>(23)</td>
<td>254</td>
</tr>
<tr>
<td>Equipment maintenance</td>
<td>29</td>
<td>36</td>
</tr>
<tr>
<td>Exhibition design and displays</td>
<td>301</td>
<td>180</td>
</tr>
<tr>
<td>Exhibition-management fees</td>
<td>496</td>
<td>12</td>
</tr>
<tr>
<td>Gallery magazine</td>
<td>171</td>
<td>198</td>
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<tr>
<td>Hospitality and function expenses</td>
<td>262</td>
<td>180</td>
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<tr>
<td>Interest expense</td>
<td>1</td>
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<tr>
<td>Investment management fees</td>
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<td>95</td>
</tr>
<tr>
<td>Life members’ dinner</td>
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<tr>
<td>Loss on foreign exchange</td>
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<td>0</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>109</td>
<td>361</td>
</tr>
<tr>
<td>Motor vehicles</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>Prizes and awards</td>
<td>56</td>
<td>56</td>
</tr>
<tr>
<td>Loss on sale of securities</td>
<td>0</td>
<td>188</td>
</tr>
<tr>
<td>Loss on sale/restitution of fixed assets</td>
<td>366</td>
<td>0</td>
</tr>
<tr>
<td>Demolished capital improvements – St Kilda Road gallery</td>
<td>1,054</td>
<td>7,556</td>
</tr>
<tr>
<td></td>
<td>3,979</td>
<td>10,205</td>
</tr>
</tbody>
</table>

7. Cash Assets

For the purposes of the Statement of Cash Flows, cash includes Cash on hand, Cash at bank and Investments in short-term deposits.

<table>
<thead>
<tr>
<th></th>
<th>2000-01 $’000s</th>
<th>1999-2000 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash on hand and at bank</td>
<td>3,255</td>
<td>80</td>
</tr>
<tr>
<td>Short-term deposits*</td>
<td>10,619</td>
<td>10,497</td>
</tr>
<tr>
<td></td>
<td>13,874</td>
<td>10,577</td>
</tr>
</tbody>
</table>

*Short-term deposits

The deposits are bearing floating interest rates at between 4.35% and 5.6% (1999-2000: 4.35% and 5.35%)

8. Receivables

<table>
<thead>
<tr>
<th></th>
<th>2000-01 $’000s</th>
<th>1999-2000 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade Debtors</td>
<td>562</td>
<td>343</td>
</tr>
<tr>
<td>Provision for doubtful debts</td>
<td>(22)</td>
<td>0</td>
</tr>
<tr>
<td>Net debtors</td>
<td>540</td>
<td>343</td>
</tr>
<tr>
<td>Other Debtors</td>
<td>215</td>
<td>369</td>
</tr>
<tr>
<td>Total receivables</td>
<td>755</td>
<td>652</td>
</tr>
</tbody>
</table>

9. Other financial assets

(a) Investments at Market Value

<table>
<thead>
<tr>
<th></th>
<th>2000-01 $’000s</th>
<th>1999-2000 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed-interest securities</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Equities</td>
<td>12,772</td>
<td>9,497</td>
</tr>
<tr>
<td>Total current investments</td>
<td>12,772</td>
<td>9,497</td>
</tr>
<tr>
<td>Non-current assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fixed-interest securities</td>
<td>18,207</td>
<td>11,430</td>
</tr>
<tr>
<td>Total non-current investments</td>
<td>18,207</td>
<td>11,430</td>
</tr>
<tr>
<td>Investments at market value</td>
<td>30,979</td>
<td>20,927</td>
</tr>
</tbody>
</table>

(b) Post balance date

Investment markets are subject to volatility. The terrorist attacks on the United States of America of 11 September 2001 have exacerbated this volatility and caused significant falls in the value of Australian and global equities. Based on the latest valuation reports provided by Rothschilds Australia Asset Management Limited the adverse market conditions between balance date (30 June 2001) and the date of signing this report (31 October 2001), have adversely impacted on the Gallery’s investments, resulting in a decrease in their value by approximately $1 million.

As a matter of course, the Gallery will continue to monitor market conditions in association with its investment advisors. The Gallery has adopted a long-term strategic planning horizon in the formulation of the Gallery’s investment objectives, and these objectives recognise the volatility in investment markets.

