



02-03



COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA

Annual Review





Sidney Nolan: *Desert and Drought* © courtesy of Lady Nolan

Council of Trustees of the National Gallery of Victoria

02-03 Annual Review



4 > Contents

NGV 02/03 ANNUAL REVIEW

Vision	>	6
Powers	>	7
Trustees and Management	>	8
Highlights of the Year	>	10
President's and Director's Statement	>	12
Acquisition Highlights	>	18
From the Curators	>	21
Exhibited at the NGV	>	22
Publications	>	24
Education and Programs	>	25
Marketing and Sponsorship	>	28
Communications	>	30



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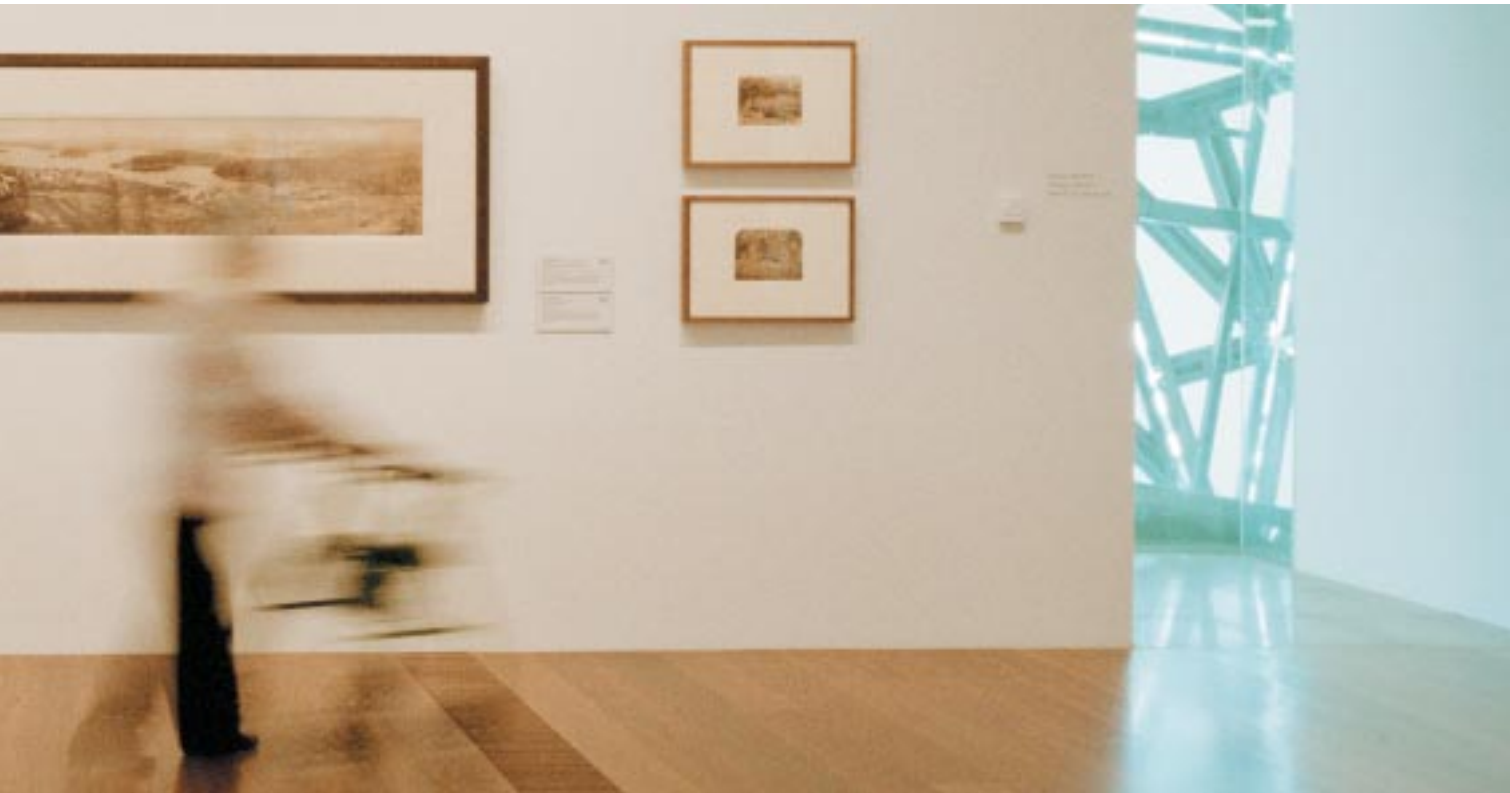
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Multimedia	>	31	Women's Association	>	46
Commercial Initiatives	>	32	Friends of the Gallery Library	>	46
Fundraising and Donations	>	33	NGV Members	>	47
2003 Annual Giving Program	>	34	NGV Contemporary	>	48
NGV Australia	>	36	Indigenous Art Supporters	>	49
NGV International	>	38	NGV Voluntary Guides	>	49
Conservation	>	40	Behind the Scenes	>	50
NGV Library	>	41	What They Said About The NGV	>	52
Exhibitions and Collections	>	42	The Year Ahead	>	53
Supporter Group Committees	>	43	Exhibition Summary	>	54
Felton Bequest	>	44	Staff Organisational Structure	>	56
NGV Foundation	>	45	Financial and Statutory Reports	>	57
Business Council	>	45	Sponsors	>	84



Copies of the Annual Report are available on request from:

The Chief Operating Officer
National Gallery of Victoria
PO Box 7259 Melbourne VIC 8004

“bringing art and people together”



Sidney Nolan: Desert and Drought © courtesy of Lady Nolan

The National Gallery of Victoria Act 1966 established a Council of Trustees with overall responsibility for the National Gallery.

The Council of Trustees reports to the Minister for the Arts, Ms Mary Delahunty MP.

Objective

The legislation sets the broad objective of the Council by providing that: 'In carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria.'

Functions

Section 13(1) of the National Gallery of Victoria Act 1966 (Vic) provides that the functions of the Council shall be to:

- control, manage, operate, promote, develop, and maintain the National Gallery and the National Gallery land;
- maintain, conserve, develop and promote the State collection of works of art;
- to make material within the State collection available to persons, departments and institutions in such manner and subject to such conditions as the Council determines with a view to the most advantageous use of the State collection;
- conduct public programs and exhibitions of material within the State collection;
- to carry out and make available such other services, including computer and other technologies and the printing publication and sale of books information and reproductions, in relation to pictures, works of art and art exhibits as the Council thinks fit;
- assist the promotion organisation and supervision of art galleries and any body or association established for the promotion of art within Victoria
- advise the Minister and the organisations mentioned in paragraph (e) on matters of general policy relating to art galleries;
- provide leadership in the provision of art gallery services in Victoria;
- carry out other functions as the Minister from time to time approves;
- carry out any other function conferred on the Council under this Act.'

Powers

The powers conferred by the legislation enable the Council to:

- do all things necessary or convenient to be done for or in connection with the carrying out of its functions [s13A(1)]
- enter into contracts, agreements or arrangements in connection with the carrying out of its functions [s13A(2)(a)]
- employ staff [s12A]
- grant a lease over any part of the National Gallery land [s13A(2)(b)]; for a purpose not inconsistent with the reservation of that land; for a total term not exceeding 30 years; and subject to any covenants, exceptions, reservations and conditions determined by Council [s17A]
- grant a licence over any part of the National Gallery land [s13A(2)(b)]; for entry and use of the land or any building on that land for any purpose not inconsistent with the reservation of that land; for a period not exceeding 7 years; and subject to the terms and conditions determined by Council [s17B]
- exchange, sell, lease or dispose of any property vested in the Council by or under the Act, with the approval of the Governor in Council [s14(1)]
- exchange, sell, lease or otherwise dispose of works of art in the development collection in accordance with the by-laws [s14(2B)]
- accept or take on loan, or purchase, personal property for the purpose of carrying into effect the objects of the Act [s14(3)]
- purchase personal property for the purpose of carrying into effect the objects of the Act on terms of deferred payment, instalment or similar terms as the Council thinks fit [s14(3A)]
- accept a donation or gift of, or cash for the purchase of, any picture, work of art or exhibit, conditional on the work remaining in the custody of the donor during his lifetime or any other period agreed between the donor and the Council, and on the work being handed to the Council by the donor for the purposes of exhibition or study, whenever the Council requests this in writing [s14(4)]
- lend works of art vested in or under the management or control of the Council to such persons or for such purposes as the Council thinks fit [s14(5)]
- agree to indemnify a person and his legal personal representative against any liability which may be incurred under Commonwealth or State law as a result of the gift, loan or sale of any personal property to the Council, with the approval of the Governor in Council, [s14(6)]
- retain, sell, lease or dispose of any property not vested in the Council by the Act, but submitted to or left with the Council with a view to its acceptance as a gift or purchase, or for valuation or an opinion, or for any prize or competition, where such property has been in the possession or custody of the Council for not less than 5 years, and has not been claimed after notice has been given according to the provisions of the Act, with the approval of the Governor in Council [ss16(1) – (2)]
- exercise the powers conferred on it by the Borrowing and Investment Powers Act 1987 (Vic) [s18AA]

The governing body of the National Gallery of Victoria is the Council of Trustees



Mr Steve Vizard
AM LLB BA FAICD
PRESIDENT



Mr Chris Brown
LLB (Adelaide)
TREASURER



Dr Alison Inglis
BA(Hon)(Melb.) Ph.D(Melb)



Mr Allan Myers
LLB(Hons)BCL (Oxon)



Ms Merran Horne Kelsall
MBA(Melb), FCA, BCom(Hon)(Melb)

Senior Management



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EXECUTIVE OFFICER



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LLB(Melb)
CHIEF OPERATING OFFICER



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BA(Melb)
DEPUTY DIRECTOR
(AUSTRALIA)



Mr Tony Ellwood
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DEPUTY DIRECTOR
(INTERNATIONAL)



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Ms Sally Smart
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Post Graduate Paintings(Vic) MFA

Ms Maudie Palmer

Ms Naomi Milgrom
BA (Dip Ed)

Ms Maureen Plasvic

Dr Vince FitzGerald
B Econ (Hons)(Uni of QLD)
Ph D (Eco)(Harvard)



Mr Gordon Morrison
BA(Hons)(Melb)
DIVISION HEAD EXHIBITIONS
& COLLECTION MANAGEMENT

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FCA, BSc(Econ)(Hon)(London)
CHIEF FINANCIAL OFFICER

Ms Corrie Perkin
HEAD OF
COMMUNICATIONS

Mr Barry Sweeney
B.Bldg(Melb)
REDEVELOPMENT
MANAGER

Ms Lisa Sassella
B.Com(Melb)
HEAD OF MARKETING
AND SPONSORSHIP

Mr Tom Dixon
B.A.(Iowa)
MA and CAS(New York)
HEAD OF
CONSERVATION



Minister for the Arts, Ms. Mary Delahunty MP and Mr. Aleks Danko



Steve Vizard with Olympian Alisa Camplin



Opening day crowds



Opening of The Indigenous Galleries

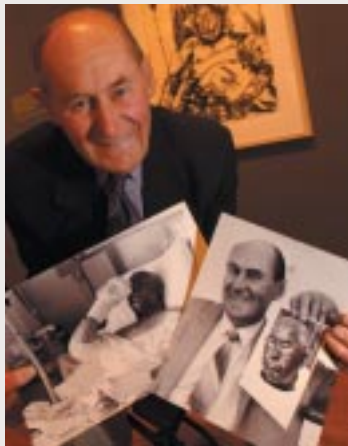
18 July 2002	Minister for the Arts, Ms. Mary Delahunty MP announces Mr Aleks Danko as the 2002 Contemporaria Fellow.
27 August 2002	NGV launches its Ambassadors program. An exciting program to broaden audiences and bring art to life. NGV Ambassadors include high profile film, TV, fashion, music and sporting personalities.
4 September 2002	Special NGV Australia viewing for staff and their partners.
5 September 2002	The newly acquired work by Sidney Nolan, <i>The Footballer 1946</i> makes its first public debut on Channel 9's <i>The Footy Show</i> .
7 September 2002	A special viewing of NGV Australia for artists.
8 September 2002	Special preview of NGV Australia for the general public – NGV staff 'manned' the gallery in NGV T-shirts.
9 September 2002	Installation of art works begins at The Ian Potter Centre: NGV Australia.
26 October 2002	Victorian Premier, the Hon. Steve Bracks, opens the Indigenous Galleries on the Ground level of The Ian Potter Centre: NGV Australia.
30 October 2002	NGV Art Relay begins its one month tour of primary schools throughout regional Victoria. The Art Relay travelled 2700 kilometres and involved 24 schools in 20 locations throughout Victoria.
1 November 2002	Arts Minister, Mary Delahunty, presents a cheque for \$5 million to be managed as a separate fund for contemporary art acquisitions
26 November 2002	Arts Party to launch The Ian Potter Centre: NGV Australia's inaugural exhibition <i>Fieldwork: Australian Art 1968-2002</i> . More than 1000 artists and members of the arts community attend.
27 November 2002	Gala Party on the eve of The Ian Potter Centre: NGV Australia's official opening. 1000 VIPs and celebrity guests attend.
28 November 2002	The Ian Potter Centre: NGV Australia opens its remaining two levels. Governor John Landy and Lady Potter paint "Open" on the last panel of the Art Relay (a 100 m canvas that travelled around the state capturing children's impressions of what Australian art meant to them on 1m x 1m sections).

"From fluoro-haired 20-somethings to genteel ladies in berets, they came in their hundreds, some by fluke, others by design."

Gabrielle Coslovich, *The Age* 29 November 2002



Minister for the Arts, Ms Mary Delahunty MP at the opening of *Sidney Nolan: Desert and Drought*. © courtesy of Lady Nolan



Ash Wednesday CFA Firefighter, Randal Webster, relives his bushfire experience at NGV Australia.



Victorian Premier Steve Bracks and NSW Premier Bob Carr



NGV Director Gerard Vaughan with Alcoa CEO Wayne Osborn and Chairman, Sir Arvi Parbo in front of Sidney Nolan's *Landscape (Salt Lake)*. © courtesy of Lady Nolan

"It is astounding to realise, in just a few months, one million people have visited this building. This is a remarkable achievement over such a short period"

Gerard Vaughan, NGV Director, 6 April 2003

26 January 2003	NGV International open day. Victorians get another glimpse of the St Kilda Road redevelopment in progress.
March 2003	Foundations and planting for the garden at St Kilda Road, designed by Italian architect Mario Bellini, are completed.
17 March 2003	In just three weeks, NGV Australia responds to the Victorian Bushfire tragedy with a special exhibition <i>Bushfire: Our Community Responds</i> opened by Premier Steve Bracks. More than \$90,000 is raised for the Victorian Bushfire Appeal through visitor donations. A catalogue accompanies the exhibition.
6 April 2003	The Ian Potter Centre: NGV Australia welcomes its 1 millionth visitor — 17 year-old student Kelly Harrison — just five months after opening its doors.
10 April 2003	NGV Members launches Artbeat – an exciting program for young professionals.
6 June 2003	The Ian Potter Centre: NGV Australia opens its first 'block-buster' exhibition – <i>Sidney Nolan: Desert and Drought</i> .
13 June 2003	Victorian Premier Steve Bracks takes New South Wales Premier Bob Carr on a tour of The Ian Potter Centre: NGV Australia.
25 June 2003	Alcoa World Alumina Australia generously gifts the significant Sidney Nolan painting <i>Landscape (Salt Lake)</i> 1966 to The Ian Potter Centre: NGV Australia.
30 June 2003	NGV Australia ends the financial year with 1.45 million visitors in just seven months. This greatly exceeded earlier projections.

As one gallery opens and another draws closer to its finishing date, President Steve Vizard and Director Gerard Vaughan reflect upon a busy year of gallery activities.



WE ARE PLEASED TO PRESENT the National Gallery of Victoria's Council of Trustees Annual Review for the year ending 30 June, 2003. It has been an exciting and challenging time for our organisation; in just 12 months, we concluded our temporary occupation of the space at Russell Street, launched a new gallery at Federation Square, and moved closer to opening our St Kilda Road building in December, 2003. By the end of the financial year, 1.45 million people from across Victoria and Australia, and from around the world, had experienced the country's only public gallery dedicated to Australian art – The Ian Potter Centre: NGV Australia. This visitation level exceeded that of any art gallery or museum in Australia, and was achieved in only seven months of full operation. Public anticipation of the opening was intense, reflected in the fact that in the months leading up to the opening, more than 800 dedicated press, radio and television items appeared. Meanwhile, St Kilda Road, the NGV's new home of International art, will offer more gallery spaces, more art works and state-of-the-art facilities in a community-friendly environment. Our commitment to *Bringing Art and People Together*, and presenting *Art Like Never Before* has taken on new significance at this fruitful time in the Gallery's history.

As President of the Council of Trustees, and Director and Chief Executive Officer of the NGV, we remain inspired by the dedication of NGV staff to the State's magnificent collection. They are a team united by their common goal – to present works of art in the most secure, professional and enticing ways possible. We are grateful for all their hard work over the past 12 months.

The NGV's massive re-building program has not been confined to our two buildings at Federation Square and St Kilda Road. Internally, the organisation has undergone a period of reflection, analysis and strategic planning, highlighted by the Strategic Plan 2001-3. That document's imperative of "Bringing Art and People Together" has been realised now we have one gallery open, and another due for completion in late 2003. In all departments, this philosophy has been embraced. Our staff are thinking more creatively and strategically about the ways in which we engage visitors, attract new audiences, provide exciting content and experiences, while building and strengthening partnerships. All areas of Gallery activity – from our Exhibitions and Conservation departments, the curatorial staff, to Communications, Multimedia, Marketing, Publications and

Programs – have accepted the challenge of exploring new ways of "Bringing Art and People Together".

In terms of strategic planning, the NGV is addressing issues of appropriate governance, management and operating models as part of our new "one institution, two buildings" position. The end of 2003 will see the introduction of the National Gallery of Victoria's Strategic Plan 2003-6, and Business Plan 2003-4 – two documents to which staff, stakeholders, management and Trustees have contributed. We look forward to successful implementation of these objectives.

Last November's official opening of The Ian Potter Centre: NGV Australia, Federation Square was a significant turning point for our institution. For the first time in four years, our collection had a permanent home; for the first time ever, we had a dedicated building for our prized and respected Australian art collection. When the Governor of Victoria, John Landy, AC, MBE, accompanied by Mrs Lynne Landy, and Lady Potter, wife of the late Sir Ian Potter, painted the word "Open" onto a white canvas, and the first visitors surged through the front doors, the construction and planning phase for this building had come to its conclusion. The NGV was back in business, doing what it does best – displaying and explaining art, and encouraging all visitors to enjoy the experience.

By December, we will have achieved another objective: a successful re-opening and re-launch of our St Kilda Road building, which closed in 1999. Everyone who has seen the space is thrilled by Italian architect Mario Bellini's re-working of Sir Roy Grounds' original design, and his respect for the integrity of what has been, since its opening in 1968, one of Melbourne's truly great civic monuments. This \$168 million project has brought together State, Federal and private funding in one of the most successful fundraising campaigns undertaken by a cultural institution in Australia's history. We are very proud of the support of government and community, and on behalf of all our visitors and stakeholders we express our deep gratitude. And later in this Annual Review, we acknowledge the efforts of our fundraising campaign and recognise the magnificent support of our donors.

There have been many highlights in 2002-3, but a few are particularly noteworthy. On 17 March, 2003 – just three weeks after the Premier, Steve Bracks, first raised the possibility of

DIRECTORS PAST AND PRESENT

NGV Director Gerard Vaughan is joined by former Gallery Directors (FROM LEFT) Gordon Thomson, James Mollison, Timothy Potts, Eric Westbrook and Patrick McCaughey at an NGV Foundation preview of the new building



OPEN FOR BUSINESS

The Governor, Mr John Landy and Lady Potter officially launch Melbourne's new gallery



"It has been a remarkable year of hard work."

NGV President, Steve Vizard, and NGV Director, Gerard Vaughan

NGV assistance to victims of last summer's devastating bushfires – Gallery staff were able to mount a thought-provoking exhibition titled *Bushfire: Our Community Responds*, with donations received upon entry to the exhibition going to the State Government's Victorian Bushfire Recovery Appeal Fund. Many of our friends at other public museums, galleries and institutions, including the State Library, lent works; so, too, did a number of art collectors who also felt very moved by the tragedy of the fires, and the need to assist. The exhibition was a great public success, and raised more than \$90,000.

Another highlight was the NGV's *Sidney Nolan: Desert and Drought* exhibition. For the first time in our new Ian Potter Centre at Federation Square, the NGV held an admission fee show. And what a show it was! Curated by Geoffery Smith, it displayed an outstanding collection of art works and photographs by one of Australia's great 20th century artists, depicting the harsh beauty and unique character of the Australian Outback. Filling the northern galleries on the Third Level, Nolan's works spoke profoundly to three other important exhibitions, also in the building at the same time: *Rover Thomas: I want to paint*, an exhibition which was opened by Janet Holmes à Court and featured important works from the Holmes à Court Collection; *Seeing the Centre: The Art of Albert Namatjira*; and an important collection of works by New Zealand artist, Colin McCahon, all received critical acclaim. Visitors particularly enjoyed the experience of viewing four landscape-inspired exhibitions concurrently

It is worth noting the success of the Indigenous art galleries on the ground floor of NGV Australia. These spaces have been immensely popular with our visitors – in particular, with international visitors – and have received strong support and recognition from Indigenous artists and their communities throughout Australia. Visiting school children, in particular, learn much from the cultural and historical messages inherent in these works.

In 2002-3, the National Gallery of Victoria's collection also toured internationally. Following our acclaimed United States tour, *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia*, in 2001-2002, which attracted more than 500,000 visitors, the NGV was delighted to lent 16 of our European pictures, including all our great Impressionist works, to the new Christchurch Art Gallery Te Puna o Waiwhetu in New Zealand. The paintings appeared in *The Allure of Light – Turner to Cézanne: European Masterpieces from the National Gallery of Victoria* exhibition which ran from May-July, 2003. The works were greatly enjoyed, and further cemented the strong professional and personal ties between two key cultural institutions in Australia and New Zealand.

During this period, the NGV has continued to nurture our strong relations with colleagues at Victorian regional galleries. Many works from our Collection were loaned to country areas, and we were delighted the Ballarat Fine Art Gallery kindly made available two important works for the *Bushfire: Our Community Responds* exhibition. Our annual *Top Arts* exhibition featuring work from VCE students around the State drew strong crowds, and we were delighted to see so many teenagers and their families from rural Victoria travel to the NGV to see their work on display. And the *Sidney Nolan: Desert and Drought* exhibition, as well as the Albert Namatjira exhibition, received wide coverage in the rural press, as arts journalists reflected upon themes so close to the hearts of country people.

In 2002, on the eve of the opening of The Ian Potter Centre, the NGV Ambassadors program was launched. Nearly 70 prominent Australians were invited by the President of the Council of Trustees to become a public supporter of the Gallery, and to participate voluntarily in various NGV events and public relations activities. The list includes well-known names such as actors Russell Crowe, Cate Blanchett, Rachel Griffiths and Toni Collette, to entertainers John Farnham, Roy and HG, Jimeoin and Rove McManus, fashion designers, television identities such as Eddie McGuire, and sportsmen and women such as Steve Moneghetti, Alisa Camplin, Bart Cummings and Alan Jones. We are very grateful for their support.

The year has seen many generous gifts of significant works of art to the NGV. Some of these works are destined for display at NGV International at St Kilda Road, and will be



A GALLERY FOR THE COMMUNITY

At the opening of NGV Australia's Indigenous Gallery (FROM LEFT) Minister for Tourism John Pandazopoulos, NGV's Steve Vizard, Premier Steve Bracks, Arts Minister, Mary Delahunty, Melbourne Lord Mayor John So, and Major Projects Minister, Peter Batchelor

FARWELL TO TRUSTEES

NGV retiring Trustees, (FROM LEFT), Jim Cousins, Ron Walker, Peter Clemenger and Rupert Myer with Steve Vizard at a special dinner in their honour.



announced with a group of other highly important acquisitions in next year's Annual Review. The imminent opening of The Ian Potter Centre: NGV Australia in November, 2002, brought a number of very significant gifts to the Australian collection – the most notable of which was Sidney Nolan's four-panel *Landscape (Salt Lake) 1966*, donated by Alcoa World Alumina Australia. In the last NGV Annual Review, we noted Mrs Nell Turnbull and Mr John Wicking had donated major works by Hugh Ramsay; further works by Hugh Ramsay came to us following the death of Mr Wicking from the executors of his estate. Our representation of this key early 20th Century artist is now unparalleled.

When an important 9 x 5 panel by Tom Roberts suddenly appeared on the market, the Trustees of the Hugh Williamson Foundation instantly responded to our request for help and made available the funds required to purchase the work before auction. The NGV is very grateful.

Following the magnificent example of Rio Tinto in donating the Fred Williams' Pilbara series – also noted in last year's report – Shell Australia Limited donated 39 contemporary Australian works from its corporate collection to celebrate the centenary of its Australian operation. This, too, was an immensely generous act.

At the opening of the Sidney Nolan exhibition, Jinx Nolan, the artist's adopted daughter, announced that the vintage photographs by Nolan of the Australian Outback – also a key part of the exhibition – would be given to the NGV. The announcement at the moment *Sidney Nolan: Desert and Drought* was launched was inspiring. The NGV was also delighted to receive another donation from that exhibition, *Desert 1950*, presented through the NGV Foundation by Mr Jason Yeap.

On other pages in this publication, information about many of the National Gallery of Victoria's supporter groups is provided. We would like to acknowledge the huge contribution made to the life of the NGV by so many people – our volunteer guides, who give freely and generously of their time, members of the Business Council, the Women's Association, the NGV Foundation, the Contemporary and Indigenous Art supporter groups, our NGV Foundation, and particularly the hard-working boards of the NGV Members, and the Friends of the Gallery

Library. All of these people – and so many others – add value to the work of our professional staff. Quite simply, we could not provide for the public, nor offer the wide range of services, events, tours, and activities, without their help.

As this financial year draws to a close, so, too, does The Gallery Campaign, the NGV's extraordinarily successful fund-raising campaign, established in October, 2000, and launched by the Premier, the Hon. Steve Bracks. The funding of the St Kilda Road project broke new ground in bringing together high levels of government and non-government and private sector support.

The year brought another important and inspiring gesture from the Government of Victoria, the creation of the Victorian Foundation for Living Australian Artists. At a ceremony in October attended by many artists and members of the visual arts community, the Minister, Mary Delahunty, presented a cheque for \$5 million to be managed as a separate fund within the NGV Foundation. The NGV has pledged to match this sum through its own fundraising efforts within five years. The income from the new fund will allow the NGV to acquire the very best of contemporary visual arts practice. The works acquired will be made available for display at regional Victorian galleries.

In addition to the \$102 million provided by the Government of Victoria, the \$25 million provided by the Commonwealth through the Federation Fund, the community itself has contributed some \$35 million, of which the major gift of \$15 million has been provided by the Governors of the Ian Potter Foundation.

In summary, The Gallery Campaign raised over \$212 million. On behalf of the National Gallery of Victoria and the community we serve, we would like to thank most sincerely the campaign's chairman, Rupert Myer, for his dedicated leadership, and the committee who worked so tirelessly on behalf of our great institution. We must also pay tribute to Rupert Myer's work on the report of the Inquiry into the Contemporary Visual Arts and Crafts Sector, presented mid-2002 to the Federal Minister for the Arts, Senator the Hon. Rod Kemp.

This financial year saw the retirement of five members of the NGV Council of Trustees. Deputy President, Jim Cousins, retired after nine years of distinguished service. Jim Cousins'



A FOOTBALL CONVERT Premier Steve Bracks and NGV President Steve Vizard successfully sell the messages of football, art and Sidney Nolan to NSW Premier, Bob Carr in front of Sidney Nolan's *Footballer* © courtesy of Lady Nolan



IN SUPPORT OF THE ARTS

At the May opening of the Albert Namatjira exhibition, Gerard Vaughan addresses NGV sponsors and guests.

commitment to the NGV epitomises the role of the dedicated Council of Trustees member. His active work during a most complex time in the Gallery's history is reflected in the excellence of the two buildings, and the relationships between all parties involved. We are pleased his links with the National Gallery of Victoria continue through his chairmanship of the Building Sub-Committee and the NGV Foundation.

We would also like to pay tribute to Ron Walker for his valuable input and advice; Peter Clemenger, a Life Member of the NGV, a great supporter of the organisation, and chairman of the NGV Members group; Rupert Myer, who made a huge commitment of time and energy, in particular through his chairmanship of the highly successful Gallery Campaign, and earlier through his chairmanship of the NGV Foundation; and Joy Murphy-Wandin, the NGV's first Indigenous Trustee, who played such an important role in the launch of our Indigenous galleries at NGV Australia.

Five new members have joined the Council of Trustees: Vince FitzGerald, Naomi Milgrom, Ron Dewhurst, Maureen Plavsic and Allan Myers. On behalf of other council members, Merran Kelsall, Chris Brown, Alison Inglis, Maudie Palmer and Sally Smart, and members of the NGV executive, we look forward to working as a team, and embarking on the next era of the gallery's development.

And finally, we acknowledge the dedicated and hardworking staff of the National Gallery of Victoria. For four years, our team has worked in a temporary home, away from the gallery spaces and art works they love so dearly. In December, after such a long wait, they will be reunited. The focus will no longer be on building and construction issues, but on the one thing we love to do more than anything else: bringing art and people together.

We recognise the enormous contribution made to the life of the NGV by Mr Graeme Newcombe, who retired as Chief Operating Officer in August, 2002. Over 16 years, Graeme guided the operation of the Gallery in a careful and exemplary way and we thank him for his contribution.

In August we welcomed our new Chief Operating Officer, Elizabeth O'Keeffe, who came to us from Land Victoria. Liz has joined the Gallery at an extraordinarily interesting time, and

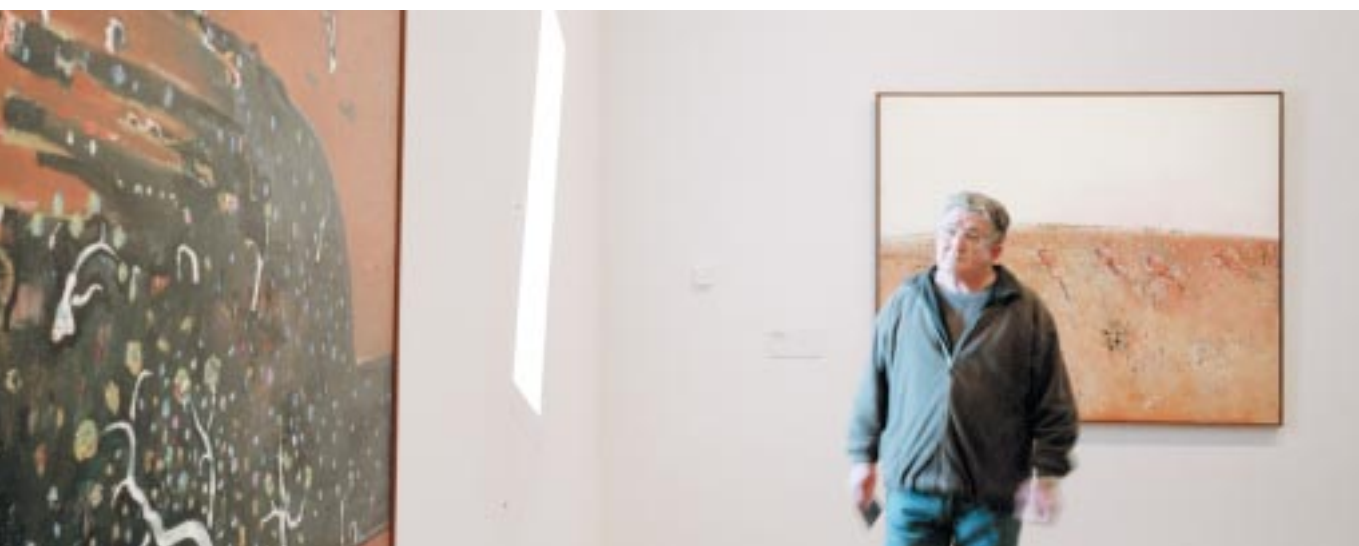
has successfully taken up the reins and quickly mastered the intricacies of the NGV's operational side including the redevelopment program.

We acknowledge the commitment of the NGV's two Deputy Directors, who have continued to make outstanding contributions to the Gallery. Special thanks to Frances Lindsay Deputy Director (Australia), who has had particular responsibility for delivering The Ian Potter Centre: NGV Australia. Its success is a testament to Frances' professionalism. We also thank Lab architecture studio, in particular Peter Davidson, for providing one of the finest art museums of our time, in any place in the world, and we acknowledge the role played by Peter Seamer and the board and staff of Federation Square Management.

Tony Ellwood, Deputy Director (International) has continued to work tirelessly in delivering the St Kilda Road project. We also note the contribution of Redevelopment Manager Barry Sweeney, who has looked after this project from the moment of inception more than seven years ago, and who has worked assiduously to ensure the best possible end result. We look forward to reporting on the success of NGV International in next year's Annual Review.

We also appreciate the support of the Government of Victoria, the Premier, the Hon. Steve Bracks, Minister for the Arts, Ms Mary Delahunty, and Terry Moran, Secretary of the Department of Premier and Cabinet. The NGV's challenge to run a two-gallery organisation has been acknowledged by the Government, and we are grateful for the support we have once again received. We also take this opportunity to thank the Director of Arts Victoria, Penny Hutchinson, and her team for their advice, encouragement and assistance in the task of taking the National Gallery of Victoria's Collection to the people of Victoria, and bringing the community to our exceptional buildings.

It has been a remarkable year of hard work, dedication and tremendous challenges. The NGV has achieved great success, and attendance figures for NGV Australia have been comparable to those of many of the world's great galleries and museums. We look forward to the next 12 months, our St Kilda Road re-opening, and the excitement of presenting the Victorian community's truly great collection in two outstanding galleries.



© Fred Williams Estate

art

like





never before



**Sidney NOLAN**

(born Australia 1917, worked in Great Britain 1953-92, died Great Britain 1992)

Landscape (Salt Lake) 1966

oil on composition board

(a-d) 152.0 x 488.0 cm (overall)

Presented through the NGV Foundation by Alcoa World Alumina Australia, Honorary Life Benefactor, 2003

2003.9.a-d

© courtesy of Lady Nolan

**CHRISTIAN DIOR, Paris**

manufacturer, couture house

est. 1947

John GALLIANO designer

(born Gibraltar 1960,

emigrated to England 1966,

worked in France 1990–)

Dress, hats and boots no. 39

design 2000 spring-summer

made 2003

silk, paint, lacquer, metal, leather,

couture no. 333 381

(a) 224.2 cm (centre back); 35.0

(waist, flat) (dress)

(b) 31.0 cm (height; 58.0 cm

(width) (hat); (c-d) 51.8 x 8.2x

21.2 cm (each) (boots).

Purchased through the NGV

Foundation with the assistance

of an anonymous donor, 2002.

2002.417.a-d

**DONNA-MAY BOLINGER** manufacturer,

Donna-May BOLINGER (born Canada 1960, arrived in Australia 1983) designer

Pirouette slippers with tweak print saddle

2003 spring/summer object trouve collection

leather, suede, metal, cotton, wood, plastic

a-d 2.5 x 8.4 x 23.8 cm (each) (shoes and saddles)

Purchased, 2003

2003.15.a-d

© Courtesy of the artist



Norman LINDSAY (Australia 1879-1969)

Spring's innocence 1937

oil on canvas 66.8 x 92.5 cm

Purchased with the assistance of the Warren Clark Bequest, and through the NGV Foundation with the assistance of Robert Gould, Governor, Samantha Baillieu, Carolyn Kay, Merran Kelsall, David Southwick, Peter and Mary Tallis and Brian Davis, Fellows, and Members, 2003

2003.28 © Courtesy of H.A. &C. Glad



Tom ROBERTS

(born Great Britain 1856, arrived in Australia 1869, worked in Europe 1881-85, 1903-19, died 1931)

By the Treasury (1889)

23.5 x 14.2 cm

oil on wood panel

Presented through the NGV Foundation by The Hugh D.T. Williamson Foundation,

Founder Benefactor, 2002

2002.304



Juan DAVILA

(b. Chile 1946, arrived in Australia 1974)

Election 2001-02

transparent synthetic polymer resin, oil and collage on canvas

175.0 x 260.0 cm

Purchased with the assistance of

NGV Contemporary 2002.

2003.73

© Juan Davila, courtesy of

Kalli Rolfe Contemporary Art



Phillipe STARCK
designer France 1949 –
VITRA, weil am Rhein
manufacturer
Germany est. 1950
W.W. stool
1991 (designed), 2002
(manufactured) aluminium,
paint 97.0 x 56.0 x 53.0 cm
Purchased, 2002
2002.423



Henry SINGLETON (English 1766-1839)
Imogen found by Arviragus, Belarius and Guiderus in the forest (c. 1790-95)
oil on canvas
62.0 x 74.0 cm
Purchased through the NGV Foundation with the assistance of the
Ian Edgeworth McLean Bequest, Founder Benefactor, 2002
2002.416



WORCESTER ROYAL PORCELAIN CO., Worcester manufacturer, est. 1862
Aesthetic teapot 1982
porcelain
(a-b) 15.4 x 17.5 x 8.5 cm (overall)
Presented through the NGV Foundation
by Dr Robert Wilson, Honorary Life Benefactor, 2002.
2002.397.a-b



Hugh RAMSAY (born Great Britain 1877, arrived in Australia 1878, died 1906)
Madge 1897
oil on canvas 81.0 x 65.0 cm
Presented through the NGV Foundation by the
Estate of John Wicking, Honorary Life Benefactor, 2003
2003.293

Months of planning, collating and research inspired this year's NGV Australia exhibitions and displays. International curatorial staff, meanwhile, continued to focus on December's St Kilda Road re-opening.

After more than three years without a permanent gallery, NGV curators of Australian art were able to focus on the opening of The Ian Potter Centre: NGV Australia at Federation Square. Lab architecture studio, designers of the new building, had worked closely with the NGV, in particular with Deputy Director, Frances Lindsay, to produce spaces extremely sympathetic to the artworks. These spaces proved inspiring to curators involved in the first displays of the Collection, and the first temporary exhibitions.

Our International art curators, meanwhile, continue to plan for December, 2003, when the St Kilda Road building re-opens after a four-year closure. Like their colleagues involved at NGV Australia 12 months earlier, much planning has gone into the first hangs, as well as the overall presentation of the building and the International collection. Deputy Director, Tony Ellwood, has worked in conjunction with Milan-based Mario Bellini architects and Métier3 to present the country's finest international collection in one of the world's most exciting art museum buildings.

With so many current and future exhibitions on the 2002-3 calendar, curators were busy with planning, conceptualising and executing key projects. Much time was also dedicated to the writing of catalogues and permanent collection guides. Curators have also been involved extensively in writing for the NGV's website, *Gallery* magazine and What's On programs, and a new series of Collection-focused books, due for release in December, 2003.

CURATORIAL HIGHLIGHTS OF 2002-3:

July-October, 2002: Preparing NGV Australia gallery spaces for opening
October 2002: Opening of Indigenous galleries on ground level, as well as preparing for opening exhibitions, *Fieldwork* and *Twister*

November 2002: Official NGV Australia opening, with final preparation of level two and three galleries

February, 2003: NGV curators work with Deputy Director, Frances Lindsay, and the Exhibition Management, Public Programs and Communications Departments to bring together works for the *Bushfire: Our Community Responds* exhibition. A small catalogue is also produced to accompany the show

March, 2003: *Top Arts: VCE 2002*, which featured the work of young Victorian artists

June 2003: After four years' planning, the NGV Australia's first admission entry exhibition, *Sidney Nolan: Desert and Drought*, opens

Work on a number of NGV Australia shows, including *The Cicely and Colin Rigg Contemporary Design Award*, *Pen to Pixel: 200 Years of Prints and Drawings* and *Top-to-Toe*.

Curators also worked on a collection of permanent collection guides for the NGV Australia collection. Preparations also began on similar publications for the NGV International opening in December, 2003. Further development on departmental shows for opening of NGV International, as well as first temporary exhibitions, including *world_rush: 4 artists*

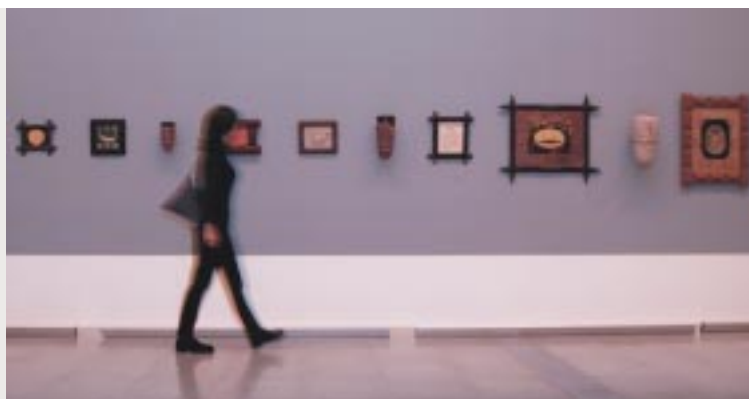


CURATORS IN ACTION: (clockwise from top left), Australian Fashion and Textiles curator Katie Somerville addresses an NGV audience; Senior Curator of Indigenous art, Judith Ryan, with Premier Bracks; David Hurlston, Australian Art Exhibitions, discusses the Indigenous collection; Cathy Leahy, Senior Curator, International Prints and Drawings; Geoffrey Smith, Australian art curator, with Arts Minister Ms Mary Delahunty MP; Tracey Judd (International Art Exhibitions) and Jason Smith (Contemporary Art) at the NGV's North Melbourne headquarters.