<table>
<thead>
<tr>
<th></th>
<th>2000-01 $’000s</th>
<th>1999-2000 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equities</td>
<td>9,497</td>
<td>11,430</td>
</tr>
<tr>
<td>Fixed Interest Securities</td>
<td>8,718</td>
<td>18,066</td>
</tr>
<tr>
<td>Total</td>
<td>18,207</td>
<td>26,784</td>
</tr>
</tbody>
</table>

2001

<table>
<thead>
<tr>
<th></th>
<th>2000-01 $’000s</th>
<th>1999-2000 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrying amount at start of year</td>
<td>9,497</td>
<td>11,430</td>
</tr>
<tr>
<td>Additions</td>
<td>8,718</td>
<td>18,066</td>
</tr>
<tr>
<td>Disposals</td>
<td>(5,868)</td>
<td>(11,158)</td>
</tr>
<tr>
<td>Revaluation increase (decrease)</td>
<td>425</td>
<td>(131)</td>
</tr>
<tr>
<td>Carrying amount at end of year</td>
<td>12,772</td>
<td>18,207</td>
</tr>
</tbody>
</table>

2000

<table>
<thead>
<tr>
<th></th>
<th>2000-01 $’000s</th>
<th>1999-2000 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrying amount at start of year</td>
<td>6,792</td>
<td>7,275</td>
</tr>
<tr>
<td>Additions</td>
<td>6,485</td>
<td>21,652</td>
</tr>
<tr>
<td>Disposals</td>
<td>(4,048)</td>
<td>(17,860)</td>
</tr>
<tr>
<td>Revaluation increase (decrease)</td>
<td>268</td>
<td>363</td>
</tr>
<tr>
<td>Carrying amount at end of year</td>
<td>9,497</td>
<td>11,430</td>
</tr>
</tbody>
</table>

10. Works of art

<table>
<thead>
<tr>
<th></th>
<th>2000-01 $’000s</th>
<th>1999-2000 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Works of art at cost or donated</td>
<td>15,395</td>
<td>11,034</td>
</tr>
<tr>
<td>Works of art independent valuation: 1997</td>
<td>599,546</td>
<td>599,546</td>
</tr>
<tr>
<td>Total works of art</td>
<td>614,941</td>
<td>610,580</td>
</tr>
</tbody>
</table>
## 11. Property, plant and equipment

### 11. Property, plant and equipment (continued)

#### Profit and/or (loss) on sale of property, plant and equipment

| Proceeds on sale of property, plant and equipment | 4 | 0 |
| Losses: Carrying amount | (1,424) | 0 |
| Depreciation/Amortisation Charge for Year | | |
| Capital improvements | 969 | 1,347 |
| Computer equipment and software | 237 | 168 |
| Furniture and fittings | 150 | 146 |
| Office equipment | 23 | 52 |
| Plant and equipment | 230 | 204 |
| Leased assets | 0 | 10 |

#### Reconciliations

Reconciliations of the carrying amounts of each class of property, plant and equipment at the beginning and end of the current and previous financial year are as set out below.

<table>
<thead>
<tr>
<th>Year</th>
<th>Land</th>
<th>Buildings</th>
<th>Works-in-progress</th>
<th>Computer equipment and software</th>
<th>Furniture and fittings</th>
<th>Office equipment</th>
<th>Plant and equipment</th>
<th>Leased assets</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000s</td>
<td>$'000s</td>
<td>$'000s</td>
<td>$'000s</td>
<td>$'000s</td>
<td>$'000s</td>
<td>$'000s</td>
<td>$'000s</td>
<td>$'000s</td>
</tr>
<tr>
<td>2001</td>
<td>1,609</td>
<td>1,927</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2000</td>
<td>0</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Carrying amount at start of year</th>
<th>Reclassification of leased assets</th>
<th>Additions</th>
<th>Disposals</th>
<th>Depreciation/amortisation expense</th>
<th>Carrying amount at end of year</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001</td>
<td>0</td>
<td>0</td>
<td>3,967</td>
<td>0</td>
<td>709</td>
<td>63</td>
</tr>
<tr>
<td>2000</td>
<td>0</td>
<td>0</td>
<td>10,721</td>
<td>0</td>
<td>450</td>
<td>74</td>
</tr>
</tbody>
</table>

### Notes

11d. Independent valuation (1995) for computer equipment and software, furniture and fittings, plant and equipment, office equipment, and leased assets.
11e. Independent valuation (2000) for computer equipment and software, furniture and fittings, plant and equipment, office equipment, and leased assets.
11g. Independent valuation (2000) for computer equipment and software, furniture and fittings, plant and equipment, office equipment, and leased assets.
11i. Independent valuation (2000) for computer equipment and software, furniture and fittings, plant and equipment, office equipment, and leased assets.
### 14. Equity and movements in equity (continued)

#### Movement in reserves

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>2000-01 $’000s</th>
<th>1999-2000 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>General reserves</td>
<td>Balance 1 July 2000</td>
<td>9,624</td>
<td>18,368</td>
</tr>
<tr>
<td></td>
<td>Increment/(decrement) during the year</td>
<td>751</td>
<td>(8,744)</td>
</tr>
<tr>
<td></td>
<td>Balance 30 June 2001</td>
<td>10,375</td>
<td>9,624</td>
</tr>
<tr>
<td>Bequests and donations</td>
<td>Balance 1 July 2000</td>
<td>23,068</td>
<td>17,708</td>
</tr>
<tr>
<td></td>
<td>Increment during the year</td>
<td>3,221</td>
<td>5,360</td>
</tr>
<tr>
<td></td>
<td>Balance 30 June 2001</td>
<td>26,289</td>
<td>23,068</td>
</tr>
<tr>
<td>Works of art reserve</td>
<td>Balance 1 July 2000</td>
<td>610,580</td>
<td>607,143</td>
</tr>
<tr>
<td></td>
<td>Transfer from accumulated surplus</td>
<td>4,361</td>
<td>3,437</td>
</tr>
<tr>
<td></td>
<td>Total works of art reserve</td>
<td>614,941</td>
<td>610,580</td>
</tr>
<tr>
<td>Asset revaluation reserve</td>
<td></td>
<td>820</td>
<td>820</td>
</tr>
<tr>
<td>Investment revaluation reserve</td>
<td>Balance 1 July 2000</td>
<td>1,505</td>
<td>874</td>
</tr>
<tr>
<td></td>
<td>Increment during the year</td>
<td>294</td>
<td>631</td>
</tr>
<tr>
<td></td>
<td>Balance 30 June 2001</td>
<td>1,799</td>
<td>1,505</td>
</tr>
</tbody>
</table>

#### Contributed capital

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>2000-01 $’000s</th>
<th>1999-2000 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance 1 July 2000</td>
<td></td>
<td>2,130</td>
<td>0</td>
</tr>
<tr>
<td>Capital contribution by Victorian State Government</td>
<td></td>
<td>73,455</td>
<td>2,130</td>
</tr>
<tr>
<td>Balance 30 June 2001</td>
<td></td>
<td>75,585</td>
<td>2,130</td>
</tr>
</tbody>
</table>

#### Summary of Reserves

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>1/7/2000 $’000s</th>
<th>Transfers $’000s</th>
<th>30/6/2001 $’000s</th>
</tr>
</thead>
<tbody>
<tr>
<td>General reserves</td>
<td></td>
<td>9,624</td>
<td>751</td>
<td>10,375</td>
</tr>
<tr>
<td>Beques and donations reserves</td>
<td></td>
<td>23,068</td>
<td>3,221</td>
<td>26,289</td>
</tr>
<tr>
<td>Works of art reserve</td>
<td></td>
<td>610,580</td>
<td>4,361</td>
<td>614,941</td>
</tr>
<tr>
<td>Asset revaluation reserve</td>
<td></td>
<td>820</td>
<td>0</td>
<td>820</td>
</tr>
<tr>
<td>Investment revaluation reserve</td>
<td></td>
<td>1,505</td>
<td>294</td>
<td>1,799</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>645,597</td>
<td>8,627</td>
<td>654,224</td>
</tr>
<tr>
<td>Contributed capital</td>
<td></td>
<td>2,130</td>
<td>73,455</td>
<td>75,585</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td></td>
<td>871</td>
<td>6,552</td>
<td>7,423</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>648,598</td>
<td>88,634</td>
<td>737,232</td>
</tr>
</tbody>
</table>

**Bequest and donation reserves**

Comprises funds contributed by benefactors and administered by the Council of Trustees for the purposes of acquisitions of works of art and general operations of the Gallery.