Sandman: Patricia Piccinini 28/11/02 – 23/2/03



Fieldwork: Australian Art 1968 – 2002 28/11/02– 16/02/03



Top Arts: VCE 2002
6/03/03 –18/05/03



Fieldwork: Australian Art 1968 – 2002 28/11/02– 16/02/03



Sidney Nolan: Desert & Drought 6/06/03 – 17/08/03 © courtesy of Lady Nolan

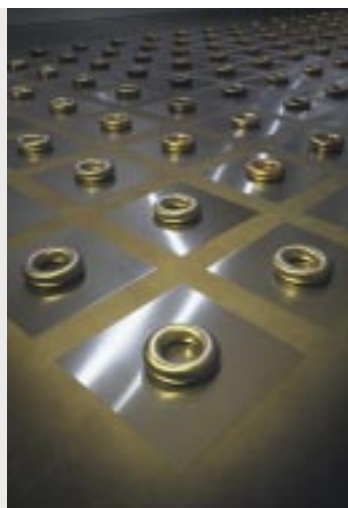




The Cicely & Colin Rigg Contemporary Design Award 7/3/03 – 25/5/03



First Impressions:
Contemporary Australian
Photograms 1/03/03 9/06/03



Techno craft: the work of Susan Cohn 1980 to 2000 14/3/03 – 9/6/03



Rover Thomas: I want to paint 3/6/03 – 17/8/03



Habitat: Callum Morton 31 May – 17 August 2003



Fred Williams The Pilbara Series



Flagship: Australian Art in the National Gallery of Victoria 1790-2000



Bushfire: Our Community Responds



On Paper: Australian Prints & Drawings in the National Gallery of Victoria

The opening of the National Gallery of Victoria's new home of Australian art at The Ian Potter Centre in November, 2002, and the re-opening of the St Kilda Road building in December, 2003, ensured a full and exciting publications schedule.

Our opening exhibition, *Fieldwork: Australian Art 1968 to 2002*, was accompanied by a major publication of the same title. This publication, we believe, will become a recognised text for this period of Australian art. And with each exhibition – from the official opening of the new building last November to June 2003 when the critically-acclaimed *Sidney Nolan: Desert and Drought* exhibition brought thousands of visitors to the gallery – NGV Publications has worked with the curatorial departments and the directorate to produce a stable of catalogues and publications.

Highlights include:

- > *Second Sight: Australian Photography in the National Gallery of Victoria*
- > *Nineteenth Century Australian Art in the National Gallery of Victoria*
- > *Indigenous Australian Art in the National Gallery of Victoria*
- > *Flagship: Australian Art in the National Gallery of Victoria 1790-2000*
- > *Sandman: Patricia Piccinini*
- > *Habitat: Callum Morton*
- > *Mythform: The Making of Nearamnew*
- > *Twister: The Celebrated, Ingenious and Exotic in Fashion*
- > *Top to Toe*
- > *First Impressions: Contemporary Australian Photograms*
- > *Fred Williams Pilbara Series* (which documents the artist's last body of work)
- > *VCE 2002 Top Arts* – a celebration of the work of Victoria's VCE art and design students
- > *Cicley and Colin Rigg Contemporary Design Award*

The focus at the end of the year shifted to the area of international art. A series of books on the collection, as well as exhibition catalogues, were prepared for the reopening of the building in St Kilda Road. Once again, NGV curators are putting in many hours to complete these publications on time. When released, a hectic two-year publishing schedule for the opening of the two buildings will be completed.



The NGV's philosophy of bringing art and people together can often best be witnessed through our Public, Members and Schools programs.



More than 71,000 people participated in Public, Members and School Programs in 2002 – 03. With the closure of NGV on Russell on 30 June 2002, Public Programs went into recession and Members and School Programs operated in alternative locations to maintain integral links. The opening of The Ian Potter Centre: NGV Australia at Federation Square allowed for the repositioning of education and programs.

Public Programs

Bringing art and people together is the strategic intent of every public program developed in support of exhibitions and the NGV's outstanding permanent collection of Indigenous and non-Indigenous art. 266 programs and events with 13,023 participants were designed to reach new audiences and enhance the experience of art for everyone visiting the NGV. Families, seniors, tourists and young professionals were key audiences targeted with a range of new programs on offer at NGV Australia.

For families, *Artkart*, a mobile children's activity centre stationed in galleries every Sunday between 11am – 3pm has proven a great success with a weekly average of 200 children and parents engaged in a variety of art activities. Holiday programs inspired by exhibitions incorporating guided tours and practical activities in the NGV studios have been booked out on every occasion. Two family days were held in conjunction with *Bushfire: Our Community Responds*, and through the support of the CFA and The Fire Museum children enjoyed the opportunity to meet a fireman and see inside a fire truck. For older children Art Classes were held on Saturdays providing the opportunity for specialised skills in art practice. Master classes with artists were also conducted on selected weekends to provide a special opportunity for young people to work with practicing artists. *Streams of See and Tell* – a self-guided trail

with enquiry based activities was developed to engage families on their discovery tour of the NGV.

Seniors have responded well to the *Monday Seniors Day*, which offers discounts at Crossbar Café, Gallery Shop and pay exhibitions. The NGV also participated in the 2003 Seniors Festival with special tours available throughout the two week festival in March.

Art After Dark commenced in November to support the extended opening hours on Friday nights. The program offers visitors the chance to listen to informal artists' talks, relax and enjoy live music.

Cultural Tours were launched in December and the NGV is becoming known as a must see cultural destination for local, national and international tourists.

The NGV's *Extempore* program created unique opportunities to engage with diverse audiences as part of Melbourne's wider community events and festivals such as the Grand Prix, Senior's Festival, Comedy Festival, Youth Week, Mother's Day, Education Week and Reconciliation Week.

Information Services

337 people applied for the new positions with NGV Information Services. After an intensive two week induction program ten Information staff were ready to assist 1.5 million visitors. In June 2003 Information Services transferred from Education and Programs to Front of House.

Members Programs

Exclusive programs tailored to the interests of members with a focus on art, culture, and leisure guided the range of 137 programs developed for NGV Members. 5,400 NGV Members actively participated in the programs and responded to program



ALL ABOARD

Young visitors to the *Bushfire* Exhibition enjoy a tour of a CFA truck at NGV Australia.

evaluations confirming a high level of customer satisfaction with program content. New programs included: short courses on Australian art conducted over 4 – 6 weeks; Friday night lectures with a focus on contemporary art and current exhibitions developed especially for working members and young professionals; exclusive evening events with artists; and a variety of practical classes and workshops with guest artists.

Regular programs such as the *Armchair Lecture Series* and the walks and visits on the *Out and About* series continued to attract a 100% take up rate. The *Artbus* program was also popular booking out on each occasion. This year the *Artbus* went to Ballarat and Bendigo Fine Art Galleries, Eureka Stockade, smaller galleries at Clunes, Smeaton and the Mornington peninsula.

The Kino Cinema continued to offer NGV Members great opportunities to preview or view current films. 158 Members attended a Sunday morning screening of *The Russian Ark* and screenings of *L'Idole* and *The Chinese Seamstress* also attracted high attendances.

With the first pay exhibition at NGV Australia, NGV Members viewings returned with great support from 400 members attending the evening viewing of *Sidney Nolan: Desert and Drought* and 240 attending the morning viewing.

Youth Access

In December 2002, the NGV appointed a Program Coordinator for Youth Access to commence a four year program funded by the Pratt Foundation for the implementation of programs and services for young people aged 15 – 20 years not engaged in employment or education. After an initial three month research period involving meetings with local youth services, academics, community centres, and an extensive internet search for youth services on a national and international level the youth programs began with well founded objectives, worthy intent, and a purpose driven vision.

From March to June programs were conducted as part of Youth Week and in response to specific community projects. In June a collaborative project for young men in custody commenced with the Juvenile Justice Centre and Whetlion. Proposed outcomes for this program include the establishment of a Youth Advisory Group and Young Ambassadors who will assist with the development of programs for young people at the NGV. Working with artists, designers and mentors is a key feature of this project.

Schools Programs

Learning through art and life long learning is at the core of all education programs at the NGV. 52,347 students and teachers booked programs and visits with Education Services including some 4,000 students as part of the Outreach program during the gallery's closure. Throughout November 2002 Education staff travelled around Victoria with the NGV's Art Relay visiting 24 schools and assisting students and teachers paint their contribution to the huge canvas displayed at the opening of NGV Australia.

In December the Department of Education and Training



Learning through art, and learning through our lives, is at the core of all NGV education programs.



ceased the secondment of teachers to cultural institutions and committed to providing the NGV with a cash grant to enable education services to schools to continue for 2003 – 2005. Staffing structures were revised and two senior education officers were appointed to manage the operations of the unit.

Classes, tours, lectures, and workshops for students in the early, middle and later years were designed to use the NGVs extensive collections of Australian art and temporary exhibitions as a resource for the eight key learning areas and VCE study designs. In addition to programs twenty students undertook the one week work experience placements available to years 10 and 11 students.

Professional development (PD) for teachers and educators is a major priority for the NGV. The Gallery aims to assist teachers in their access to, and understanding of, the visual arts and its relationship to the rest of the curriculum. PD activities began for teachers this year with an evening viewing of NGV Australia on December 9 attended by 250 teachers. 15 curriculum days and in-service programs were tailored to meet specific curriculum requirements for each participating school including a Principals' program. This resulted in return schools visits from all regions across Victoria. New professional development programs included *Made In Melbourne: A Visual Communication and Design Program* focused on the architecture, interior and exhibition design at NGV Australia; and *Art and Text* for teachers of VCE English and Literature. *Friday Focus Programs* were introduced as part of late night openings to offer teachers an after hours enrichment program incorporating talks with artists and designers. Saturday seminars were also held, focusing on fashion and textiles, architecture and design.

Top Arts, the annual exhibition of art by students of VCE Art and Studio Arts, was opened by The Minister for Education, Lynne Kosky on 5 March with 550 attendees. Over the 75 days of display more than 300,000 people visited the exhibition and 12,464 students and teachers participated in education programs.

NGV Education received \$5000 funding from DE&T to coordinate and convene the newly formed Visual Arts, Design and Media Network for 2003. Membership in VADAM increased to more than 50 members with the inclusion of the design and media network across Victoria, which incorporates the education and programs unit of Australian Centre of the Moving Image at Federation Square.

Educational resources produced this year included a complimentary introductory post card pack featuring contemporary art at NGV Australia distributed to all schools; *Yikwani Tiwi Ceramics* on-line resource in support of the travelling exhibition; *Shearing the Rams* student and teacher notes; *Top Arts* catalogue and website; *Sidney Nolan: Desert and Drought* education resource for students of middle and later years; and preparation of the CD adaptation of the ESL resource *Australia Speaks*.

A highlight for the 2002 – 03 year was the Arts Portfolio Leadership Award for the Art and Literacy Program which involved young people aged 10 – 14 years writing responses to a range of works by Australian artists. A selection of these responses was formatted as labels interpreting the works on display at NGV Australia. This innovative project has a five year plan designed to give all schools the opportunity to participate in this literacy program thereby presenting the voice of young Victorians among the many voices represented through art and curatorship at the NGV.

**UNDERSTANDING NOLAN'S OUTBACK:**

The opening night of the NGV's acclaimed *Sidney Nolan: Desert and Drought* in June.
Sidney Nolan: Desert and Drought © courtesy of Lady Nolan

Marketing

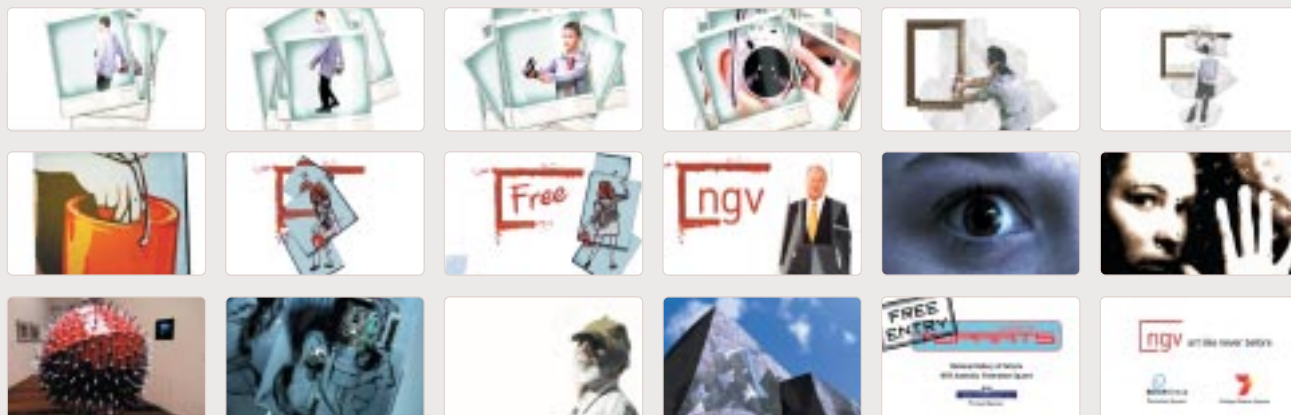
Over the past 18 months, NGV Marketing has worked hard and successfully to develop a brand blueprint which reinforces our organisation's philosophy, "one art museum, two galleries". This is vital to the public's understanding of the National Gallery of Victoria as one cultural institution which works across two sites – The Ian Potter Centre at Federation Square and the redeveloped St Kilda Road building.

Central to this strategy is the NGV as a creator of new ways to connect art and people together. From the end of 2003, this commitment will be evident to visitors at both National Gallery of Victoria sites.

As part of the new brand blueprint, we have refined the NGV logo and developed graphic design guidelines for promotional purposes. The NGV celebrates the differences between its international and Australian collections, just as we delight in the individual style and character of our two buildings, one at Federation Square and one at St Kilda Road. And yet although each building has its own distinctive personality, there will always be one familiar NGV voice, recognised by all Melburnians.

Last November's launch of the Federation Square gallery has helped us to re-shape the NGV brand image. With its confident architecture and contemporary, open feel, The Ian Potter Centre is building very positively on our strengths. Melbourne loves its new home of Australian art, and between November and June, we celebrated 1.45 millions visitors. Recent market research shows more than 90 per cent of visitors rate their experience as "good" or "very good" – an exceptional result for any new venture. The NGV is confident this success will continue when the doors re-open at St Kilda Road after four years' redevelopment.

Attracting new audiences and increasing the frequency of visitation is a priority and NGV Marketing will continue to promote the many activities on offer at NGV Australia, including Seniors days, Artkart for children and our Friday night "after hours" program, Art After Dark. The NGV Ambassadors program – initiated at the end of 2002 and involving identities in the areas of sport, television, entertainment and film – further ensures the community knows about the gallery's exhibitions and programs. Their assistance and goodwill in promoting the NGV have been invaluable.



TELLING THE MESSAGE: Highlights from the NGV's Top Arts television commercial which appeared on Channel Seven



ART PARTNERS: Esso and Mobil representative Nick Thomas and the NGV's Gerard Vaughan at the Nolan media breakfast.



LEAD BY EXAMPLE: Alcoa chairman, Sir Arvi Parbo, a great arts supporter, at his company's presentation of the Nolan gift to the NGV



YOUNG AT ART: Top Arts: VCE 2002 Bank of Melbourne People's Choice Award Noni May Clarke, is presented with the \$750 cheque for her school, Blackburn High School in 2002.

CORPORATE PHILANTHROPY

Guests view the Alcoa gift, *Landscape (Salt Lake)* 1966, by Sidney Nolan at a special NGV event. © courtesy of Lady Nolan

Sponsorship

Over the past year the Sponsorship team, working closely with NGV Director Gerard Vaughan and members of the Council of Trustees, has forged many important and significant partnerships with leading Australian companies. In 2002-3 these included:

- **Channel Seven** became a Principal Partner Sponsor
- **Foster's Group** – an NGV Partner Sponsor. The Foster's Icons of Australian Art trail and its accompanying brochure has been a popular visitor experience at NGV A, and was well-received by those with an hour to spend looking at the many great Australian works in the NGV collection.
- **Qantas** – an NGV Partner Sponsor
- **Macquarie Bank**, which sponsors the Macquarie Bank Contemporary Projects Gallery
- Corporate Supporters **Dulux, Sofitel Melbourne, The Craftsman Press, Glasbau Hahn**
- Corporate Supporter **The Swish Group**, which has enabled the NGV to produce exciting, high-quality television ads
- **CSIRO** – for many years a technical advisor to NGV Conservation. Hospitality benefits at both NGV buildings also ensure the NGV can access CSIRO expertise and sophisticated equipment into the future.



A number of organisations have also supported the NGV's extensive exhibition program. Please refer to pages 54 and 55 for a list of exhibition sponsors.

During the 2003-4 financial year, NGV Sponsorship will continue to present the gallery's business case to the Australian business sector, carefully aligning our offering to corporate objectives in order to maximise our success. With so many ground-breaking exhibitions and programs planned at two magnificent venues, the NGV will certainly be the place to be – for our business partners, and for the community we serve.



“... the building itself is a work of art,” wrote Australian Financial Review journalist, Lyndall Crisp, in November, 2002.



“Now we have a place that is truly representative of the visual-arts culture of a city, a state and a nation,” declared *The Age’s* editorial. Said Anthony Dennis in the *Sydney Morning Herald*: “Here lies a crowd-pleasing, though no less impressive, display of several of the most recognisable works of Australian art.”

And what a crowd-pleaser The Ian Potter Centre: NGV Australia has proven to be. Critics have been united in their praise for the building and collection display, while the Victorian public – inspired by intense media coverage and a keen curiosity to see the new gallery spaces – has flocked through the doors.

Three years had passed since the closure of the St Kilda Road gallery; finally, from November, 2002, the NGV’s media department had a vigorous schedule of exhibitions and public programs to promote. And so many highlights – from the lead-up and launch of NGV Australia at Federation Square, to the excitement surrounding the collection hang, the critically-acclaimed exhibitions, and the architecture of the building itself, the National Gallery of Victoria’s new home of Australian art has received significant coverage in the local and international media.

In the opening period (October-November, 2002), a total of 815 reports relating to The Ian Potter Centre: NGV Australia appeared in the print and electronic media. The total value of these editorial placements was estimated by independent media analysts at \$6.3 million. The majority of these stories related to the building opening (338) and the art and artists (143). These numbers are particularly encouraging when we consider the potential of NGV International at St Kilda Road opening in December, 2003.

The need for a new approach to promoting and communicating the NGV message – both externally and within the organisation – saw the Public Affairs Department renamed the Communications Department in February, 2003. The months following NGV Australia’s opening were dedicated to implementing exhibition media strategies, telling the story of

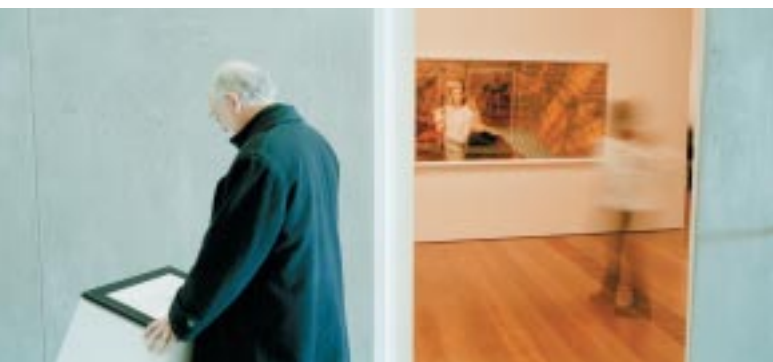


Jinx Nolan at Sidney Nolan: *Desert and Drought*
© courtesy of Lady Nolan

the collection, as well as focusing on the Melbourne arts community’s biggest news story of 2003 – the re-opening of the St Kilda Road building. Regular walk-throughs with key arts journalists and editors, as well as informal briefing sessions and updates, ensured NGV International received its share of publicity prior to opening.

As well as fostering important media relationships, the NGV’s Communications Department has been involved in many other gallery activities, adding service and value to those departments keen to improve or review the way they communicate the NGV message. The web site, advertising, public programs via the new-look What’s On family of publications, NGV Members, *Gallery* magazine, tourism, NGV Commercial and the NGV Shop, and HR are just some areas where Communications staff have been able to assist.

The Directorate and office of the COO, as well as the Council of Trustees, regularly consult with the Communications Department on issues relating to content, message delivery and issues management. Relationships with government and Arts Victoria have also strengthened under the new-look department which, like the rest of the NGV, embraces an exciting and fascinating year ahead.



Onsite @ NGV Australia

When The Ian Potter Centre at Federation Square opened, multimedia at the NGV became a reality. In this building, the architects' and NGV's shared objective for a seamless integration of technology into the visual language of the public spaces was realised.