**General reserves**

Incorporates all the activities administered by the Council of Trustees, including acquisition of works of art, admissions, exhibitions, public programs, the Gallery Shop, publications, catering, and building maintenance.

**Works of art reserve**

Mirrors works acquired by the National Gallery of Victoria by purchase or donation.

**Asset revaluation reserve**

Comprises increments to fixed assets arising from revaluations to market value.

**Investment revaluation reserve**

Represents increments arising from revaluation of investments to market value.
15. Resources Received Free of Charge

The market value of land and buildings for the St Kilda Road gallery did not appear in the financial statements until 1 July 2000, when they were transferred to the National Gallery of Victoria. Until that date, all property occupied by the National Gallery of Victoria was leased without financial consideration.

The St Kilda Road site was leased without financial consideration from the Victorian Arts Centre Trust. The estimated market value of the free use of these facilities during 1999–2000 was $1,255,500. This represents the four months of the occupation of this site prior to the move of the Gallery to temporary accommodation at the Public Records Office site in North Melbourne and 285 Russell Street, Melbourne. This value was determined by applying the market rent per square metre of an adjacent building to the usable floor space of the National Gallery of Victoria.

The temporary gallery at 285 Russell Street is leased without financial consideration from the State Library of Victoria, by the National Gallery of Victoria for a period of 12 months during the 2000–2001 financial year at an estimated value of $839,100 (9 months during 1999–2000 – estimated value $559,400).

In addition, the site at North Melbourne, also leased without financial consideration from the Public Records Office has been occupied by the National Gallery of Victoria for a period of 12 months during the 2000–2001 financial year at an estimated value of $1,190,800 (8 months during 1999–2000 – estimated value $799,200).

Expenses from ordinary activities of the National Gallery of Victoria have been reduced by $45,000 to recognise this resource provided free of charge classified separately as an expense.

16. Audit Fees

The Victorian Auditor-General’s Office audits the annual financial statements of the National Gallery of Victoria. Amounts payable for this service total $17,200 (1999–2000: $24,600).

17. Financial Instruments

(i) Accounting Policies

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

- **Investments**
  Investments include equities and fixed interest securities. Investments on the stock exchange and market securities are brought to account at market value, and interest and dividend income is recognised in the revenue and expense statement when receivable. Net unrealised gains are credited to the asset revaluation reserve. Market values and historical cost for each class of investment are reported at note 9.

- **Debtors and Accrued Income**
  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.

- **Creditors and Accruals**
  Those amounts represent liabilities for goods and services provided to the economic entity prior to the end of the financial year, and which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition.

(ii) Net Fair Value

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

17. Financial Instruments (continued)

(iii) Credit Risk

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

(iv) Foreign Exchange Risk

The economic entity maintains a US dollar bank account to hold funds collected from the European Masterpieces exhibition touring the United States of America. No hedging of the foreign exchange risk is undertaken. The account held $2,515,222 ($US1,261,384) at 30 June 2001 (2000: $Nil).

(v) Interest Risk

The following table sets out the weighted average interest rates and the related financial instruments and their maturities at 30 June 2001:

<table>
<thead>
<tr>
<th>Floating interest rate</th>
<th>1 year or less</th>
<th>More than 1 year and up to 5 years</th>
<th>More than 5 years</th>
<th>Non-interest bearing</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000–2001</td>
<td>$’000s</td>
<td>$’000s</td>
<td>$’000s</td>
<td>$’000s</td>
<td>$’000s</td>
</tr>
<tr>
<td>Financial assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>13,873</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>13,874</td>
</tr>
<tr>
<td>Receivables</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Investment</td>
<td>0</td>
<td>0</td>
<td>11,940</td>
<td>6,267</td>
<td>17,207</td>
</tr>
<tr>
<td>Total</td>
<td>13,873</td>
<td>0</td>
<td>11,940</td>
<td>6,267</td>
<td>32,156</td>
</tr>
<tr>
<td>Weighted average</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest rate</td>
<td>4.98%</td>
<td>N/A</td>
<td>7.54%</td>
<td>7.15%</td>
<td>N/A</td>
</tr>
<tr>
<td>Financial liabilities</td>
<td>$’000s</td>
<td>$’000s</td>
<td>$’000s</td>
<td>$’000s</td>
<td>$’000s</td>
</tr>
<tr>
<td>Creditors and accruals</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Lease liabilities</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Weighted average</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest rate</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Net financial assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>assets/(liabilities)</td>
<td>13,873</td>
<td>0</td>
<td>11,940</td>
<td>6,267</td>
<td>44,562</td>
</tr>
</tbody>
</table>

1999–2000

<table>
<thead>
<tr>
<th>Floating interest rate</th>
<th>1 year or less</th>
<th>More than 1 year and up to 5 years</th>
<th>More than 5 years</th>
<th>Non-interest bearing</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000–2001</td>
<td>$’000s</td>
<td>$’000s</td>
<td>$’000s</td>
<td>$’000s</td>
<td>$’000s</td>
</tr>
<tr>
<td>Financial assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>10,577</td>
<td>0</td>
<td>0</td>
<td>5,232</td>
<td>16,059</td>
</tr>
<tr>
<td>Receivables</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Investment</td>
<td>0</td>
<td>0</td>
<td>5,232</td>
<td>6,198</td>
<td>11,430</td>
</tr>
<tr>
<td>Total</td>
<td>10,577</td>
<td>0</td>
<td>5,232</td>
<td>6,198</td>
<td>27,887</td>
</tr>
<tr>
<td>Weighted average</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest rate</td>
<td>4.35%</td>
<td>N/A</td>
<td>7%</td>
<td>7%</td>
<td>N/A</td>
</tr>
<tr>
<td>Financial liabilities</td>
<td>$’000s</td>
<td>$’000s</td>
<td>$’000s</td>
<td>$’000s</td>
<td>$’000s</td>
</tr>
<tr>
<td>Creditors and accruals</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Lease liabilities</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Weighted average</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest rate</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Net financial assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>assets/(liabilities)</td>
<td>10,577</td>
<td>0</td>
<td>5,232</td>
<td>6,198</td>
<td>30,574</td>
</tr>
</tbody>
</table>
## 18. Contra Sponsorship
The National Gallery of Victoria receives sponsorship in the form of advertising, accommodation, printing, refreshments, travel, freight, etc., in exchange for promoting the provider as a corporate supporter of the Gallery. The value of contra sponsorship of $708,206 is included in the financial statements (1999–2000: $529,508).

## 19. Superannuation
The National Gallery of Victoria has, in its staffing profile, a number of employees who are members of the public-sector superannuation schemes listed below. At 30 June 2001, 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.

**Victorian Superannuation Board (Revised Scheme)**
Contributions are calculated at 1.4 per cent of participating-employee salaries.

**Victorian Superannuation Board (New Scheme)**
Contributions to this scheme vary as follows, depending on the amounts contributed by participating employees.

<table>
<thead>
<tr>
<th>Employee contribution</th>
<th>Employee contribution</th>
<th>Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>0%</td>
<td>7.3%</td>
<td>10% (8.5%) of final average salary for each year at the rate</td>
</tr>
<tr>
<td>3%</td>
<td>8.8%</td>
<td>16% (14%) of final average salary for each year at the rate</td>
</tr>
<tr>
<td>5%</td>
<td>9.8%</td>
<td>20% (17.5%) of final average salary for each year at the rate</td>
</tr>
<tr>
<td>7%</td>
<td>10.8%</td>
<td>24% (21%) of final average salary for each year at the rate (for prescribed class members and catch-up purposes only)</td>
</tr>
</tbody>
</table>


**Victorian Superannuation Board (Vic Super)**

There were no outstanding Superannuation Contributions for the National Gallery of Victoria as at 30 June 2001.

## 20. Responsible Officer Disclosures
### Responsible persons
During the reporting period, the following people held a position designated as that of a ‘responsible person’ as defined in section 9.4.3 of the Financial Management Act 1994. There were no benefits or remuneration paid to responsible persons other than the Accountable Officer (Director of the Gallery).

The Honourable M. Delahunty MP; Dr G. Vaughan; Mr P. Clemenger; Mr J. Cousins; Mr M. Darling (resigned 14 May 2001); Dr A. Inglis; Mr R. Walker; Mr R. Myer; Mr G. Newcombe; Mr S. Vizard; Dr C. McAuliffe; Ms M. Palmer; Ms J. Murphy-Wandin; Ms M. Kelsall (appointed 7 June 2001) and Ms S. Smart (appointed 7 June 2001).