From September, 2002, NGV Multimedia took over responsibility for full content production for all screens. The result has been a highly successful operation, with an average of 400 screen elements maintained each month, of which about 250 are new. NGV Multimedia's role is vital in supporting exhibitions, our many public and education programs, sponsors and corporate events. At NGV Australia, multimedia features include:

- 57 linear and interactive displays around the gallery which incorporates 17 different types of content. These displays tell 180 interactive stories, providing 4200 pages of content.
- 7500 images of artists and artworks interpreted by NGV curators, with 48 digital video environments, including several hours' audio visual material. These are all delivered by 69 servers.

The NGV is proud of new technology's contribution to the gallery visitors' experience. The rich variety of content informs, creates ambience, aids in the navigation of the many spaces, and gives breadth and depth to the collection. Still and moving images of the art and artists at work, their landscape and studio environments, reinforce the message that The Ian Potter Centre is a home to art, 24 hours a day, seven days a week. Even at night when the gallery is closed, passers-by are entranced by the glow of the NGV's multimedia screens, and are reminded that this is the city's home of Australian art.

High production standards and system flexibility have been successfully demonstrated, to support planned exhibitions and events. The NGV's ability to respond to unexpected opportunities has also been highlighted. Channel Seven news footage of last summer's raging bushfires, and satellite imagery from NASA were incorporated in the video wall presentation at *Bushfire: Our Community Responds*, which opened in March. NGV-generated material displayed for the launch of Patricia Piccinini's *We Are Family* Venice Biennale 2003 exhibition was also used by the Australia Council at other Biennale-related events.

In December, 2002, the NGV Multimedia team was delighted to receive the Arts Victoria Portfolio Leadership Award in customer service, marketing and audience development. As further recognition of the team's work, Mario Bellini, architect of St Kilda Road's NGV International, has chosen our team to produce a virtual exhibition of his work for the opening. Meanwhile, work continues on multimedia support for the new gallery and its opening exhibitions.

TOUCH AND TELL:

A gallery visitor accesses the Collection via one of the touch screens at The Ian Potter Centre: NGV A.



COLLECTION ONLINE: Nearly 50,000 visitors per month are accessing the Gallery's website.

Online @ www.ngv.vic.gov.au

In the lead-up to the NGV Australia opening in November, our website underwent extensive design and functionality redevelopment. The site now contains more than 1000 pages and 3000 files of rich content, information and interactive services. Traffic has reached 650,000 visits for this financial period. With intense national and international publicity predicted for the re-opening of St Kilda Road, and an increased focus on gallery activities, the NGV is confident the number of site visits will continue to grow over the next financial year.

Interest in the NGV collection and exhibitions consistently accounts for 50 per cent of visits. The newly-developed online NGV Members subscription service has attracted 370 new members and in May the NGV Shop Online was relaunched as a true e-commerce site, allowing for online books and merchandise sales.

The next few months of high audience numbers at the Federation Square and St Kilda Road galleries is certain to translate into greater web awareness. We look forward to serving our online community, as well as those many thousands of visitors whose art appreciation is enhanced by the screen presentations that surround them.



The opening of NGV Australia saw retail and commercial food operations recommence at the National Gallery of Victoria.

Over the nine months of operation, retail sales grew by 17 per cent measured in spend per visitor to the gallery, and 31 per cent in terms of spend per shopper. The figures are impressive for a new shop in an environment unfamiliar to the public. In May 2003, a highly experienced Retail Manager was brought on staff to oversee the further commercialisation of the NGV Australia shop and the development of the shop at NGV International, due to open in December.

With upgrading of retail layout and facilities and a new mix of merchandise, projections for the coming year promise a considerable increase in revenue for the NGV shops. The shop at St Kilda Road will be the largest and best-stocked shop of any Australian gallery and will include an exciting, growing range of house merchandise based on the NGV permanent collection.

In the coming year, the NGV will position itself as the foremost gallery/museum retailer in Australia.

The gallery's retail food outlets have grown from a zero base over the nine months of their operation, producing constant revenue for NGV. Changes in the décor and area usage of the Fed Restaurant and Fed Espresso will see further strong growth in revenue over the coming year.

Three major retail food outlets are planned for NGV International, with substantial turnover projected for the first full year of operation. These outlets will include an informal coffee shop located in the high traffic area between ticketing and the gallery shop, a contemporary bistro at mezzanine



level and the re-appearance in a new contemporary form of the NGV's landmark Garden Restaurant. New initiatives in the coming year will include menu changes to reflect seasonal variations in produce and food theming to reflect temporary exhibitions.

Non-retail catering revenue has increased steadily despite the limited areas available for commercial functions. The re-opening of NGV International at St Kilda Road and the return to Melbourne of such traditional venues as the Great Hall and the Garden Restaurant, together with new mezzanine and theatre venues, will see a projected ten-fold increase in revenue from non-retail catering over the coming year.

The increase in non-retail catering revenue will be compounded by the introduction of a new venue hire strategy, to better market the unique nature of the gallery's public venues. The strategy will introduce a more flexible approach to venue hire, opening more areas for public functions, creating opportunities for a broader range of commercial events and encouraging Victorians to engage with our gallery spaces out of gallery hours.

These traditional areas of gallery commercial enterprise will be brought together in the coming year under a new Commercial Initiatives department, to further the gallery's traditional commercial operations and develop new revenue sources. NGV is acutely aware of the need to increase its purely commercial revenue through innovative use of its buildings, its scholarship and the unique resource that is its collection. Initiatives will include an aggressive and flexible approach to cultural tourism and to events surrounding temporary exhibitions. The gallery aims to increase commercial revenue by offering a range of merchandise and services of greater interest to a broader public. A visit to NGV should be both culturally engaging and commercially satisfying.





IN MEMORY: Lady Potter, a great NGV supporter, stands beside the official tribute to her husband, the late Sir Ian Potter, after whom the NGV Australia building is named.

In October 2000, the Premier launched The Gallery Campaign, a major fundraising initiative for the redevelopment of NGV International on St Kilda Road, and the building of the Endowment Fund.

The target of The Gallery Campaign was to raise \$150 million for the St Kilda Road redevelopment and \$50 million for the purchase of works of art.

By any measure, The Gallery Campaign has been an outstanding success, exceeding its fundraising target and encouraging a new group of Gallery supporters. By June, 2003, the grand total stood at \$212 million. We believe that this is the largest and most successful campaign of its type in the history of the visual arts in Australia.

The NGV is indebted to the many people who have contributed so generously to The Gallery Campaign.

In May 2003, we launched the annual mail appeal, seeking donations from friends and supporters of the NGV to assist toward the purchase of works of art. Again, the support shown has been outstanding.

As we move toward the re-opening of the St Kilda Road building, planning is well underway to launch a major endowment campaign in early 2004 to raise \$100 million over the next five years for the acquisition of works of art. This will be a hugely challenging task but, given the enthusiasm and support that has been shown to the NGV over 140 years by so many people, we feel confident that we can achieve this goal. A successful endowment campaign will re-position the NGV as a major acquiring institution allowing us to enter once again the market for the world's greatest masterpieces.





The National Gallery of Victoria gratefully acknowledges the support of the following donors who have contributed to the 2003 Annual Giving Program.

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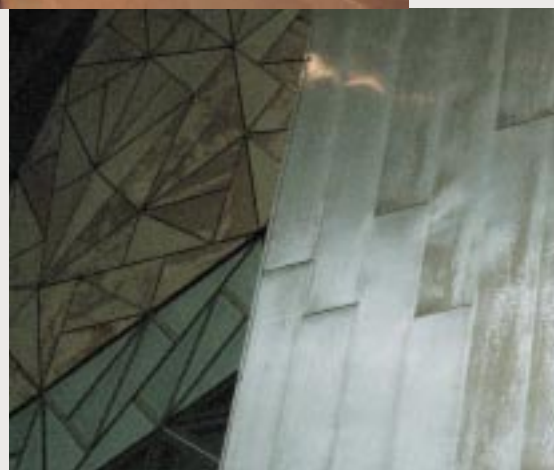
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On 26 October, 2002, The Ian Potter Centre: NGV Australia opened its ground floor galleries to the people of Victoria.

Hundreds of people walked through the building that day as part of Federation Square's opening celebrations and watched the Indigenous welcome and the unveiling of the PAEN inscription on the sandstone floor. It had taken many months of hard work by NGV staff, and much creative and committed thinking, but at last the National Gallery of Victoria had secured its very own home for Australian art.

One month later, on 27 November, Governor of Victoria, John Landy, AC, MBE, declared the entire building open. There was no formal cutting of a ribbon; instead, Mr Landy was joined by Lady Potter, wife of the late Sir Ian Potter – respected financier and admired philanthropist – to paint the word “Open” in red paint on a big white canvas. Their “Open” was the last in a series of panels decorated by Victorian schoolchildren as part of the Art Relay program which toured the State prior to the opening.

Both ceremonies were attended by large numbers of visitors, all of whom relished the opportunity to see the gallery spaces as soon as the doors opened. Their enthusiasm for The Ian Potter Centre has continued, with NGV Australia breaking all records for museum attendances in Australia – nearly 1.5 million in the first seven months.

Victorians have a long history of investing in, and supporting, their public institution buildings. The gallery at





Federation Square, it would seem, is no exception. Not only have international visitors and critics commented on the architecture as highly significant in world terms, but the local community has responded enthusiastically to the design, and also the display of the collections and exhibitions. The Ian Potter Centre is universally acknowledged as contemporary and inventive; visitors also tell us it feels warm and inviting. They have enjoyed seeing the much-loved icons of Australian art transformed within a new context, through judicious curatorial placement and through the extensive conservation and framing project undertaken by NGV staff in the years leading up to the 2002 opening.

Significantly, both the public and art critics alike have singled out the innovative placement of contemporary and international works of art as “interventions” within the loose chronological hang as a successful strategy. It enhances their experience, and their understanding of Australia’s visual culture. The groundbreaking labeling project also has been warmly received – a process where other voices including those of Australian authors, poets, critics and artists have been included on the labels that accompany the works. This was later expanded to include labels written by school-children across the State, in a collaborative project initiated by

NGV Education working with the State Government’s Department of Education as part of the Premier’s literacy program. This exciting initiative — like the work done by NGV’s Multimedia team — received an Arts Victoria Leadership Award for achievement.

Research showed that many NGV Australia visitors wanted to simply view the architecture; subsequent visits saw a further exploration of the collections and exhibitions, dining at FED or the Crossbar Café, enjoying *Art After Dark* or, as an NGV Member, experiencing the special privilege of the Members’ Room and programs.

At the heart of the NGV Australia experience has been the exhibitions. In the first year of operation, the gallery at Federation Square presented 23 exhibitions. The inaugural shows – *Fieldwork: Australian Art 1968-2002*; *Sandman: Patricia Piccinini*, and *Twister: the Celebrated, the Ingenious and the Exotic in Fashion* established new benchmarks for relevance and lively presentation. These were followed by a diverse and stimulating program of other exhibitions – exhibitions which, in various ways, have contributed to the enrichment of society and to the understanding that The Ian Potter Centre: NGV Australia has become the cultural pulse of Melbourne.



After four years, the NGV's St Kilda Road building is in the final stages of preparation for its grand reopening to the public this December.

From July 2002 to June 2003, the project achieved significant milestones for both the new architectural elements and the exhibition design. An intensive process for exhibition design was completed at the start of this year, and NGV staff have worked closely with the architect and our internal design staff and the builder to see these designs reach fruition. Mario Bellini, his Milan colleagues, and Bellini's Melbourne-based architectural representatives, Métier3, have continued to monitor every facet of the building and its detailing. And from August, 2003, we will commence the delicate and precise work of moving more than 3500 works from the International collection back to the St Kilda Road building.

MASTER CRAFTSMAN: Mario Bellini the architect working with Métier3 on the St Kilda Road Project



OPENING SOON: Deputy Director Tony Ellwood, works as a volunteer guide at the Australia Day public opening of St Kilda road

One of the most significant changes to the original Roy Grounds building is the dramatic design detailing specified for the presentation of our decorative arts and antiquities collections. This has included a sequence of linear platforms across a series of gallery zones which literally frame segments of the collection as you progress through the space. The decorative arts and antiquity collections are also well supported; a very refined display case design includes a sophisticated fibre optic provision, allowing us individually to light each object for optimum display. Towards the end of 2003, we commence the installation for what will total over 300 cases throughout the building.

Another significant highlight has been the final installation of the substantial secondary walls placed within the enclosed central courtyard now called Federation Court in recognition of the Commonwealth Government's \$25 million project grant. These walls act as a visual curtain, placed in front of the original bluestone structure. Their transparent stainless steel covering provide a subtle and simple visual backdrop to this major public courtyard, now completely enclosed with a clear glass ceiling and a spacious and functional gathering place for NGV visitors.



The selection of wall colours was determined and implemented in this year. A subdued palette of grey, blue and green galleries with a subtle shift in tonal changes as you progress through the chronological sweep of galleries enhance the Collection's presentation. The double height picture galleries of the 18th and 19th centuries are dramatic and impressive spaces, beautifully offset by the polished pale timber Australian hardwood floors.

The St Kilda Road gallery also contains two auditoriums. The primary auditorium on the ground floor seats 285 patrons and has been sponsored by Clemenger BBDO. This auditorium is lined with European birch walls and ceiling, which creates a beautiful visual effect as well as excellent acoustic capacity. Visitors will be impressed by the dramatic design of this space and we look forward to presenting major public forums when we open. Directly above this space we have a 100-seat auditorium with a sweeping birch ceiling, designed primarily for our Education and Public Program visitors. This auditorium connects directly to a series of four studio spaces for practical art classes.

Also during 2002-3, work commenced on the sculpture

garden at the rear of the building. This much-loved public space has been redesigned by Mario Bellini, working with a local landscape design consultant. The sculpture garden can now be seen through glass doors in the Great Hall. We are sure this beautiful space, with its key sculptures from the NGV collection, including Auguste Rodin's *Balzac*, Henry Moore's *Draped seated woman*, William de Kooning's *Standing Figure*, and Geoffrey Bartlett's *The Messenger* (in its new location in the garden moat) will become a favorite spot for visitors of all ages, especially children and their families. And as a special highlight, a spectacular new work gifted by Loti Smorgon, Fernand Leger's *La Grande Parade*, acquired during our period of redevelopment, will make its debut as a centrepiece in the garden.

The completed building will offer much to the public. Its total size has increased by more than one third and as a result many more works from the Collection will be on show. NGV staff are excited by the new opportunities the building affords us to present art, teach and inspire, entertain, enrich and educate. We look forward to welcoming our community back to its much-loved St Kilda Road gallery.



Carl Willis and John Payne, the conservators, who painstakingly restored Tiepolo's *The Banquet of Cleopatra*

The heart of the National Gallery of Victoria is its collection. Every department – from the enthusiastic team on our information desk to the Director and Deputy Directors' offices – is dedicated to its preservation and presentation.

The NGV's Conservation department, while primarily charged with preserving and expanding the value of our greatest asset, does not work alone. The sense of privilege and responsibility we experience every day in our studios, our workshops and our laboratories is shared throughout the organisation, and for this we are grateful.

This year, has been the most challenging in the past two decades of the evolution of the department and the institution.

In 2002, Conservation staff worked on items in a variety of media for the comprehensive displays of Australian art and contributed to transport, installation and lighting. Our team also played a significant role in identifying and resolving environmental and other building issues during a busy and challenging time.

Visitors to NGV Australia will likely have noticed the many recently cleaned and repaired frames from the collection and several important reproduction frames. A reproduction frame for *Gippsland, Sunday night, February 20th, 1898* by John Longstaff was based on remnants of the lost original, rediscovered in 2000. Sixty pieces of furniture and 70 frames underwent conservation treatment for NGV International, including repair of the frame for *St Michael's Mount, Cornwall* by Clarkson Stanfield, and the recreation of the frame for *The wheel of fortune* by Edward Burne-Jones.

During this period a formal relationship was established between the Conservation department and CSIRO that supports research projects between the two organisations.

The astounding richness of our collection ensures the NGV attracts the highest level of professionals, all keen to preserve – and dedicated to displaying these prized works.



Works on Paper Conservators at work



Carl Villas and Frances Lindsay studying an x-ray of Tom Roberts' *Shearing the Rams*

Other work conducted by our department over the 2002-3 period includes:

- Conservation technicians made and fitted numerous display stands and also installed works in display frames, including Bill Henson's *Paris Opera* series, and Leah King Smith's *Patterns of Connections* series
- Treatment and permanent framing of a number of large, contemporary photographs
- Carpentry and joinery for numerous reproduction frames
- 1000 items examined and treated by objects curators
- Working with contractors and our own technicians to produce display mechanisms for objects
- Textiles conservation concentrated on the preparation and presentation of the first Australian fashion exhibitions for NGV A and prepared works for opening displays at NGV I Fashion and Textiles, and Decorative Arts galleries
- Liaised with an independent contractor for a major treatment of a 16th century Flemish tapestry *The Flight into Egypt* for NGV I
- 30 paintings from the International collection were cleaned and restored, including Tiepolo's *Banquet of Cleopatra* (which took two staff members more than a year to complete) and the two *Haytley* conversation pieces
- Paper conservation concentrated on preparations for the *Surveying the Centuries* exhibition at NGV International
- Exhibition Conservators provided input for 13 exhibitions at NGV Australia and to the paintings loans program, including assessing facilities of borrowers
- Conservation staff checked and provided advice on 545 new acquisitions as well as on large numbers of incoming and outgoing loans.

NGV Library

In 2002-3, the NGV Library received a generous endowment of 588 publications from the estate of the late Kenneth Hood, a much-admired former deputy director of the NGV who died in 2002. The books were carefully selected by our Librarian from Mr Hood's wide collection, although his specific interests in ceramics and Venice were evident. There were also many rare items collected during his many travels. The Library's collection is greatly enriched by this gift.

The NGV Library has acquired an electronic loans system from Maxus Australia, which also supplied the Library's software (DB/TextWorks) for its databases. This has been a boon for Library staff and it is now possible to link a user with an individual volume – a great leap forward for library security and organisation.

The reorganisation of the slide collection has continued and will be completed by the end of 2003. This will allow NGV staff and other users to select images for lectures much more efficiently.

The NGV Library is again grateful to its supporters and volunteers who assist in the administration of our department and the care of our collection.



The Exhibitions and Collection Management department works collaboratively and creatively with NGV curators for all exhibitions and other occasions.

This team process is at the heart of our work, but when a new NGV venue such as The Ian Potter Centre at Federation Square opens, the professionalism and dedication of our different divisions is particularly apparent to visitors.

The move to NGV Australia dominated the last half of 2002 – in particular, for the Exhibitions Design, Registration and Installation sections. It also impacted upon Graphic Design, Photographic Services and Publications' personnel who were responsible for preparing catalogues to accompany the initial hang and first exhibitions at the new gallery. The results were spectacular and our hang and exhibitions displays received critical and public acclaim.

The first half of 2003 saw the first exhibition change overs at NGV A, and further opportunities for staff to become attuned to the functionality of the new spaces. Two exhibitions stand out from this period: *Bushfire: Our Community Responds*, and *Sidney Nolan: Desert and Drought*. The Bushfire exhibition was memorable because it was a direct response to the natural disasters that hit south-eastern Australia during the summer months; it was also the first time the NGV had organised and presented

such a thorough exhibition with only a four-week lead-up time.

The Sidney Nolan exhibition, which sought to bring together several key series from the artist's oeuvre of the 1940s and 1950s was notable for the diversity of origins of its loans.

In April, 2003, the NGV lent paintings to the Christchurch Art Gallery *Te Puna o Waiwhetu* in New Zealand for its opening. This temporary exhibition, titled *The Allure of Light – Cezanne to Turner: European Masterpieces from the National Gallery of Victoria*, featured many of NGV's most notable 19th century paintings.

During 2003, Exhibitions and Collection Management has also been involved in preparations for the return to St Kilda Road. From the start of the year, work began in earnest with art works being repacked in the order in which they will be required for displays. In many cases, these displays will be distinctly different to the installations our visitors will remember from "the old days". Also, in preparation for the opening of NGV International, Photographic Services has been producing documentation of the collection for catalogues, books, publicity and promotion, and multimedia purposes.





A visitor viewing Aby Altson's *Flood sufferings*

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The people of Victoria cannot underestimate the extraordinary legacy of Melbourne businessman, Alfred Felton.

A Melbourne businessman who died in 1904, Alfred Felton drew up his will in 1900 declaring his estate be placed in the care of a committee of trustees, with the income divided between donations to charity, and the purchase of works of art for the National Gallery of Victoria.

In the century since his death, Alfred Felton has become one of the nation's most celebrated benefactors. Quite simply, the collection of the National Gallery of Victoria would be significantly poorer without the generosity of this great man, whose foresight continues to secure works by many great international and Australian masters.

Prior to Alfred Felton's death, the National Gallery of Victoria had received gifts of paintings, drawings and other works, as well as cash donations. But, as one member of the NGV's Council of Trustees recorded in 1903: "The additions to the Gallery during the year have been few, and nothing worthy of special note has been added, as the Trustees had no funds at their disposal for the purchase of pictures of value."