### Remuneration Benefits of Executive Officers (Including the Accountable Officer)
The number of executive officers is shown in the officers’ relevant income band as follows.

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>$100,000–$109,999</td>
<td>1</td>
</tr>
<tr>
<td>$110,000–$119,999</td>
<td>0</td>
</tr>
<tr>
<td>$120,000–$139,999</td>
<td>0</td>
</tr>
<tr>
<td>$140,000–$159,999</td>
<td>1</td>
</tr>
<tr>
<td>$160,000–$169,999</td>
<td>0</td>
</tr>
<tr>
<td>$170,000–$179,999</td>
<td>1</td>
</tr>
</tbody>
</table>


### Total operating lease expenditure commitments

<table>
<thead>
<tr>
<th>Amounts transferred from the Victoria Arts Centre Trust</th>
</tr>
</thead>
<tbody>
<tr>
<td>25,551</td>
</tr>
</tbody>
</table>

### Total amount transferred to Victoria Arts Centre Trust

<table>
<thead>
<tr>
<th>Amounts transferred to Victoria Arts Centre Trust</th>
</tr>
</thead>
<tbody>
<tr>
<td>25,551</td>
</tr>
</tbody>
</table>

## 21. Contingent Liabilities
There were no contingent liabilities at balance date (1999–2000: $Nil).

## 22. Commitments
There were no capital commitments at balance date (1999–2000: $Nil).

### Finance lease expenditure contracted for is payable as follows:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Not later than one year</td>
<td>0</td>
<td>18</td>
</tr>
<tr>
<td>Later than one year but not later than five years</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Later than two years but not later than five years</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Total finance lease expenditure commitments

<table>
<thead>
<tr>
<th>Total finance lease expenditure commitments</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
</tr>
</tbody>
</table>

### Net finance lease liability

<table>
<thead>
<tr>
<th>Net finance lease liability</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
</tr>
</tbody>
</table>

### Total operating lease expenditure commitments

<table>
<thead>
<tr>
<th>Total operating lease expenditure commitments</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
</tr>
</tbody>
</table>

## 23. Additions to Contributed Capital
The National Gallery of Victoria’s financial statements include the following additions to Contributed Capital for the financial year:

### 2000–01 1999–2000

<table>
<thead>
<tr>
<th>2000–01</th>
<th>1999–2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>2,130</td>
</tr>
<tr>
<td>Land</td>
<td>0</td>
</tr>
<tr>
<td>Building</td>
<td>18,972</td>
</tr>
<tr>
<td>Capital improvements</td>
<td>25,551</td>
</tr>
<tr>
<td>Contributions</td>
<td>8,932</td>
</tr>
<tr>
<td>Total</td>
<td>75,585</td>
</tr>
</tbody>
</table>

An exemption was granted by the Minister of Finance under subsection 47(1) of the Financial Management Act 1994 in both the 2000–2001 and 1999–2000 financial years to treat the above amount as ‘Contributions to Capital’ in the financial statements of the National Gallery of Victoria.

As a result of changes to the Victorian Arts Centre Act 1979, assets, being the land, buildings and the capital cost of the refurbishment works of the St Kilda Road gallery, previously on the books of the Victorian Arts Centre Trust, were transferred to the National Gallery of Victoria. Land and buildings were transferred at ‘fair value’ and the refurbishment works at ‘cost’.

The amount of $25,550,741 and $8,931,372 represent the capital cost of refurbishment works at the St Kilda Road gallery.

Depreciation on both buildings and capital works at the gallery will commence once the refurbishment has been completed and the building project managers have handed over the building to the National Gallery of Victoria.

The amount of $2,130,388 in the 1999–2000 financial year was the capital cost of temporary exhibition site works, which have an expected useful life of 3 years.
24. Asset – Capital Improvements Write-off
The financial statements include the write-off of a written down value of assets of $1.1 million (1999–2000: $7.5 million) and this has been disclosed in ‘Note 6 Other expenses from ordinary activities’. These write-offs are due to the move of the Gallery to various temporary locations and the re-development of the St Kilda Road site. Prior capital improvements have been removed and it is appropriate to treat these capital improvements at the St Kilda Road site as write-offs in determining the net result for the reporting period.