In 1904, the situation was transformed. "The most important event that has yet been chronicled in the history of the National Gallery was the munificent bequest by the late Alfred Felton of the interest of his estate, to be devoted to the purchase of works of art for the Gallery,". Recently, it was estimated the works of art acquired for the NGV through the Felton Bequest have a current total value of more than \$1 billion.

The Gallery's Trustees correctly foresaw that over time this bequest would lead to the formation of a collection of international significance, allowing the acquisition of masterpieces by Memling, Dürer, Tintoretto, Rembrandt, Poussin, Van Dyck, Tiepolo, Gainsborough, Turner, Manet, Streeton, McCubbin and many other important international and Australian artists.

At the start of the 21st Century, the NGV is delighted our relationship with the Felton Bequest Committee, remains strong and enthusiastic. Over the past financial year, NGV Director, Gerard Vaughan, has worked closely with the Felton Committee in acquiring new works for the NGV's two galleries. One of these works is the *Primo Mobile* Master of the *Tarocchi* of Mantegna – now the oldest engraved print in the Gallery's collection.

In world terms, Alfred Felton is truly one of the greatest arts benefactors of the 20th century. To commemorate the centenary of his death in 2004, the NGV is planning major celebrations in honor of this great patron.



Alfred Felton

The NGV Foundation exists to attract and encourage donations, gifts of works of art, bequests, endowments, trusts and other forms of financial assistance, and to enable the Council of Trustees to maintain the continuing interest and financial support of the community in the well being of the National Gallery of Victoria.

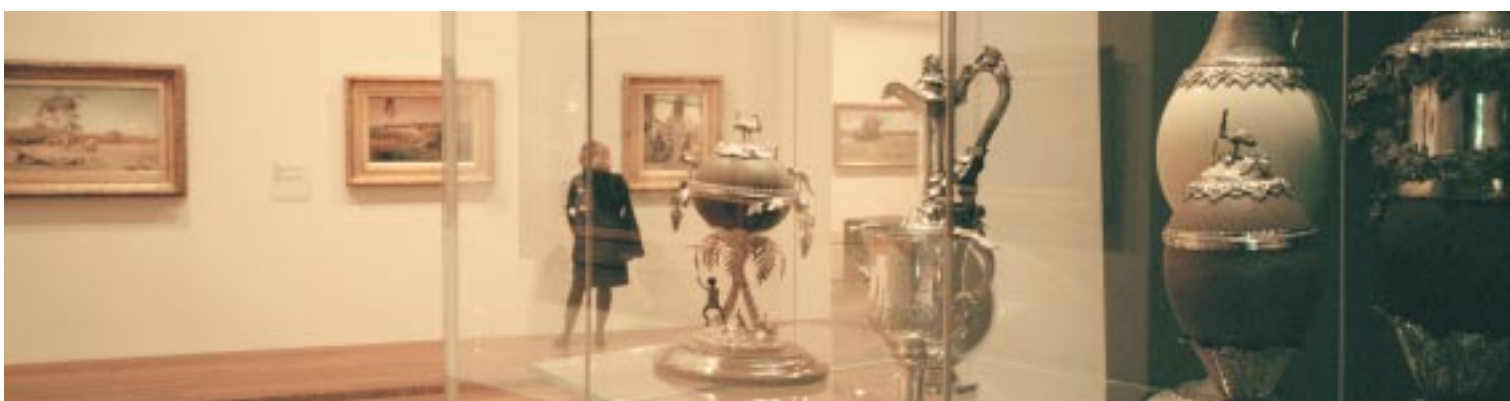
The Foundation has enjoyed another most successful year, with members gifting works of art, and donating nearly \$5 million to the Gallery. In addition to the donations from new members, it is most gratifying that so many members continue to support the Foundation on a regular basis.

During the year, various functions and exhibition viewings were held for members and their guests and it is pleasing to note that as a result of these events, and other efforts, 68 new members joined the Foundation.

The Board of the NGV Foundation is most appreciative of the continuing support and interest of all benefactors. Their assistance has ensured that the Gallery collection has grown into a priceless national treasure, a cultural and educational resource that enriches the minds and lives of the community.

NGV FOUNDATION BOARD

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NGV Business Council

The National Gallery of Victoria Business Council assists the National Gallery of Victoria in maintaining communication and relationships with the business community in Victoria and throughout wider Australia. In particular, it assists with sponsorship for specific exhibitions and we are delighted that Business Council companies Macquarie Bank, Foster's Group and Esso Australia were sponsors in the first year of operation of NGV Australia.

The highlight of 2002-3 has been the opening of The Ian Potter Centre: NGV Australia at Federation Square. Business Council Members were rewarded for their patience and support with a special preview evening for members and guests prior to the official opening. Since then, many have held private functions at the gallery, enjoying one of the benefits

of membership – access to the collection and special exhibitions for corporate entertainment.

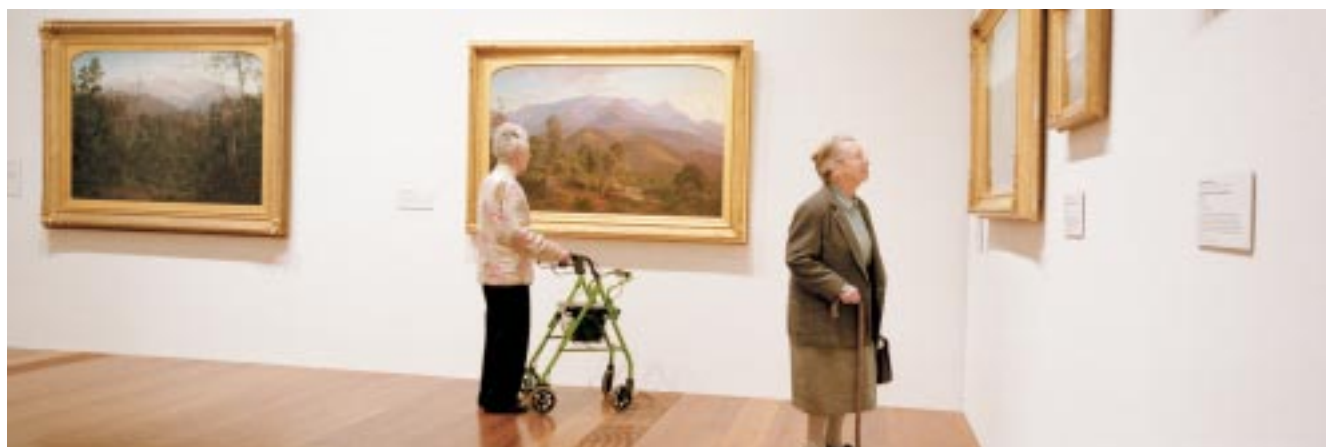
The calendar of events has resumed with the annual Arts Dinner at NGV Australia in March and special viewings of *Fieldwork*, *Sidney Nolan: Desert and Drought* and *Top to Toe*. The Council looks forward to the opening of NGV International later this year and, with the opening, privileged access to the most outstanding facilities across two sites.

The Council's Chairman, Mr Laurie Cox, AO, will formally end his term at 30 June. The Executive acknowledges Laurie's splendid contribution over the past eight years and thanks him for his leadership. The new chairman is Paul Brasher, Chairman Price Waterhouse Coopers.

The National Gallery Women's Association was established in 1961 to raise funds for acquiring new works, to promote the welfare of the Gallery, and to assist the Director and Trustees. Other support includes donating Encouragement Awards to Victoria College of the Arts art students and, in memory of deceased members, donations of books to the NGV Library.

The Association was delighted to be involved in the opening of NGV Australia and, since the new building opened, our members have been regular attendees at gallery events. Activities for 2002-3 included:

- ✦ To celebrate the opening of The Ian Potter Centre: NGV Australia, the Association donated a painting, *Winter 1993* by Peter Booth, to the NGV.
- ✦ An event for young adults at the Gallery
- ✦ On 18 September, 2002, 50 guests visited Eva Besen's temporary TarraWarra Museum of Art for a privileged preview of the exhibition, *Gesture and Geometry*
- ✦ The annual Garden Day in October, 2002 attracted 1400 visitors who visited five beautiful gardens
- ✦ In February, 2003 450 people attended the Sir Roy Strong lecture at the Australian Centre for the Moving Image at Federation Square
- ✦ Paula Fox hosted a viewing of her house and art collection followed by lunch in the garden in March for 120 guests. NGV Director Gerard Vaughan, Deputy Director Frances Lindsay, and Terence Lane and Jason Smith from the curatorial department introduced guests to the Fox Family's early Australian art collection
- ✦ A film night at four Jam Factory Villager Roadshow cinemas, attended by 1000 people
- ✦ "A Night of Nolan" tour of the *Sidney Nolan: Desert and Drought* exhibition, with an introduction by exhibition curator, Geoffrey Smith, followed by dinner at the Gallery's FED restaurant
- ✦ Regular "Art of the Palate" dinners, floor talks at NGV A, and a "Passions" tour, held at the home of Rae Rothfield



Friends of Gallery Library

The Friends of the Gallery Library was founded in 1977 to raise money for the purchase of expensive publications which could not normally be acquired with the library's annual budget. Over the past 25 years, the Friends have been responsible for the purchase of nearly all the expensive publications acquired by the NGV Library.

The Friends presented a series of lectures for its members: Senior curator Terence Lane spoke on artists' studios in late 19th century Melbourne; conservator Carl Willis described some conservational work on a number of paintings in preparation for the re-opening of the Gallery; Ann Galbally lectured on Charles Conder; and Alison Inglis spoke on Lillie Langtry, as artists' muse.

In March, the Friends were delighted to present their first lecture in the new auditorium at The Ian Potter Centre: NGV Australia. The Committee hopes the new venue will encourage more people to join Friends of the Gallery Library.

In 2002-3, the Friends spent more than \$9000 on major projects for the Library. These included:

- ✦ *A Dictionary of Chinese Ceramics* by Wong Qingzhen
- ✦ *Edvard Munch: The Complete Graphic Works* by G. Woll
- ✦ *Gauguin: A Catalogue Raisonné of the Paintings (1873-1888)* by D. Wildenstein
- ✦ A run of the journal *Fashion Theory*
- ✦ *Court Painting at Udaipur*
- ✦ *Art Under the Patronage of the Maharamas of Mewar* by A. Topsfield

The past year has seen the continued re-building of both the National Gallery of Victoria and its supporter groups.

The National Gallery Society of Victoria was renamed NGV Members in October 2002 after ratification by the Trustees of the NGV. This change has received an overwhelmingly positive response by our members. In November 2002 our members were provided with an exclusive preview of the spectacular NGV Australia and more than 5,000 members and their guests filled the three floors of our new home.

Since officially opening late last year, thousands of NGV members have visited the variety of exhibitions on display at NGV Australia and have enjoyed the facilities available to them in the Members' Room. In January 2003 we launched a new-look *Gallery* magazine. This special edition commemorated the opening of NGV Australia and introduced a new format and revised features; including a list of the many member benefits available within the gallery and at retail and hospitality outlets around Melbourne.

Personal Membership

Despite having no gallery for a significant part of this financial year, personal membership figures have continued to grow. At 30 June 2003, a total of 7,517 financial memberships were recorded for the year, an increase of 8 per cent on the previous period.

NGV Artbeat

On 10 April 2003, NGV Artbeat was officially launched at an invitation-only event at NGV Australia attended by more than 350 guests, 100 of whom became foundation members on the night. NGV Artbeat has been created specifically for young people interested in exploring Melbourne's visual arts scene.

It offers members special access to The Ian Potter Centre: NGV Australia at Federation Square, at the same time providing the opportunity to meet new people with a shared interest in the visual arts. Membership has been growing consistently and a series of diverse events is planned for 2003-04.

Corporate Membership

The Corporate members' package of benefits continues to attract many new businesses to the NGV. Highlights of the year included viewings of the *Cicely and Colin Rigg Contemporary Design Award*, *The Fieldwork* exhibition and a viewing of the *Sidney Nolan Desert and Drought* exhibition. Many Corporate members have commented on the success of these events and we look forward to developing these in the future.

Thanks

NGV Members would not exist without the support of its loyal members and a number of other groups. Our gratitude is particularly extended to the following:

NGV Members Committee
NGV Artbeat Advisory Body
NGV Member Volunteers
NGV Voluntary Guides
NGV Senior Management and Staff



PLANNING FOR THE FUTURE: NGV Members Chairman, Peter Clemenger, addresses the Members AGM.

YOUNG AT ART: NGV Members Manager, Melissa Obeid (CENTRE) with supporters at the launch of the new Artbeat group in April.



NGV Contemporary has been established to broaden support for Australian and international contemporary art at the NGV. The aim is to facilitate a meaningful and exciting involvement for people who have a passion for contemporary art, so that they willingly promote it and assist with acquisitions for the collections of the NGV.

Members of NGV Contemporary also draw together collectors, curators, writers, scholars and people who are fascinated by new ideas and the dynamism of contemporary art.

The benefit of joining NGV Contemporary is to become more closely involved with the dynamic and diverse fields of contemporary art and visual culture. NGV Contemporary will present special programs for members that are based on NGV exhibitions and national and international art events. These programs will involve members in the life of the NGV, and provide access for them to the most recent innovations in contemporary art practice.

Some of the privileges available to NGV Contemporary members include: invitations to NGV openings; providing support for the acquisitions program for contemporary art, and to the contemporary collections of the NGV; access to membership of the NGV Foundation and its associated benefits; exclusive exhibition tours and lectures by artists and curators; tours of private, corporate and public collections; visits to artists' studios; and NGV Contemporary events. There will also be several NGV Contemporary education programs and a newsletter three times a year with up-to-date information on major local, national and international art events.

The NGV Contemporary committee has been working on the administrative matters associated with the foundation of a new support group for the NGV. We are developing our future strategies, functions, and the range of services we wish to provide members. We see enjoyment and learning as very important

parts of what we are able to offer members, with the aim of making NGV Contemporary an enriching and lively experience.

Some of the highlights of 2002-3 include a launch party with artists Patricia Piccinini, and a function at home of Contemporary Art chairman, Michael Buxton.

NGV International will open with a range of spectacular displays from the various permanent collection areas, and visitors will undertake a journey through the visual cultures of Egypt, Oceania, Asia, the Americas and Europe from antiquity to the present day. The major exhibition that will celebrate the opening of NGV International is *world rush: 4 artists*. This extraordinary exhibition will include major installations by four of the most critically acclaimed and in-demand young artists in the world today. *world rush* promises to be an unforgettable experience to herald the opening of one of the great new museum spaces for the 21st century.



Members view *The Cicely and Colin Rigg Contemporary Design Award*



Sidney Nolan: Desert and Drought © courtesy of Lady Nolan

Indigenous Art Supporters

➤ 49

The NGV collection of Indigenous Australian art is arguably the finest in Australia due to the generous support of its patrons. In mid 2001, the NGV established a dynamic group of Supporters and Patrons of Aboriginal Art, enabling us to more than double our annual acquisitions budget.

During the last financial year, we received 73 cultural gifts from Supporters and Patrons. These include an important group of Papunya Tula works, a selection of beautiful Yolngu bark paintings and a collection of powerful Utopia sculptures. In addition to regular annual subscriptions, individual patrons with a special interest in certain forms of Indigenous art or particular communities have funded groups of works on paper, Papunya Tula canvases, fibre sculptures from Maningrida and Koorie works, among others.

In 2002–03, the NGV used the Supporters' funds to purchase 38 contemporary works ahead of the market to support a program of changing exhibitions aimed at challenging and

inspiring the viewer. These include some exciting works by Koorie artists, as well as paintings and sculptures from communities of Irrunytju, Bindi, Warmun, Maningrida, Melville and Bathurst Islands, Fitzroy Crossing, Warburton and the Torres Strait.

During the past year, The Indigenous Arts Supporters held special functions at NGV North Melbourne, when Supporters were given the opportunity to view works in storage, and at The Ian Potter Centre: NGV Australia to celebrate the opening of our premier space for the Indigenous Australian collection and to view special exhibitions, *Seeing the Centre: the Art of Albert Namatjira* and *Rover Thomas: I want to Paint*. Supporters and Patrons of Aboriginal Art have a passion for Indigenous Australian art and the NGV's collection has been considerably enriched by their enthusiastic and ongoing philanthropic support. Without our Supporters and Patrons, the NGV would be unable to keep abreast of current developments in this field.



NGV Voluntary Guides

The opening of The Ian Potter Centre: NGV Australia presented the Voluntary Guides with one of the most exciting and challenging years in the history of our organization.

The closure of the Russell Street gallery in mid-2002 left us without a gallery, and ensuring the guides remained active and committed was a challenge to our Committee. The weekly lecture program continued and the Outreach program, Gallery Visits You, was expanded. A number of our guides were also involved in *The Italians: Three Centuries of Italian Art* exhibition at Melbourne Museum, which ran until October, 2002.

The opening of NGV Australia was an exciting time for the Voluntary Guides. A reception in the new space was held for our group following November's AGM. During the opening week, guides conducted daily introductory tours of the art and architecture, and tours of the inaugural Fieldwork exhibition.

Since opening, 106 guides have offered daily introductory tours, seven days a week. Also, we have:

- conducted booked tours and special exhibition tours
- evening functions on behalf of the NGV's External Relations department
- the 'Gallery Visits You' program has continued
- assisted Education and Public Programs with Art Talks and children's programs

The NGV Voluntary Guides look forward with great anticipation to the opening of NGV International, and prepare for the challenges of working across two locations.



"Through art, we can look at the past, understand its limitations and lessons, and image a future with a society that is more knowledgeable, equitable and harmonious than ever before. The Gallery thus contributes to our understanding of the human experience and enables us to experience creative and imaginative realms that are endlessly enthralling."

Frances Lindsay, DEPUTY DIRECTOR (AUSTRALIAN)



"Dealing with contemporary practice involves working closely with artists in a spirit of collegiality and good will - working together to create a relationship with art that can move, entice, engage, perplex and challenge audiences. As a curator I hope to be able to convey my passion and belief in art to the broadest possible audience."

Kelly Gellatly, CURATOR, CONTEMPORARY ART





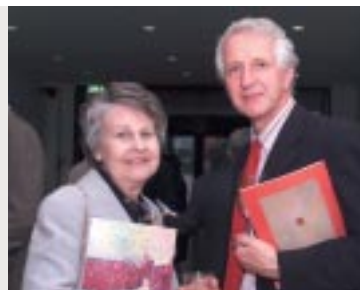
"A gallery reflects the community in which it lives. It provides aspirations, values and insight. The NGV reflect a community which values history, culture and cultural diversity. It has an international outlook, but a local pride. Above all, the Gallery represents the generosity and goodwill of the people."

Tony Ellwood, DEPUTY DIRECTOR (INTERNATIONAL)



"Art is important because it has the ability to uplift and move us. I love working at the Gallery because I am surrounded by intelligent and creative people who understand the value of art and whose passion is bringing that experience to others."

Isobel Crombie, SENIOR CURATOR, PHOTOGRAPHY



"I'm in this business because art has the capacity to change people's lives. It changed my life forever on my very first visit to the then new National Gallery in 1968 when I was an eight-year-old boy, I've been hooked ever since."

Ted Gott, SENIOR CURATOR, INTERNATIONAL ART.

“It is a new shared public space. Yet each gallery room and every display opportunity in the museum is self-contained, defined, semi-private and a place of contemplation, in the tradition of pleasurable art galleries”

Architect writer Norman Day, *The Age*, November, 2002

“... the building itself is a work of art.”

Lyndall Crisp, *Australian Financial Review*, November, 2002

“The Ian Potter Centre of the National Gallery of Victoria can be compared to the great overseas developments like the Tate Modern, The National Gallery and the British Museum in London.”

The Australian, February, 2003

“This is the biggest venue on the planet dedicated to Australian art and it deserves close scrutiny.”

Peter Hill, *Sydney Morning Herald*, February, 2003

“This is a remarkable show.”

Susan McCulloch, writing about Sidney Nolan: *Desert and Drought*, *The Australian*, June, 2003

“It was not only a stylish exhibition, but a stylish crowd that made their way to NGV Australia for the opening of the Melbourne Fashion Festival exhibition *Top to Toe*.”

Beat Magazine, March, 2003

“...these young people get a chance to show off what they can do in the National Gallery of Victoria’s annual *Top Arts VCE* show.”

Melbourne Times, March, 2003

“This show makes a forceful case for Nolan, as not simply a supreme recorder of local myths but as a radical landscapist who turns all conventions upside down.”

John McDonald, *Australian Financial Review*, June, 2003

The year ahead

53

4 July 2003

A *Question of Faith*, an exhibition of work by New Zealand artist, Colin McCahon, at The Ian Potter Centre: NGV Australia

4 July 2003

Swish: Fashionable Melbourne of the 1950s

30 July, 2003:

Opening of *Second Sight: Australian Photography in the National Gallery of Victoria*

August, 2003:

First art works return to St Kilda Road

9 August 2003

Opening of *Remembering Barak*

September-October, 2003:

NGV staff return to St Kilda Road building

5 September 2003

Opening of *Clemenger Contemporary Art Award 2003*

5 September-9 November, 2003:

Charles Conder 1868-1909 opens at NGV A, following a successful season at the Art Gallery of New South Wales

19 September to 23 November 2003

Opening of *Fair Game: Art & Sport*

21 September 2003 to 11 January 2004

Opening of *Fraught Tales*

October, 2003:

Announcement of NGV new acquisitions

November 2003:

First birthday celebrations, NGV A

28 November 2003 to 25 January 2004

Opening of *Peter Booth: Human/Nature*
Principal Sponsor Baker & McKenzie

29 November 2003 to 8 February 2004

Opening of *Lionel Lindsay: An Antipodean in Spain*

4 December, 2003:

Official opening of St Kilda Road building, home of NGV's international Collection. First exhibitions, including a tribute to the buildings' architect, Mario Bellini, open.

6 December 2003

Opening of *Mario Bellini: Architect & Designer*

December 2003 to February 2004

Opening of *world rush_4 artists*

December 2003 to February 2004

Opening of *Jackson Pollock Blue Poles: Number 11, 1952* National Gallery of Australia

December 2003 to March 2004

Opening of *Surveying the Centuries: Highlights of the International Prints & Drawings Collection*

December 2003 to April 2004

Opening of *Resonance: Highlights of the Asian Collection*

December 2003 to May 2004

Opening of *House Mix: Highlights of the International Fashion & Textiles Collection*

December 2003 to April 2004

Opening of *Dorothy Cross: Medusae*

December 2003 to April 2004

Opening of *Natural Inspiration: Photographs of the landscape 1840s – 1980s*

January 2004:

The year's celebrations of the life of NGV benefactor, Alfred Felton, begin

11 March-30 May, 2004:

Opening of *Caravaggio and His Followers* exhibition at St Kilda Road, NGV International

18 March - 11 July 2004

Opening of *Guy Bourdin* photography exhibition from the V & A, London

19 March, 2004:

10th anniversary of *Top Arts*, at NGV Australia

24 March, 2004:

Exhibition of works by Clifford Possum Tjapaltjarri opens at NGV Australia

June, 2004:

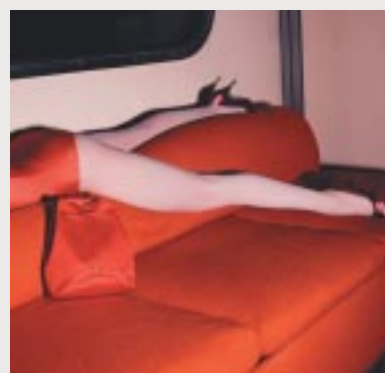
Opening of Impressionists' exhibition from Musée d'Orsay at NGV International



Mario BELLINI
Hi-Fi "Totem" 1970



Michelangelo Merisi da CARAVAGGIO
Boy bitten by a lizard 1595-1600
oil on canvas
66 x 49.5 cm
The National Gallery, London © National Gallery, London



Guy BOURDIN
Untitled c. 1978
© The Guy Bourdin Estate, 2003



Fieldwork: Australian Art 1968 – 2002

28/11/02– 16/02/03

GENEROUSLY SUPPORTED BY
Joan and Peter Clemenger

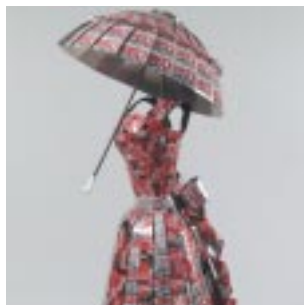
This exhibition surveyed the most important developments in Australian art from 1968 to the present. It took as its point of departure the influential exhibition *The Field*, organised to celebrate the reopening of the NGV in 1968. *Fieldwork* drew on the NGV's extraordinary collection of contemporary Australian art. It represented the emergence of Indigenous artists into mainstream cultural discourses, the generation of art practices through feminism and political activism; the ongoing relevance to Australia of post-colonialism; and sexualities and cultural difference.



Twister: The Celebrated, Ingenious and Exotic in Fashion

28/11/02– 9/02/03

Twister: The Celebrated, Ingenious and Exotic in Fashion provided an introduction to the Gallery's Australian fashion holdings, addressing the major changes that have occurred over the last 100 years.



Top Arts: VCE 2002

6/3/03 – 18/5/03

A VCE Season of Excellence Event
PRINCIPAL SPONSOR Bank of Melbourne
IN PARTNERSHIP WITH Department of Education and Training, Victorian Curriculum and Assessment Authority, Catholic Education Office
SUPPORT SPONSOR Association of Independent Schools of Victoria

Top Arts: VCE 2002 featured the work of young artists who completed their Studio Arts and Art units for the Victorian Certificate of Education in 2002. The exhibition acknowledged their achievements and represented the Gallery's strong commitment and support of contemporary art and arts education.



Top to Toe

8/3/03 – 27/7/03

Top to Toe highlighted the work of contemporary Australian milliners and shoe designers.

It examined the revival of bespoke (handmade) techniques and the emergence of accessory design as an important field within Australian fashion design in recent decades.



Sandman: Patricia Piccinini

28/11/02 – 23/2/03

PRINCIPAL SPONSOR Macquarie Bank
SUPPORT SPONSOR Diadem

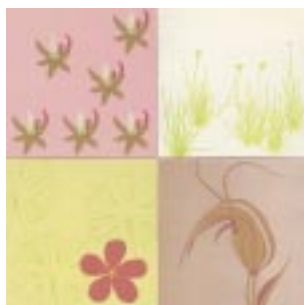
Our first exhibition in the Macquarie Bank Contemporary Projects Gallery. *Sandman* by Patricia Piccinini consisted of a sculptural work, a short film and a group of 8 large-scale photographs. Themes explored in the exhibition included evolution, romance and mystery within the context of Australian beach culture.



First Impressions: Contemporary Australian Photograms

1/3/03 – 9/6/03

First Impressions: Contemporary Australian Photograms centred on the photogram — one of the first photographic processes and technically one of the simplest. It presented a contemporary approach to the process with major works by artists including Anne Ferran, David Stephenson, Christl Berg, Stephanie Valentin, Simone Douglas and Harry Nankin.



The Cicely & Colin Rigg Contemporary Design Award

7/3/03 – 25/5/03

The Cicely & Colin Rigg Contemporary Design Award is a triennial award for Victorian designers and makers working in a range of media. The 2003 award focussed on textiles. The announcement of this year's winner, Louise Weaver, was made at the opening function by the Award judge, Ian Were.



Techno craft: the work of Susan Cohn 1980 to 2000

A National Gallery of Australia
Travelling Exhibition
SUPPORTED BY Australian Air Express
14/3/03 – 9/6/03

Techno craft: the work of Susan Cohn 1980 to 2000 was a major survey exhibition organised by the National Gallery of Australia. It surveyed 20 years of Susan Cohn's practice and included early jewellery pieces, a major representation of her bracelets and two recent sculptural/ installation works.



Black Intentions: Susan Cohn
14/3/03 – 18/5/03

PRINCIPAL SPONSOR Macquarie Bank
SUPPORT SPONSORS Diadem,
Permasteelisa Pty Ltd

Running concurrently with *Techno craft: the work of Susan Cohn 1980 to 2000* was an installation exhibition by Susan Cohn in the Macquarie Bank Contemporary Projects Gallery. *Black Intentions: Susan Cohn* was developed by the artist to coincide with the touring survey exhibition.

The exhibition investigated the notion of blackness, in a literal sense referring to Melbourne, and in an emotional sense, to the wicked, sinister, erotic, and beauty.



Bushfire: Our community responds
17/3/03 – 6/7/03

GENEROUSLY SUPPORTED BY The Gandel Charitable Trust, The Jack Brockhoff Foundation, RACV

This exhibition presented a selection of works of art, dating back to 1859, which captured the immense effect bushfires have had on Australia's environment and its people.

Entry to *Bushfire: Our Community Responds* was by donation, with all proceeds going to the Victorian Bushfire Recovery Fund.



Habitat: Callum Morton
31/5/03 – 17/8/03

A model-based work that evolved out of artist Callum Morton's recent practice. The work was a 1:20 scale architectural model of a mass housing project that was built in 1967 for Expo in Montreal, Canada by Israeli architect Moshe Safdie. The work was 'brought to life' through sound and light.



Sidney Nolan: Desert & Drought

PRESENTED BY Esso and Mobil
6/6/03 – 17/8/03

This major exhibition included approximately 150 works from public, corporate and private collections; paintings, photographs and works on paper. Many of these works had not been seen since their initial exhibition almost fifty years ago. The exhibition was accompanied by a detailed and fully illustrated catalogue that examined Nolan's pivotal role in developing a western visual vocabulary for the Australian outback.



Pen to Pixel: 200 years of Australian Prints & Drawings
15/3/03 – 9/6/03

Pen to Pixel: 200 years of Australian Prints & Drawings coincided with the launch of *On Paper*, a handbook to the NGV's Australian prints and drawings collection.

The exhibition presented a broad survey of works from the collection.



Seeing the Centre: The art of Albert Namatjira 1902 – 1959
24/5/03 – 27/7/03

A National Gallery of Australia Travelling Exhibition
PROUDLY SPONSORED by Marsh
SUPPORTED BY Australian Air Express

This exhibition examined the life and art of Western Aranda (Arrernte) artist, Albert Namatjira (1902- 1959). It presented subjects not chosen for their beauty in European terms, but as ancestral landscapes through which Namatjira was able to express his relationship with the country.



Rover Thomas: I want to paint

Exhibition organised by The Holmes à Court Collection, Heytesbury
3/6/03 – 17/8/03

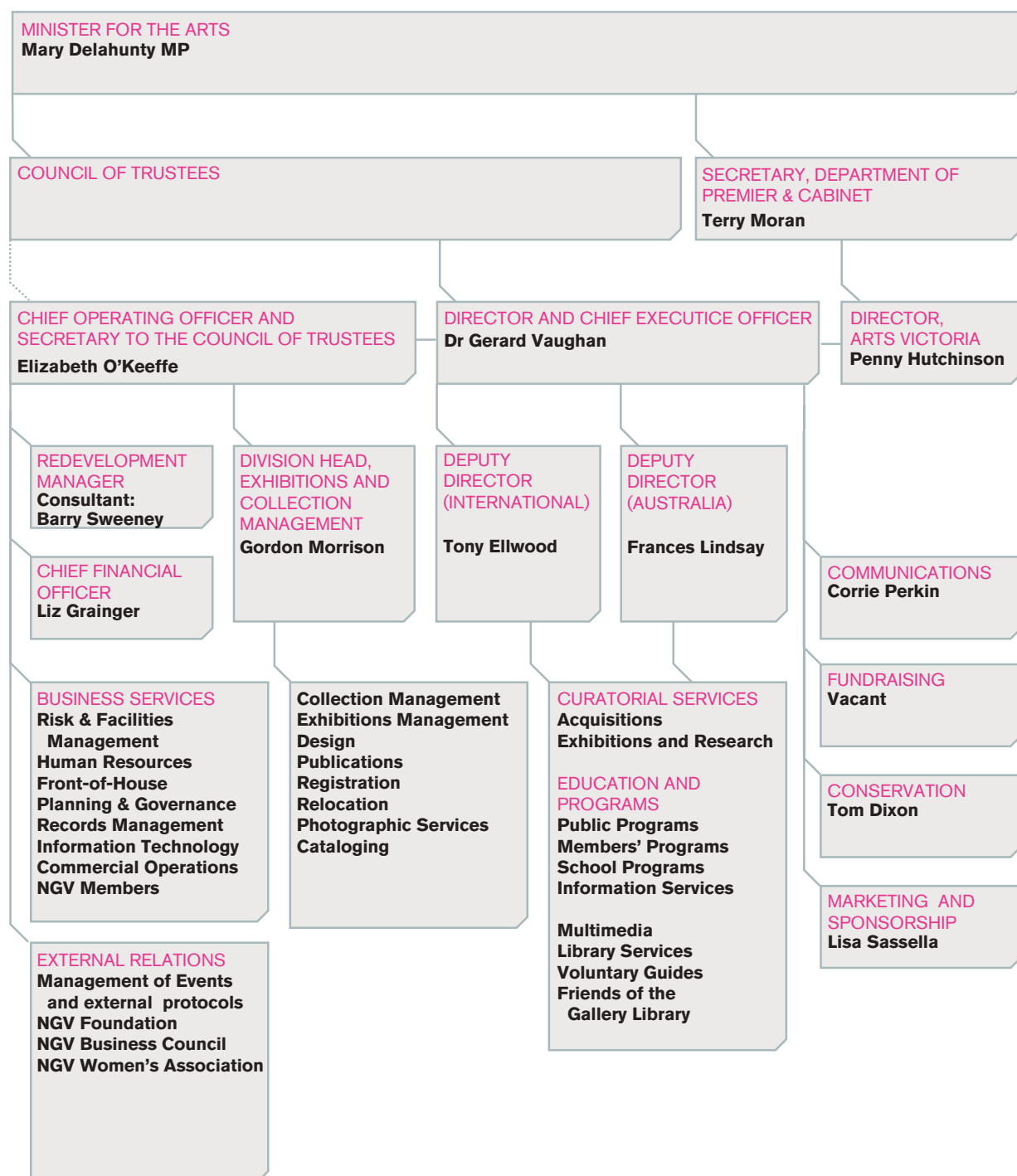
Rover Thomas gained international recognition, in his lifetime, for the distinctive style of painting that depicted his intense awareness of the land and his special affinity with pigment. The exhibition presented 19 large-scale works by Rover Thomas and included major works from public and private collections.



Mythform: The making of Nearamnew

By Paul Carter in collaboration with Lab Architecture Studio
28/6/03 – 7/11/03

The opening exhibition in the Response Gallery was an installation presenting the history of the creation of *Nearamnew* – a text based ground piece commissioned by the Federation Square Public Art Program for the Plaza of Federation Square. This work, by artist Paul Carter, was developed in collaboration with Lab Architecture Studio.



COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA

02-03 Financial and Statutory Reports

Financial Summary	>	59
Auditor-General's Report	>	60
Financial Statements	>	61
Other Statutory Reports	>	79
Compliance Index	>	83

The year of tremendous change and activity described in the earlier pages of the Annual Report is clearly shown in the NGV's financial performance. Our increased expenditure on people reflects the targeted recruitment required to operate two public buildings and to bring in appropriate skills to support the NGV's expanding activities. Other operating costs have also increased as a result of new expenditure on building maintenance and management costs, including security.

This increased demand on the NGV's resources was recognised by the State Government through a substantial increase in our recurrent grant in 2002-03, and for future years.

The growth in reported revenue of 30% over the previous year partly reflects this increase in the recurrent grant. Total revenue also includes substantial amounts received for the capital works at the Federation Square and St Kilda Road sites for which the related costs are capitalised within non-current assets.

As reported elsewhere, the NGV also continues to raise substantial donations, both cash and in kind, from the private sector, amounting to \$10.422 million in 2002-03. Cash donations are generally directed towards either the purchase of works of art or building projects.

The NGV reported a surplus for the year of \$36.059 million (2002- \$26.156 million), most of which is attributable to the committed funding for the building projects, donations and investment income the use of which is

largely restricted to the purchase of works of art.

The NGV's balance sheet is dominated by the value of the cultural assets (\$1,799 million) which were revalued in the previous financial year. The balance sheet also includes cash and other financial assets of \$46.690 million, most of which is either committed to the remaining redevelopment costs at St Kilda Road or represents accumulated private donations held largely for the purchase of works of art. The balance represents a prudent operating cash position at the commencement of 2003-04.

Looking to the future, the NGV is likely to face both a more complex operating environment and continuing strong competition for Government funding. Our objective will be to ensure that all resources are used efficiently in support of the NGV's strategic objectives. In addition, we will need to rise to the challenge of meeting demanding commercial revenue targets for 2003-04 and beyond. This will involve both maximising the contribution from the traditional areas of retail, catering and venue hire and also developing new opportunities for revenue generation.

The NGV's finance department is currently responding to the challenge of larger and more sophisticated operations and the demands of producing effective information for management decision-making. This has required an investment in both new skills and new ways of doing business, the benefit of which has already been seen and will be fully realised over the next year.

FIVE YEAR FINANCIAL PERFORMANCE

	Notes	2003	2002	2001	2000	1999
		\$ '000s	\$ '000s	\$ '000s	\$ '000s	\$ '000s
Revenue from ordinary activities						
Grants from Government	1	50,235	27,756	19,089	22,415	14,347
Resources received free of charge		3,199	2,026	2,030	2,614	3,767
Income from investments	2	32,904	25,463	20,932	24,790	15,949
Gifts and donations		10,422	15,810	9,330	4,877	3,644
Other revenue		5,269	6,782	5,807	1,851	4,872
Total revenue of operations		102,029	77,837	57,188	56,547	42,579
Expenses from ordinary activities						
Employee benefits		12,561	9,731	9,785	7,044	10,064
Depreciation and amortisation		1,930	2,538	1,609	1,927	1,787
Resources provided free of charge		1,199	2,044	2,075	2,614	3,767
Capital asset charge	3	2,578	1,981	815	6,587	1,432
Supplies and services		16,900	10,566	9,901	8,048	7,632
Other expenses from ordinary activities	4	30,802	24,821	18,133	29,456	14,123
Total expenses of operations		65,970	51,681	42,318	55,676	38,805
Net result for the reporting period		36,059	26,156	14,870	871	3,774

1. Grants from Government include capital and recurrent funding.
2. Includes investment income and proceeds on sale of investments. The years ended 30 June 1999, 2000 and 2001 have been restated to disclose such proceeds gross in accordance with AASB1018: Statement of Financial Performance.
3. As advised to the National Gallery of Victoria.
4. Comprises the book value of investments sold. The year ended 30 June 2000 also includes a write off of \$7.5 million in respect of capital improvements at the St Kilda Rd site.
5. Where practicable, comparative amounts are presented and classified on a basis consistent with the current year.



AUDITOR GENERAL VICTORIA

AUDITOR-GENERAL'S REPORT

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

Matters relating to the electronic presentation of the Audited Financial Report

This audit report relates to the financial report of the Council of Trustees of the National Gallery of Victoria for the financial year ended 30 June 2003 included on the Council of Trustees' web site. The Members of the Council of Trustees are responsible for the integrity of the web site. I have not been engaged to report on the integrity of the web site. The audit report refers only to the statements named below. An opinion is not provided on any other information which may have been hyperlinked to or from these statements. If users of this report are concerned with the inherent risks arising from electronic data communications they are advised to refer to the hard copy of the audited financial report to confirm the information included in the audited financial report presented on this web site.

Audit Scope

The accompanying financial report of the Council of Trustees of the National Gallery of Victoria for the financial year ended 30 June 2003, comprising a statement of financial performance, statement of financial position, statement of cash flows, and notes to the financial statements, has been audited. The Members of the Council of 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, responsible Ministers and Members of the Council of Trustees as required by the *Audit Act 1994*.

The audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial report is free of material misstatement. The audit procedures included 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 Accounting Standards and other mandatory professional reporting requirements in Australia, and the financial reporting requirements of the *Financial Management Act 1994*, so as to present a view which is consistent with my understanding of the Council of Trustees' financial position, and its financial performance and 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 in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia, and the financial reporting requirements of the *Financial Management Act 1994*, the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2003 and its financial performance and cash flows for the year then ended.

MELBOURNE
22 September 2003

J.W. CAMERON
Auditor-General

Financial Statements

for the year ended 30 June 2003

61

In our opinion,

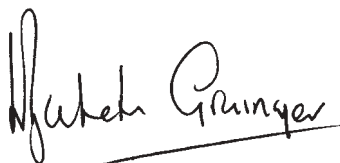
- (a) the attached Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows and Notes to the Accounts present fairly the financial transactions for the year ended 30 June 2003 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2003,
- (b) the accounts have been maintained in accordance with the National Gallery of Victoria Act 1966 and regulations made thereto,
- (c) the financial statements have been prepared in accordance with 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.



Merran Horne Kelsall
TRUSTEE
22 September 2003



Gerard R. Vaughan
DIRECTOR
22 September 2003



Elizabeth Grainger FCA
CHIEF FINANCIAL OFFICER
22 September 2003

62 ➤ Statement of Financial Performance

for the year ended 30 June 2003

NGV 02/03 ANNUAL REVIEW

	Notes	2003 \$ '000s	2002 \$ '000s
Revenue from ordinary activities			
Grants from Government	2.1	50,235	27,756
Resources received free of charge	2.2	3,199	2,026
Other revenue	2.3	48,595	48,055
		102,029	77,837
Expenses from ordinary activities			
Employee benefits	3, 1(i)	12,561	9,731
Depreciation and amortisation	10	1,930	2,538
Resources provided free of charge	4	1,199	2,044
Capital asset charge	1(d)	2,578	1,981
Supplies and services		16,900	10,566
Other expenses from ordinary activities	5	30,802	24,821
		65,970	51,681
Net result for the reporting period		36,059	26,156
Net increase/(decrease) in investment revaluation reserve	14.2	-	(1,799)
Net increase/(decrease) in works of art revaluation reserve	14.2	367	1,164,331
Net increase/(decrease) in asset revaluation reserve	14.2	2,150	-
Total revenues, expenses and revaluation adjustments recognised directly in equity		2,517	1,162,532
Total changes in equity other than those resulting from transactions with Victorian State Government in its capacity as owner		38,576	1,188,688

The above statement of financial performance should be read in conjunction with the accompanying notes.