25. Notes to Statement of Cash Flows
Reconciliation of net surplus for the year to net cash flows from operating activities

<table>
<thead>
<tr>
<th>Clause</th>
<th>2000-01</th>
<th>1999-2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net surplus for the year</td>
<td>14,870</td>
<td>871</td>
</tr>
<tr>
<td>Plus:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation/Amortisation</td>
<td>1,609</td>
<td>1,927</td>
</tr>
<tr>
<td>Loss on retirement of property, plant and equipment</td>
<td>1420</td>
<td>7,556</td>
</tr>
<tr>
<td>Loss on sale of fixed-interest securities</td>
<td>0</td>
<td>188</td>
</tr>
<tr>
<td>Increase in provisions for employee entitlements</td>
<td>400</td>
<td>0</td>
</tr>
<tr>
<td>Decrease in prepayments</td>
<td>0</td>
<td>324</td>
</tr>
<tr>
<td>Decrease in debtors</td>
<td>0</td>
<td>1,606</td>
</tr>
<tr>
<td>Decrease in inventories</td>
<td>82</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>3,511</td>
<td>11,649</td>
</tr>
<tr>
<td>Less:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donated works of art</td>
<td>(3,693)</td>
<td>(1,897)</td>
</tr>
<tr>
<td>Increase in accrued income</td>
<td>0</td>
<td>(78)</td>
</tr>
<tr>
<td>Increase in debtors</td>
<td>(103)</td>
<td>0</td>
</tr>
<tr>
<td>Increase in prepayments</td>
<td>(137)</td>
<td>0</td>
</tr>
<tr>
<td>Decrease in employee entitlements</td>
<td>(0)</td>
<td>(1,223)</td>
</tr>
<tr>
<td>Decrease in creditors and accruals</td>
<td>(321)</td>
<td>(428)</td>
</tr>
<tr>
<td>Decrease in income in advance</td>
<td>(0)</td>
<td>(82)</td>
</tr>
<tr>
<td>Profit on sale of equities</td>
<td>(708)</td>
<td>(800)</td>
</tr>
<tr>
<td>Profit on sale of fixed interest securities</td>
<td>(100)</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>(5,062)</td>
<td>(4,508)</td>
</tr>
<tr>
<td>Net cash flows from operating activities</td>
<td>13,319</td>
<td>8,012</td>
</tr>
</tbody>
</table>

Note: In the Statement of Cash Flows for the year ended 30 June 2000, the following items were classified as Cash Flows used in Investing Activities:

- Investment management fees: 95
- Interest expense: 3

These items have been classified as cash flows from operating activities for the year ended June 2001.

COMPLIANCE INDEX
Compliance Index to Disclosure Requirements 1995–96

The Annual Report of the entity is prepared in accordance with the Financial Management Act 1994 and the Directions of the Minister for Finance. This index has been prepared to facilitate identification of compliances with statutory-disclosure requirements.