Statement of Financial Position

As at 30 June 2003

63

	Notes	2003 \$ '000s	2002 \$ '000s
Current assets			
Cash assets	22	13,828	22,324
Receivables	6	1,570	994
Inventories	1(i), 7	872	778
Prepayments		304	40
Other financial assets	8	16,687	13,637
Total current assets		33,261	37,773
Non-current assets			
Other financial assets	8	16,175	19,158
Cultural assets	9	1,799,324	1,792,321
Property, plant and equipment	10	205,307	152,821
Total non-current assets		2,020,806	1,964,300
Total assets		2,054,067	2,002,073
Current liabilities			
Payables	11	5,798	1,563
Other current liabilities	12	1,750	-
Provisions	1(i), 13	967	801
Total current liabilities		8,515	2,364
Non-current liabilities			
Other non-current liabilities	12	7,000	-
Provisions	1(i), 13	1,338	1,171
Total non-current liabilities		8,338	1,171
TOTAL LIABILITIES		16,853	3,535
NET ASSETS		2,037,214	1,998,538
EQUITY			
Contributed capital	14.1	156,545	156,446
Reserves	14.2	1,836,064	1,828,386
Accumulated surplus	14.3	44,605	13,706
TOTAL EQUITY		2,037,214	1,998,538
Contingent liabilities and contingent assets	19		
Commitments for expenditure	20		

The above statement of financial position should be read in conjunction with the accompanying notes.

64 > Statement of Cash Flows

for the year ending at 30 June 2003

NGV 02/03 ANNUAL REVIEW

	Notes	2003 \$ '000s	2002 \$ '000s
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from Government		47,657	25,775
Receipts from other entities		11,953	11,058
Net Goods and Services Tax recovered from the Australian Tax Office		5,616	631
Payments to suppliers and employees		(33,729)	(16,339)
		31,497	21,125
Dividends received		930	507
Interest received		1,938	2,031
Other investment income received		173	147
Net cash inflow from operating activities	23	34,538	23,810
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds from sale of investments		29,863	22,759
Proceeds from sale of property, plant and equipment		12	444
Payments for investments		(30,580)	(26,467)
Payments for cultural assets		(1,956)	(1,930)
Payments for property, plant and equipment		(49,222)	(12,704)
Net cash outflow from investing activities		(51,883)	(17,898)
CASH FLOWS USED IN FINANCING ACTIVITIES			
Proceeds from Government loan		8,750	-
Proceeds from capital contribution by Government		5,642	2,538
Repayment of contributed capital to State Government		(5,543)	-
Net cash flows used in financing activities		8,849	2,538
NET CASH FLOWS FOR PERIOD		(8,496)	8,450
CASH AT THE BEGINNING OF THE FINANCIAL YEAR		22,324	13,874
CASH AT THE END OF THE FINANCIAL YEAR	22	13,828	22,324

The above statement of cash flows should be read in conjunction with the accompanying notes.

Notes to and forming part of the accounts

As at 30 June 2003

65

1. Summary of significant accounting policies

This general purpose financial report has been prepared in accordance with the *Financial Management Act 1994*, Australian Accounting Standards, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board, and Urgent Issues Group Consensus Views.

It is prepared in accordance with the historical cost convention, except for certain non-current assets, investments, cultural assets and library collections which, as noted, are at valuation. The accounting policies adopted, and the classification and presentation of items, are consistent with those of the previous year, except where a change is required to comply with an Australian Accounting Standard or Urgent Issues Group Consensus View, or an alternative accounting policy permitted by an Australian Accounting Standard is adopted to improve the relevance and reliability of the financial report. Where practicable, comparative amounts are presented and classified on a basis consistent with the current year.

a. Revaluation of non-current assets

Subsequent to their initial recognition as assets, non-current physical assets, other than plant and equipment, are measured at fair value. Plant and equipment are measured at cost. Revaluations are made with sufficient regularity to ensure that the carrying amount of each asset does not differ materially from its fair value at the reporting date. Revaluations are assessed annually and supplemented by independent assessments, at least every three years. Revaluations are conducted in accordance with the Victorian Government Policy - Revaluation of Non-Current Physical Assets.

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

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

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

The reported values represent fair values at the time of valuation in accordance with the Victorian Government Policy - Revaluation of Non-Current Physical Assets.

Acquisitions of cultural assets and library books are recorded initially at cost. Donated cultural assets are recorded at fair value at the time of the donation. Fair value is determined from either an average of independent valuations for works donated under the Taxation

Incentives for the Arts Scheme or from a curatorial assessment by the Council of Trustees of the National Gallery of Victoria (National Gallery of Victoria).

b. Restrictive nature of cultural assets

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

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

c. Depreciation of property, plant and equipment

Depreciation is calculated on a straight-line basis so as to write off the net cost of each item of property (excluding land) over its expected useful life to the National Gallery of Victoria. Depreciation is treated as an operating expense and recognised in the Statement of Financial Performance based on the following rates:

	2003	2002
Building	2.00%	2.00%
Capital improvements	7.50%	7.50%
Redevelopment works-in-progress	Nil %	Nil %
Plant and equipment	7.50 – 33.33%	7.50 – 20.00%

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

The asset classes of building and redevelopment work in progress represent the capital value to date of the St Kilda Road site. Depreciation will commence once the site is fully completed and in use by the National Gallery of Victoria.

During the year the useful life of computer equipment was reduced from five years to three years to reflect the considered life of this asset class.

d. Capital asset charge

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

e. Leased non-current assets

A distinction is made between finance leases which effectively transfer from the lessor to the lessee substantially all the risks and benefits incident to ownership of leased non-current assets and operating leases under which the lessor effectively retains substantially all such risks and benefits.

Finance leases are capitalised. A lease asset and liability are established at the present value of minimum lease payments. Lease payments are allocated between the principal component of the lease liability and the interest expense.

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

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

f. Revenue recognition

In accordance with *AAS15 – Revenue*, revenues are measured at the fair value of the consideration or contribution received or receivable.

Sale of goods and disposal of other assets

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

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

Contra Sponsorship

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

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

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

Contribution of assets

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

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

State Government contributions

State Government contributions are recognised on receipt.

Interest

Interest revenue is recognised when receivable.

Dividends

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

Memberships

Memberships are recognised as income in the same period covered by the subscriptions and when paid.

g. Investments

Investments in listed securities are brought to account at market value. Investment income is recognised in the Statement of Financial Performance when received.

h. Inventories

Inventories on hand are valued at the lower of cost and net realisable value. Full provision is made for slow moving and obsolete stock.

Notes to and forming part of the accounts

As at 30 June 2003

67

i. Employee benefits

(i) Wages, salaries and annual leave

Liabilities for wages and salaries, including non-monetary benefits and annual leave expected to be settled within twelve months of the reporting date are recognised in respect of employees' services up to the reporting date and are measured as the amounts expected to be paid when the liabilities are settled. Liabilities for non-accumulating sick leave are recognised when the leave is taken and measured at the rates paid or payable.

In the previous reporting periods up to 30 June 2002, employee benefits were measured using the remuneration rates current as at reporting date.

For the reporting period ending 30 June 2003, the National Gallery of Victoria elected to measure employee benefits at remuneration rates expected to apply when the obligation is settled, that is including the expected future increase in remuneration rates.

The change in the measurement basis of employee benefits has resulted in higher liabilities being recognised. These changes in measurement basis will comply with the accounting requirements of revised AASB 1028 – *Employee Benefits*.

(ii) Long service leave

The liability for long service leave expected to be settled within twelve months of the reporting date is recognised in the provision for employee benefits and is measured in accordance with (i) above. The liability for long service leave expected to be settled more than twelve months from the reporting date is recognised in the provision for employee benefits and measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using interest rates on national government guaranteed securities with terms to maturity that match, as closely as possible, the estimated future cash outflows

(iii) Superannuation

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

(iv) Employee on-costs

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

j. Goods and services tax

Revenues, expenses and assets are recognised net of GST except where the amount of the GST incurred is not recoverable, in which case it is recognised as part of the cost of acquisition of an asset or part of an item of expense. The net amount of GST recoverable from, or payable to, the Australian Taxation Office (ATO) is included as part of receivables or payables in the Statement of Financial Position. The GST component of a receipt or payment is recognised on a gross basis in the Statement of Cash Flows in accordance with AAS 28 – *Statement of Cash Flows*.

k. Contributed capital

Consistent with *Urgent Issues Group Abstract 38 - Contributions by Owners Made to Wholly-Owned Public Sector Entities* appropriations for additions to net assets have been designated as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributed capital.

For the reporting period ended 30 June 2003, such transactions between wholly-owned public sector entities are now recognised in the Statement of Financial Position as adjustments to net assets in the general government sector where, in substance, they satisfy the definition of a contribution by owner.

l. Contingent asset and contingent liabilities

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

The recognition of contingent assets and contingent liabilities complies with the accounting requirements of AASB 1044 – *Provisions, Contingent Liabilities and Contingent Assets*.

m. Resources provided and received free of charge or for nominal consideration

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

n. Rounding of amounts

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

68 > Notes to and forming part of the accounts

As at 30 June 2003

NGV 02/03 ANNUAL REVIEW

2. Revenue from ordinary activities

2.1 Grants from Government

State - Department of Premier and Cabinet
State - other
Commonwealth

2.2 Resources received free of charge

Premises at the Public Records Office occupied without financial consideration
Contribution from Federation Square Management Pty Ltd in respect of fit out of the Ian Potter Centre: NGV Australia
Premises at the State Library of Victoria occupied without financial consideration

Notes	2003 \$ '000s	2002 \$ '000s
	39,806	20,743
	377	127
	10,052	6,886
	50,235	27,756
	1,199	1,187
	2,000	-
	-	839
	3,199	2,026

2.3 Other revenue

General activities

Gross sales
Less: Cost of goods sold
Gross trading margin
Exhibition admissions
Sponsorship
Contra sponsorship
Membership
Exhibition management fees
Other

Gifts

Bequests and donations
Donated cultural assets

Investment income

Dividends
Interest
Other investment income
Proceeds on sale of securities and shares

Other

Assets brought to account following physical count
Proceeds on sale of property, plant and equipment

	2003 \$ '000s	2002 \$ '000s
	963	1,585
	(550)	(980)
	413	605
	130	1,196
	2,955	329
1(f)	328	80
	845	451
	53	1,723
	533	673
	5,257	5,057
	5,940	4,690
	4,482	11,120
	10,422	15,810
	930	147
	1,938	2,031
	173	526
	29,863	22,759
	32,904	25,463
	-	1,281
10	12	444
	12	1,725
	48,595	48,055

Notes to and forming part of the accounts

As at 30 June 2003

3. Employee benefits

Salaries and associated costs
Provision for annual leave
Provision for long service leave

Notes	2003 \$ '000s	2002 \$ '000s
	11,527	8,651
1(i)	938	758
1(i)	96	322
	12,561	9,731

4. Resources provided free of charge

Premises at the Public Records Office occupied without financial consideration
Premises at the State Library of Victoria occupied without financial consideration
Services provided to third parties without financial consideration

2003 \$ '000s	2002 \$ '000s
1,199	1,187
-	839
-	18
1,199	2,044

5. Other expenses from ordinary activities

Book value of securities sold
Book value of shares sold
Written down value on sale/retirement of fixed assets
Investment expenses

2003 \$ '000s	2002 \$ '000s
15,146	15,507
15,068	7,099
-	1,527
588	688
30,802	24,821

6. Receivables

Debtors
Less: provision for doubtful debts
Net debtors

GST receivable
Other debtors

	2003 \$ '000s	2002 \$ '000s
	280	544
	(11)	(9)
	269	535
	713	354
	588	105
16	1,570	994

7. Inventories

Goods held for resale

2003 \$ '000s	2002 \$ '000s
872	778

70 Notes to and forming part of the accounts

As at 30 June 2003

NGV 02/03 ANNUAL REVIEW

8. Other financial assets

Investments at market value

Current assets

Fixed interest securities	
Equities	
Total current investments	

Non-current assets

Fixed interest securities	
Total non-current investments	

Investments at market value	
Investments at cost	

Notes	2003	2002
	\$ '000s	\$ '000s
	2,414	482
	14,273	13,155
	16,687	13,637
	16,175	19,158
	16,175	19,158
16	32,862	32,795
	32,196	33,044

2003

Carrying amount at start of year	
Additions	
Disposals	
Revaluation increase / (decrease)	

Carrying amount at end of year

Equities	Fixed Interest Securities	Total
\$ '000s	\$ '000s	\$ '000s
13,155	19,640	32,795
17,204	13,376	30,580
(15,068)	(15,146)	(30,214)
(1,018)	719	(299)
14,273	18,589	32,862

9. Cultural assets

Cultural assets at cost or donated value	
Library independent valuation: 2003	
Works of art independent valuation: 2002	

Notes	2003	2002
	\$ '000s	\$ '000s
	6,591	305
1(a)	2,217	1,500
1(a)	1,790,516	1,790,516
	1,799,324	1,792,321

2003

Carrying amount at start of year	
Additions	
Transfer of assets	
Revaluation increment	

Carrying amount at end of year

Library donated	Library valuation	Works of art donated	Works of art valuation	Total cultural assets
\$ '000s	\$ '000s	\$ '000s	\$ '000s	\$ '000s
305	1,500	-	1,790,516	1,792,321
45	-	6,591	-	6,636
(350)	350	-	-	-
-	367	-	-	367
-	2,217	6,591	1,790,516	1,799,324

Revaluation of the National Gallery of Victoria's library collection was performed by Sainsbury's Books Pty Ltd (member of the Antiquarian Booksellers Association) on a market value basis. The valuation was completed as at 23 May 2003, resulting in a total valuation of \$2,217,300.

Revaluation of the National Gallery of Victoria's works of art collection was performed by Simon Storey valuers as at 30 June 2002 and resulted in a total valuation of \$1,790,516,000. Mr Simon Storey, a director of Simon Storey Valuers is an approved valuer under the Commonwealth of Australia Taxation Incentives for the Arts Scheme.

Notes to and forming part of the accounts

As at 30 June 2003

71

10. Property, plant and equipment

	Notes	2003 \$ '000s	2002 \$ '000s
Land			
At valuation (2003)	1(a)	22,150	20,000
		22,150	20,000
Buildings			
At valuation (2000)	1(a)	18,972	18,972
Less: accumulated depreciation		-	-
		18,972	18,972
Total land and buildings		41,122	38,972
Capital improvements			
At cost		10,658	2,971
Less: accumulated depreciation		(3,436)	(2,924)
		7,222	47
Redevelopment works-in-progress			
At cost		148,251	108,062
Less: accumulated depreciation		-	-
		148,251	108,062
Plant and equipment			
At cost		11,250	6,865
Less: accumulated depreciation		(2,538)	(1,125)
		8,712	5,740
Total property, plant and equipment		205,307	152,821
Profit / (loss) on disposal of non-current assets			
Proceeds on sale of non-current assets		12	444
Less: carrying amount		-	(1,527)
		12	(1,083)
Depreciation charge for year			
Capital improvements		512	1,938
Plant and equipment		1,418	600
	1(c)	1,930	2,538

During the year the useful life of computer equipment was reduced from five years to three years to reflect the considered life of this asset class. The impact on the statement of financial performance was to increase the depreciation charge for the year by \$423,798.

	Land	Buildings	Capital improvements	Redevelopment works in progress	Plant and equipment	Total
	\$ '000s	\$ '000s	\$ '000s	\$ '000s	\$ '000s	\$ '000s
2003						
Carrying amount at start of year	20,000	18,972	47	108,062	5,740	152,821
Additions	-	-	7,687	40,189	4,410	52,286
Disposals	-	-	-	-	(20)	(20)
Depreciation expense	-	-	(512)	-	(1,418)	(1,930)
Revaluation	2,150	-	-	-	-	2,150
Carrying amount at end of year	22,150	18,972	7,222	148,251	8,712	205,307

Revaluation of land to fair value at the National Gallery of Victoria's St Kilda Road site was performed as at the 30 June 2003 by Urbis Property Services Pty Ltd, members of the Australian Property Institute and certified property valuers.

72 Notes to and forming part of the accounts

As at 30 June 2003

NGV 02/03 ANNUAL REVIEW

11. Payables

Trade creditors
Other creditors and accruals
Income in advance

Notes	2003	2002
	\$ '000s	\$ '000s
	1,978	1,258
	3,597	260
	223	45
16	5,798	1,563

12. Other liabilities

Current

Loan from State Government

Non-current

Loan from State Government

Aggregate carrying amount of other liabilities

Current

Non-current

2003	2002
\$ '000s	\$ '000s
1,750	-
1,750	-
7,000	-
7,000	-
1,750	-
7,000	-
8,750	-

13. Provisions

Current

Annual leave
Long service leave

Non-current

Long service leave

Aggregate carrying amount of provisions

Current

Non-current

2003	2002
\$ '000s	\$ '000s
896	672
71	129
967	801
1,338	1,171
1,338	1,171
967	801
1,338	1,171
2,305	1,972

14. Equity and movements in equity

Purpose of Reserves

Bequests and donations reserve

To assist the National Gallery of Victoria maintain, develop and improve the State collection of cultural assets.

Cultural assets donation reserve

Represents increments arising by way of purchase or donation.

Asset revaluation reserve

Comprise increments to non-current assets from revaluations to fair value.

Cultural assets revaluation reserve

Represents increments arising from the revaluation of cultural assets to fair value.

Investment revaluation reserve

Represents increments arising from revaluation of investments to market value.

Contributed capital

Represents transfers of capital to the National Gallery of Victoria by the State Government of Victoria to develop the infrastructure of the gallery.

73

Notes

2003	2002
\$ '000s	\$ '000s
156,446	75,585
5,642	72,618
(5,543)	-
-	8,243
156,545	156,446
7,803	10,375
(7,803)	-
-	(2,572)
-	7,803
28,262	26,289
12,963	12,450
(6,636)	(10,477)
34,589	28,262
51,637	38,588
-	2,572
6,636	10,477
58,273	51,637
-	820
-	(820)
2,150	-
2,150	-
1,740,684	576,353
367	1,164,331
1,741,051	1,740,684
-	1,799
-	(2,048)
-	249
-	-
1,836,064	1,828,386

Total reserves

14. Equity and movements in equity (continued)

14.3 Accumulated surplus

Opening balance
Transfer from asset revaluation reserve
Transfer to contributed capital
Transfer from general reserve
Result for the year
Transfer to bequests and donations reserve
Closing balance

	2003	2002
Notes	\$ '000s	\$ '000s
	13,706	7,423
	-	820
	13,706	8,243
1(k)	-	(8,243)
	13,706	-
	7,803	-
	36,059	26,156
	(12,963)	(12,450)
	44,605	13,706

Summary of reserves

Contributed capital

General reserves

Bequests and donation reserves

Cultural assets reserve

Asset revaluation reserves

Accumulated surplus

Total equity

	At 30/6/02	Movements	At 30/6/03
	\$ '000s	\$ '000s	\$ '000s
	156,446	99	156,545
	7,803	(7,803)	-
	28,262	6,327	34,589
	51,637	6,636	58,273
	1,740,684	2,518	1,743,202
	1,828,386	7,678	1,836,064
	13,706	30,899	44,605
	1,998,538	38,676	2,037,214

15. Audit fees

Audit fees payable to the Victorian Auditor-General's Office

	2003	2002
	\$ '000s	\$ '000s
	18	18

16. 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 balance sheet 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 Statement of Financial Performance when receivable.

➤ **Receivables**

Trade debtors are carried at nominal amounts due, less any provision for doubtful debts. A provision for doubtful debts is recognised when collection of the full nominal amount is no longer probable. Credit sales are generally on 30-day terms.

➤ **Payables**

Payables represent liabilities for goods and services provided to the entity prior to the end of the financial year and which are unpaid. The amounts are unsecured and usually paid within 30 days of recognition.

(ii) Net Fair Value

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

(iii) Credit Risk

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

Notes to and forming part of the accounts

As at 30 June 2003

75

16. Financial Instruments (continued)

(iv) Interest Rate Risk

Notes		Fixed interest maturing in:					Total
		Floating interest	1 year or less	Over 1 year to 5 years	More than 5 years	Non-interest bearing	
		\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
2003							
Financial assets							
Cash	22	12,056	-	-	-	1,772	13,828
Receivables	6	-	-	-	-	1,570	1,570
Other financial assets	8	-	2,414	7,482	8,693	14,273	32,862
		12,056	2,414	7,482	8,693	17,615	48,260
Weighted average interest rate		4.24%	7.24%	6.97%	7.30%	N/A	N/A
Financial liabilities							
Trade and other creditors	11	-	-	-	-	(5,798)	(5,798)
Loan from Government		-	-	-	-	(8,750)	(8,750)
		-	-	-	-	(14,548)	(14,548)
Weighted average interest rate		N/A	N/A	N/A	N/A	N/A	N/A
Net financial assets/(liabilities)		12,056	2,414	7,482	8,693	3,067	33,712
2002							
Financial assets							
Cash	22	22,320	-	-	-	4	22,324
Receivables	6	-	-	-	-	994	994
Other financial assets	8	-	482	10,649	8,509	13,155	32,795
		22,320	482	10,649	8,509	14,153	56,113
Weighted average interest rate		3.84%	8.07%	7.23%	7.02%	N/A	N/A
Financial liabilities							
Trade and other creditors	11	-	-	-	-	(1,563)	(1,563)
		-	-	-	-	(1,563)	(1,563)
Weighted average interest rate		N/A	N/A	N/A	N/A	N/A	N/A
Net financial assets/(liabilities)		22,320	482	10,649	8,509	12,590	54,550

17. Superannuation

The National Gallery of Victoria has several staff who are members of the public sector superannuation schemes listed below. As at 30 June 2003, these schemes were carrying total liabilities, including liabilities for members' benefits, in excess of the value of the schemes' assets. In line with Government policy, the unfunded superannuation liabilities have been reflected in the financial statements of the Department of Treasury and Finance.

Superannuation contributions for the reporting period are included as part of employee benefits in the Statement of Financial Performance.

There were no contributions outstanding at the year end (2002 – nil).

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

Fund	Employee Contribution Rate (%)	Employer Contribution Rate (%)	Contribution for the year 2003 \$	Contribution for the year 2002 \$
Government Superannuation Office (Revised Scheme)	9 – 9.5	15.5	231,913	120,822
Government Superannuation Office (New Scheme)	0 3 5 7	9 9 9.5 10	168,730	118,470
VicSuper Pty Ltd	-	9	650,201	457,083
Various Other	-	9	52,248	44,810
Total			1,103,092	741,185

18. Responsible persons disclosures

Responsible persons

During the reporting period the following people held a position designated as a "responsible person", as defined by section 9.4.3 of the *Financial Management Act 1994*:

Minister: The Hon. M. Delahunty MLA

Trustees: Mr C. Brown, Mr P. Clemenger, Mr J. Cousins, Mr R. Dewhurst, Mr V. FitzGerald, Dr A. Inglis, Ms M. Kelsall, Ms N. Milgrom, Ms J. Murphy-Wandin, Mr R. Myer, Mr A. Myers, Ms M. Palmer, Ms M. Plavsic, Ms S. Smart, Mr S. Vizard, Mr R. Walker.

Director: Dr G. Vaughan

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

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

Notes to and forming part of the accounts

As at 30 June 2003

77

18. Responsible persons disclosures (continued)

Remuneration benefits of executive officers (including the Accountable Officer)

The numbers of executive officers are shown below in their relevant income bands:

\$100,000 - \$109,999
 \$110,000 - \$119,999
 \$120,000 - \$129,999
 \$130,000 - \$139,999
 \$170,000 - \$179,999
 \$190,000 - \$199,999
 \$220,000 - \$229,999
 \$230,000 - \$239,999

2003	2002
No.	No.
0	1
0	2
1	0
2	0
0	1
0	1
1	0
1	0
5	5

Total remuneration

Being:

Base remuneration

Other remuneration including bonuses, long service leave, redundancy and retirement benefits

2003	2002
\$	\$
851,134	703,388
626,413	617,499
224,721	85,889

Related party transactions

There were no related party transactions during the year (2002-nil).

19. Contingent assets and contingent liabilities

As at the 30th of June 2003 the National Gallery of Victoria had no known contingent assets or contingent liabilities (2002: Nil).

20. Commitments for expenditure

Operating leases

Expenditure contracted for is payable as follows:

Not later than one year

Later than one year but not later than five years

Total operating lease expenditure commitments

2003	2002
\$ '000s	\$ '000s
274	422
413	173
687	595
4,650	-

Quantifiable commitments

Capital commitments

Not later than one year

21. Events occurring after reporting date

There were no significant events occurring after the reporting date (2002- Nil).

78 ➤ Notes to and forming part of the accounts

As at 30 June 2003

NGV 02/03 ANNUAL REVIEW

22. Cash assets

For the purposes of the Statement of Financial Position and Statement of Cash Flows, cash assets include cash on hand, cash at bank and investments in short term deposits.

	2003 \$ '000s	2002 \$ '000s
Cash at bank and on hand	1,772	11,036
Short term deposits	12,056	11,288
	13,828	22,324

Short term deposits

The deposits are bearing floating interest rates between 2.05% and 5.18% (2002 - 3.6% and 4.3%).

23. Notes to Statement of Cash Flows

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

	2003 \$ '000s	2002 \$ '000s
Net result for the reporting period	36,059	26,156
Plus:		
Depreciation	1,930	2,538
Loss on retirement of property, plant and equipment	-	1,083
Decrease in market value of investments	299	249
Loss on sale of equities	183	-
Loss on sale of fixed interest securities	168	51
Increase in provisions for employee entitlements	333	385
Increase in payables	2,816	5,978
Increase in income in advance	178	390
Decrease in prepayments	-	2
	5,907	10,676
Less:		
Donated cultural assets	(4,482)	(11,120)
Increase in receivables	(576)	(584)
Increase in prepayments	(264)	-
Assets brought to account following physical count	-	(1,281)
Increase in inventories	(94)	167
Profit on sale of equities	-	(204)
Profit on sale of plant and equipment	(12)	-
Resources received free of charge	(2,000)	-
	(7,428)	(13,022)
Net cash flows from operating activities	34,538	23,810

Other Statutory Reports

79

Staff Statistics

The National Gallery of Victoria started the 2002-03 financial year with 170.48 (full-time equivalent) staff members and ended it with 217.86 (full-time equivalent) staff.

Paid Staff	ExecutiveStaff	Permanent	Fixed Term	Casual	Total
Full-time male	3 (4)	45 (46)	30 (11)	Nil (Nil)	78 (61)
Full-time female	3 (1)	62 (69)	53 (34)	Nil (Nil)	118 (104)
Part-time male	Nil (Nil)	4 (5)	3 (5)	3 (2)	10 (12)
Part-time female	Nil (Nil)	15 (13)	16 (2)	13 (2)	44 (17)
TOTAL PERSONS	6 (5)	126 (133)	102 (52)	16 (4)	250 (194)

Consultancies

During the year ended 30 June 2003, the National Gallery of Victoria incurred an amount of \$320,906 (excl. GST) in respect of consultancy services provided by PMP Digital Pty Ltd (previously Show-Ads Omega Pty Ltd) in respect of the installation of multi-media facilities.

In addition, there were 11 consulting engagements at an individual cost of less than \$100,000 (excl. GST). The total cost of these engagements was \$151,350 (excl. GST).

Merit and Equity Principles

The National Gallery of Victoria is committed to ensuring that merit and equity principals are integral to all aspects of human resource development. The Gallery's strategy for guaranteeing merit and equity in recruitment and selection includes the following initiatives.

- Ensuring that all recruitment action is in line with the Gallery policies and guidelines that cover advertising, shortlisting, interviewing and selection
- Collecting and analysing of information related to the Gallery's workforce and future organisational needs

Upholding public sector conduct

All new NGV staff are required to attend an orientation forum which focuses on

- Equal Opportunity, discrimination, harassment and bullying awareness
- NGV's grievance process
- Code of Conduct for the Victorian Public Sector
- NGV values

Reviewing personal grievances

The Gallery's grievance 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 as set out in the Public Sector Management and Employment Act 1998.

For the 12 months ending 30th June 2003, no grievances were lodged.

National Competition Policy

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

Responsiveness to Cultural Diversity, Women, Youth and Indigenous Affairs

CULTURAL DIVERSITY

NGV Objectives

- To engage culturally diverse artists, performers and specialists in the arts in NGV programs
- To work collaboratively with MAV, MAMAS, SBS, ethnic media, community leaders and other organisations to develop programs, services and resources for and with culturally diverse communities.

NGV Achievements 02-03

- Guided tours in Chinese, French, and Italian
- Involvement of artists from culturally diverse communities in public programs
- Customer Service training for information staff, security attendants and the Voluntary Guides program incorporating awareness of and sensitivities to cultural diversity within the wider community
- Education and Public Programs targeting and exploring cultural diversity through art
- Preparation of printed language guides/information brochures in French, Italian, Greek, Vietnamese, Arabic, German, Chinese, and Japanese
- Preparation of bilingual room brochures and catalogues for selected exhibitions

NGV Forward priorities

- Guided tours in languages other than English at NGV International
- Bilingual education resource for students of Chinese or Japanese

Responsiveness to Cultural Diversity, Women, Youth and Indigenous Affairs (continued)**YOUTH/YOUNG PEOPLE****NGV's Objectives**

- Provide curriculum support to schools
- Present and explore education and learning through art
- Promote the NGV as a centre for enquiry and innovative thinking
- Support government and DE&T priorities and initiatives
- Provide a platform for young people not in employment or education to engage with art, artists and exhibitions
- Provide opportunities for young people at risk to develop skills and knowledge to realise their creative potential

NGV Achievements 02-03

- Presentation of annual Top Arts exhibition of young people's art
- Programs for students in early, middle and later years and professional development programs for teachers across year levels and key learning areas
- Involvement of students and teachers in the middle years in the writing of labels for art works on display at the NGV
- Provision of education resources and teachers notes in print and on line
- Youth access framework and business plan developed
- Partnering with other organisations to provide arts based projects for young people at risk

NGV Forward Priorities

- Establishment of youth advisory committee, youth council/ youth ambassadors
- Increased curriculum support, programs and services to schools
- Training and employment program through VCAL, VET, YES and STEP schemes

WOMEN**NGV Objectives**

- Ensure gender balance with speakers and presenters
- Develop programs to encourage a broad section of women to be engaged in the visual arts

NGV Achievements 02-03

- Gender balance considered in all employment opportunities.
- Gender balance considered for programs involving multiple speakers
- Education and public programs focussed on women across the ages and in different cultures, women artists and identity and self-esteem

NGV Forward Priorities

- Implementation of programs, resources and services targeted to women at NGV International opening in December 2003

INDIGENOUS PEOPLE**NGV Objectives**

- Increase awareness and understanding of Indigenous people, art and culture
- Strengthen partnerships and provide more and appropriate Indigenous education and public programs and services
- Actively seek training and employment opportunities within NGV for Indigenous people

NGV Achievements 02-03

- Education and curatorial working group partnering with DE&T, Koori Heritage Trust and KODE Schools
- Range of programs focused on Indigenous art and culture available to schools and the wider public
- Engagement of Indigenous artists, professionals and the Indigenous community in the development and delivery of programs and services
- Contact with Indigenous and Koori Co- Operatives to promote and advise of employment opportunities at the NGV.
- Catalogue on Indigenous art at the NGV

NGV Forward Priorities

- Development of education resources focussed on Indigenous art and culture
- Training and employment opportunities for Indigenous people
- Indigenous Voluntary Guides

Freedom of Information

The Freedom of Information Act 1982 enables members of the public to obtain information held by the National Gallery of Victoria. For the 12 months ending 30th June 2003, 2 requests were received and both requests finalised. One request received full access and the other request received partial access.

Freedom of Information requests should be made in writing describing the documents requested and including payment of the \$20 application fee. Further charges may apply. Charges other than the application fee can be waived if the request is a routine request or for access to a document related to the applicant's personal affairs. The application fee can be waived or reduced if the applicant would be caused hardship because he/she had to pay the fee.

Requests should be forwarded to Chief Operating Officer, NGV, PO Box 7259, Melbourne Vic 3002.

Building Maintenance

In 2002-03 NGV occupied premises as a tenant at Federation Square and at 112 Macaulay Road North Melbourne. NGV complied with the maintenance provisions of the Building Act 1993.

Availability of Additional Information

The following information relating to the National Gallery of Victoria, relevant to the financial year, has been prepared and is available to the Minister, Members of Parliament and the public on request:

- Declarations of pecuniary interests duly completed by all relevant offices
- Details of publications produced by the National Gallery of Victoria about the National Gallery of Victoria and the places where the publications can be obtained
- Details of changes in prices, fees, charges, rates and levies charged by the National Gallery of Victoria
- Details of any major external reviews carried out on the National Gallery of Victoria
- Details of overseas visits undertaken including a summary of the objectives and outcomes of each visit
- Details of major promotional, public relations and marketing activities undertaken by the National Gallery of Victoria to develop community awareness of the National Gallery of Victoria and the services it provides
- Details of assessments and measures undertaken to improve the occupational health and safety of employees
- A general statement on industrial relations within the National Gallery of Victoria and details of time lost through industrial accidents and disputes
- A list of major committees sponsored by the National Gallery of Victoria, the purposes of each committee and the extent to which the purposes have been achieved

Health and Safety

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 Occupational Health and Safety Committee met on six occasions. New initiatives included:

- Manual handling training provided to staff to raise risk awareness and improve practices
- Inclusion of OH&S training in induction training for new staff members
- Safety and evacuation training for staff to coincide with the move to NGV Australia at Federation Square

Despite a vigorous program conducted by the Committee and its individual members, 65 days were lost as a result of industrial accidents compared to nine days in 2001/02.

Privacy

NGV has complied with all requirements under the Information Privacy Act 2000. For the 12 months ending 30th June 2002 there were no complaints against the National Gallery of Victoria in relation to breaches of privacy.

Audit, Risk and Compliance Committee Membership

Chris Brown CHAIRMAN
Merran Kelsall
Jim Coussins (Retired May 2003)
Graham Smith (honourary, since May 2003)

NGV Whistleblowers Procedures

1. Statement of Support to Whistleblowers

The National Gallery of Victoria is committed to the aims and objectives of the Whistleblowers Protection Act 2001 (the Act). It does not tolerate improper conduct by its employees, nor the taking of reprisals against those who come forward to disclose such conduct.

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

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

The Whistleblowers Protection Act 2001 commenced operation on 1st January 2002. The purpose of the Act is to encourage and facilitate the making of disclosures of improper conduct by public officers and public bodies. The Act provides protection to whistleblowers who make disclosures in accordance with the Act, and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

For the disclosure to be responded to by the National Gallery of Victoria, it must concern a staff member of the NGV.

2. Definition of key terms

Improper Conduct

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

Corrupt Conduct

Corrupt conduct is conduct of an NGV staff member that:

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

Detrimental Action

The Act makes it an offence for a person to take detrimental action against a person in reprisal for a protected disclosure. Detrimental action includes:

- action causing injury, loss or damage;
- intimidation or harassment; and
- discrimination, disadvantage or adverse treatment in relation to a person's employment, career, profession, trade or business, including the taking of disciplinary action.

3. Reporting Complaints

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

4. Roles and Responsibilities

The Protected Disclosure Co-ordinator will:

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

The Welfare Manager is responsible for ensuring the general welfare of the whistleblower and will:

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

Where the Ombudsman refers a protected disclosure to the NGV for investigation, the PDC will appoint an investigator to carry out the investigation. An investigator will be a consultant engaged for that purpose. The objectives of an investigation will be to :

- collate information relating to the allegation as quickly as possible. This may involve taking steps to protect or preserve documents, materials and equipment;
- consider the information collected and to draw conclusions objectively and impartially;
- maintain procedural fairness in the treatment of witnesses and the person who is the subject of the disclosure; and
- make recommendations arising from the conclusions drawn concerning remedial or other appropriate action.

5. Natural Justice

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

6. Confidentiality

The Protected Disclosure Coordinator, the Welfare Manager and investigators of protected disclosures will take all necessary steps to ensure the identity of the whistleblower and the identity of the person who is the subject of the disclosure remain confidential. All record keeping is to be maintained separately from other NGV paper and electronic systems. Email must not be used to communicate matters relating to a whistleblower or a protected disclosure.

Criminal Offences

The following criminal offences are created by the Act:

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

For the 12 months ending 30th June 2003, the NGV has received no disclosures or referred any disclosures to the Ombudsman for determination or investigation.

Compliance Index

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.

Clause	Disclosure	Page
Report of Operations		
Charter and Purpose		
9.1.3 (i) (a)	Manner of establishment and relevant minister	7
9.1.3 (i) (b)	Objectives, functions, powers and duties	7
9.1.3(i) (c)	Services provided and people or sections of community served	7
Management and Structure		
9.1.3. (i) (d) (i)	Names of governing-board members, chief executive and audit committee	8-9/81
9.1.3. (i) (d) (ii)	Names of senior office holders and brief description of each office	8-9
9.1.3. (i) (d) (iii)	Chart of organisational structure	56
Financial and other information		
9.1.3. (i) (e)	Workforce data, and application of merit and equity principles	79
9.1.3. (i) (f)	Application and operation of FOI Act 1982	80
9.1.3. (ii) (a)	Summary of financial results and previous four-year comparisons	59
9.1.3. (ii) (b)	Summary of significant changes in financial position	59
9.1.3. (ii) (c)	Operational objectives for the year, and performance against the objectives	12-15
9.1.3. (ii) (d)	Major changes or factors affecting achievement of objectives	12-15
9.1.3. (ii) (e)	Events after balance date	77
9.1.3. (ii) (f)	Full details of each consultancy > \$100,000	79
9.1.3. (ii) (g)	Number and total cost of consulting engagements, each of which cost < \$100,000	79
9.1.3. (ii) (h)	Extent of compliance with Building Act 1993	80
9.1.3. (ii) (i)	Statement that information listed in Part 9.1.3 (iv) is available on request	81
9.1.3. (ii) (k)	A Statement on the extent of progress in implementation and compliance with National Competition Policy	79
Financial Statements		
Statement of Financial Operations		
9.2.3 (ii) (a)	Operating revenue, by class	68
9.2.3 (ii) (b)	Investment income, by class	68
9.2.3 (ii) (c)	Profits arising from sale of non-current assets	78
9.2.3 (ii) (d)	Financing cost	NA
9.2.3 (ii) (e)	Depreciation, amortisation or diminution in value	71
9.2.3 (ii) (f)	Bad and doubtful debts	NA
9.2.3 (ii) (g)	Losses arising from the sale of non-current assets	78
9.2.3 (ii) (h)	Losses on the revaluation of assets	NA
9.2.3 (ii) (i)	Audit expense	74
9.2.3 (ii) (j)	Emoluments of the governing board	76
9.2.3 (ii) (k)	Shareholdings in the entity by members of the governing board	NA
Statement of Financial Position		
9.2.3 (iii) (a) (i)	Cash at bank or in hand	78
9.2.3 (iii) (a) (ii)	Inventories, by class	69
9.2.3 (iii) (a) (iii)	Receivables, including trade debtors, loans and other debtors	69
9.2.3 (iii) (a) (iv)	Other assets, including prepayments	63 & 70
9.2.3 (iii) (a) (v)	Investments, by class	70
9.2.3 (iii) (a) (vi)	Property, plant and equipment	71
9.2.3 (iii) (a) (vii)	Intangible assets	NA
9.2.3 (iii) (b) (i)	Overdrafts	NA
9.2.3 (iii) (b) (ii)	Bank loans, bills payable, promissory notes, debentures and other loans	72
9.2.3 (iii) (b) (iii)	Trade and other creditors	72
9.2.3 (iii) (b) (iv)	Finance lease liabilities	NA
9.2.3 (iii) (b) (v)	Provisions, including employee entitlements	72
9.2.3 (iii) (c) (i)	Authorised capital	NA
9.2.3 (iii) (c) (ii)	Issued capital	NA
9.2.3 (iii) (d)	Reserves, and transfers to and from reserves, shown separately	73-74
Statement of Cash Flows		
9.2.2 (i) (c)	A statement of cash flows during the year	64
Notes to the Financial Statements		
9.2.2 (i) (d)	Ex gratia payments	NA
9.2.2 (i) (d)	Amounts written off	NA
9.2.3 (iv) (a)	Charges against assets	NA
9.2.3 (iv) (b)	Contingent liabilities	77
9.2.3 (iv) (c)	Commitments for expenditure	77
9.2.3 (iv) (d)	Government grants received or receivable	68
9.2.3 (iv) (e)	Employees' superannuation funds	76
9.2.3 (iv) (f)	Assets received without adequate consideration	68
9.4	Transactions with responsible persons and their related parties	76-77

THE NATIONAL GALLERY OF VICTORIA WISHES TO ACKNOWLEDGE THE FOLLOWING ORGANISATIONS FOR THEIR CONTINUED GENEROUS SUPPORT DURING 2002-2003.

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THE NATIONAL GALLERY OF VICTORIA WISHES TO ACKNOWLEDGE THE FOLLOWING ORGANISATIONS THAT HAVE SUPPORTED THE GALLERY ON A PROJECT BASIS DURING 2002-2003





Sidney Nolan: Desert and Drought © courtesy of Lady Nolan

"I'm very interested, in fact, compelled
and dedicated, to transmitting emotions
and I care for very little else.
I care for that process so much
that I'm prepared to belt the paint across the canvas
much faster than it should be belted;
I don't care so long as I can get
the emotional communication;
I will sacrifice everything to it, – and that I've done."

Sidney Nolan, 1979





 National Gallery of Victoria