<table>
<thead>
<tr>
<th>Clause</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Report of Operations</td>
<td></td>
</tr>
<tr>
<td>9.1.3. (i) (a)</td>
<td>Manner of establishment and relevant minister</td>
</tr>
<tr>
<td>9.1.3. (i) (b)</td>
<td>Objectives, functions, powers and duties</td>
</tr>
<tr>
<td>9.1.3. (i) (c)</td>
<td>Services provided and people or sections of community served</td>
</tr>
<tr>
<td>Management and Structure</td>
<td></td>
</tr>
<tr>
<td>9.1.3. (i) (d) (i)</td>
<td>Names of governing-board members, audit committee and chief executive</td>
</tr>
<tr>
<td>9.1.3. (i) (d) (ii)</td>
<td>Names of senior office holders and brief description of each office</td>
</tr>
<tr>
<td>9.1.3. (i) (d) (iii)</td>
<td>Chart of organisational structure</td>
</tr>
<tr>
<td>Financial and other information</td>
<td></td>
</tr>
<tr>
<td>9.1.3. (i) (e)</td>
<td>Workforce data, and application of merit and equity principles</td>
</tr>
<tr>
<td>9.1.3. (i) (f)</td>
<td>Application and operation of FOI Act 1982</td>
</tr>
<tr>
<td>9.1.3. (i) (g)</td>
<td>Summary of financial results and previous four-year comparisons</td>
</tr>
<tr>
<td>9.1.3. (i) (h)</td>
<td>Summary of significant changes in financial position</td>
</tr>
<tr>
<td>9.1.3. (i) (i)</td>
<td>Operational objectives for the year, and performance against the objectives</td>
</tr>
<tr>
<td>9.1.3. (ii)</td>
<td>Major changes or factors affecting achievement of objectives</td>
</tr>
<tr>
<td>9.1.3. (ii) (a)</td>
<td>Events after balance date</td>
</tr>
<tr>
<td>9.1.3. (ii) (b)</td>
<td>Extent of compliance with Building Act 1993</td>
</tr>
<tr>
<td>9.1.3. (ii) (c)</td>
<td>Statement that information listed in Part 9.1.3 (iv) is available on request</td>
</tr>
<tr>
<td>Financial Statements</td>
<td></td>
</tr>
<tr>
<td>Statement of Financial Operations</td>
<td></td>
</tr>
<tr>
<td>9.2.3. (ii) (a)</td>
<td>Operating revenue, by class</td>
</tr>
<tr>
<td>9.2.3. (ii) (b)</td>
<td>Investment income, by class</td>
</tr>
<tr>
<td>9.2.3. (ii) (c)</td>
<td>Profits arising from sale of non-current assets</td>
</tr>
<tr>
<td>9.2.3. (ii) (d)</td>
<td>Financing cost</td>
</tr>
<tr>
<td>9.2.3. (ii) (e)</td>
<td>Depreciation, amortisation or diminution in value</td>
</tr>
<tr>
<td>9.2.3. (ii) (f)</td>
<td>Bad and doubtful debts</td>
</tr>
<tr>
<td>9.2.3. (ii) (g)</td>
<td>Losses arising from the sale of non-current assets</td>
</tr>
<tr>
<td>9.2.3. (ii) (h)</td>
<td>Losses on the revaluation of assets</td>
</tr>
<tr>
<td>9.2.3. (ii) (i)</td>
<td>Audit expense</td>
</tr>
<tr>
<td>9.2.3. (ii) (j)</td>
<td>Emoluments of the governing board</td>
</tr>
<tr>
<td>9.2.3. (ii) (k)</td>
<td>Shareholdings in the entity by members of the governing board</td>
</tr>
</tbody>
</table>
### Statement of Financial Position

9.2.3 (iii) (a) (i) Cash at bank or in hand 84
9.2.3 (iii) (a) (ii) Inventories, by class 84
9.2.3 (iii) (a) (iii) Receivables, including trade debtors, loans and other debtors 90
9.2.3 (iii) (a) (iv) Other assets, including prepayments 84
9.2.3 (iii) (a) (v) Investments, by class 84, 97
9.2.3 (iii) (a) (vi) Property, plant and equipment 92–93
9.2.3 (iii) (a) (vii) Intangible assets N/A
9.2.3 (iii) (b) (i) Overdrafts N/A
9.2.3 (iii) (b) (ii) Bank loans, bills payable, promissory notes, debentures and other loans N/A
9.2.3 (iii) (b) (iii) Trade and other creditors 94
9.2.3 (iii) (b) (iv) Finance-lease liabilities 99
9.2.3 (iii) (b) (v) Provisions, including employee entitlements 94
9.2.3 (iii) (c) (i) Authorised capital N/A
9.2.3 (iii) (c) (ii) Issued capital N/A
9.2.3 (iii) (d) Reserves, and transfers to and from reserves, shown separately 94

### Statement of Cash Flows

9.2.2 (i) (c) A statement of cash flows during the year 85, 100

### Notes to the Financial Statements

9.2.2 (ii) (d) Ex gratia payments N/A
9.2.2 (ii) (d) Amounts written off 90
9.2.3 (iv) (a) Charges against assets N/A
9.2.3 (iv) (b) Contingent liabilities 99
9.2.3 (iv) (c) Commitments for expenditure 99
9.2.3 (iv) (d) Government grants received or receivable 88
9.2.3 (iv) (e) Employees’ superannuation funds 98
9.2.3 (iv) (f) Assets received without adequate consideration 96
9.4 Transaction with responsible persons and their related parties 98

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The National Gallery of Victoria wishes to acknowledge the following organisations for their continued generous support during 2000–01: