

NGA

Annual Report 2016-17



NGA

Annual Report 2016–17

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Cover: Madarrpa and Galpu artist Nonggirnga Marawili's work in *Defying Empire: 3rd National Indigenous Art Triennial* at the NGA, 25 May 2017. The acquisition (2017–18 year) of the two barks on the right-hand side of the back cover was supported by Wesfarmers Arts in recognition of the 50th Anniversary of the 1967 Referendum.

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LETTER OF TRANSMITTAL

3 October 2017

Senator the Hon Mitch Fifield
Minister for the Arts
Parliament House
CANBERRA ACT 2600

Dear Minister

On behalf of the Council of the National Gallery of Australia, I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia's annual report covering the period 1 July 2016 to 30 June 2017.

This report is submitted to you as required by section 46 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). It is consistent with the requirements set out in the *PGPA Rule 2014*, Division 3A, Subdivision B (17BB–17BF), and due consideration has been given to the resources issued by the Department of Finance: *Resource Management Guide 134: Annual performance statements for Commonwealth entities* and *Resource Management Guide 136: Annual reports for corporate Commonwealth entities*.

I also present the 2016–17 annual performance statements for the National Gallery of Australia, as required under paragraph 39(1)(a) of the PGPA Act. In my opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity and comply with subsection 39(2) of the PGPA Act.

The financial statements were prepared in accordance with the Finance Minister's Orders made under the PGPA Act.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Allan Myers', written in a cursive style.

Allan Myers AC, QC
Chair of Council
National Gallery of Australia



ABOUT THE NGA

The National Gallery of Australia (NGA) opened to the public in October 1982 and is the Commonwealth of Australia's national cultural institution for the visual arts.

Since it was established in 1967, it has played a leadership role in shaping visual arts culture across Australia and its region and continues to develop exciting and innovative ways to engage visitors with the national collection both nationally and internationally, onsite and digitally.

Locations and opening hours

National Gallery of Australia

Parkes Place East, Parkes, ACT
10.00 am – 5.00 pm
Closed Christmas Day | Free admission
E information@nga.gov.au

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Websites

nga.gov.au
nga.gov.au/aboutus/reports

Functions

Develop and maintain a national collection of works of art.

Exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are otherwise in the possession of the Gallery.

Vision

The NGA's vision is to be an inspiration to the people of Australia.

Values

Art for everyone

We want everyone to experience art. We provide access to art within and beyond the NGA walls. Everyone's life can be enriched by art, and everyone should be able to find something to engage with in the national art collection.

Striving for excellence

We strive to lead the way in our field and in everything we do. We are open to new ideas and to new ways of doing things.

Creative engagement

We want all Australians with an interest in art and visual culture to regard the resources of the NGA as interesting and informative, and offering opportunities to expand knowledge about art and artists, and how they reflect Australian society, issues and ideas, both historically and right now. We want every visit to the NGA—either on-site or remotely—to be enjoyable and thought provoking.

Courage

We are not afraid to forge new paths and be progressive.

Respect

We treat everyone with consideration and courtesy, and we embrace diversity.

Opposite: NGA Play for *Versailles: Treasures from the Palace* and *Defying Empire: 3rd National Indigenous Art Triennial*, NGA, Canberra, 2016–17.

STRATEGIC DIRECTION

The NGA delivers one outcome achieved by delivering one program as outlined in its *Portfolio Budget Statements 2016–17* (PBS). Strategies for meeting this outcome and the NGA's priorities for the coming years are detailed in the NGA's *Corporate Plan 2016–2020*. These strategies align closely to the performance criteria specified in the PBS.

Purpose

The NGA will provide visitors with an exceptional experience of Australia's rich visual arts culture. Through the national collection, exhibitions, educational and public programs, outreach initiatives, research and publications, infrastructure and corporate services, the NGA will be a model of excellence in furthering knowledge of the visual arts locally, nationally and internationally. Through its activities, the NGA will make art accessible, meaningful and vital to diverse audiences.

Outcome

Increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally

As the country's peak visual arts body, the NGA provides social benefits for the Australian community and enhances Australia's international reputation. The Australian Government's investment in the NGA, and the visual arts more broadly, reflects its commitment to supporting a strong creative economy.

Goals and strategies

The NGA's *Corporate Plan 2016–2020* sets out and guides the delivery of its strategic priorities and goals for the next four years to build upon its reputation and to further develop and exhibit the national collection and works of art otherwise in its possession.

Develop and maintain an outstanding national collection

Educate and inspire audiences through exceptional experiences

- Increase access to and engagement with the national collection locally, nationally and internationally.

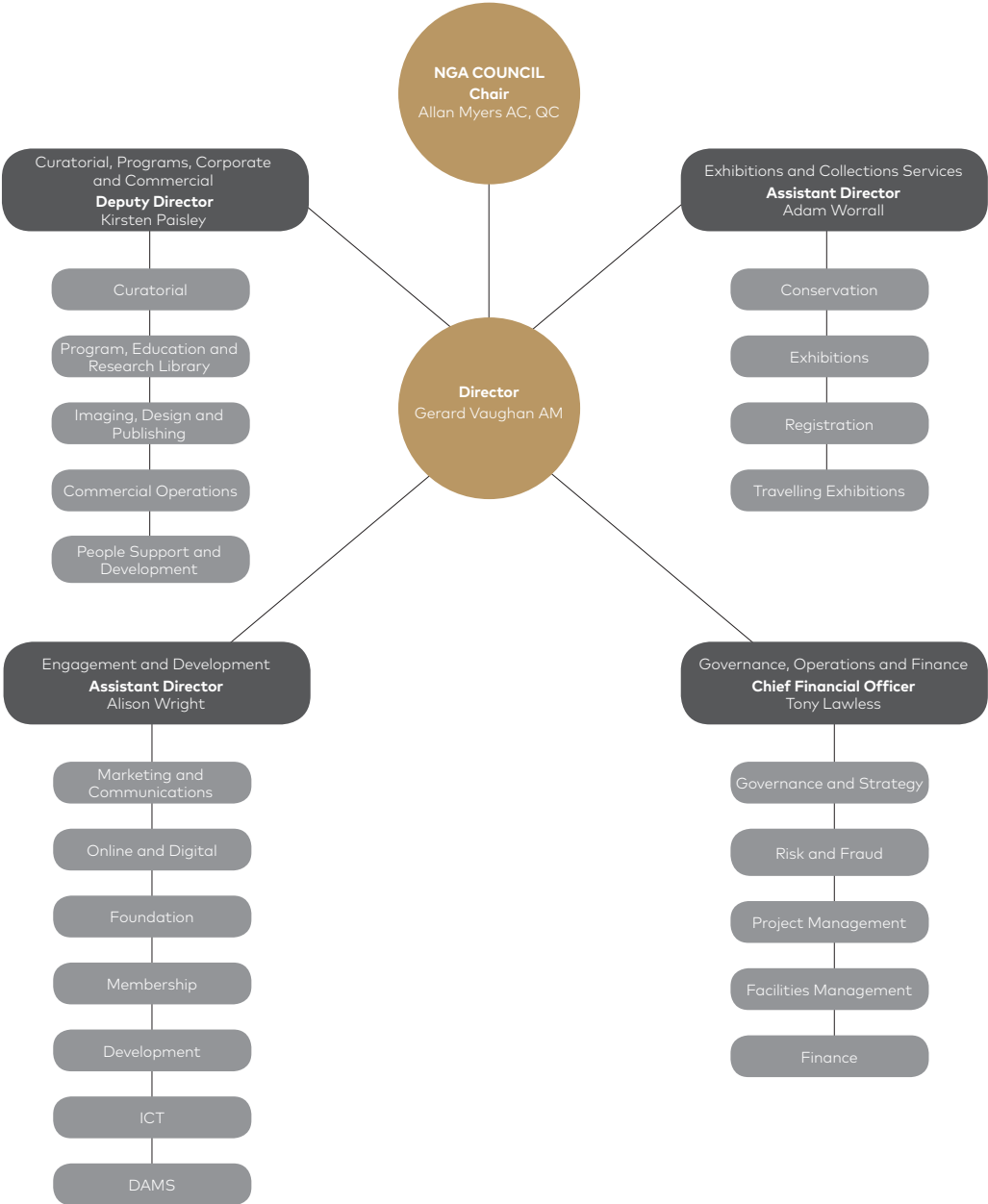
- Provide inspirational exhibitions, programs and outreach initiatives.

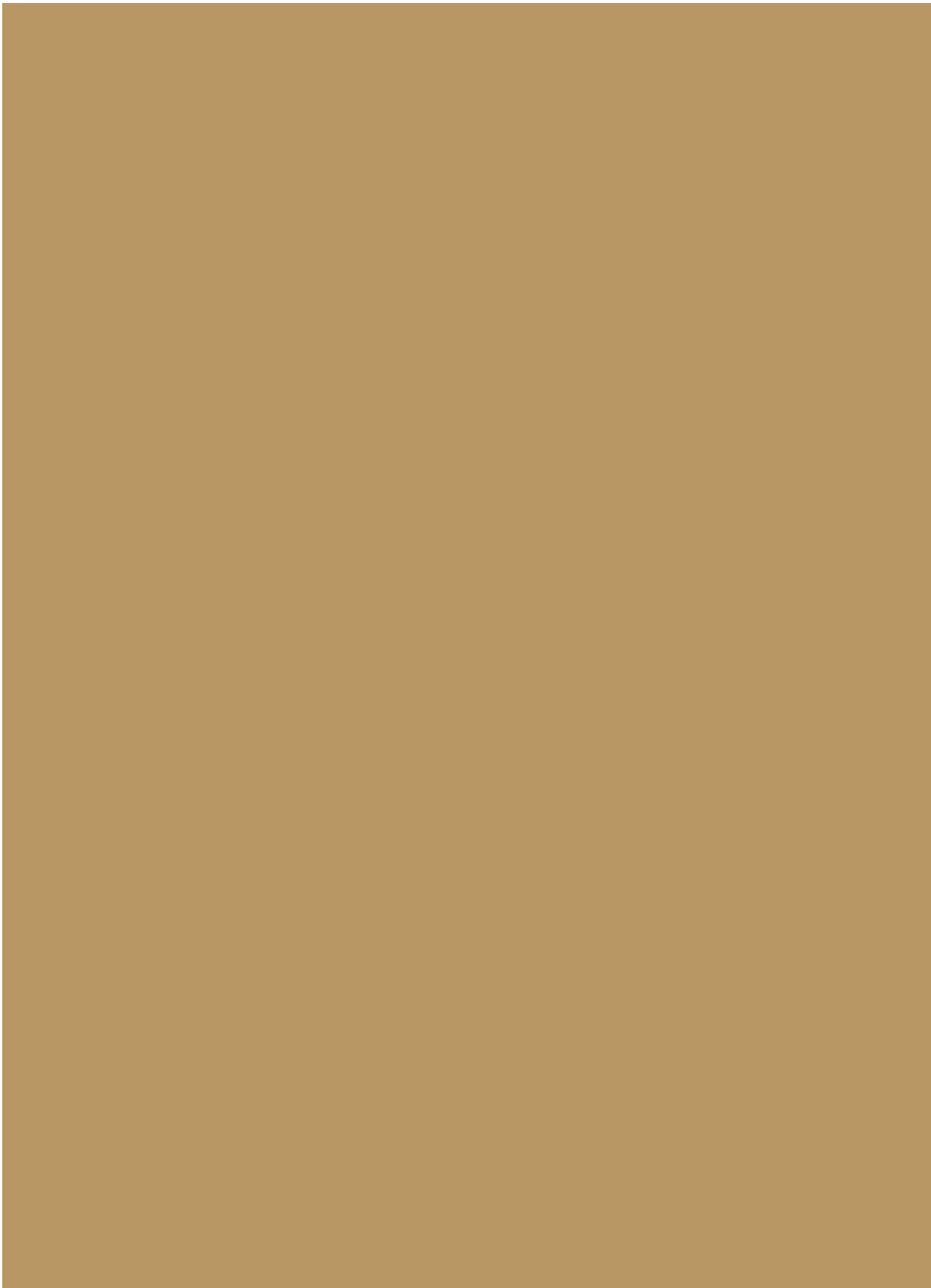
Provide sound corporate and strategic support

- Develop and maintain strategic relationships.
- Manage the NGA's financial resources and maximise returns from commercial operations.
- Manage and develop the NGA's infrastructure and human resources.

ORGANISATIONAL STRUCTURE

Figure 1: NGA organisational structure





EXECUTIVE SUMMARY

CHAIR'S REPORT

I am pleased to present the *National Gallery of Australia Annual Report 2016–17*, a record of our many activities and achievements across the reporting period.

The year in review was one of significant achievement for the National Gallery of Australia, with implementation of an organisational renewal process that is assisting with driving changes in culture and performance to allow the NGA to meet the challenges facing the arts in the future. The renewed organisational structure ensured there was a strong focus on financial sustainability and successful fundraising to support our programs and collection building.

Many important and exciting works of art were acquired for and donated to the national collection and the NGA again presented a full program of exhibitions and public activities in Canberra and around the country. Our major summer exhibition *Versailles: Treasures from the Palace* attracted over 190,000 visitors and brought many interstate visitors to our national capital. Our touring exhibitions to regional areas are highly valued and vital in engaging Australians from all over the country with the national collection.

I would like to acknowledge my colleagues on the National Gallery of Australia Council and thank them for their ongoing support. During the year, we welcomed Helen Cook to the Council and

I would like to particularly thank long-serving Council member John Calvert-Jones AM, whom we farewelled in April after nearly ten years of service, for his enthusiastic support over those years.

The achievements of this year were in large measure dependent on the support of our many donors, benefactors, sponsors and volunteers and, on behalf of the Council, I thank them all for their outstanding support. I also acknowledge the work of the National Gallery of Australia Foundation in achieving an exceptional level of support for collection development and, in particular, the leadership provided by Chairman John Hindmarsh AM and the Board of the Foundation.

The Council appreciates the support of the Australian Government through the Minister for the Arts Senator the Hon Mitch Fifield and our colleagues at the Department of Communications and the Arts.

I also acknowledge the continued efforts of the NGA's dedicated staff, led by Director Gerard Vaughan and his Senior Executive Team, and express our sincere appreciation for what has been another year of significant achievement for the National Gallery of Australia.

Allan Myers
Chair of Council



John Hindmarsh AM, Franchesca Cubillo, Tina Baum, Gerard Vaughan AM, Prime Minister Malcolm Turnbull MP, Helen Carroll, Wesley Enoch and Ezekiel Solomon AM at the opening of *Defying Empire: 3rd National Indigenous Art Triennial*, 25 March 2017.



National Gallery of Australia Council as at 30 June 2017

Back row: Mr Ezekiel Solomon AM, Mr Jason Yeap OAM, Mr Tim Fairfax AC (Deputy Chair), Dr Gerard Vaughan AM and Mr John Hindmarsh AM

Front row: Mrs Rhonda White AO, Ms Helen Cook, Mr Allan Myers AC, QC (Chair) and Ms Jane Hylton

DIRECTOR'S REPORT

The 2016–17 year was characterised by significant change, challenge and achievement. We concluded a strategic review of operations to identify efficiencies through new approaches and restructures.

Guided by the new organisational structure, we refocused our strategic objectives and revisited the NGA vision statement, our mission and, in particular, the Corporate Plan. The latter required a significant degree of recalibration in the light of the recommendations flowing from the strategic review, particularly in relation to business planning. A new Financial Sustainability Plan was signed off by Council. I would like to take this opportunity to acknowledge all staff for their responses and contributions to the review and the implementation process.

Implementing the vision

The NGA undertook many important and essential initiatives. The new shop opened on 22 October, and its arrangement, design and, in particular, geographic placement have been well received. A new children's facility, NGA Play, was created to occupy the vacated space adjacent to the main foyer. A temporary shop for product relating to the exhibition *Versailles: Treasures from the Palace* was also constructed, and was presented and stocked in a stylish way. Overall, profits from the NGA's commercial activities increased very satisfactorily (see pages 58–9 for details).

Exhibitions and displays

A series of changeovers of the national collection refreshed the visitor experience throughout the year, highlights being significant new installations in our suite of Indigenous galleries, the dedication of a major space on level 1 for Australian Impressionism and significant changes in our Asian and international galleries. The regular changeovers are a response to the relatively small size of the NGA's building in relation to the richness and depth of the collection.

The original design brief for the building was devised in the late 1960s with only a relatively small collection of acknowledged global and Australian masterpieces in mind. Since then, with changing thinking and policy on the national role of the NGA, we have assembled the largest fine art collection in Australia, the presentation of

which is always constrained by our limited display space. Throughout the year, we have maintained our watching brief on the plan for Stage 2, a new building to be constructed on the carpark site to the east of the current building. When the time comes to move forward on this essential project, we will be ready to respond.

Versailles was opened by the Governor-General His Excellency General the Hon Sir Peter Cosgrove AK, MC (Retd). Some months prior to the opening, we were pleased to host a visit by the President of Versailles Catherine Pégard, Chief Curator Béatrix Saule and Head of Exhibitions Silvia Roman. The purpose of the trip was to finalise the selection of works and brief them on the layout and marketing of the show.

The exhibition included many large items of furniture and other decorative arts as well as substantial sculptural objects. The costs of bringing these works to Australia, therefore, were considerably higher than would be the case for an exhibition consisting entirely of pictures. To assist with this, we brought together a group of *Versailles* patrons.

The majority of these patrons independently found their way to London and Paris in late September and early October to participate in a series of special visits we had organised, including a private evening visit to Versailles at the invitation of Mme Pégard. We remain very grateful to the Australian Ambassador to France, Stephen Brady AO, CVO, and the French Ambassador to Australia His Excellency Christophe Lecourtier, who served as co-chairs of the patrons group. Paula Fox also brought together a group of supporters who funded the construction of a Versailles-inspired horticultural entrance to the building designed pro bono by Paul Bangay.

The NGA's Learning and Access team produced an impressive program of talks, lectures and events for the exhibition, which drew large crowds. These ranged from a series of three privately funded performances by the Sydney-based Brandenburg Orchestra, which has a specialisation in the music of the Court of Versailles, to a series of lunch-time talks by external experts and a major conference on the social and visual culture of Versailles, with speakers from around Australia and overseas,



Top: Paul Bangay, ACT Chief Minister Andrew Barr MLA, Béatrix Saule, Gerard Vaughan AM, Catherine Pégard, Francis Kurkdjian and Tina Arena, at the media launch of *Versailles: Treasures from the Palace*, NGA, Canberra, 8 December 2016.

Bottom: Gerard Vaughan with His Excellency General the Hon Sir Peter Cosgrove AK, MC (Retd) and Her Excellency Lady Cosgrove at the *Versailles* opening, 8 December 2016.



Top: The NGA's Indigenous art curators and Senior Program Producer with Director Gerard Vaughan AM, Wesfarmers Arts's Helen Carroll and the artists in *Defying Empire: 3rd National Indigenous Art Triennial* at the NGA, Canberra, 25 May 2017.

Bottom: Mike Parr's *Jackson Pollock the Female*, performed on the opening night of his survey exhibition at the NGA, Canberra, 11 August 2016.

coordinated in collaboration with the Australian National University and the Power Institute at the University of Sydney.

The curatorial and publishing teams produced a high-quality, detailed catalogue on the life and visual culture of Versailles, well-illustrated with informative essays. We were pleased to note a press report listing visitation levels to the major summer exhibitions throughout Australia that identified *Versailles* as attracting the highest attendance of the season.

At the beginning of the year, a group of financial supporters made a generous contribution to enable us to present a groundbreaking exhibition of Mike Parr's prints, performance pieces and conceptual work. The opening event dispensed with the usual speeches and was entirely dedicated to Parr's provocative performance work *Jackson Pollock the Female*, enacted in front of Jackson Pollock's *Blue poles* 1952.

Towards the end of 2016, a major exhibition of the printed oeuvre of the American artist Frank Stella, drawn from the extensive holdings of the NGA's Tyler Collection, attracted large crowds. We then concluded the financial year with the opening of *Defying Empire*, our third National Indigenous Art Triennial, which commemorates the 50th anniversary of the 1967 Referendum on Aboriginal and Torres Strait Islander recognition. The exhibition was opened by the Hon Malcolm Turnbull MP, Prime Minister of Australia. Twenty-eight of the exhibiting artists came to Canberra to attend the opening and participate in the discussions and artist talks that took place in the days that followed. A generous donation from Kerr Neilson allowed us to extend this level of support and hospitality to the artists.

The exhibition attracted unfailingly enthusiastic and positive reviews, and the artists responded to the questions posed by the title: What it is to be Indigenous in today's Australian society? And what are your perspectives on what it was to be Indigenous in the nineteenth and twentieth centuries? As a result, many of the artists engaged moving personal narratives of family, community, struggle and survival.

Defying Empire was also the central part of a broader program of related events, many of which continued into the new financial year. These included a parallel display entitled 'Land

and resistance', presenting works selected from the collection to reflect major Indigenous issues from the 1960s onwards, from land title and land rights to Indigenous protests on nuclear testing in Central Australia.

Overall, the NGA presented fourteen exhibitions throughout the year, large and small. Of these, the only ticketed exhibition was *Versailles*, as it was essential to recoup the high cost of bringing such a large and complex group of works to Australia. In line with the NGA's mission to make its collection and exhibitions available to the broadest possible audience, all of the other exhibitions presented during the year were free. To this list, we can add our five touring exhibitions, which crisscrossed Australia to many regional venues, again fulfilling our mission to make the national collection as accessible as possible to the people of Australia.

Collections

Our key responsibilities under the terms of the *National Gallery Act 1975*, our enabling legislation, are to build the national collection, care for it and make it available. We have been concerned for some time at the rate the national collection has been growing. Management, with the full support of Council, therefore, embarked upon a policy of reducing considerably the number of new works entering the collection. This is particularly appropriate in a time of fiscal austerity.

The number of works acquired this year was far lower than in any other, totalling 521. This slowing of the rate of acquisition has had the beneficial effect of encouraging greater discussion about the nature of the national collection and what is most essential. It is clear that the NGA cannot collect in a universal manner, and that decisions, sometimes difficult, must be made about priorities. New, refreshed and updated policies on acquisition processes, and on provenance, were developed.

The year, however, saw some spectacular additions to the collection, supported by many exceptionally generous gifts. In terms of the international collections, the acquisition of Paul Sérusier's *Woman from Savoy* 1890, painted at Pont-Aven in Brittany in company with Paul Gauguin, represents a major addition to our small collection of French Post-Impressionist pictures, reflecting a style that became highly



Left: Rodel Tapaya and Jaklyn Babington in conversation at the NGA, Canberra, 18 March 2017.

Opposite: Pipilotti Rist's *Worry Will Vanish Revelation 2014*, installed at the NGA, Canberra, March 2017.

influential on early twentieth-century British and Australian artists.

One of our principal collecting priorities encapsulated in the 1966 Lindsay Report, which led to the decision to create a national gallery, was the collecting of Pacific art, particularly the visual cultures of Papua New Guinea and Melanesia. This year, we were fortunate to secure a masterpiece of PNG art, the *Mugus* ancestor figure from Markham Valley. It was purchased from a private collection in the United States of America, where it has been since the 1920s. The figure is almost certainly from the eighteenth century, possibly earlier. Radiocarbon dating is continuing. The work is an acknowledged masterpiece of exceptional quality and rarity and was one of the acquisition highlights of the year. Given our special working relationship, the acquisition was made with the full knowledge and support of the Board and director of the Papua New Guinea National Museum and Art Gallery.

Other highlights included Rodel Tapaya's *The promise land: the moon, the sun, the stars* 2016, our commission to the Filipino artist for a triptych. The painting, which formally entered

the collection in the 2017–18 year, subsequently formed the centrepiece of a small but extremely engaging exhibition of his work. It was the first in a new series of exhibitions featuring contemporary art from Southeast Asia in our Gallery 10, the largest in the building.

In terms of gifts, particularly notable was the group of thirty-one watercolours by Albert Namatjira generously donated by Marilyn Darling AC in memory of her husband Gordon Darling AC, CMG. The group supplements the gift of twenty-five Namatjira watercolours that the Darlings made in 2008–09. During the reportable year, these and works by other Hermannsburg School artists that have been donated by Gordon and Marilyn Darling were prepared for a special collection display opening in July 2017. This year's Darling donation represents a major gift to the nation for which we are all most grateful.

See pages 34–6 for further discussion of acquisition highlights and Appendix C for a full list of the year's purchases and gifts.

Under the terms of Section 9 of the *National Gallery Act 1975*, a decision was made this year to begin a program of deaccessioning works deemed no longer relevant to the national



collection. This program is currently in planning and will be rolled out in the 2017–18 year.

Asian Art Provenance Project

We continued our intensive review of all known provenance details for works in the Asian collection, prioritising Indian antiquities listed as ‘highly suspect’ in the independent Crennan Report of 2015. Two further Indian antiquities were deaccessioned and returned to India, making a total of four with the return of *Dancing Shiva* in 2014. These works have recently gone on display at the National Museum, New Delhi.

I am pleased to report that we are working closely on these matters with the Indian authorities, who have expressed their gratitude for the proactive and transparent approach taken by the NGA in relation to works with inadequate provenance documentation and proof of legal export. The program continues and will be reported upon in future years.

We were very pleased when the government of Cambodia extended the loan of three major Khmer works for a further two years. We are very much of the view that negotiating long-term loans is the most appropriate way forward in terms of Asian antiquities, and conversations with

representatives of other countries will take place in the future.

Stakeholder engagement and outreach

NGA Foundation

The NGA Foundation has continued to support our acquisitions activities. This year’s Foundation Gala Dinner raised a substantial sum towards the acquisition of Philip Wolfhagen’s magnificent seven-panel masterpiece *Litany of vapours* 2007. Wolfhagen is one of Australia’s major contemporary landscape painters, and this magnum opus evokes the changing weather conditions of the northern Tasmanian landscape.

The Foundation continued to work in support of funds for acquisitions, and enjoyed many successes. We thank Foundation Chairman John Hindmarsh AM for his strong stewardship and contribution, and we value the continuing support of all directors on the Board of the NGA Foundation. We bade farewell to board director Sandy Benjamin, who had served for some ten years, and welcomed Julian Burt from Western Australia.

The American Friends of the National Gallery of Australia

This group, founded shortly after Gordon Darling was appointed Chair of the Council in 1982, is an independent organisation that supports the activities of the NGA. It is registered under Section 501(c)(3) of the Internal Revenue Code, meaning that donations by American taxpayers are fully tax-deductible.

The Board of the American Friends of the National Gallery of Australia continues to work tirelessly on behalf of the NGA. Following his recent retirement, Board President Geoffrey Pack has dedicated a great deal of personal time and energy to pursuing the interests of the NGA in the United States, supported by other members of the board and our part-time executive team.

I was pleased to be able to visit the United States in May, following the opening of the Venice Biennale. Supported by Alison Wright, our recently appointed Assistant Director of Engagement and Development, we spent a busy week with our New York colleagues undertaking visits to foundations and potential sponsors. We were very pleased to travel to Washington DC for a reception hosted by Ambassador to the United States of America the Hon Joseph Hockey at the Australian Residence to celebrate the arrival in Washington of a group of significant paintings from the NGA collection. Many representatives of cultural organisations in Washington were in attendance, and we are most grateful to the ambassador and Melissa Babbage for their hospitality.

NGA's overseas outreach

Throughout the year, we were pleased to welcome to the NGA many official overseas visitors. With Council member Jason Yeap OAM, we were honoured to welcome Cheng Hong, wife of the Premier of the State Council of the People's Republic of China, and Wang Fang, wife of the Ambassador of the People's Republic of China to Australia. They were accompanied by a large cultural and press contingent and were conducted on a tour of aspects of the Indigenous collection, followed by a viewing of *Versailles*, then the colonial Australian galleries and the international collection.

We continue to build upon our relationship with both the Department of Communications

and the Arts and the Department of Foreign Affairs and Trade, and warmly participate whenever possible in two-way cultural events and exchanges. We continue to lend as generously as we can to major exhibitions around the world. Working with our department and DFAT, we planned a major exhibition of Indigenous art, which will travel to Berlin in November 2017 as part of Australia's focus on promoting our culture in Germany.

In September 2016, we lent Pollock's *Blue poles* (which can readily be described as our principal international destination picture) to the major exhibition *Abstract Expressionism* at the Royal Academy in London. Many regarded it the star attraction of the exhibition, and its presence in London was widely acknowledged. This was a good example of Australia lending generously in a process of mutual exchanges of works, given that overall we borrow far more works of art from overseas than we lend. As the Royal Academy exhibition drew to a close, the National Gallery in London launched *Australia's Impressionists*, a small but beautiful exhibition to which we loaned ten of our major pictures. Interestingly, it was works from our collection that were chosen as the cover images for the catalogues of both exhibitions, *Blue poles* and Streeton's *Ariadne* 1895 respectively. These works were also on posters and in advertising throughout London.

James O Fairfax

We were deeply saddened to learn of the passing of James O Fairfax AC in January 2017. We regard him as one of the founders of the NGA. When the plans for a national gallery came into focus in the 1960s, the Government appointed James to the first Interim Council (1968–74), and he subsequently became a member of the permanent Council (1976–84). He was closely associated with all the decision-making about what a new national gallery could and should be and on the nature of its collections. He was closely involved with the building of the NGA, and our much-used large theatre bears his name.

In the 1990s, he gifted a group of important Australian works, from colonial paintings by Conrad Martens, Eugene von Guérard and Louis Buvelot to Charles Conder's highly important



Top: NGA Council member Jason Yeap OAM and NGA Director Gerard Vaughan AM with Mme Cheng Hong, wife of the Premier of the State Council of the People's Republic of China, and her entourage at the NGA, Canberra, 24 March 2017.

Bottom: Jackson Pollock's *Blue poles* 1952 being demounted for loan to the Royal Academy in London for the exhibition *Abstract Expressionism*.

The Yarra, Heidelberg 1890 and Frederick McCubbin's early *Sunset glow* 1884. He has also donated works by artists of his own generation, including Fred Williams's *Water pond in a landscape* 1966, John Olsen's *We are all but toys of the mind* 1965 and Leonard French's *In the beginning* 1960. (It is worth noting that French predeceased James by only a few days.)

Along with Philip Bacon AM, he funded the NGA's purchase of one of the most iconic Australian works, George W Lambert's beautiful *The squatter's daughter* 1923–24, which sums up, in many ways, the society to which James belonged. He was also one of the major funders of the superb Cologne School early sixteenth-century triptych *Virgin and Child with Saints* and an oil sketch by Peter Paul Rubens.

Following James's death, Bridgestar (the Fairfax holding company) made a number of additional donations to the NGA, enriching our national collection with further works he selected. All of us are deeply grateful to the executors of his estate, who have pledged a sum of \$1.2 million over three years to support the complete refurbishment and upgrade of the James O Fairfax Theatre. This means that his name will continue to be prominent in the daily life of the NGA.

Looking ahead

During the year we concluded negotiations with the Barnett Newman Foundation in New York for the loan of its version of Barnett Newman's famous sculpture *Broken Obelisk* 1963/67, which will be erected close to the entrance of our building. This monumental sculpture will serve as a signpost to our own major blockbuster exhibition based on our own collection, *American Masters 1940–1980*, which will open in August 2018.

Considerable time was dedicated to developing a four-year forward exhibition plan, and particularly to concluding the planning for our next two major shows. The first, *Hyper Real* will look at the phenomenon of hyperrealist sculpture and 3D film from around 1970 to now, and we hope, and expect, it will attract a broad audience over the summer period. The second, *Cartier: The Exhibition*, opening in autumn 2018, will be an astonishing display of exceptional quality,

bringing to Australia some three hundred of the greatest jewels in the world.

Cartier has been created by the NGA exclusively as a one-venue event, with remarkable loans drawn from royal, private and public collections from around the world, including the Maison Cartier itself, which is fully supporting our project. It is an exhibition about design, style, taste and celebrity.

Partnership with the ACT Government

As was the case for *Versailles*, and many exhibitions before, we remain deeply grateful for the support of the ACT Government, particularly VisitCanberra, for its contribution to supporting our marketing efforts. Research has proved the strong economic impact our exhibitions make on the economy of Canberra (independently assessed at \$29 million in the case of *Versailles*), and it is a highly successful and greatly valued partnership.

Acknowledgments

I would like to thank the Chairman of Council, Allan Myers AC, QC, and all members of Council for their strong leadership and continued engagement. I particularly acknowledge the significant contribution of John Calvert-Jones AM, whose third term concluded during the year. As a Council member and donor, he has been a strong supporter for almost ten years, and we thank him for his many involvements in the life of the NGA. Helen Cook, who is based in Perth, joined the Council in April. She has considerable business expertise and experience in the arts and has accepted appointments to both the Audit and Risk Committee and the Building Committee.

My thanks go to Senator the Hon Mitch Fifield, Minister for the Arts, and Dr Heather Smith PSM, Secretary of the Department of Communications and the Arts, for their ongoing engagement with and support for the NGA. I would particularly like to thank Sally Basser, First Assistant Secretary Arts, not only for her close involvement with the NGA over a long period but also for her management of arts policy and administration across Australia more broadly. We wish her well in her retirement from the Australian Public Service.

I would also like to thank and acknowledge the Senior Executive Team, who bring great focus,

creativity and hard work to our operations, as well as the members of our Department Heads group and all our very dedicated staff and volunteers for their commitment and ongoing enthusiasm in what has been a challenging but successful year for the NGA. Collectively, the skills, experience, expertise and commitment of each and every one of our team add up to a significant cultural asset for the nation.

We will continue to concentrate on our mission to make our collections available to as many Australians as possible, to share our knowledge and to promote to Australian and international audiences the visual culture of our own nation, our region and countries further afield.

Gerard Vaughan AM

Director



Ron Mueck *Pregnant woman* 2002, fibreglass, silicone, polyester resin, oil paint, fibres. National Gallery of Australia, Canberra, purchased with the assistance of Tony and Carol Berg, 2003. © The artist

SNAPSHOT

Visitors and community engagement

864,567 visitors came to the NGA

Since 1988, the NGA's travelling exhibitions program has welcomed 10,379,175 visitors

2,255,939 people have visited exhibitions that include works from the national collection

Exhibitions

190,128 visitors attended the exhibition *Versailles: Treasures from the Palace*

71,000 visitors attended the exhibition *Fiona Hall: Wrong Way Time*

102,000 visitors attended the exhibition *Mike Parr: Foreign Looking*

191,812 visitors attended the NGA's touring exhibition

Since 1988, the NGA has held more than 127 travelling exhibitions at over 1580 venues in all states, territories and overseas

Collection

521 works were acquired during the year

The number of individual works in the collection at 30 June 2017 was 153,322

990 works were loaned during the year

Education and connecting audiences

135,514 people participated in public programs

68,496 students participated in school programs

57,242 people have participated in drop-in activities, including NGA Play and Create Space

651 people have visited as part of access programs for people with a physical or intellectual disability and their carers

674 people participated in 137 Art and Dementia tours

The NGA Indigenous Arts Leadership Program (supported by Wesfarmers Arts) now includes 77 alumni from across Australia

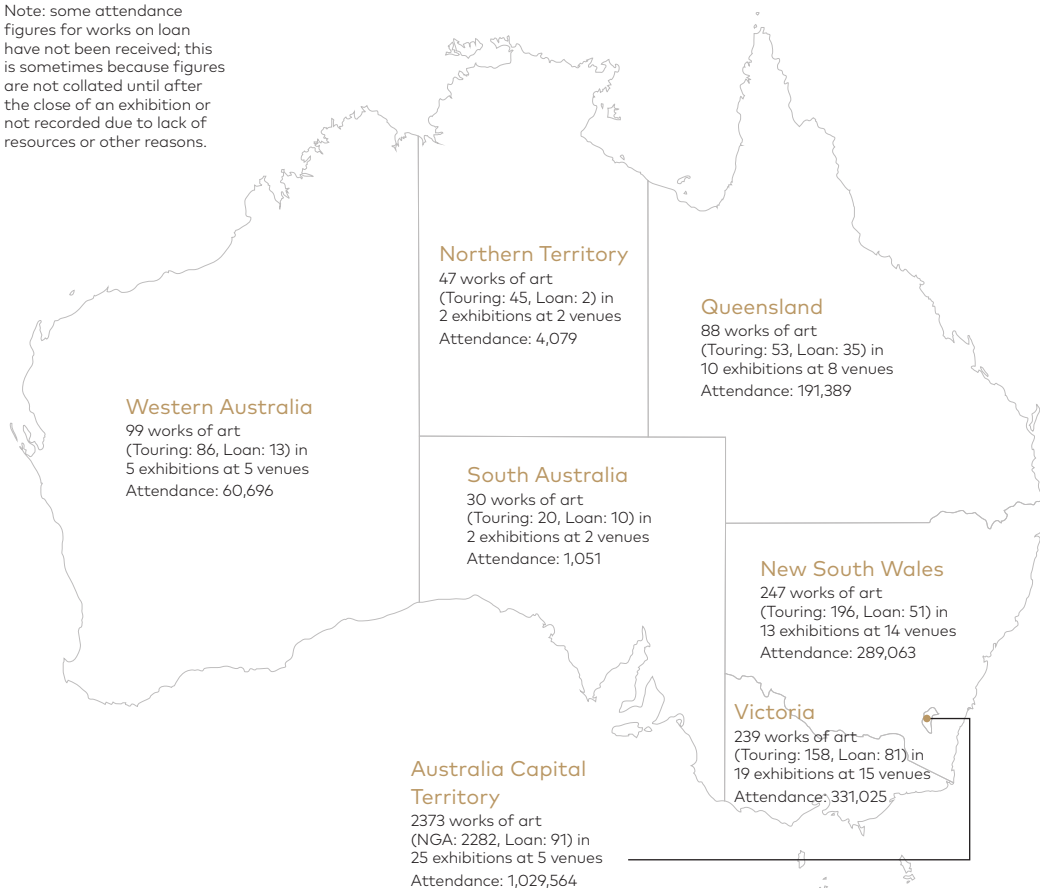
50,090 followers on Facebook, 36,000 followers on Twitter and 47,000 followers on Instagram

From top: *Defying Empire*, 25 May 2017; Sculpture Garden Sunday, 26 February 2017; Art Scene Investigation in the Melanesian gallery, 4 October 2016; NGA staff with the 2016 Wesfarmers Indigenous Art Leadership group, 14 November 2016.



Figure 2: Sharing our collection

Note: some attendance figures for works on loan have not been received; this is sometimes because figures are not collated until after the close of an exhibition or not recorded due to lack of resources or other reasons.



Brazil: 16 works of art
(Loan: 16) in 1 exhibition at 1 venue
Canada: 12 works of art
(Loan: 12) in 2 exhibitions at 2 venues
Attendance: 316,811

Denmark: 1 work of art
(Loan: 1) in 1 exhibition at 1 venue
Attendance: 80,670

Monaco: 6 works of art
(Loan: 6) in 1 exhibition at 1 venue
Attendance: 3,000

New Zealand: 34 works of art
(Loan: 34) in 2 exhibitions at 2 venues
Attendance: 34,733

Singapore: 17 works of art
(Loan: 17) in 1 exhibition at 1 venue

Switzerland: 2 works of art
(Loan: 2) in 2 exhibitions at 2 venues
Attendance: 67,000

United Kingdom: 11 works of art
(Loan: 11) in 2 exhibitions at 2 venues
Attendance: 375,899

United States of America: 20 works of art
(Loan: 20) in 1 exhibition at 1 venue
Attendance: 87,243

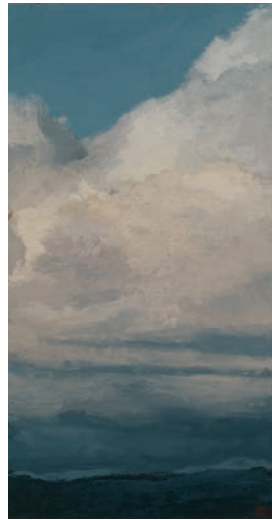
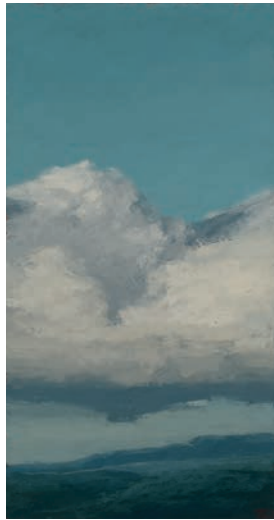
Tasmania
48 works of art
(Touring: 15, Loan: 33) in
5 exhibitions at 3 venues
Attendance: 320,971

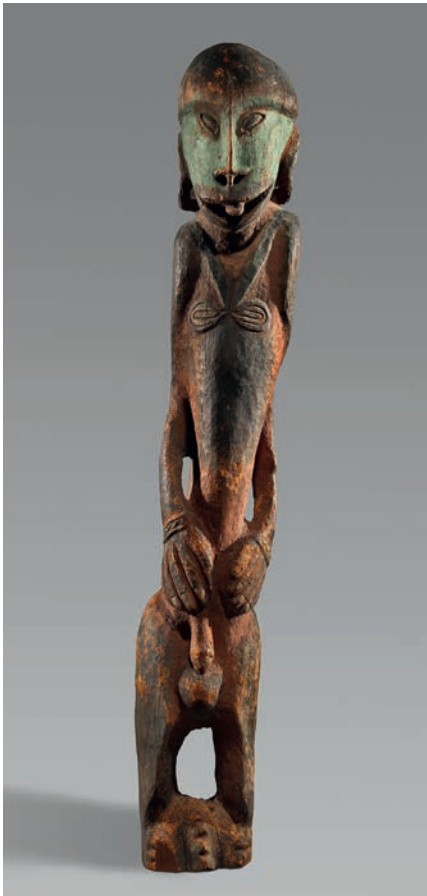


ACQUISITION HIGHLIGHTS

Right: Philip Wolfhagen
Litany of vapours 2007,
oil and beeswax on
linen. Purchased with
the assistance of the
Foundation Gala Dinner
Fund 2017

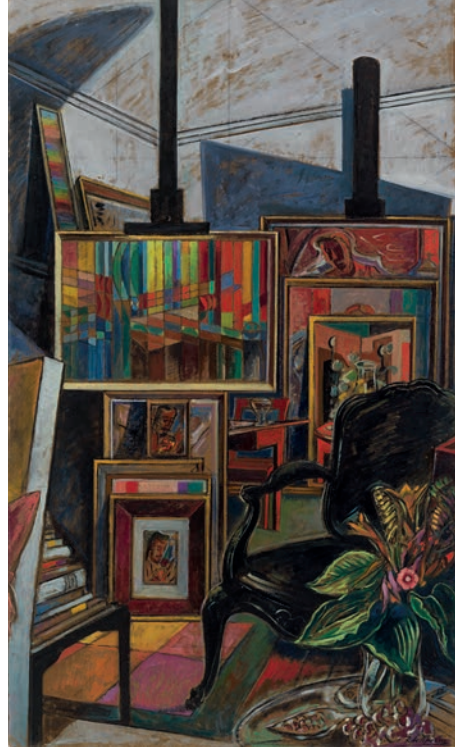
Below: Paul Sérusier
Woman from Savoy 1890,
oil on canvas





Left: Adzera people (Papua New Guinea)
Mugus (ancestor figure) 1600–1800,
 wood, pigment

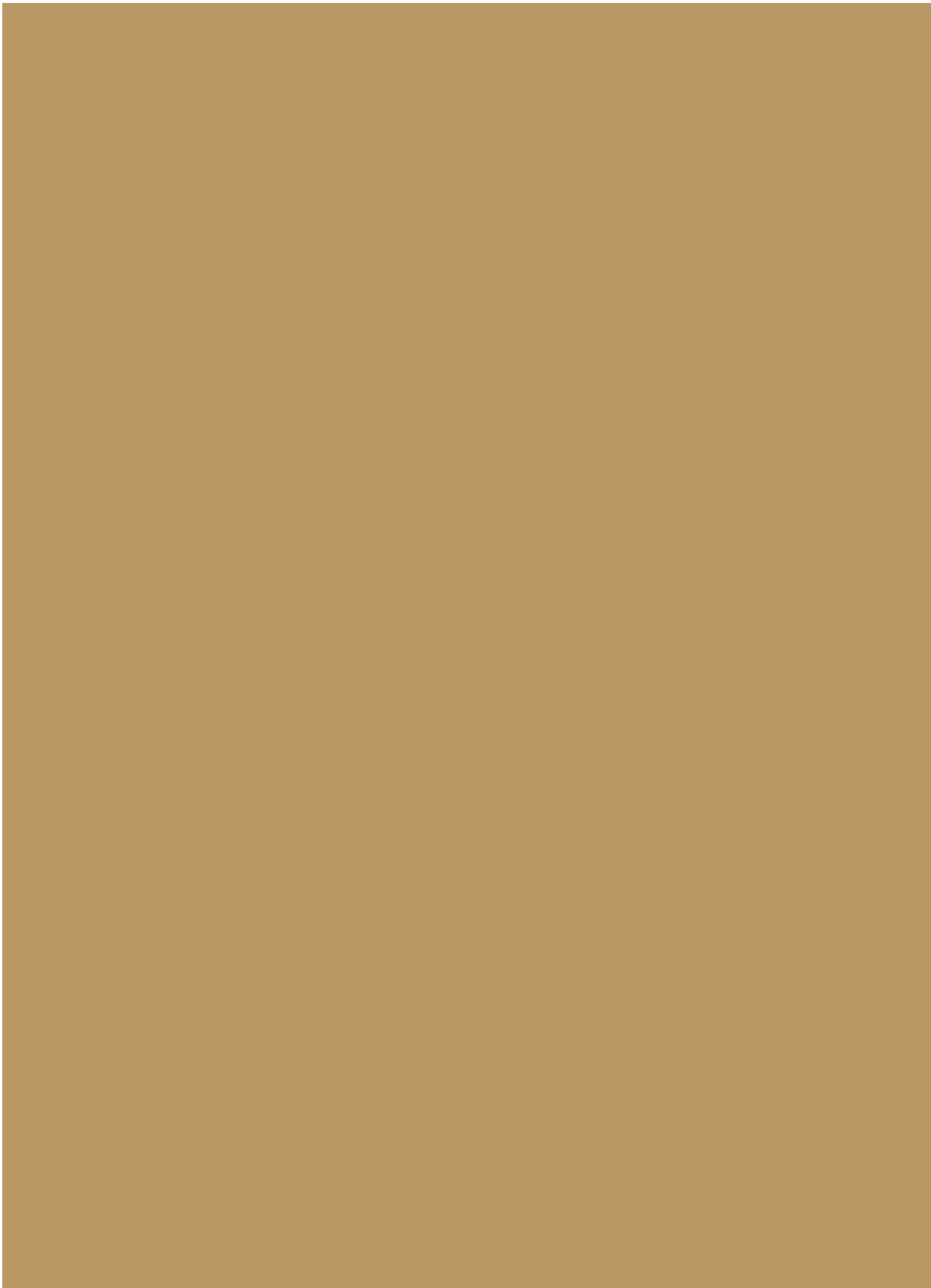
Above: Lily Sandover Kngwarray *Untitled* 1999,
 synthetic polymer on linen. Gift of Michael
 Blanche, in recognition of the directorship
 of Ron Radford (2004–14), 2017. Australian
 Government's Cultural Gifts Program.
 © Estate of Lily Sandover Kngwarreye.
 Licensed by Aboriginal Artists Agency Australia





Opposite, clockwise from top left: C Douglas Richardson *'The last of the flock', an incident in Australia* 1882, oil on canvas; Roy De Maistre *Studio interior* 1959, oil on pulp board. Masterpieces for the Nation Fund, 2017. © Caroline de Mestre Walker; Jeffrey Smart *Self portrait, Procida* 1956–57, oil on canvas. © The Estate of Jeffrey Smart

Above, clockwise from top: Trent Parke *To the sea (III)* 2013, concertina books with tipped in gelatin silver prints in solander box. Gift of Susan Armitage, 2017. Australian Government's Cultural Gifts Program. Courtesy of the artist and Stills Gallery, Sydney; Jean Broome-Norton *Abundance* 1934, bronze. Gift of Michael Ogden PSM, 2016; Gang Li *Hua Xia bike grid* 2009 (detail), chromogenic photographs. Gift of Jason Yeap OAM and Min Lee Wong, 2017. Australian Government's Cultural Gifts Program



PERFORMANCE STATEMENTS

PERFORMANCE SUMMARY

Table 1: Performance summary 2016–17

- Target met
- Target not met

Portfolio Budget Statements 2016–17	Target	Result		See page
Engage, educate and inspire				
Number of visits to the organisation	600,000	864,567	●	46
Number of visitors to exhibitions that include works from the national collection	3,000,000	3,198,195	●	46
Number of visitors to travelling exhibitions	198,000	191,812	○	46
Number of visits to the organisation's website	1,600,000	1,470,000	○	47
People participating in public programs	34,000	135,514	●	48
Students participating in school programs	75,000	68,496	○	51
Educational institutions participating in organised school learning programs	1,500	1209	○	51
Visitors who were satisfied or very satisfied with their visit	95%	93%	○	53
Teachers reporting overall positive experience	95%	96%	●	53
Teachers reporting relevance to the classroom curriculum	90%	87%	○	53
Managing resources				
Expenditure on collection development	26%	18%	○	58
Total expenditure on other capital items	10%	8%	○	58
Total expenditure on other expenses	33%	75%	●	58
Collect, share and digitise				
Number of acquisitions	900	521	○	34
Objects accessioned	900	2735	●	37
Total collection available to the public	57%	56%	○	38
Total collection available to the public online	99%	99%	●	38
Total collection available to the public on display	3%	3%	●	38
Total collection available to the public on tour	1%	1%	●	38
Total collection digitised	62%	56%	○	41
Works of art loaned	1,200	990	○	38
Works of art subjected to conservation treatment	3,000	2,739	○	41

Note: See opposite page for a brief explanation on targets. More detailed discussions on specific targets and results are provided on the pages indicated in the table above.

REPORTING

As the accountable authority of the National Gallery of Australia, I present the 2016–17 annual performance statements of the National Gallery of Australia, as required under subsection paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and covering the reporting period 1 July 2016 to 30 June 2017.

In my opinion, these annual performance statements are based on properly maintained records and they accurately present the NGA's performance in the reporting period and comply with subsection 39(2) of the PGPA Act.

They provide the results and relevant analysis of the NGA's performance against the targets specified in its Portfolio Budget Statements (PBS) for the year under the three criteria:

- Develop and maintain an outstanding national collection
- Educate and inspire audiences through exceptional experiences
- Provide sound corporate and strategic support.

Allan Myers
Chair of Council

The NGA's performance for the year is detailed under subsections matching the criteria listed above. The source of each criterion and its relation to the NGA's *Corporate Plan 2016–2020* and Portfolio Budget Statements (PBS) are indicated in the highlight box on the top left-hand side of the first page of each subsection. Relevant analysis and discussion follows under headings that reflect key areas of performance and PBS targets and results, which are provided in summary on the page opposite, are highlighted in tables throughout.

PBS targets are normally calculated with regard to recent averages. While most targets are based on meeting and exceeding previous outcomes, success in some areas relates to driving numbers down. The NGA collecting policy, for example, is to reduce substantially the number of new works being acquired. This policy focuses more on the quality of works entering the collection and reduces expenditure on acquisitions and the demand for investment in storage. Similarly, the NGA's policy on sharing our collections with the whole nation sometimes requires our travelling exhibition program specifically to target communities with small populations. Therefore, success in sharing the collections is not always calculated by visitor numbers. The number of loans, too, is entirely dependent on external request in any given year.

Additional information on the NGA's performance is given in the appendices (pages 77–113). These include details on the NGA's exhibitions, publishing activities and major conference programs, works of art acquired and supporters in the 2016–17 year. Other appendices are supplied in compliance with legislation and reporting orders.

The NGA's governance, management and accountability frameworks and practices, including specific initiatives and changes that have occurred within the financial year, are detailed in the 'Management and accountability' section (pages 63–75).

The year's financial statements are attached (pages 115–41). They are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Reporting Rules made under the *Public Governance, Performance and Accountability Act 2013*.

DEVELOP AND MAINTAIN AN OUTSTANDING NATIONAL COLLECTION

Continue building and maintaining a rich national collection for current and future generations of Australians to enjoy and learn from.

Criterion Source

Refer *Portfolio Budget Statements 2015–16*, Outcome 1, Program 1.1, pp 393–4

Refer *Corporate Plan 2015–19*, Priority 2 (i & iii–v), pp 20–1

Collection building

During the year, the NGA acquired 521 works of art, including key works identified in the Ten-Year Acquisition Strategy 2006–2017 as being of major strategic value in filling gaps or strengthening aspects of the collection. All acquisitions are made in accordance with the strategy and the NGA Acquisitions Policy <nga.gov.au/collection/aqupolicy.pdf>.

Table 2: Acquisitions

PBS	Target	Result
Number of acquisitions	900	521

The target for 'Number of acquisitions' is used as a guide only as works of art are strategically acquired to enhance the national collection's cultural value rather than simply increase the number of works in the collection. The number of acquisitions in the year is also dictated by both external and internal factors such as the:

- works of art available on the market and the market value of those works
- available funds for purchase of works of art
- amount of private funding attracted by the NGA
- a new emphasis on collecting fewer works.

In 2016–17, the NGA year was characterised by a substantial number of significant bequests and gifts, which have augmented the collection considerably. Of the 331 works of art donated to the NGA this year, 185 were made through the Australian Government's Cultural Gifts

Program, which helps to encourage gifts to cultural institutions. The remaining 190 works of art were purchased through capital acquisition development funds. We are grateful to the Australian Government for its crucial support.

Donors who have given a work of art or contributed to acquiring a work of art in the year are recognised in the work's credit line in the list of acquisitions at Appendix C. Gifts made through the Australian Government's Cultural Gifts Program are also identified in the credit line. All donors are listed in Appendix E.

Highlights

Australian art

An exceptionally rare pastoral genre painting by Charles Douglas Richardson, *'The last of the flock', an incident in Australia 1882*, was purchased this year. The work was painted while Richardson was studying at the Royal Academy in London and pre-empted nationalist themes taken up by the Australian Impressionists in the following decades. The NGA purchased Fiona Hall's *Macromia splendens / splendid cruiser* 2009–11 and two monumental sculptures made by Ramesh Nithiyendran in 2016 for his solo exhibition *Mudmen* at the NGA.

A number of remarkable gifts of Australian paintings and sculptures were donated through the Australian Government's Cultural Gifts Program. One of the most significant was from Bridgestar, the family company of the late James O Fairfax, which comprised five paintings, including one of Charles Blackman's key figurative works from the early 1960s and a jewel-like abstracted 1959–63 landscape by Godfrey Miller. Long-time supporters James and Jacqui Erskine generously donated two paintings by Brian Blanchflower and another by significant abstract painter Ildiko Kovacs.

Virginia Cuppaidge donated four major geometric abstractions painted in New York between 1971 and 1975, and Tom Lowenstein donated a Carrara marble work by the late Akio Makigawa. Two important sculptures by the Art Deco artist Jean Broome-Norton were purchased, one funded by a gift from the late Michael Ogden PSM. Philip

Wolfhagen's impressive seven-panel masterpiece *Litany of vapours* 2007 was acquired with the assistance of the Foundation Gala Dinner Fund 2017, and Roy de Maistre's significant painting *Studio interior* 1959 was acquired through the Masterpieces for the Nation Fund.

Strategic acquisitions of Australian prints and drawings were made across key collection areas this year. The NGA purchased a rare impression of John Webber's book *Views of the South Seas* 1819–20 and twenty-five related earlier proofs. Made after Webber's original drawings, the works enhance the NGA's extant collection of material relating to Captain James Cook's voyages. Twenty-seven prints made by Sidney Nolan while working at Stanley Hayter's Parisian Atelier 17 in 1958 round out the NGA's collection of his experimental print practice, while a major gift of works by Bea Maddock draws attention to her exceptional work in the medium of print and artist books.

A group of thirty-one superlative watercolours by Arrarnta artist Albert Namatjira were gifted by Marilyn Darling AC in memory of her late husband Gordon Darling AC, CMG, and form the basis of the NGA's current Hermannsburg display 'Painting Country', which opened in mid July 2017. The gift, which also included a pokerwork boomerang by Namatjira and a pot by Hermannsburg artist Irene Entata, was made through the Australian Government's Cultural Gifts Program. See page 44 for discussion of this recent gift and the important and long relationship the NGA has had with the Darlings.

Three late-career drawings by nineteenth-century Kwatkwat artist Tommy McRae have excellent provenance, having passed by descent from McRae's early patron Roderick Kilborn. Two were purchased and the third was donated by Brian Cox through the Australian Government's Cultural Gifts Program. Four stunning shell necklaces by Tasmania's Lola Greeno were purchased as part of a project to acquire works from the exhibition *Defying Empire* in the context of broader programs commemorating the 50th anniversary of the 1967 Referendum of Indigenous recognition. Four photographs from Gurindji, Malgin and Mudpurra artist Brenda L Croft's recent *blood/type* series were also purchased and feature in the NGA's current travelling exhibition *Resolution: New Indigenous Photomedia*.

Some extremely generous gifts of Australian photomedia were made this year. In particular, the NGA augmented its strong collection of prints by feminist photographers working in the 1970s. Virginia Coventry gifted her very moving work *Rural house* 1975–76, and two of her major works of the 1970s were purchased. Christine Godden donated vintage prints of photographs she took in North America during the 1970s as well as two pictures by fellow Australian Warren Breninger and two by the American Ralph Gibson, with whom she worked in the United States.

Charles Green, Lyndell Brown and Jon Cattapan donated two outstanding overpainted transparencies through the Australian Government's Cultural Gifts Program. Along with two other overpainted transparencies by Green and Brown purchased this year, they make significant additions to the NGA's collection of handpainted Australian photography. Shaun Gladwell's first foray into virtual-reality technology, *Reversed readymade* 2016 was also purchased, adding to substantial holdings of works by this internationally significant Australian artist in the national collection. NGA Foundation director Susan Armitage donated three unique photobooks by Adelaide-based artist Trent Parke.

The Australian decorative arts collection was developed through gifts and the purchase of recent contemporary glass works by Nick Mount and Kirstie Rea. A wall hanging by Roma Center was a gift from Catherine and Robert Center through the Australian Government's Cultural Gifts Program, and an embroidery by Elinor Robey was donated by Patricia Mavromatis. Jewellery by Melissa Cameron, a ceramic by Jeff Mincham and metalwork by Gilbert Reidelbauch were purchased with the assistance of Meredith Hinchliffe.

International art

Paul Sérusier's *Woman from Savoy* 1890 (also known as *Knitting woman*) was the single major acquisition for the NGA's European painting collection and adds to the artist's representation in prints of the Pont-Aven School already in the collection. It is an important early work from his period in Brittany under the influence of Paul Gauguin and an excellent example of the Nabis style.

The acquisition of Pipilotti Rist's major moving-image work *Worry Will Vanish Revelation* 2014 marks the first work by this globally celebrated artist to join the national collection. The acquisition was made possible through the generous assistance of donors to the NGA Foundation, and the presentation of the work in the NGA's purpose-built moving-image gallery was made possible through the additional support of Hotel Hotel, the NGA's Contemporary Art Partner.

All international works on paper purchased this year were made possible with funds from the Poynton Bequest, and one work by David Hockney was a gift from Philip Constable through the Australian Government's Cultural Gifts Program. The acquisition focus in this area was on significant artists and major art styles. The gift from Constable and another work from Hockney's early years as well as one of the artist's recent iPad drawings added to the NGA's collection of prints by Hockney, already one of the most extensive in the world. Other purchases included the French designer Cassandre's Art Deco poster and supreme vision of modern travel *Nord Express* 1927 and two prints by French-born sculptor and graphic artist Louise Bourgeois, one of which is a large triptych. African-American artist Alison Saar's richly worked pastel and charcoal *Foison study* 2010 was also acquired.

A Chinese seated Buddha from the late Ming or early Qing dynasties was bequeathed by Pamela Hughes and, on strong advice from NGA Council member Jason Yeap OAM, a group of twenty-five Nihonga-style paintings from 1970s Japan were donated through the International Culture Appreciation and Interchange Society, Japan. Contemporary Chinese photomedia was also expanded with the acquisition of two works that engage with the experience of urbanism in contemporary China. Mr Yeap generously donated a large photographic grid by Beijing-based Gang Li, and the NGA purchased a four-metre panorama of the Shanghai skyline made with a camera obscura by Shi Guorui.

The purchase of a Papua New Guinea carved wooden ancestor figure represents the NGA's most important acquisition of Pacific art in the past forty years. A true relic of an almost forgotten culture, the *Mugus* figure comes from the Adzera communities of the Markham Valley

and is at least 220 years old. Also from Papua New Guinea, seven works by the artists Anay, Matthias Kauage and John Siune were donated by Carol Taylor in memory of John Taylor. From New Zealand, Brett Graham donated three works on paper from his series *Weapons* and George Nuku gifted his carved *Hei tiki* 2014.

A Marjorie Schick necklace was a gift from James BM Schick and Robert M Schick, on the advice of Helen Drutt-English.

Encouraging gifts and donations

The NGA continues to attract private support for the development of the collection. During the year, 331 works of art were acquired as gifts and \$5.311 million in cash donations supported purchases.

Fundraising initiatives

The NGA actively encourages collective giving through three annual fundraising campaigns. The 2017 Masterpieces for the Nation Fund work of art was Roy de Maistre's *Studio interior* 1959, and Arthur Streeton's *Ariadne* 1895 was the fundraising focus for the Members Acquisition Fund. Funds raised through this year's Foundation Fundraising Gala Dinner and Weekend were used to acquire *A litany of vapours* 2007, a seven-panelled masterwork by Australian contemporary landscape painter Philip Wolfhagen.

In addition, The 50th Anniversary of the 1967 Referendum Fund was established to raise funds for the acquisition of ten works of art included in *Defying Empire: 3rd National Indigenous Art Triennial* and will serve as perpetual markers of this important anniversary. The Cézanne Watercolour and Drawing Fund continued to attract support from a dedicated group of benefactors for the eventual acquisition of a watercolour painting or drawing by Paul Cézanne.

Two contributions were made to the NGA Staff Travel Fund, which supports the professional development of NGA staff. The fund was established in 2015 by the Director in recognition that the growth of intellectual capital, the capacity for proper outreach and the development of a broad network of contacts with colleagues, artists, collectors and donors is most effectively achieved outside of the NGA's walls. Since its establishment, the fund has facilitated seven international trips for NGA staff, including

to the Philippines, the United Kingdom, the United States of America, Italy and Ireland.

The Bequest Circle

The Bequest Circle was introduced in 2008 to acknowledge and honour bequest donors during their lifetime. It provides existing and potential bequest donors with the opportunity to enjoy a closer relationship with the NGA and to be involved with Foundation events. At the end of June 2017, the NGA was honoured to have forty-nine members in its Bequest Circle. Bequests assist in strengthening the national art collection and stand as lasting tributes to the generosity and vision of the NGA's benefactors.

This year, the legacy of Gordon Darling AC, CMG, was further strengthened through two major donations made by Marilyn Darling AC. Two gifts of \$1.1 million each were given to continue support of the Gordon Darling Australia Pacific Print Fund and to establish the Gordon and Marilyn Darling Hermannsburg Fund for the continued growth of the NGA's collection of works by Albert Namatjira, the Namatjira family and other artists from Hermannsburg in the Northern Territory.

In addition, Marilyn Darling gave thirty-one watercolours and a pokerwork boomerang by Albert Namatjira and a pot by Hermannsburg artist Irene Entata. These acts of generosity are part of the legacy created by one of Australia's most visionary philanthropists. It is especially affirming of Gordon Darling's long relationship with the NGA, its Foundation and the American Friends of the National Gallery of Australia, which he established in 1983.

Another major and long-term supporter, James O Fairfax passed away in January 2017, leaving the NGA two major Australian paintings by William Dobell and John Olsen and instructions for his investment company, Bridgestar, to donate an additional six works of art by prominent Australian artists, including Charles Blackman and Napier Waller.

Cultural Gifts Program

The Australian Government's Cultural Gifts Program encourages Australians to donate items of cultural significance to public art galleries, museums, libraries and archives.

The program is administered by the Department of Communications and the Arts in accordance with the gift provisions of the income tax law.

Acknowledgment

The NGA and its Foundation acknowledge the support of its benefactors, unless they wish to remain anonymous. A donation of \$100 or more entitles a benefactor to become a member of the Foundation. Benefactors are listed in the NGA's quarterly magazine *Artonview* and the NGA Foundation's annual report. Donors who have given \$100,000 or more are also acknowledged on the NGA's honour boards.

Managing the collection

This year, 2735 works of art were inscribed with their respective accession numbers, and the corresponding numbers on the collection management system were updated. The total number of individual works in the collection at 30 June 2017 was 153,332.

In accordance with the *National Gallery Act 1975*, the disposal of works of art from the national art collection must be approved by the NGA Council and the Minister for the Arts. There were disposals of three works during the year, which were identified by the NGA's Asian Art Provenance Project as having uncertain provenance. Two of the works, *Goddess Pratyangira* and *Worshippers of the Buddha*, were approved this year, while the third, *Seated Buddha*, was approved in the previous year. On the advice of the Indian Government, all three works were exported in December 2016 to the National Museum of India, New Delhi, where they were received into the official care of the Archaeological Survey of India.

Table 3: Accessions

PBS	Target	Result
Objects accessioned	900	2735

The NGA's collection is accessioned and documented so that each work is accurately recorded. This information is held in the NGA's collection management system EMu. Work continued on improving the technical environment in which EMu functions. A particular priority this year was improving integration between EMu and

DiVA, the NGA's digital asset management system.

Improving the data standards in EMu has been an important focus. In particular, minimum data standards for a core set of cataloguing fields have been implemented and audited to make EMu more efficient and search results more representative of the extensive collection.

Like most collecting institutions, the NGA is coming to terms with how to deal with the changing nature of audiovisual and born-digital works, which challenge existing cataloguing, preservation and loan-agreement processes and present copyright issues.

The Collection Discoverability Program continued along at great pace resulting in an increase in the quantity of works of art that have additional contextual associations such as subjects and concepts, period and style, geographical information and associated people. There are now 42,562 works of art with this contextual information, representing 27% of the collection. This additional collection content is now being successfully used on various social-media platforms.

Sharing the collection

A strong focus for the NGA is to increase engagement with the national art collection locally, nationally and internationally in informative, enjoyable and innovative ways.

Table 4: Collection availability

PBS	Target	Result
Total collection available to the public	57%	56%
Total collection available to the public online	99%	99%
Total collection available to the public on display	3%	3%
Total collection available to the public on tour	1%	1%
Works of art loaned	1200	990

During the year, 2282 works of art from the national collection were on public display in the collection galleries and in exhibitions at the NGA and over 5500 were presented to visitors and scholars in the Collection Study Room. The NGA's touring exhibitions included 269 works of art, 379 works were on loan for exhibitions by other institutions and 342 were on long-term loan. In total, more than 8772 works were physically available to the public during the year. See Figure 2 on page 25 for a further breakdown of the figures above and visitation numbers.

Works from the collection are also made available to the public as reproductions in educational materials and commercial products produced by the NGA, the media and other institutions and organisations as well as on the NGA's main website <nga.gov.au> and its 'Collection search' <artsearch.nga.gov.au>. In all, a total of 56% of the collection, physically and in reproduction, was available to the public. Note, however, the 'Collection search' includes information on 99% of the collection.

NGA exhibitions and displays

During the year, 2282 works from the national collection were on public display at the NGA, representing 1.5% of the collection. A further 269 works were included in touring exhibitions, making a combined total of 2541 collection works in exhibitions and displays presented by the NGA during the year.

In 2016–17, the NGA changed over its collection displays twenty-seven times. The practice of regularly changing the collection displays provides audiences with greater access to a wide range of works of art and ensures that fragile items are rested, recent acquisitions are shown to the public and popular items are rotated.

The refurbishment of two collection galleries has been highlight of the year. The Asian art gallery now has a space dedicated to East Asia and a new space was created for the dedicated display of moving-image works. The latter space opened to the public with the major recent acquisition of Pipilotti Rist's *Worry Will Vanish Revelation* 2014.

The NGA also maintains a program of changing exhibitions that either highlight the depth and diversity of the collection or present areas of the arts not widely represented in the collection.

In total, fourteen exhibitions and two diverse iterations in NGA Play were on display at the NGA during the year. Of these, six highlighted the depth of the collection in specific areas.

Highlights of the program have been the broad-ranging scope of the major exhibitions, starting with *Mike Parr: Foreign Looking*, an exhibition that comprehensively covered Mike Parr's career from the 1970s to now. This was followed by *Versailles: Treasures from the Palace*, which brought sumptuous textiles, furniture, sculptures and paintings from Versailles to Australia. It was the first time such an exhibition has left the country and represented France's will to reciprocate Australia's efforts to commemorate the centenary of the First World War as well as the deep relationship between our two nations. The major exhibitions for 2016–17 then culminated in the opening of *Defying Empire: 3rd National Indigenous Art Triennial*, which captures the work of thirty contemporary Indigenous artists and commemorates the 50th anniversary of 1967 Referendum that recognised Aboriginal and Torres Strait Islander people as Australians for the first time.

The NGA's touring exhibitions, in particular, showcase the national collection for audiences in Australia and worldwide, with a focus on providing Australia's regional communities with access to the nation's treasures in close proximity to where they live. Over the past thirty years, the travelling exhibitions program has toured over 9000 works of art to remote, regional and metropolitan areas across the country, connecting Australian communities to their national collection. When offering these exhibition opportunities, the NGA is not prioritising areas with the largest populations, which have greater visitation potential. It also considers the transformative experience such exhibitions can have on smaller communities.

During the year, five NGA exhibitions highlighting the strengths of the national collection toured nationally. *Abstraction: Celebrating Australian Women Abstract Artists* is the first NGA exhibition of its kind to display and tour the work of Australia's female abstractionists. *Resolution: contemporary Indigenous photo media* is the NGA's first exhibition to celebrate Indigenous photomedia created in recent years. *Silver and Gold: Unique Australian Objects 1830–1910*

allowed the NGA to share valuable works from its collection with audiences in Kalgoorlie, Western Australia.

A focus for the year has been to access regional venues that have either never received an NGA exhibition or not received one for many years. To achieve this, the NGA continues to innovate its touring exhibitions to provide low-cost events that overcome some of the obstacles faced by smaller institutions, such as resourcing and environmental conditions. One such exhibition, *Light Moves: Contemporary Australian Video Art* continued its eleven-venue tour this year. A case study on *Light Moves* is on page 45. In addition, *Silver and Gold* was the first NGA exhibition to be shown at Western Australian Museum—Kalgoorlie, and *Max and Olive: The Photographic Life of Olive Cotton and Max Dupain* was the first to be displayed at the Wangaratta Art Gallery in Victoria.

See pages 46–7 for further information on the NGA's exhibitions and touring exhibition programs.

Collection Study Room

The NGA's Collection Study Room (CSR) provides access to works of art from the national collection that are not currently on display. During the year, the CSR received 1427 visitors, who viewed over 5500 works from the collection.

Researchers from around Australia and the world visited the CSR, including curators, undergraduate and postgraduate students, artists, community-based study groups and people who are researching their family histories. This year, visitors from local and interstate institutions viewed works in preparation for loan and research. They included colleagues from the Art Gallery of New South Wales, Heide Museum of Modern Art, Canberra Museum and Gallery, Drill Hall Gallery, Australian War Memorial and National Library of Australia.

The CSR regularly hosts tutorial visits from tertiary students studying the visual arts and art history, providing them with an invaluable learning experience, not only about works of art but also about principles of museology and how to look after and handle art. Similarly, local high schools and colleges come for a bespoke education experience. For example, some of the

NGA's oldest European works of art were brought out for over fifty Year 12 students completing Religious studies.

The NGA's 'Out of the box' program is held monthly in the CSR and provides lunchtime visitors with a unique behind-the-scenes presentation of works of art from the collection. In 2016–17, the program was frequently booked out. Speakers included artists and NGA curators and conservators.

Loans

The NGA continued to have an active program of lending works of art from the national collection, including for exhibition by other institutions and for display in official residences. While the NGA has a target for 'Works of art loaned', the number of loans in a year is driven by requests from venues and lenders.

During the year, the NGA lent 990 works of art. Of these, 379 works were lent to exhibitions nationally and internationally, 342 works were lent to institutions or official residences as long-term loans and 269 works were lent to venues through the NGA's travelling exhibitions program.

Internationally, 119 works were lent to exhibitions in the United Kingdom, Singapore, Denmark, Switzerland, Monaco, Canada, New Zealand, Brazil and the United States of America.

The exhibition loans included two key collection paintings by Jackson Pollock to exhibitions opening in September 2016. His *Totem lesson 2* 1945 went to the Kunstmuseum Basel for *The Figurative Pollock*, and *Blue poles* 1952 went to the Royal Academy of Arts, London, for *Abstract Expressionism*. Claude Monet's *Haystacks, midday* 1890 travelled to Ordrupgaard, Copenhagen, for *Monet: Beyond Impressionism*. Paul Cézanne's *L'Après-midi à Naples c 1875* was in *The Hidden Cézanne: From Sketchbook to Canvas* at the Kunstmuseum Basel. Three works on paper and three costumes from the Ballets Russes collection travelled to the Nouveau Musée National de Monaco for a Léon Bakst exhibition. Ten paintings, five works on paper and two books were included in *Artist and Empire* at the National Gallery Singapore. Sixteen works on paper by Henri de Toulouse-Lautrec were included in *Toulouse-Lautrec* at the Museu de Arte de Sao Paulo Assis Chateaubriand, Brazil.

Twelve additional works from the collection were sent on long-term loan to the United States of America, including nine paintings to the Australian residence in Washington DC and three paintings to the Australian Consul General in New York.

Works from the collection were loaned for several travelling exhibitions focused on significant Australian artists during the year. Seven works went to the National Gallery of Victoria for *John Olsen: The You Beaut Country*, which was also shown at the Art Gallery of New South Wales. Eight works were in *Making Modernism*, which was shown at the Heide Museum of Modern Art, Queensland Art Gallery and Art Gallery of New South Wales. Four works were in the three-venue travelling exhibition *Louise Hearman*, organised by the Museum of Contemporary Art, Sydney.

Other solo Australian artist exhibitions supported by NGA loans included *The sculpture of Bronwyn Oliver* at the Tarrawarra Museum of Art, a Michael Taylor survey at the Canberra Museum and Gallery, *Charles Blackman: Schoolgirls* at the Heide Museum of Modern Art, *The Enigmatic Mr Strange* at the Queen Victoria Museum and Art Gallery and *Christian Thompson: Ritual Intimacy* at Monash University Museum of Art.

Reproductions

Reproductions in print and online, by the NGA and others, expand access to the collection and are often accompanied by additional information to improve understanding and enjoyment of the visual arts. As the nation's premier visual arts institution, the NGA values the quality of these reproductions and the rights of artists and creators. During the year, all images were enhanced to provide the best quality reproductions in printed products and all reasonable measures were taken to ensure clearance of copyrighted materials before reproduction.

Many works from the national collection are reproduced in the NGA's publications and online each year, reaching huge numbers of people. During the year, the NGA sold 12,284 copies of its major titles still in print and the average readership per issue of the NGA's magazine, *Artonview*, was 35,000 people. Back issues of the magazine are also made freely available for the general public on the NGA's website. Details of

the NGA's publications this year are in Appendix B. The NGA's merchandise and promotional materials also include reproductions of works from the collection.

During the year, 545 images from the NGA collection were reproduced in external publications and another 279 were reproduced online, in broadcasts, for private research and other purposes, totalling 824 images. The most requested images included some of the NGA's most popular works, such as Sidney Nolan's Ned Kelly paintings and Jackson Pollock's *Blue poles* 1952. Jean-Gabriel Charvet's wallpaper *The voyages of Captain Cook* 1805 was also a popular request due to the success at the Venice Biennale of Lisa Reihana's work *Pursuit of Venus*, which was inspired by the wallpapers in the collection.

As at 30 June 2017, the NGA's online 'Collection search' included information on 99% of works of art in the collection, 56% of which included one or more images of works of art. Images of works in the collection or on loan were also reproduced on dedicated exhibition sites and other webpages on the NGA's website.

Digitisation

The NGA's rigorous digitisation program plays a vital role in preserving a record of fragile works of art and helps us to share the collection online and in print. This activity is highly valued, as only a small amount of the collection can be on display at any one time.

Table 5: Digitisation

PBS	Target	Result
Total collection digitised	62%	56%

In the year, 22,141 digital assets were produced, 10,896 of which were of works of art in the collection. Approximately 56% of the national collection is now digitised. The target for 'Total collection digitised' was not met this year due to a reduction in the year of the number of photographers on staff and the conflation of the Imaging and Publishing departments as a result of the strategic review.

DiVA, the NGA's digital asset management system, has been in production for over two years. The system continues to be improved to meet

requirements and had two system upgrades this year, both versions have focused on improving access to the digital assets already stored within the system and improving the processes for uploading new assets. The system now has had over 22,000 assets uploaded.

The NGA's exhibitions, public and educational programs and other events and activities are also digitised for our historical record and to promote the NGA to the public. Film, too, has played a larger role this year with more interviews, lectures and events being recorded and made available on the NGA's website than in previous years. In 2016–17, 10,709 photographs were taken at 132 separate events. Thirty-four videos were shot and have been edited and uploaded to the website.

Preserving the collection

The quality of individual works of art in the national collection is maintained through the NGA's conservation program. Works are treated in accordance with priorities and the highest standard of international conservation practices.

Table 6: Conservation treatment

PBS	Target	Result
Works of art subjected to conservation treatment	3000	2739

This year, 45% of all conservation activities were devoted to preparing inward and outward loans to meet the new focus on loans within the NGA exhibitions schedule. In 2016–17, the NGA received over 1000 incoming loans for display in its major exhibitions. The number of treatments was also less than expected due to an increase in the number of major treatments requiring more time to complete.

Conservation staff prepared 2054 condition checks and reports for major exhibitions that were either completely comprised or had a high percentage of borrowed works. These loans needed to be prepared for display and carefully monitored by conservators. In addition, complex display systems were developed by conservation staff for the exhibition *Versailles: Treasures from the Palace*, particularly in relation to the large, unframed paintings and tapestries.

Conservation prepared several major international loan requests, including Jackson Pollock's *Blue poles* for the Royal Academy of Arts in London and his *Totem lesson 2* for the Kunstmuseum Basel. Twenty-five works were prepared for the exhibition *Artist and Empire* at the National Gallery Singapore. Works travelled to the National Gallery of London for their exhibition *Australia's Impressionists* and *Ballets Russes costumes* by Léon Bakst were prepared for the *Nouveau Musée National de Monaco*.

An additional 386 condition reports were prepared for NGA touring exhibitions and 754 for outward loan requests. Complex activities to manage the care of the collection were also required for the touring exhibitions *Silver and Gold: Unique Australian Objects 1830–1910*, *Abstract: Celebrating Australian Women Abstract Artists* and *Diane Arbus: American Portraits*.

In total, 9081 condition checks were completed during the year, and 2739 treatments were undertaken on the collection and works on loan to the NGA. Several extensive treatments were undertaken to restore major and significant works in the collection. Napier Waller's seven-metre mural *I'll put a girdle round the Earth 1933* (effectively, the cartoon for the famous mosaic on the facade of Newspaper House in Melbourne) was stabilised and in-painted for display at the NGA in 2018.

Quilts were prepared for loan to the National Gallery of Victoria's exhibition *Making the Australian Quilt: 1800–1950*, and a major yearlong treatment was concluded on a five-metre-long Indian ceremonial cloth. A survey of the condition and structural safety of the large suspended sculptures on display inside and on the NGA's grounds was undertaken. The extensive cleaning and development of specialist storage continues on the *Houstone Silver Collection*. A major treatment program on Albert Namatjira's works in the collection was completed, and some new treatments have been developed to stabilise very rare nineteenth-century Tommy McRae drawings that were acquired during the year.

Research into the materials, provenance and techniques of manufacture of works of art in the collection is always a focus and is regularly undertaken to identify the materials of works

of art to assist with stability and treatment options. A major research project on colour photography in the collection continues to highlight problematic works for specialist attention, some of which will be selected for baseline measurements for a stability survey.

The NGA remains committed to developing knowledge and training within the conservation profession. Fourteen articles and posters were presented, including seven articles for publication. Forty-four lectures, tours and workshops were presented at the NGA, other national institutions and conferences. The NGA hosted the 9th AICCM Book, Paper and Photographic Materials Symposium and ran a highly successful series of workshops in conjunction with the event, with 115 local and international participants attending the conference and 105 attending workshops. Senior Paintings Conservator David Wise travelled to the National Museum of Thailand and presented a workshop on the conservation of paintings.

Preventative conservation and storage

The quality of the collection is further maintained through strict environmental and lighting controls in storage and display areas and other preventative conservation measures. Pest checks were conducted on all works entering the NGA exhibition and storage areas.

The NGA continues to work closely with Biosecurity Australia to ensure the safety of the national collection and the efficient importation of works for collection and display. A total of 3813 pest checks were conducted during the year to manage the risk of insect activity from the collection, and 753 treatments were undertaken. To manage the care of works on loan from the collection, conservation staff assessed 85 venues that had applied to borrow from the NGA collection.

With the conversion of the off-site general store to climate-controlled storage completed last year, staff continued to refine and efficiently use the newly opened-up spaces. A reassessment of storage demands following this project enabled the NGA to greatly reduce the use of specialised commercial collection storage, with demonstrable savings achieved. A dedicated workspace was also established in the converted off-site storage

area to enable works to be packed there, rather than being wholly reliant on the workshop at the main Parkes site.

Works were transferred from Parkes to the additional space at the off-site store. This, coupled with work to improve and standardise the approach to packing works of art, led to greater spatial efficiency for storage of packed objects at both sites. Much-needed textile storage cabinets with specially designed drawers were installed in the newly freed up space at Parkes.

Planning is underway for the second stage of the conversion of the off-site store, which will enable the NGA to improve and make more efficient the storage of oversized works on paper.

Security of the collection

The security of the national art collection was maintained during the year. Security risks were regularly reviewed and, where needed, improvements were made to systems, procedures, policies and practices where needed.

The NGA will engage the services of a security consultancy firm to undertake a security review and develop a Protective Security Policy Framework (PSPF). The consultancy will conduct a risk review in accordance with the PSPF and review existing security arrangements to identify any deficiencies and make recommendations, including providing advice on or assistance with updating policies, plans and procedures to conform to the PSPF.

Upgrades to the NGA's Type 1 Security and CCTV systems will commence during 2017–18.

Business continuity

In 2017, the NGA updated its business continuity arrangements, including refreshing the Business Continuity Strategy and Business Continuity Plan. Throughout the year, the NGA conducted multiple tests of its business continuity preparedness and emergency responses to ensure that staff were well versed in how to manage business disruptions.

CASE STUDY 1

GIFT FROM MARILYN AND GORDON DARLING



Marilyn Darling AC with two of the thirty-one Albert Namatjira watercolours she donated to the NGA in memory of Gordon Darling AC, CMG, in 2016 along with a pokerwork boomerang by Namatjira and one ceramic by Irene Mbitjana Entata.

A major gift of works this financial year attests to the vital importance of cultivating sustained, meaningful relationships with collectors and connoisseurs who become NGA donors.

Valued at approximately \$1.4 million, the gift primarily comprises an unrivalled group of thirty-one watercolours of Central Desert subjects painted by renowned Western Arrarnta artist Albert Namatjira. Generously given by Marilyn Darling AC in memory of her husband, Gordon Darling AC, CMG, this group augments prior gifts of Namatjira watercolours. The NGA may now lay claim to having the most comprehensive and highest quality collection of Namatjira's watercolours anywhere.

A further, substantial cash gift of \$1.1 million from Marilyn Darling, following the settlement of Gordon's estate, established the NGA's Gordon and Marilyn Darling Hermannsburg Fund during the year, which will enable future collecting in this area. The first acquisition made from the fund, *Hermannsburg mission* c 1940, was acquired at auction on 25 June 2017.

Gordon Darling's involvement with the NGA was enduring and multi-faceted, encompassing appointments as chairman of the NGA Council from 1982 to 1986, an endowment of \$1 million towards a dedicated contemporary print fund in 1988 (The Gordon Darling Australasian Print Fund, now the Australia Pacific Print Fund)

and additional financial and in-kind support for exhibitions and publications. A second gift, also of \$1.1 million, was made by Marilyn Darling to increase the existing corpus, allowing the print fund to achieve even more for the NGA. His personal collecting interests, however, primarily revolved around the work of Namatjira, whose watercolours he began acquiring in 1993.

In a recent interview with NGA Curator Sarina Noordhuis-Fairfax, Marilyn Darling stated that, although 'tremendously attached' to the watercolours, he was 'always collecting to give them away'. His style of collecting—intensive, untiring and systematic—has allowed the NGA to become the custodian of the type of single-artist collection increasingly uncommon in art museum contexts, as collecting ambitions are often compromised by limited and fluctuating resources.

His passion for Namatjira material also raised commercial and wider public interest, precipitating long-overdue critical recognition of Namatjira's legacy. The Darlings' collection of Namatjira watercolours forms the basis for the NGA's 'Painting Country' display, which opened at the NGA on 15 July 2017. While Gordon is greatly missed as a friend and benefactor to the NGA, Marilyn continues to uphold his work, legacy and passionate commitment to the work of Albert Namatjira and the Hermannsburg circle.

CASE STUDY 2

LIGHT MOVES

Shaun Gladwell *Centred*
pataphysical suite 2009, six-
channel high-definition video.
National Gallery of Australia,
Canberra, purchased 2012



Light Moves: Contemporary Australian Video Art displays seven of the newest and most engaging works produced by Australian video artists. Curated by the NGA's Anne O'Hehir, it features work by some of Australia's most internationally significant video artists: Daniel Crooks, Hayden Fowler, Shaun Gladwell, Gabriella and Silvana Mangano, David Rosetzky, Julie Rrap and Christian Thompson.

Its eleven-venue tour encompasses every state and territory in Australia, the first NGA travelling exhibition to achieve this in half a decade. Venues include the larger centres of Broken Hill, Cairns, Melbourne, Launceston and Darwin as well as regional centres such as Alice Springs, Bunbury, Geraldton, Port Lincoln, Wangaratta and Mildura.

Light Moves has offered a smaller, low-cost exhibition option for Australian venues, some of which are unable to receive the NGA's larger exhibitions of works on paper or paintings due to challenges with resources and environmental conditions. The NGA is continuing to build on the concept of developing a more versatile and diverse travelling exhibitions program that includes more-affordable shows for smaller, less-resourced venues.

The exhibition has been value-added through its public programming and dedicated website. At several venues, workshops on making video art have been run with school children, and

the multilayered *Light Moves* website develops themes in the exhibition to greater depth. The website also includes a zine for download and an instructional YouTube video that features ACT teenagers constructing the printed sheet into an eight-page zine while animatedly unravelling some of the ideas behind the works for a younger audience.

Light Moves is the first NGA travelling exhibition comprised solely of audiovisual works from the national collection to tour nationally, and the development of this exhibition and the display of audiovisual material will have a far-reaching impact on future exhibitions comprising similar content. The exhibition concludes its tour in February 2019.

EDUCATE AND INSPIRE AUDIENCES THROUGH EXCEPTIONAL EXPERIENCES

Continue to increase engagement with national and international visitors through innovative exhibitions and programs that are accessed in a variety of ways.

Criterion Source

Refer *Portfolio Budget Statements 2016–17*, Outcome 1, Program 1.1, p 191

Refer *Corporate Plan 2016–2020*, Activity 2 (2.1, 2.2, pp 11–17)

The NGA engages visitors with the art of the nation, the region and the world through well-researched and thoughtfully portrayed exhibitions, public and school programs, publications and online materials. These activities encourage greater understanding and appreciation of the arts among the widest audience, inspiring current and future generations, nationally and internationally, to take an interest in their cultural heritage.

Exhibitions

The NGA maintains a dynamic and stimulating exhibitions program that not only encourages visitors to Canberra but also shares the national collection with venues around Australia and the world. In 2016–17, fourteen exhibitions were held at the NGA and seven toured nationally. Details of exhibitions are in Appendix A. See also Figure 2 on page 25 for visitation numbers by country and state.

Table 7: Visitation

PBS	Target	Result
Number of visits to the organisation	600,000	864,567
Number of visitors to exhibitions that include works from the national collection	3,000,000	3,198,195
Number of visitors to travelling exhibitions	198,000	191,812

The year's major ticketed exhibition was *Versailles: Treasures from the Palace*, which attracted 190,128 visitors. The exhibition covered a fascinating and often tumultuous period in French history. Treasures including royal paintings, intricate tapestries and luxurious gilded furniture travelled from France to reveal to visitors a world of power, passion and luxury. Ranging from small objects such as Marie Antoinette's handcrafted chair and harp to huge works including six-metre tapestries produced for Louis XIV, the treasures bought to life the reigns of three kings, their queens and mistresses. The exhibition celebrated the lives, loves and passions of the court of Versailles.

The NGA also hosted *Fiona Hall: Wrong Way Time*, with visitation reaching 71,000. Direct from the 2015 Venice Biennale, this exhibition, curated by Linda Michael, presented more than 800 objects in one space, the Venice exhibition was complemented at the NGA by a selection of Hall's works, mainly from the national collection, curated by Deborah Hart, Head of Australian Art.

Another exhibition the NGA hosted was *Mike Parr: Foreign Looking*, with visitation reaching 102,000. Mike Parr is one of Australia's pre-eminent artists, with a practice spanning performance, film, painting, sculpture and printmaking. Emerging from a background of conceptual art in the early 1970s, his interrogatory poems and word works escalated into the provocative performance art for which he is now recognised internationally. This was the first exhibition to bring together Parr's work in all media from 1970 to the present.

Finally, the NGA hosted *Defying Empire: 3rd National Indigenous Art Triennial*. To 30 June 2017 its visitation had reached 52,138. This exhibition brings into the national spotlight the works of thirty contemporary Aboriginal and Torres Strait Islander artists from across the country. The exhibition commemorates the 50th anniversary of the 1967 Referendum, which recognised Aboriginal and Torres Strait Islander people as Australians for the first time. It explores the ongoing resilience of Australia's Indigenous people since first contact, through to the historical fight for recognition and ongoing activism in the present day. This groundbreaking show is the largest survey yet at the NGA, and it

highlights the continued excellence and diversity of Indigenous art practice today.

In 2016–17, a total of 191,812 people visited the NGA's touring exhibitions around Australia, including 82,942 for the Elaine and Jim Wolfensohn Gift Suitcase Kits, which incorporate remote-access and disability-access components. The number of visitors is less than expected, as the focus of the travelling exhibitions program this year has been on reaching more Australian communities by developing and promoting exhibitions that can be shown at smaller regional and remote venues. While these venues receive fewer visitors than those in more populated areas, the NGA is now engaging a broader cross-section of Australians, pursuing our vision to share the collection with the whole nation. The feedback from these venues has also been universally positive.

Since 1988, 127 NGA touring exhibitions at over 1580 venues in all states and territories and overseas have been visited by 10,379,175 people. These figures include the suitcase kits, which has toured to 792 schools and community groups and reached 773,534 people since 1990. Touring exhibitions are comprised entirely of works from the national collection. For further discussion, see page 39.

Online

The NGA's main website <nga.gov.au> and its 'Collection search' <artsearch.nga.gov.au> are important tools in providing access to the collection, for promoting the NGA's exhibitions, education and public programs, enhancing its commercial activities and providing new ways to engage with existing and potential audiences.

Table 8: Online visits

PBS	Target	Result
Number of visits to the organisation's website	1,600,000	1,470,000

The number of visits to the NGA's websites fell just slightly below expectations in 2016–17. This is likely due to the instability of the webserver used by the NGA over a substantial portion of the year, which may have affected Google's search ranking,

as slow or non-responsive sites get demoted over time. The issue was addressed in December 2016 by relocating to a new server and host. Considering this significant challenge to achieving the target, 1.47 million visits is a strong result. A total of 20% of all NGA web traffic accessed the permanent collection via the 'Collection search', with 285,000 visitors and 1 million page views of collection-specific information. Overall, the NGA's websites received 4 million page views. Traffic from mobile devices now represents nearly 40% of total site visitation. Apple-brand devices dominated mobile access to NGA sites, accounting for 71% of all mobile traffic.

The ten most popular sections of the website were:

1. Collection search
2. Versailles exhibition site
3. Exhibition pages (aggregate)
4. Exhibitions (What's On)
5. International art
6. Calendar
7. About us
8. Visiting
9. Artonline
10. Collection galleries

Enhancements were made to the 'Collection search' during 2016–17, with approximately 21,000 images and 550 full-text articles uploaded. The website now has 155,000 items (searchable works of art), 86,000 of these with images. As part of a major focus on providing enhanced online access to the collection, approximately 85% of all works on physical display in the galleries are available online with an image on the NGA's 'Collection search'.

The email distribution list exceeded 120,000 subscribers who receive our email newsletter, *Artonline*, and other promotional communication. The NGA has further expanded its online activities in social media (Facebook, Flickr, Twitter and YouTube), reaching 50,090 followers on Facebook and 36,525 followers on Twitter this year. Instagram participation increased significantly to 47,792 followers.

Public programs

The NGA encourages engagement with the visual arts by offering free or moderately priced public

programs to cater to a range of audience tastes. These programs present research on and promote enjoyment of the art of the nation, the region and the world in informative, enjoyable and innovative ways. They engaged the hearts, minds and hands of NGA visitors of all ages and abilities.

Table 9: Public programs

PBS	Target	Result
People participating in public programs	34,000	135,514

In the year, 135,514 participants have enjoyed talks, creative activities and performances, intimate workshops and large community events responding to audience desires to understand more about the exhibitions and collections. This figure far exceeds the target set, as a broader range of public programs have been taken into account this year, including audiovisual tours and children’s trails. The popularity of the new creative space NGA Play and new drawing sheets available in the NGA Cafe and Members Lounge have also contributed to this year’s significant increase in public engagement.

The NGA’s voluntary guides also took 18,780 adults through special exhibitions and the collection displays. During the year, the NGA had 165 active voluntary guides, who contributed 6600 hours towards delivering programs for over 67,000 visitors, including primary school students, the public and booked groups. In addition, voluntary guides conducted special themed tours for the high-profile events Floriade, Science Week and the Canberra International Music Festival. They also participated in National Volunteers Week, delivering special tours for volunteers from other cultural and community organisations.

Highlights

Versailles: Treasures from the Palace was supported with a comprehensive suite of programs, including talks and performances. In the opening weekend, Director Gerard Vaughan presented his lecture ‘Love, sex and death at the court of Versailles’, Michelle Hiscock presented ‘Beneath the surface: classical painting demonstration’ and Christopher Allen, writer for *The Australian*, presented the lecture ‘Versailles and the French Golden Age’. ABC presenter

Christopher Lawrence also introduced a performance of French Baroque music by the Australian Brandenburg Orchestra Ensemble, which was broadcast live nationally on ABC Radio Classic FM.

French Baroque music from the period of Louis XIV was a feature of the weekly music program for *Versailles*. Concerts by the Brandenburg Orchestra Ensemble, the Canberra Symphony Orchestra Ensemble and Salut! Baroque all celebrated the extraordinary legacy of King Louis XIV. In a presentation titled ‘The fall of the house of Versailles’, Canberra International Music Festival Artistic Director Roland Peelman presented a talk on the influences of the period’s music on later compositions.

Many different programs were delivered in support of other exhibitions throughout the year and to continue to engage audience with all aspects of the collection. In September, Heather B Swann presented a collaborative live performance and art installation, drawing audiences inside a multi-arts experience of intense emotional states. The performance incorporated seven sculptural works with live movement and vocal performers. Programs associated with the exhibition *Mike Parr: Foreign Looking* included four live performances, one of which was Mike Parr’s highly successful opening night performance piece *Jackson Pollock the Female*. For the NGA’s exhibition *Artists of the Great War*, young theatrical society members from the Australian National University performed on Anzac Day moving and emotional readings of poetry written by women during the First World War.

Defying Empire: 3rd National Indigenous Art Triennial was also supported by a suite of programs. During the opening weekend, eighteen of the thirty artists in the exhibition presented talks and three Yunggaire weavers from Quandamooka Country on Stradbroke Island presented drop-in weaving workshops.

In July 2016, Ramesh Nithiyendran presented an artist talk in the contemporary galleries, which was streamed live. Also, to celebrate the opening of the exhibition *Rodel Tapaya: New Art from the Philippines*, Rodel Tapaya and Jaklyn Babington, Senior Curator of Contemporary Practice—Global, presented an in-conversation artist talk.

Community events and festivals

The NGA worked closely with the Indian High Commission to host the Confluence Festival of India in September 2016, which provided the opportunity to not only welcome members of the Canberra Indian community to the NGA but also build on this important relationship.

Another important community event hosted by the NGA was a Balinese dance performance with a live gamelan orchestra. The unique Balinese sound of gongs and flute accompanied exquisite performances by professional dancers from Bali. This was the result of the enduring partnership between the NGA and the Indonesian Embassy, which brought dancers and musicians from Bali to perform with a local gamelan orchestra from the embassy.

The Canberra International Music Festival (CIMF) included two major events at the NGA: the world premiere of Robert Davidson's bold new work *Stalin's piano*, performed by Sonya Lifschitz and followed by a panel discussion on art and politics, and 'The art of speech: Australian rhetoric in music' which included a performance of Davidson's unique *The singing politician*. Other CIMF events at the NGA included a lunchtime recital by pianist Alexander Yau, featuring music by Russian composers, and a new composition by Ben Drury performed by Rohan Dasika inside James Turrell's skyspace *Within without 2010* at the NGA. For the latter event, the skyspace was packed every evening over five days as the audience gathered to experience the sculpture's unique dusk light show to the sound of Drury's haunting and atmospheric piece composed specially for the space.

The Winter Film Series continued this year with the screening of five recent films about art and creativity sourced from the 2016 Berlin Film Festival. The NGA's longstanding partnership with the Australian Institute of Architects (ACT Chapter) on the popular Contemporary Architects Speaker Series saw its twenty-first year in 2016.

Two programs were produced in partnership with the Centre for European Studies at the Australian National University: Sarah Cove, International Conservator at the NGA, presented the lecture 'From the chocolate box to Jackson Pollock' and Dr Wolf Burchard, Furniture

Research Curator at the National Trust in London, presented 'A European royal stage: Louis XIV's Savonnerie carpets' in connection to the *Versailles* exhibition.

Symposiums, conferences and major lectures

In partnership with the Australian National University and Power Institute, University of Sydney, the two-day conference *Enchanted Isles, Fatal Shores: Living Versailles* took place in March to a delegation of 175 attendees. The conference showcased the latest research on the people, objects and living culture of Versailles today. Eleven international and seven domestic speakers presented at the conference, including Danielle Kisluk-Grosheide from the Metropolitan Museum of Art in New York and Benedicte Gady from the Louvre in Paris. In total, 2299 individuals viewed the live-stream of the conference on their personal devices through ANU School of Art and Design's Facebook page.

In October, the NGA held a major symposium on Khmer art and archaeology to celebrate the three rare sculptures on loan to the NGA from the National Museum of Cambodia. This well-attended symposium highlighted the strength of the ongoing relationship and cooperation between Australia and Cambodia in the areas of culture and the arts.

Kids and families

The NGA continued to attract high levels of participation from kids and families across all activities, with rich, thoughtful opportunities to engage with the national collection and temporary exhibitions. The children and families program shifted gear in 2016–17 with the major addition of NGA Play, a creative space for the young at heart that offers an accessible, consistent and free creative option for families when they visit.

Careful attention to the wider program's content and design ensures a variety of age appropriate experiences, providing a graduating structure that allows kids to grow up with the NGA. From tours for parents with babies and toddler programs such as 'stART with art' to age-specific holiday workshops, the NGA has something for everyone, including intergenerational activities such as family tours during the holidays.

During the year, the NGA also completed a major redevelopment of its webpages that detail activities and options for children and families. These pages now provide, for the first time, a holistic view of the program, including tips for visiting with children, program information, booking links and photo galleries of children and families enjoying themselves at the NGA. Significant parts of the children and families program, including the staff that administer it, are made possible through the generous support of Tim Fairfax AC in honour of former NGA director Betty Churcher AO.

NGA Play

The design and implementation of this new creative play space for children, families and the young at heart was a significant new project for the NGA. It involved the conversion and refit of the former shop area into an activity and exhibition space focused on children and families. The space presents a welcoming, magical destination for families to engage with the visual arts through creative play and is refreshed to reflect themes in the NGA's concurrent major exhibition.

NGA Play was first launched in connection with the major summer exhibition *Versailles: Treasures from the Palace*, and the space provided families with the opportunity to explore the celebrated gardens and magnificent palace of Versailles. It included a child-size Hall of Mirrors, larger-than-life cutouts of Marie Antoinette and Louis XIV (complete with slides), an interactive topiary garden and a Latona fountain of light. Artists were commissioned to produce particular elements for the room, including an iPad app with which visitors could design their own fountains. Crown-making, weaving and drawing were all popular activities. During January and April, the offering in NGA Play was augmented with performative storytelling sessions with Madame de Plastic Bubblewrap. The installation closed on 25 April with a recorded number of 41,170 people visited the space over the 138 days it was open.

The second installation of NGA Play was produced in collaboration with contemporary Indigenous artist Reko Rennie and opened in May. The NGA worked with Rennie to create an innovative, exciting, interactive and educational

experience that provides an inviting environment for families to creatively explore Indigenous culture, history and identity. A case study of Reko Rennie's NGA Play is provided on page 56.

NGA Play is made possible through the support of Tim Fairfax in honour of Betty Churcher.

Sculpture Garden Sunday

This popular annual family event occurred in February attracting a large crowd of over 3500 visitors. Families enjoyed twelve creative workshops and installations inspired by the gold, grandeur and glamour of the *Versailles* exhibition.

Indigenous artist Ronnie Jordan from Culture on The Move invited families to weave using traditional methods. The NGA Conservation department contributed to the day with an activity based on the many patinas to be found in the garden and on objects in the *Versailles*.

School holiday program

During the school holidays, the NGA offers an enhanced program of activities and events for school-aged children. The program consists of 'Art explorer' workshops, 'Create space' drop-in activities, the 'Art Scene Investigation' mystery tour game and, as a reflective counterpoint, 'Creative mediation for children'.

Self-led activities

Self-led drawing sheets are made available in the NGA Cafe and Members Lounge. To date, two local artists have been commissioned to create the sheets: Ghostpatrol and Paul Summerfield. The free 'My friend at the Gallery' eBook and doll available at anytime at the NGA's visitor desk has been enjoyed by many families this year. It focuses on Sidney Nolan's iconic Ned Kelly paintings at the NGA, providing an interactive avatar-led digital story for families with young children.

Early childhood

The monthly tour 'Little look at ART' gives parents with babies the opportunity to relax and enjoy the NGA's collection. The 'stART with art' toddler program offers art activities inspired by the collection, an interactive art tour and finishes with an art-inspired live music concert. The story-based 'Tales for the very young' was presented three times this year and engages children with works of art on display.

Outreach and special access

A range of services, facilities and programs at the NGA provides access to visitors with special needs. In 2016–17, 651 people visited the NGA as part of the access programs for people with a physical or an intellectual disability and their carers. The NGA also engages with government, community initiatives and organisations to better these services and, in turn, actively shares its experience and knowledge with the broader Australian and international community through workshops, conference papers and talks.

Tours and workshops for people with physical and intellectual disabilities, for carers, for people who are sight or hearing impaired and for people with mental health needs were also delivered. A program of tours was scheduled to provide access to the national collection and exhibitions. A total of 36 people who are deaf or hearing impaired attended a live Auslan sign-interpreted tour of *Versailles: Treasures from the Palace* and an additional 37 people participated in a tour using the Auslan and captions app commissioned for the exhibition from Connexu Queensland.

Versailles was a highlight of the NGA's partnership with Carers ACT, with 110 carers participating in guided tours. A new partnership with ACT Health to support people with mental health needs has also been piloted with positive results. The partnership has been formalised into a six-week program delivered three times a year and has defined aims and an evaluation process.

Art and Dementia

The NGA's Art and Dementia program continues to model best practice in the non-pharmacological treatment for people living with dementia. The program concentrates on engaging visitors in the present moment through imagination and interpretation of works of art. Regular interest in the program from Australian and international educators, students and gallery professionals supports the success and achievements of the program.

A total of 674 people living with dementia participated in 137 tours delivered by eight trained educators and ten voluntary guides during the year. Alakara, an outreach art-making workshop in partnership with Alzheimer's ACT, has continued with great success. The Art and Dementia Outreach training workshop was

delivered this year in Bega and Sydney in New South Wales, Logan City in Queensland and Geelong in Victoria.

Audiovisual tours

Interpretive audiovisual tours were also developed for visitors to *Versailles* and included tours for adults and children in French and English, an Auslan sign-interpreted tour and a music tour developed in collaboration with ABC Classics. During the exhibition, 32,235 visitors used audiovisual tours. Most users hired the tours preloaded onto an iPod at the NGA, while 6% of users downloaded tours onto their own devices.

Schools and mentoring

Specifically targeted programs and resources are developed to inspire and educate students, teachers and industry workers from around Australia and internationally. These include tours of the NGA's collection displays and exhibitions for school group, online resources for the classroom and mentoring programs.

Table 10: School participation

PBS	Target	Result
Students participating in school programs	75,000	68,496
Educational institutions participating in organised school learning programs	1500	1209

During the year, 68,496 students participated in school programs at the NGA, comprising 48,920 preschool and primary school students and 19,576 in secondary school, tertiary and adult education groups. Educational institutions participating in organised school learning programs totalled 1209. The schools booking software currently used to record participation in this area is ageing and likely reporting figures below the actuals. A new bookings system is in development to improve the accuracy of these figures and will become operational in the 2017–18 year.

Education resources

Education resources were developed for *Versailles*, including a significant collaboration

with the French teachers' network of the Modern Language Teachers' Association of the ACT to include French language resources along with the resources for visual arts and design. New resources were also developed and published for the NGA's travelling exhibitions *Max and Olive: The Photographic Life of Olive Cotton and Max Dupain*, *Abstraction: Celebrating Australian Women Abstract Artists* and *Resolution: New Indigenous Photomedia*.

Digital learning

Digital-learning collaborations have also proved fruitful this year. The NGA worked with education technology startup Quizling to publish five quizzes: three collection-based and two for its major exhibition *Versailles: Treasures from the Palace*. Additionally, the iBook *Responding to art: a resource for senior students*, produced by NGA in partnership with Apple Distinguished Educators Cathy Hunt and Rick Conners, was awarded 'Best iBook of the Year' in two categories, 'Film/Music/Art' and 'Exhibit Companion'.

Professional development for teachers

In 2016–17, 266 teachers attended professional development sessions at the NGA. Two sessions were held for each of the major exhibitions, with over 100 teachers attending the *Versailles* sessions and over 130 attending the *Defying Empire* sessions. Familiarisation tours were also conducted for teachers and tour operators in partnership with National Capital Education Tourism Project.

Scholarship and leadership

Now in its twentieth year, the National Summer Art Scholarship was again a great success. Making connections, providing inspiration, and showing students the variety of careers possible in the arts is at the core of this program. Highlights this year included a sculpture workshop with Ramesh Nithiyendran and tours of *Versailles*, the photography collection and *Frank Stella: The Kenneth Tyler Print Collection* as well as life-drawing and collograph-printing workshops at the ANU School of Art.

Wesfarmers Arts is the NGA's Indigenous Art Partner. With their support, 77 arts professionals have graduated from the NGA's Indigenous leadership and fellowship programs since 2009.

In 2016–17, the partnership expanded to enable the NGA to add an international fellowship to its programs, the first of which was at the Aboriginal Art Museum in Utrecht. Wesfarmers Arts also supported a professional development opportunity for alumni and NGA staff to attend the Museums Australia 2016 conference in New Zealand and the dedicated full-time role of Indigenous Program Coordinator, which is responsible for the NGA's Indigenous art program and Indigenous engagement priorities.

The NGA is grateful for the exemplary commitment of Wesfarmers Arts, and their shared enthusiasm for delivering meaningful outcomes for Aboriginal and Torres Strait Islander artists, art centres, arts professionals and the communities in which they operate.

Membership

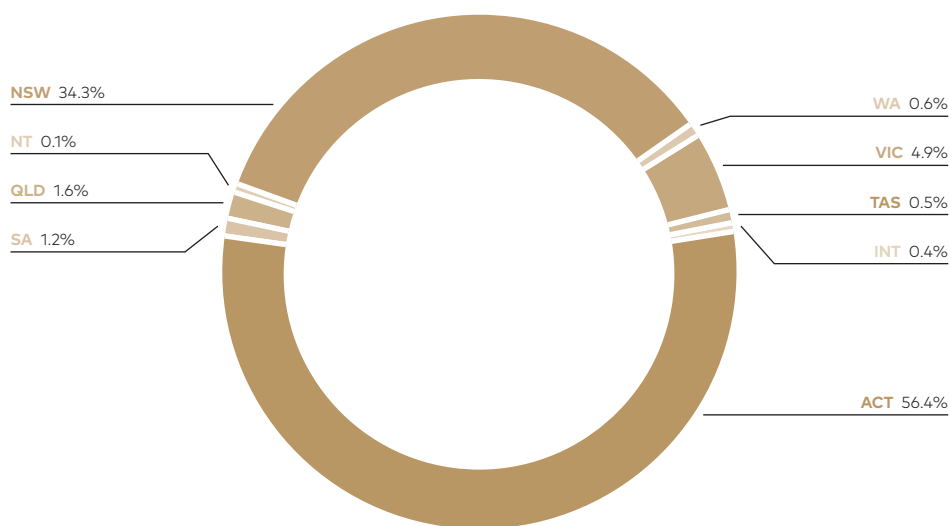
The NGA's membership program seeks to develop a strong and rewarding relationship to the organisation, and the visual arts more broadly, through tailored programs, entry into the Members Lounge, invitations to special events, discounts and reciprocal benefits at all state galleries, the Museum of Contemporary Art and the Museum of Applied Arts and Sciences. Member benefits include a copy of the NGA's quarterly magazine, *Artonview*.

The program this year provided experiences that were exclusive, informative and unique. Highlights included mystery tours of Registration and Conservation, a Marie Antoinette-themed high tea and the *Versailles: Treasures from the Palace* opening party and curator's dinner.

The refurbished Members Lounge opened at the start of the year, providing a comfortable environment in which NGA members can relax, read and enjoy light refreshments. More than 16,500 members and their guests visited the lounge during the year.

As at 30 June 2017, the NGA had 16,353 financial members, a 5% increase of members from the previous period. All Australian states and territories are represented in the national membership with the majority in the Australian Capital Territory and New South Wales. Internationally, there are members in New Zealand, the United Kingdom, Asia, North America and Europe.

Figure 3: Distribution of memberships



Service standards

The NGA's Service Charter, published on its website, outlines its services and the level of service visitors can expect as well as visitors' basic rights and responsibilities and how to provide feedback or make a complaint. The NGA aims to meet public expectations by providing services in a courteous, responsive and friendly manner, by ensuring staff addressing the public are well-informed and by providing and maintaining accessible public facilities.

Table 11: Visitor satisfaction

PBS	Target	Result
Visitors who were satisfied or very satisfied with their visit	95%	93%
Teachers reporting overall positive experience	95%	96%
Teachers reporting relevance to the classroom curriculum	90%	87%

In 2016–17, the NGA came close to its target for 'Visitors who were satisfied or very satisfied with their visit'. The 19 formal complaints (12 related to visitor experience and 7 to support services) were, however, outweighed by the 71 formal compliments (62 related to visitor experience and 9 to support services). All complaints were acknowledged and addressed within timeframes specified in the formal complaint process outlined on the NGA website.

Overall, teachers reported positively on their experience of the NGA's school programs this year. In 2015–16, NGA education program packages were not promoted to schools and teachers with explicit links to curriculum, which may explain why the NGA fell just short of reaching its 90% target. Future programs will prominently include links to curriculum.

Research and publishing

The NGA conducts an enormous amount of research on its collection, exhibitions and activities every year. This research is published by the NGA in its books, magazine and education resources and on its website, and it informs public lectures, talks and conference papers delivered at the NGA and around the world.

Staff also contribute their knowledge and experience to specialised advisory boards and committees and to projects such as the Australian prints and printmaking website <printsandprintmaking.gov.au>, which continues to be demonstrated in conferences and cited nationally and internationally as a leader in the field of audience exploration in museum collections. Information on the NGA's major publishing activities and symposiums, staff contributions to external publications and papers presented by staff throughout the year is in Appendix B.

Asian Art Provenance Project

Building on progress made in 2015–16 on developing a methodology for examining and analysing provenance information, the Asian Art Provenance Project (AAPP) this year consolidated the outcomes of the 2015 review of thirty-six representative works from the collection by Susan Crennan AC, QC, former justice of the High Court of Australia. Focusing on revising and standardising internal processes the AAPP team has fused government requirements, industry standards and Crennan's recommendations in the development of risk management and decision-making frameworks as well as revised policies and procedures.

Another focus of the AAPP has been establishing and strengthening relationships with the Government and official stakeholders as well as cultural institutions and authorities worldwide. This has led to important outcomes, including hosting a professional visit from staff of the Archaeological Survey of India and the strengthening of a relationship with the French Institute of Pondicherry (IFP) by raising private funds to support the digitisation of photographic images held in the IFP archive. Increased accessibility is a welcome first step towards reducing the incidence of illegally removed art being inadvertently acquired by museums. An ongoing relationship with the High Commission of India in Australia also resulted in the NGA hosting an event associated with the Festival of India in September.

New research on the collection continues to be posted on the NGA's AAPP webpages, and provenance information was integrated where possible into wall labels. Staff also

spoke about and published the results of their research at various conferences during the year, including at the Museums Galleries Australia National Conference 2017, the Provenance and Due Diligence in a Global Context conference hosted by Christie's in London and at the Art Association of Australia and New Zealand annual conference at the Australian National University.

As a result of findings made by the AAPP, two sculptures were deaccessioned and transferred to the Government of India: the twelfth-century stone *Goddess Pratyangira* and the second-to-third-century stone *Worshippers of the Buddha*. New information about their origins discredited the provenance supplied by the New York dealership Art of the Past at the time of purchase in 2015 and formed the basis of the NGA Council's decision to deaccession them. The sculptures are currently on display at the National Museum, New Delhi, with the *Seated Buddha* that was deaccessioned in 2015 and returned to the vendor Nancy Wiener, who in turn donated the sculpture to the Government of India. Wiener was arrested and charged with possession of stolen property and conspiracy on 21 December 2016.

The NGA continues with its aim of examining, assessing and publishing the collecting histories of all Asian works of art in the collection. Indian sculptures that have been identified as high risk continue to be prioritised in this research. In April 2017, the NGA announced that a number of sculptures that had been identified for ongoing attention were under investigation by the Tamil Nadu Police in India. The NGA continues to work with Indian and Australian government authorities to investigate and evaluate all information to ensure that its legal and ethical obligations are fulfilled.

Research Library

The Research Library and Archives has a unique and valuable collection and is committed to acquiring, preserving and providing access to primary source materials and general published materials that support the research needs of the NGA, scholars and the Australian community. The collection includes 204,000 books and exhibition catalogues, 2517 valuable catalogues raisonn , 47,831 Australian and New Zealand artist files, 36,000 international artist files, 55,500 auction catalogues from

the 1820s onward, 400 art-related serials, 4000 rare monographs and 186 rare serials titles, 4500 posters and a variety of audiovisual material. The Research Library participates with other cultural institutions in Pandora, a digital archive for preserving Australian websites. During the year, 101 visual arts websites were captured and preserved, including major art websites such as those of the National Gallery of Australia, May Space and the Perth Institute of Contemporary Arts.

A significant acquisition in 2016–17, particularly regarding the history of the early development of the NGA's Pacific art collection, was the Jean-Michel Charpentier transparencies and negatives. Other important archives acquired during the year include: the diaries of Barry Craig Field, who was employed by the Commonwealth Art Advisory Board to acquire items from the Pacific region for the Australian National Gallery collection in the 1960s and 1970s; the Howard Taylor Archive; the archive of William Constable; the photographic archive of John Williams and the significant Australian photographer Ingeborg Tyssen; a collection of the journal *Meanjin* and associated published works from the NGA collection and seminal Australian artists; the archive collection of Miriam Stannage and her partner Tom Gibbons and additional material for the Robyn Gordon and the Neil Roberts archives.

During the year, some of the NGA's archival material was used not only in its exhibitions but on loan as well. Approximately one third of the Mike Parr archive was displayed in the 'Information Centre' of the exhibition *Mike Parr: Foreign Looking* at the NGA. Material from the Marion Hall Best Archive was used in the upcoming Sydney Living Museums exhibition *Marion Hall Best: Interiors*. Material from the Heide Gallery Archive was used in the Heide Museum of Modern Art's exhibition *Call of the Avant-Garde: Constructivism and Australian Art*. Inge King archive material was used by her daughter Jo Tanaka-King for various German exhibitions and will be included in an upcoming exhibition at Australian Galleries. James Gleeson's interviews with Rosalie Gascoigne were used in the Canberra Museum and Gallery's exhibition *Memory of the World in Canberra*.

Promoting the NGA

The NGA actively promoted its exhibitions and programs to attract local and interstate visitors to the NGA and to venues hosting its travelling exhibitions around Australia. Through marketing strategies and tailored messaging, the NGA continues to drive audience growth.

The major marketing campaign for 2016–17 was for the summer exhibition *Versailles: Treasures from the Palace*. The campaign commenced with a formal announcement to the media in July, engaging print, radio and online media to build momentum in the lead-up to its opening and launch on 9 December. Exhibition ambassador and celebrity Tina Arena attended the launch, and His Excellency General the Hon Sir Peter Cosgrove AK, MC (Retd), officially opened the show. Media coverage for the exhibition exceeded \$35 million in equivalent advertising value.

Nielsen Research independently evaluated the economic impact to the ACT. Of the 190,128 people who attended *Versailles*, an estimated 63% travelled from interstate and collectively spent 154,587 nights in Canberra, contributing \$29.4 million to the ACT economy.

Promotion activity was also undertaken for the exhibitions, *Mike Parr: Foreign Looking* and *Defying Empire: 3rd National Indigenous Art Triennial*. Marketing and publicity support was delivered for key programs, commercial operations and membership events. Highlights included the Summer Art Scholarship, Sculpture Garden Sunday, the Indigenous Arts Leadership Program and sold-out after-dark events in conjunction with Canberra's Enlighten festival. Media interest relating to the issue of the provenance of the Asian art collection continued to be addressed.

Appendix F lists the advertising and market research valued in excess of \$12,565 for the 2016–17 financial year.

CASE STUDY 3

NGA PLAY: REKO RENNIE



NGA Play: Reko Rennie at the NGA, Canberra, 15 May 2017.

NGA Play: Reko Rennie is an immersive space created in collaboration with contemporary Kamilaroi/Gamilaraay/Gummaroi artist Reko Rennie. Rennie's work is vibrant, fun and has a graphic, edgy aesthetic. It captures a strong sense of urban Indigenous identity, which is highly relevant today for all Australians, particularly in 2017 for the 50th anniversary of the 1967 Referendum.

Surrounded by a 3D graphic landscape of camouflage and traditional Kamilaroi patterns, NGA Play: Reko Rennie encourages people of all ages, including parents, carers, children and young adults, to immerse themselves in a series of interactive creative options and physical activities that challenge their understanding of Australian Indigenous art, culture and identity.

The activities include a clear acrylic composition wall onto which participants can overlay translucent coloured strips. There is a take-home paper-based stamp activity with multiple-stamp options based on Rennie's work as well as text from the 1967 Referendum.

The word-construction activity allows people to construct sentences, poetry and thoughts using mirrored and translucent coloured blocks. Each block features a word or words in English with Kamilaroi translation. Magnetic triangular walls with large camouflage magnets can be repositioned for composition and placement.

The bespoke digital app loaded onto iPads in the space is a stamping and drawing game using colours, shapes and photographic imagery. A set of badge images (each developed from a historic slogan from the 1967 Referendum or current affairs around the referendum) appear as random rewards for using the app. The participant can then email the work to themselves or their guardian. In addition, there is a wall provided in the space for the community to write and leave their messages of reconciliation. Messages are left daily by visitors.

Visitor numbers to NGA Play are only able to be captured on staffed days. To date, nearly five thousand people have enjoyed the space on weekends and during school holidays. NGA Play has quickly become a popular and much-enjoyed destination for families and is made possible through the support of Tim Fairfax AC in honour of former NGA director Betty Churcher AO.

CASE STUDY 4

CONSERVATION CONFERENCE AND WORKSHOPS



Conservation workshop at the NGA, Canberra, 14 January 2017.

In October 2016, the NGA hosted a three-day conference, followed by three days of workshops, for 115 participants from across Australia on behalf of the Australian Institute for the Conservation of Cultural Materials Book, Paper and Photographs Group. Forty conference papers were delivered by local, national and international presenters, and many of the papers were included in a substantial illustrated publication provided to conference participants. The keynote speaker was Susie Clark, who initiated photographic conservation in the United Kingdom and continues to be concerned with the sustainability of large photography collections and their care. Presentations covered a diverse range of topics, with academic, practical and scientific emphases, from the conservation of Victorian watercolours to Mike Parr's interactive drawing installation onto which people were allowed to walk.

Coordinated by the NGA Paper Conservation section, the nine workshops following the conference were held across five different cultural institutions in Canberra. This significant cross-institutional collaboration attracted over 105 participants and provided practical training and professional development for conservators. The National Library of Australia hosted two book workshops, the Netherlands' Eliza Jacobi presented her internationally respected work on iron gall ink work at the National Museum of Australia and the Australia National University

hosted a workshop conducted by Ellie Young from Gold Street Studios in Melbourne. Young used the ANU's photographic dark room facilities, allowing participants to make albumen and salt-paper prints.

The NGA hosted three of the workshops, with 50 participants, including one on methods for mounting and framing works of art, presentations on loans, quarantine and pest management and a three-day workshop presented by Susie Clark on the conservation of photographs on glass. The conference and workshops were universally well received and the NGA was congratulated for its support and encouragement of the conservation profession.

PROVIDE SOUND CORPORATE AND STRATEGIC SUPPORT

Continue managing resources and infrastructure effectively to support core cultural work.

Criterion Source

Refer *Portfolio Budget Statements 2016–17*, Outcome 1, Program 1.1, p 191

Refer *Corporate Plan 2016–2020*, Enabling Activity 1, pp 18–20

Operating result

Table 12: Income sources

PBS	Target	Result
Government	50%	54%
Sponsorship and donations	25%	21%
Commercial operations	15%	19%
Other	10%	6%

The Australian Government provided \$31.343 million for operating, the NGA attracted sponsorship and donations valued at \$11.926 million and the NGA's commercial operations delivered \$10.996 million, while the remainder comprised interest, royalties and other revenue. This compares with \$32.589 million, \$9.615 million and \$9.177 million respectively in the previous year.

Table 13: Expenditure mix

PBS	Target	Result
Expenditure on collection development	26%	18%
Total expenditure on other capital items	10%	8%
Total expenditure on other expenses	33%	75%

Financial assets

As at 30 June 2017, the NGA had \$9.723 million in cash and cash equivalents, up from \$3.444 million at the end of the previous reporting period.

Net trade and other receivables also increased over the previous year, from \$0.537 million to \$1.223 million, while investments decreased from \$5.507 million in 2015–16 to \$2.632 million. The NGA finished the financial year with \$13.578 million in financial assets, which was an increase from \$9.566 million from the prior year.

Commercial operations

The NGA generates revenue through commercial operations to supplement government and private funding. Commercial activities include retail, wholesale and distribution of NGA books and merchandise, venue hire and catering.

Venue hire was popular with corporate clients in 2016–17. The Gandel Hall, in particular, provides a unique and majestic venue for conference and event organisers, with events, ranging from working breakfast seminars to gala corporate dinners. The NGA made strategic changes to optimise Gandel Hall this year to increase capacity and revenue and ensure that costs are contained.

During the year, the catering agreement with The Big Group was renegotiated for a further two-year period. Catering for corporate events is provided exclusively by The Big Group. The NGA and The Big Group partnered with the Canberra Convention Bureau to showcase the Gandel Hall for the bureau's 2017 Top Secret program. This two-day intensive program brings professional conference organisers from around Australia to Canberra. The NGA hosted the group for supper and a viewing of the exhibition *Versailles: Treasures from the Palace*. This event showcased the Gandel Hall, catering and styling options for conference organisers and showed how an exhibition viewing can be part of an event at the NGA. Several clients booked additional events following positive experiences.

The Big Group provided food and beverage for the NGA Cafe and Street Cafe, which both continue to be popular destinations with visitors. During the year, the visitor experience was enhanced by offering themed food, beverage and exhibition-ticket packages for *Versailles*. Through the generous sponsorship of Moët Hennessy, the NGA Cafe was themed to reflect the stunning garden setting of the Palace of Versailles. Visitors could

enjoy a glass of Moët & Chandon champagne with their lunch or as a special treat during the exhibition.

In the year, the NGA Shop moved from the lower-level entry foyer to a more central position in the level one foyer. The new space activates the foyer and is a juncture for visitors going to the NGA Cafe, Members Lounge and exhibition and gallery spaces. The NGA's retail strategy seeks to position the NGA Shop as a destination book and specialist gift shop. Merchandise and publications produced by the NGA for *Versailles* proved the most popular among shoppers.

Special events are held annually to encourage engagement with the retail experience at the NGA. In 2016–17, these events included the annual Christmas shopping evening and a quarterly book club, facilitated by Claudia Hyles, that ranges from lively group discussions to in-conversation events with authors.

During the year, the NGA continued to work with distributors, nationally and internationally, to expand distribution of NGA-branded merchandise and books. Book titles are distributed in Australia by NewSouth Books and in the United States of America by University of Washington Press.

Non-financial assets

The total value of assets increased from \$6.255 billion last year to \$6.295 billion this year. This was largely due to strategic purchases and investments, gifts and donations and the growing value of existing aspects of collection assets and the NGA's land and buildings.

Heritage and cultural assets include the national collection of works of art, valued at \$5.944 billion, and the Research Library collection, valued at \$40.930 million. An independent valuation of heritage and cultural assets was carried out by Simon Storey Valuers to provide a fair value as at 30 June 2017. A revaluation increment of \$42.460 million for heritage and cultural assets was credited to the asset revaluation reserve. The NGA continues to attract private support for the development of the national collection, receiving \$5.311 million in cash donations to assist with purchases and gifts of works of art valued at \$4.265 million.

Land and building assets are valued at \$306.450 million, an increase from last year's value

of \$301.450 million. All building projects are monitored by the Council's Building Committee, which met four times and considered capital works as expressed in the Strategic Asset Management Plan (SAMP) during the year.

Every Commonwealth agency that owns or controls a place on the Commonwealth Heritage List is required to prepare a heritage strategy in accordance with section 341ZA of the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act). The NGA was listed in June 2004 and, based on the requirements outlined within section 341ZA of the EPBC Act, has recommenced implementing a Heritage Strategy and associated Conservation Management Plan (CMP) that meet the following criteria covered in the EPBC Act.

Heritage Strategy criteria include:

- a general review of the current draft to ensure it meets current best practice for such strategies
- general update regarding organisational, legislative, planning and heritage practice contexts
- update NGA positions with heritage responsibilities
- update community stakeholders
- review current property holdings
- update of current or expected development works, disposal or other proposals that may affect Commonwealth Heritage values
- update of NGA operational/organisational planning context
- review of Department of Environment comments on the draft from 2006.

Conservation Management Plan criteria include:

- a general review of the current draft to ensure it meets current best practice for such plans
- general update regarding organisational, legislative, planning and heritage practice contexts
- update images as needed
- check boundaries and update description, especially regarding changes since 2006
- update history, especially regarding changes since 2006, including to the setting of the NGA
- undertake community-based values research, as discussed in further detail below

- a brief review of evidence of other values, analysis of evidence, significance, and attributes
- a brief review of implications arising from significance
- update legislative requirements
- update stakeholders
- update management context
- update sculpture garden and landscape issues
- update condition and integrity
- update issues related to the broader landscape
- update conservation policies and strategies
- update National Capital Plan appendix
- update condition and integrity issues appendix
- update Burra Charter appendix
- review NGA decision-making process Pro-forma appendix
- update EPBC Act compliance appendix
- compile drafts and final CMP, and respond to comments on drafts
- review of Department of Environment comments on the draft from 2006.

One substantial task not undertaken as part of the earlier CMP project was to research community-based heritage values related to what are called social values (contemporary community esteem for a place) as well as community-based aesthetic values. Such research is recommended as an integral part of preparing a CMP, and this reflects good practice. The NGA will implement community-based heritage values as part of the CMP.

Infrastructure, plant and equipment are valued at \$2.652 million. The SAMP provides strategies for asset planning, capital investment, maintenance, operation and eventual disposal of operational assets. It matches these assets to the strategic directions expressed in the annual business plans and four-year strategic plans. The SAMP incorporates human resources, information technology, finance, environmental management plans, conservation management plans and heritage strategies to maintain the focus on and enable the delivery of services by integrating into the annual capital expenditure budgeting cycle.

Information communications and technology

The function of information communications and technology (ICT) was reviewed in 2016–17 to identify strategic priorities. These priorities form the roadmap for plans in future years, and there is significant work to do to ensure the NGA's resources support the organisation to deliver the high customer expectations of digital accessibility and robust digital infrastructure for its operations.

Future strategic priorities include:

- developing and implementing an ICT strategy
- renewing ICT infrastructure and supporting policies
- upgrading security
- implementing an electronic document record management system
- reviewing and implementing an integrated customer relationship management system
- implementing a new visitation data collection system.

The following major projects were delivered in 2016–17:

- a secure production firewall at the leased data centre, enabling data analytics for audit and reporting purposes
- a second physical ICON fibre path into the main building at the Parkes site to increase flexibility to access services and reduce risk
- a new printer solution that ensures government compliance and secure printing
- improvements and upgrades to the DiVA, which houses digital-born art and digital assets of the national collection and loans. Policies and processes are in place to be used for acquisitions and digital assets to be protected and accessible when approved
- migration of the NGA's website to a new provider for support services and hosting to primarily improve stability
- implementation of Australian Signals Directorate's Essential Eight to Mitigate Cyber Security Incidents.

Liabilities

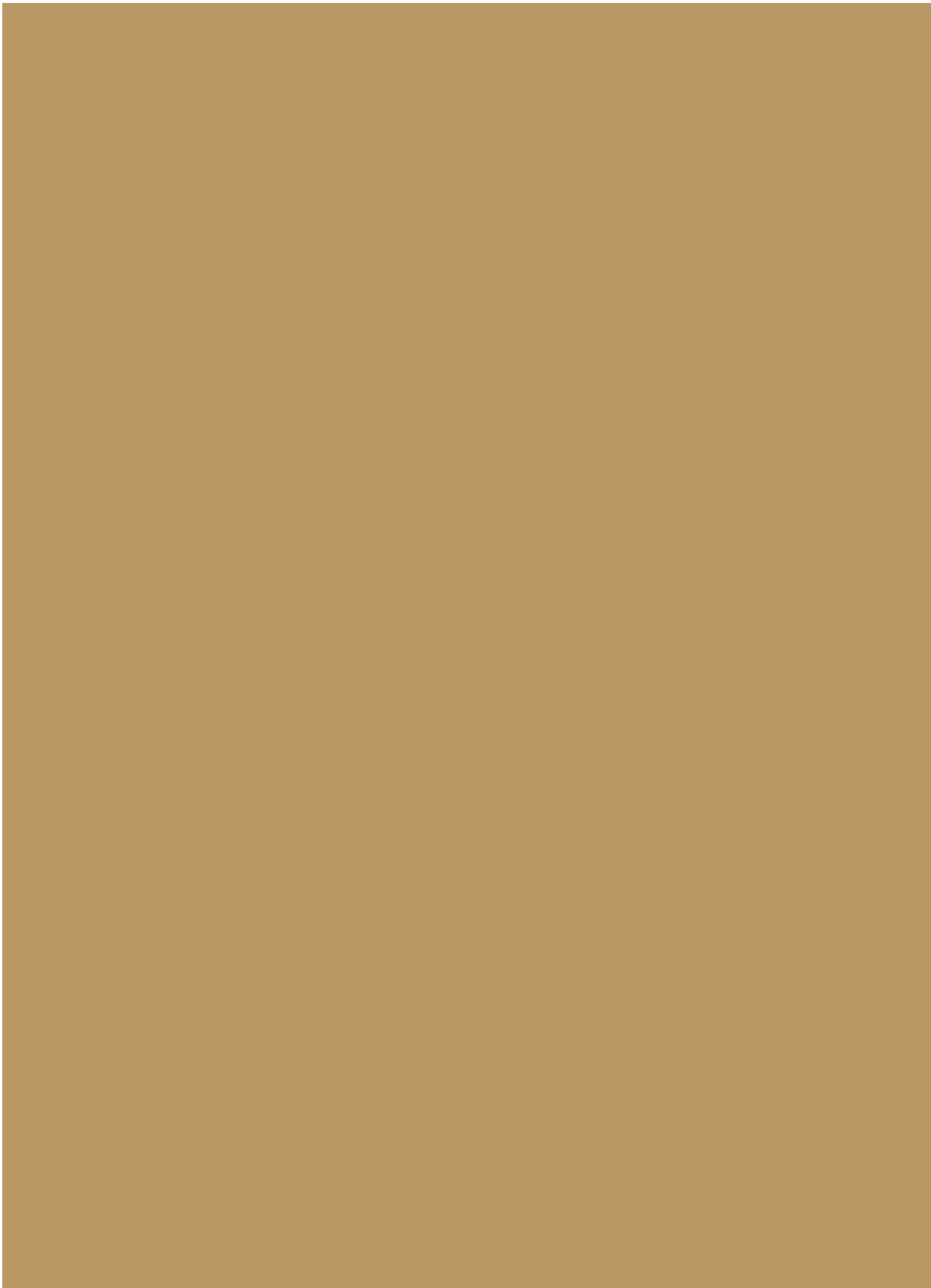
The NGA's financial liabilities are maintained at a manageable level and consist of leave provisions for employees and payables such as salaries and wages, unearned income and suppliers. As at

30 June 2017, liabilities totalled \$9.162 million, including provisions of \$4.926 million and payables of \$4.236 million. Internal policies and procedures ensure appropriate resources are available to meet the NGA's financial obligations, and the NGA has no prior experience of default.

Audit arrangements

A number of performance and compliance reviews were undertaken in the year in accordance with the endorsed Strategic Internal Audit Plan. The audit of the financial statements was undertaken by the Australian National Audit Office. The financial statements are included on pages 115–41.

Audit activity is monitored by the Council's, Audit and Risk Committee, which met five times and operates in accordance with requirements set out by the *Public Governance, Performance and Accountability Act 2013*.



MANAGEMENT AND ACCOUNTABILITY

GOVERNANCE

Council

The NGA is governed by the Council of the National Gallery of Australia in accordance with the *National Gallery Act 1975*. Section 13 of the Act stipulates that:

- the Council comprises no more than eleven members (the Chair, the Director and nine other members)
- members, other than the Director, be appointed for no more than three-year terms by the Governor-General with respect to their knowledge and experience of the visual arts and any other areas relevant to NGA activities. Council members are eligible for reappointment.

The Council oversees and endorses the strategic planning and performance framework and monitors progress through regular reports on performance against the endorsed four-year corporate plan. The Council Chair meets with the Minister for the Arts annually to review the NGA's performance.

The Remuneration Tribunal determines remuneration for Council members. Council members received remuneration for their Council activities.

Members

Mr Allan Myers AC, QC

Chair (non-executive member)

Qualifications: Bachelor of Arts and Bachelor of Laws (Hons), University of Melbourne; Bachelor of Civil Law, University of Oxford; Honorary Doctorate, Australian Catholic University; Honorary Doctorate of Laws, University of Melbourne

Relevant roles, skills and experience: Chairman, Museums and Art Galleries of the Northern Territory; Member, University of Melbourne Faculty of Law Strategic Advisory Board Graduate Program; Chairman, University of Melbourne Campaign Board; Chairman, University of Melbourne Foundation for the Humanities; Director, Dunkeld Pastoral Co; Trustee, Ian Potter Cultural Trust; Governor, Ian Potter Foundation; Member, National Gallery of Australia Foundation; Member, Peter MacCallum Cancer Foundation; Vice Chairman, Supervisory

Board, Grupa Zywiec SA; Director, The Minderoo Foundation; Director, Charles and Cornelia Goode Foundation; Chancellor, University of Melbourne

Mr Tim Fairfax AC

Deputy chair (non-executive member)

Qualifications: Honorary Doctorate, University of the Sunshine Coast

Relevant roles, skills and experience: Chairman, Tim Fairfax Family Foundation; Chairman, Vincent Fairfax Family Foundation; Chancellor, Queensland University of Technology; President, Queensland Art Gallery Foundation; Member, National Portrait Gallery Foundation; Director, Australian Philanthropic Services; Director, Cambooya; Director, Rawbelle Management; Patron, AMA Queensland Foundation; Patron, University of the Sunshine Coast Foundation; Patron, Volunteers for Isolated Students Education; Patron, Flying Arts Alliance; Principal, TVF Pastoral, Strathbogie Pastoral Company and JH Fairfax & Son

Dr Gerard Vaughan AM, Chevalier de la Légion d'Honneur

NGA Director (executive member)

Qualifications: Bachelor of Arts (Hons), University of Melbourne; Masters of Arts, University of Melbourne; Master of Arts and Doctor of Philosophy, University of Oxford; Honorary Doctorate, Australian Catholic University

Relevant roles, skills and experience: Fellow, Society of Antiquaries of London; Deputy Chair, Australian Institute of Art History Board, University of Melbourne; Fellow, Australian Academy of the Humanities; Member, National Gallery of Australia Foundation; Member, Council of Australian Art Museum Directors; National Fellow, Institute of Public Administration of Australia

Mr John Calvert-Jones AM

(non-executive member)

Relevant roles, skills and experience: Chairman, Seafirst Australia; Director, Kimberley Foundation Australia; Trustee, McClelland Gallery and Sculpture Park; Director, Vapold; Patron, Australian Olympic Sailing Team; Patron, Jubilee Sailing Trust; Patron, Snowdome Foundation

Mr John Hindmarsh AM

(non-executive member)

Qualifications: Bachelor of Building (Hons), University of New South Wales

Relevant roles, skills and experience: Fellow, Australian Institute of Building; Adjunct Professor of Building and Construction Management, University of Canberra; Executive Chairman, Hindmarsh and Associated Companies; Chairman, Australian Capital Ventures and Equity Investments; Director, Village Building Company; Life Member, Canberra Business Chamber; Chair, National Gallery of Australia Foundation; Director, Hands Across Canberra; Deputy Chairman, Boundless; Chairman, (Canberra) Cultural Facilities Corporation; Chairman, Significant Capital Ventures; Director, The Healthy Grain

Ms Jane Hylton

(non-executive member)

Qualifications: Diploma of Fine Arts (Painting), South Australian School of Art

Relevant roles, skills and experience: visual arts and collections consultant; Trustee, Nora Heysen Foundation

Mr Ezekiel Solomon AM

(non-executive member)

Qualifications: Bachelor of Laws (Hons), University of Sydney; Master of Laws, Harvard Law School (Fulbright Scholar)

Relevant roles, skills and experience: Senior Advisor, Allens; Director, National Gallery of Australia Foundation; Director, United States Studies Centre at Sydney University; Patron, Australian World Orchestra; Adjunct Professor of Law, University of Sydney; Adjunct Professor of Law, University of Technology, Sydney; Founding Governor, Institute for Regional Security; Director, American Australian Association

Mrs Rhonda White AO

(non-executive member)

Qualifications: Bachelor of Arts and Postgraduate Diploma in Organisational Psychology, University of Queensland; Doctor of the University, Griffith University

Relevant roles, skills and experience: Managing Director, White Retail Group; Governor-in-Council Member, Griffith University Council; Board member and Honorary Professor, Griffith Institute for Drug Discovery; Adjunct Professor, Faculty of Health, Queensland University of Technology

Mr Jason Yeap OAM

(non-executive member)

Qualifications: Bachelor of Science and Bachelor of Laws, Monash University

Relevant roles, skills and experience: Chairman, Mering Corporation; Chairman, Kataland; Member, The University of Melbourne Campaign Board; Chairman, The University of Melbourne Asian Advisory Board; Member, Bank of Melbourne Asian Business Advisory Board; Patron, Multicultural Arts Victoria; Member, Board of Murdoch Childrens Research Institute

Ms Helen Cook

(non-executive member)

Qualifications: Bachelor of Science, University of Western Australia; Graduate Diploma Financial Management, Securities Institute of Australia; Graduate Australian Institute of Company Directors, CPA (Honorary)

Relevant roles, skills and experience: Deputy Chair, Fremantle Ports; Non-Executive Director, RAC Finance; Chairman, Chamber of Arts and Culture Western Australia; Director, Cruthers Art Foundation; Director, Minerals Research Institute of Western Australia; WA Councillor, Australian Institute of Company Directors; Member, Australia Council—Major Performing Arts Panel; Member, University of Western Australia Resources Law Advisory Panel

Meetings

The Council meets five times a year. This table details members' attendance at the meetings they were eligible to attend during 2016–17.

Table 14: Council meeting attendance

● Attended ○ Not attended

Member	31 Aug 2016	23 Nov 2016	22 Feb 2017	27 Apr 2017	28 Jun 2017
Mr Allan Myers AC, QC (Chair)	●	○	●	●	○
Mr Tim Fairfax AC (Deputy Chair)	●	●	●	●	●
Dr Gerard Vaughan AM (NGA Director)	●	●	●	●	●
Mr John Calvert-Jones AM	●	●	●		
Ms Helen Cook			○	●	●
Mr John Hindmarsh AM	●	●	●	●	●
Ms Jane Hylton	●	●	○	●	●
Mr Ezekiel Solomon AM	●	●	●	●	●
Mrs Rhonda White AO	●	●	●	●	○
Mr Jason Yeap OAM	●	●	●	●	●

Council committees

Collections Committee

This committee previously known as the Acquisitions Committee was reinstated at the November Council meeting as a separate committee. It is responsible for reviewing proposals and making recommendations to the NGA Council for the acquisition of works of art entering the national collection and the disposal of works of art from the collection. It is also responsible for reviewing and making recommendations about the NGA's policies and procedures relating to its collections.

Table 15: Collections Committee attendance

Member	30 Aug 2016	22 Nov 2016	21 Feb 2017	26 Apr 2017	27 Jun 2017
Mr Allan Myers AC, QC	●	○			
Mr Tim Fairfax AC	●	●	●	●	●
Dr Gerard Vaughan AM (NGA Director)	●	●	●	●	●
Mr John Calvert-Jones AM	●	●			
Ms Helen Cook					
Mr John Hindmarsh AM	●	●			
Ms Jane Hylton (Chair)	●	●	○	●	●
Mr Ezekiel Solomon AM	●	●			
Mrs Rhonda White AO	●	●	●	●	○
Mr Jason Yeap OAM	●	●			

Non-Council members: Kirsten Paisley

Audit and Risk Committee

This committee changed its name from the Finance, Risk Management and Audit Committee at the April meeting and it monitors the NGA's finances and the framework for the management of risks and opportunities.

Table 16: Audit and Risk Committee attendance

Member	30 Aug 2016	22 Nov 2016	21 Feb 2017	26 Apr 2017	27 Jun 2017
Jason Yeap OAM (Chair)	●	●	●	●	●
John Calvert-Jones AM	●	●	●		
Helen Cook					●
John Hindmarsh AM	●	○	●	●	●
Allan Myers AV, QC (Ex-officio)	●	●	●	●	●
Gerard Vaughan AM	●	●	●	●	●

Non-Council members: Kirsten Paisley, Tony Lawless and Victoria Maigre

Building Committee

This committee oversees the NGA's management of the building and major building projects.

Table 17: Building Committee attendance

Member	30 Aug 2016	21 Feb 2017	27 Apr 2017	28 Jun 2017
John Hindmarsh AM (Chair)	●	●	●	●
Helen Cook				●
Ezekiel Solomon	●	●	●	●
Gerard Vaughan AM	●	●	●	●
Rhonda White AO				○

Non-Council members: Kirsten Paisley, Tony Lawless and Mark Mandy

Performance and Executive Remuneration Committee

This committee reviews and oversees the remuneration package and performance of the Director and oversees the performance of the Senior Executive Team. It also ensures the NGA has appropriate human resource strategies and frameworks to support the effective delivery of the NGA's Corporate Plan.

Table 18: Performance and Executive Remuneration Committee attendance

Member	30 Aug 2016	22 Nov 2016	21 Feb 2017	26 Apr 2017	27 Jun 2017
Tim Fairfax AC (Chair)	●	●	●	●	●
Gerard Vaughan AM	●	●	●	●	●
Rhonda White AO	●	●	●	●	○
Jason Yeap OAM	●	●	●	●	●

Non-Council members: Kirsten Paisley and Stephen Grieve

Management structure

Strategic review

One of the NGA's major strategic initiatives for the 2016–17 financial year was a strategic review of its structure and operations to identify efficiencies and help the NGA meet its fiscal obligations. Given the increasing pressures of budget reductions and efficiency dividends, the NGA needed to rethink and reshape its workforce and service delivery to find savings of approximately \$2 million. As a result of extensive consultation across the organisation, key work areas were restructured to maximise the efficiency of NGA operations, realise savings and improve business processes and commercial opportunities. As a result of the review, the staff establishment was reduced by 26.5 positions, achieving required savings of \$2.2 million. The review has been fundamental in clarifying our current and future strategic challenges and areas of focus.

Senior Executive Team

The Senior Executive Team (SET) is responsible for performance and corporate management at the NGA. With the support of Department Heads, SET monitors the achievement of corporate strategies and objectives, oversees financial management and resourcing needs and coordinates activities across all areas of the organisation.

The composition of the SET was revised in response to the strategic review in 2016. The positions of Assistant Director, Corporate Services and Commercial Operations, and Assistant Director, Curatorial and Education Services, were removed and a new position of Assistant Director, Engagement and Development, was created. The SET includes the Director, Deputy Director, two assistant directors and the Chief Financial Officer, who are responsible for the NGA's four program areas:

1. Engagement and Development
2. Exhibitions and Collections Services
3. Curatorial, Programs, Corporate and Commercial Services
4. Finance, Facilities Management and Security, Visitor Experience and Governance

The Council determines the Director's remuneration in accordance with the Remuneration Tribunal's framework for Principal Executive Officers (PEO). The Director is a PEO Band C position. All staff of the NGA are engaged under the *National Gallery Act 1975*. The Deputy Director is an Australian Public Service (APS) Senior Executive Service (SES) Band 2 equivalent and the two Assistant Director positions are APS SES Band 1 equivalents. Performance bonuses totalling \$60,282 were paid during the year to eligible employees. The amount of each bonus is determined by performance review. Non-salary benefits for SES staff included electronic devices, parking and payment in lieu of a vehicle.

Department Heads

Department Heads are actively engaged in developing and monitoring programs that meet the NGA's key goals and priorities. They gather in a monthly forum to discuss a wide range of operational and strategic matters to ensure effective management control and project oversight across departments.

NGA Committees

The NGA's committees coordinate efforts across departments to achieve specific performance targets and operational objectives. They reflect the NGA's long-term goals and key priorities but are also subject to change to meet priorities identified in the annual business plan. Committees active during the 2016–17 year included the:

- Senior Executive Team Committee
- Department Heads Forum
- Gallery Consultative Committee
- Health and Safety Committee
- Emergency Planning Committee
- Publishing Committee
- Exhibitions Committee
- Projects and Budgets Committee
- Risk Management Advisory Group
- Staff Implementation Forum
- Visitor Experience Taskforce

CORPORATE GOVERNANCE

The NGA is a Commonwealth authority established by the *National Gallery Act 1975*. The responsible minister is Senator the Hon Mitch Fifield, Minister for the Arts. The NGA's functions under Section 6 of the Act are to:

- develop and maintain a national collection of works of art
- exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are otherwise in the possession of the Gallery.

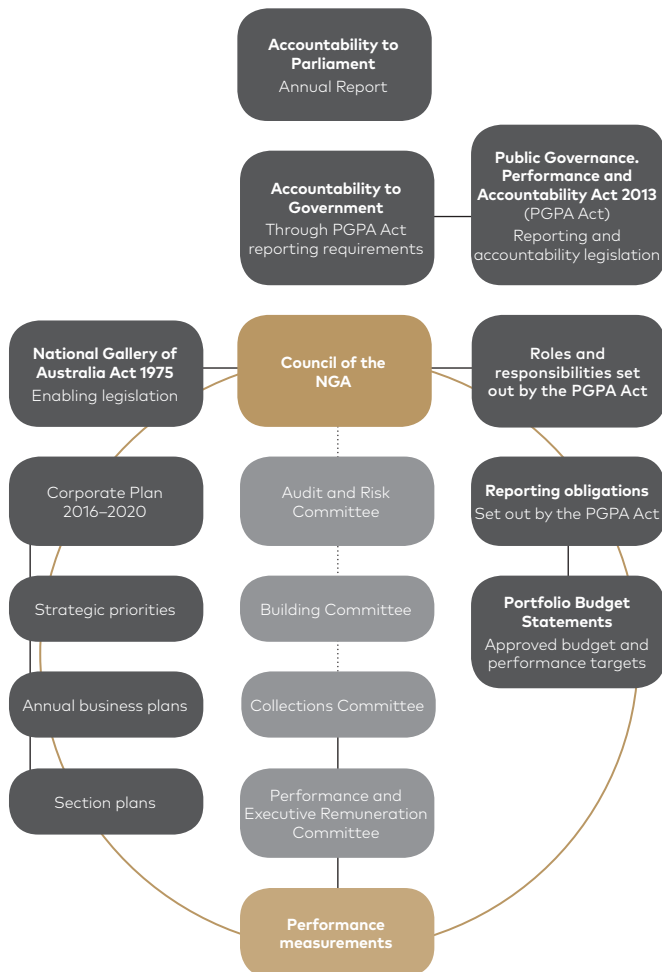
In performing these functions, the Act states the 'Gallery shall use every endeavour to make the most advantageous use of the national

collection in the national interest' (Section 6(1)) and 'has power to do all things necessary or convenient to be done for or in connexion with the performance of its functions' (Section 7(1)).

As a Commonwealth statutory authority, the NGA is also subject to the *Public Governance, Performance and Accountability Act 2013*, which establishes a coherent system of governance and accountability across Commonwealth entities.

High standards of governance and accountability are also maintained by comprehensive business, performance and planning frameworks. Figure 4 shows the principal elements of the NGA's corporate governance structure.

Figure 4: Corporate governance structure



Key corporate documents, which are reviewed regularly, include the:

- Annual Business Plan 2016/17–2017/18
- Business Continuity Plan
- Conservation Plan
- Corporate Plan 2016–2020
- Disaster Recovery Plan
- Emergency Response Plan
- Fraud Risk Assessment
- Fraud Control Plan
- Preservation Plan
- Security Incident Plan
- Risk Management Framework
- Strategic Asset Management Plan
- Financial Sustainability Plan
- Policy Development Framework.

Fraud control and risk management

The NGA ensures and promotes the proper use of public resources and has taken all reasonable measures to prevent, detect, investigate and report on fraud in the financial year. It has a detailed Fraud Risk Assessment and a Fraud Control Plan that meet its specific needs in relation to fraud and comply with the Commonwealth Fraud Control Guidelines. In 2017, the NGA appointed its first dedicated Risk Manager.

Risk management is a key element of the NGA's strategic planning, decision-making and business operations. The NGA's Risk Management Framework and Policy was updated in April 2017 to reflect better-practice guidance disseminated by the Department of Finance. Key members of Executive, Finance, Human Resource Management, Facilities Management, Security and Work Health and Safety form the Risk Management Advisory Group, which meets regularly to advise the Senior Executive Team on matters related to risk management.

The Council's Audit and Risk Committee monitors the NGA's compliance with approved risk management policies and guidelines, reviews the NGA's Risk Management Framework and receives reports on operational and financial risks.

Ethical standards

Ethical behaviour is promoted through the inclusion of appropriate guidelines in staff

induction programs and other development programs. The NGA continues to be an active participant in the Australian Public Service Commission's Ethics Contact Officer Network.

The network is an integral part of the Commission's endeavours to provide the means for Commonwealth public sector employees to obtain guidance and advice on how to apply their Values and Code of Conduct, as well as strategies and techniques for ethical decision-making in public sector employment.

Ministerial instruments and directions

The Minister signed an instrument appointing the Deputy Director to act temporarily in the position of Director during the Director's absence on one occasion. The only ministerial directions received by the NGA were Council appointment notifications.

External scrutiny

NGA representatives were required to appear once before the Senate Standing Committee on Environment and Communications during the year. There were no judicial decisions and no issues or matters raised with the Commonwealth Ombudsman's Office concerning the NGA.

External relationships

The nature of the NGA's operations demands strong ongoing relationships with government representatives and agencies, diplomatic missions, artists and their representatives, auction houses, other galleries and museums, universities, schools, the business sector, the media, volunteers and the wider community locally, nationally and internationally.

These relationships build on the NGA's ability to present the finest exhibitions, public and education programs and to add significant value to the national art collection through gifts and donations. The NGA's Foundation is responsible for encouraging private philanthropy and securing funds for the acquisition of works of art for the national collection and the broader program, including exhibitions and access programs. The financial activities of the Foundation are incorporated in the NGA's financial statements in this report. See Appendix E for Government

funding programs, corporate sponsors and private donors.

The support of a number of private foundations and grant funding bodies was instrumental in helping the NGA to present a comprehensive exhibitions program and associated events. Of particular note is the ongoing support of the Gordon Darling Foundation. Two major grants were announced this year: the first from the Terra Foundation for American Art in the amount of US\$200,000 to support the presentation of the exhibition *American Masters* in 2018 and the second a multi-year partnership with the Balnaves Foundation to support the delivery of contemporary art interventions at the NGA.

Additionally, the NGA's Council and Foundation Board of Directors both support unique giving programs. The National Gallery of Australia Council Exhibitions Fund was established in 2006 to support the NGA in its efforts to produce a stimulating, diverse and engaging exhibition program. The Foundation Board Publishing Fund was set up in 2011 to assist with the production of scholarly publications and online publishing initiatives focused on the national art collection.

In 2016, the Foundation Board Publishing Fund matched a gift from NGA Foundation Chairman John Hindmarsh AM and Rosanna Hindmarsh OAM to enable the *Tom Roberts* exhibition catalogue to be delivered to secondary schools in every Australian state and territory. This scholarly publication about one of Australia's best known and loved artists is an enduring resource for school libraries. It was sent with a letter of endorsement from Prime Minister Malcolm Turnbull MP and an education resource to facilitate its use in classrooms.

The NGA continues to partner with leading companies to deliver exhibitions, events and programs. Of particular note is the association with Wesfarmers, the NGA's Indigenous Art Partner, which continues to share and support the vision and values of the NGA. With the support of Wesfarmers, the Indigenous Arts Leadership Program was created by the NGA in 2009 and has contributed significantly to the changing landscape of Indigenous representation in Australia's museums and galleries sector and more broadly.

From these beginnings, a fruitful and dynamic partnership has flourished between Wesfarmers and the NGA that is based on a shared commitment to listening to and understanding the sector we both aim to support. The partnership now also includes an annual fellowship program, a \$10,000 scholarship fund for the professional development of the alumni of the Indigenous Arts Leadership Program. This year, Wesfarmers was also the Presenting Partner for the exhibition *Defying Empire: 3rd National Indigenous Art Triennial*. In recognition of our ongoing relationship, the NGA has named one of its galleries the Wesfarmers Gallery of Early Western Desert Art 1971–74.

In 2016, the NGA's longest standing partner, Qantas, renewed its commitment and support of national arts institutions and will continue to partner with the NGA until 2019. Hotel Hotel, the NGA's Contemporary Art Partner, is acknowledged, as is Maddocks, which has pledged its support for the exhibition *Hyper Real*, opening at the NGA in October 2017.

Media partnerships include the Seven Network, Vogue Living, Schwartz Media (through *The Saturday Paper* and *The Monthly*) and WIN Television.

The NGA continues to consult and act collaboratively with the Department of Communications and the Arts and other Government agencies. During the year, representatives attended meetings of the Commonwealth Cultural, Collecting and Exhibiting Agencies Corporate Management Forum, the purpose of which is to explore and implement opportunities for ongoing collaboration between cultural agencies with regard to provision of corporate services and other areas of common interest.

CORPORATE SERVICES

The NGA is emerging from a challenging year but is well placed to meet its objectives in 2017–18.

To better support staff and build capability, the NGA Council endorsed in April 2017 the development of the strategic *People Plan 2017–19*. The plan is built around four themes:

5. Attraction and recruitment
6. Developing capability
7. Supporting high performance
8. Retention (or strengthening the culture).

This will focus our human resource initiatives and efforts in 2017–18.

Human resources

Table 19: NGA staff by classification level, current and preceding year

Classification	June 2017	June 2016
SES Band 3	1	1
SES Band 2	1	1
SES Band 1	2	3
EL 2	15	23
EL 1	22	23
NGA 6	52	50
NGA 5	51	59
NGA 4	28	29
NGA 3	37	51
NGA 1–2	73	66
Total	282	306

The above numbers are of total employees, the full-time equivalent being 205.42. There were 165 continuing employees at the end of the year. The other 117 employees were non-continuing or temporary (fixed-term and casual).

During 2016–17, 27 staff accepted voluntary redundancies as part of the broader rationalisation of NGA's structure and business processes. There were 18 resignations including retirements, contributing to a turnover rate of 23% (ongoing staff employed at the start of the financial year).

Agreements

Four Common Law Agreements were current at 30 June 2017 with only SES-equivalent staff on these agreements. All other staff are covered

by the conditions of the *National Gallery of Australia Enterprise Agreement 2011–2014*, the nominal expiry date of which was 30 June 2014. The existing agreement remains in effect until a new enterprise agreement has been negotiated and is approved by Fair Work Australia.

Classifications under the current Enterprise Agreement include:

EL 2: \$111,051–\$126,917

EL 1: \$95,298–\$108,741

NGA 6: \$75,546–\$87,322

NGA 5: \$68,101–\$73,064

NGA 4: \$61,706–\$67,075

NGA 3: \$55,025–\$59,848

NGA 1–2: \$48,577–\$53,977

NGA 1: \$43,227–\$47,591

Each classification level has a salary range and one or more pay points attached to it. Advancement through pay points within each classification level is based on an assessment of an employee's performance against his or her Individual Development and Performance Agreement (IDPA), a formal agreement matching individual objectives and performance with the NGA's strategic priorities and activities. All ongoing and long-term fixed-term staff are required to complete IDPAs.

Workplace culture and development

Diversity in the workforce remains an integral aspect of the NGA's employment strategy, and the NGA reflects the expectations of Government and the community about a fair, inclusive and productive workplace in its Workplace Diversity Plan. In developing the plan, the NGA considered gender, age, language, ethnicity, cultural background, sexual orientation, religious belief and family responsibilities as well as educational level, life experience, work experience, socio-economic background, personality and marital status. The concept of the plan includes the principle of equal employment opportunity, with policies addressing the disadvantage experienced by particular groups of people in the workplace, including women, Indigenous Australians, people with disabilities and those who suffer disadvantage on the basis of race or ethnicity.

The Workplace Diversity Program is designed to be consistent with the principles of the *2010–2020 National Disability Strategy*, which sets out a ten-year national policy framework

to improve the lives of people with disability, promote participation and create a more inclusive society. A high-level two-yearly report will track progress against each of the six areas of the strategy and present a picture of how people with disability are faring. The reports will be available through the Department of Social Services website <dss.gov.au>

Table 20: NGA workplace diversity, current and preceding year

Group	June 2017	June 2016
Male	86	105
Female	196	200
Indigenous	5	5
People with disability	5	5
Culturally diverse background	30	30

Women represent 69% of the NGA workforce and 40% of its Senior Executive Team. Workplace diversity is valued by the NGA. Indigenous representation is currently 1.8% and the development of a Reconciliation Action in 2017–18 will further support Indigenous employment as well as cultural awareness and inclusion more broadly.

Approximately 35% of NGA staff come from culturally diverse backgrounds and 1.8% identify as living with a disability.

Workplace diversity also involves creating an environment that values and utilises the contributions of people with different backgrounds, experiences and perspectives. The NGA is committed to the principles of social justice and equity outlined in the Australian Government’s Charter of Public Service in a Culturally Diverse Society and promotes a culture of inclusion and consultation.

The NGA also has rigorous complaint-handling procedures and received two formal complaints in 2016–17, with one still to be resolved.

The NGA continues to be a preferred employer and attracts quality candidates for new opportunities. Our merit-based recruitment processes have been streamlined for efficiency, and further improvements will be introduced

in 2017–18 through a review and refresh of the current Recruitment and Retention Guidelines.

NGA staff participated in a broad range of corporate and professional learning and development activities throughout the year. Several targeted NGA-specific training packages were provided, including Leading the Gallery, Fraud Awareness, ENTA, Mentoring and Development, Communication and Conflict De-Escalation and Caring for the Collection.

General learning and development content encompassed information technology, communication and writing, Crystal reporting, disaster-recovery-training project management, financial management and people management. Staff also attended conferences, seminars and symposiums. Expenditure on staff learning and development during the year totalled \$87,440.

We remain committed to a Performance Management Strategy centred on Individual Development and Performance Agreements. Agreements focus on work expectations, instilling values and behaviours and building capabilities. Salary advancement is contingent on performance being assessed as satisfactory.

The NGA continued to maintain a strong focus on work health and safety (WHS) during the year, providing its staff with access to health programs and conducting workstation assessments for all new employees. Risks to employees and visitors are monitored and managed in a proactive approach to prevent incidents and injuries. The results are tabled in Appendix F and meet our legislative obligations under the *Work Health and Safety Act 2011* (WHS Act).

Following a period of change and restructure, the NGA’s focus on WHS is undergoing a review. In addition to existing programs, the NGA will be focusing on employee wellbeing, including mental health and resilience. We will build on existing programs, including annual health checks and the Employee Assistance Program, and participate in community events such as Mental Health Week.

The NGA is developing a harmonised approach to risk management. The new Risk Management Framework enshrines a consultative approach to managing risk, including WHS risk, with consultation being a key risk management requirement under the WHS Act. The WHS Advisor and Manager of Risk and Fraud have

been, and will be, conducting risk workshops before and after all major events, exhibitions and projects.

How we develop, manage, communicate with and support staff is critical to their engagement and performance. In this regard, the NGA supports a collaborative work environment, with the Gallery Consultative Committee meeting three times during 2016–17 as a forum for participative management. The Health and Safety Committee also met three times during the year.

Department Heads also meet monthly to discuss NGA-wide business, project and planning issues. Regular messages are also issued by the Senior Executive, and bimonthly all-staff briefings share information and report on strategic organisational priorities.

Under the umbrella of the *People Plan 2017–19*, priorities for the year ahead include:

- development of an overarching learning and development strategy
- introduction and implementation of a health and wellbeing program, comprising physical and psychological initiatives
- negotiation of a new NGA Enterprise Agreement. The 2011–14 Enterprise Agreement nominally expired in June 2014, but remains in force until rescinded or replaced by a new agreement.

The overarching aim of the People Plan and its priority initiatives is to support a high performing, adaptable and engaged workforce.

Outsourcing and procurement

Contractors and consultants are engaged when services are not available in-house (due to insufficient expertise or resources or because the services are not required on an ongoing basis), when the NGA requires independent advice or oversight or for other beneficial reasons. The NGA's practices and procedures are consistent with the Commonwealth Procurement Rules and best practice principles. Services outsourced include cleaning, legal, internal auditing, printing, casual security, construction and painting and market research. No contracts of \$100,000 or more were executed where the Auditor-General did not have access to the contractor's premises if required.

Sixty consultancy contracts were active in the financial year, involving total actual expenditure of \$0.978 million. Information on the value of contracts and consultancies over the reportable limit is available on the AusTender website <tenders.gov.au>.

STATUTORY COMPLIANCE

Work health and safety

The results of the NGA's work health and safety initiatives in 2016–17 are detailed in Appendix F in accordance with Schedule 2, Part 4 of the *Work Health and Safety Act 2011*.

Advertising and market research

Market research conducted in 2016–17 cost \$188,602, compared to \$108,326 in the previous year. Exhibition surveys examined visitor demographics and psychographics, use of facilities and awareness of advertising and communications initiatives. Expenditure on advertising totalled \$1.379 million, compared to \$1.249 million in the previous year. See Appendix F for details on advertising campaigns and expenditure.

Environmental performance

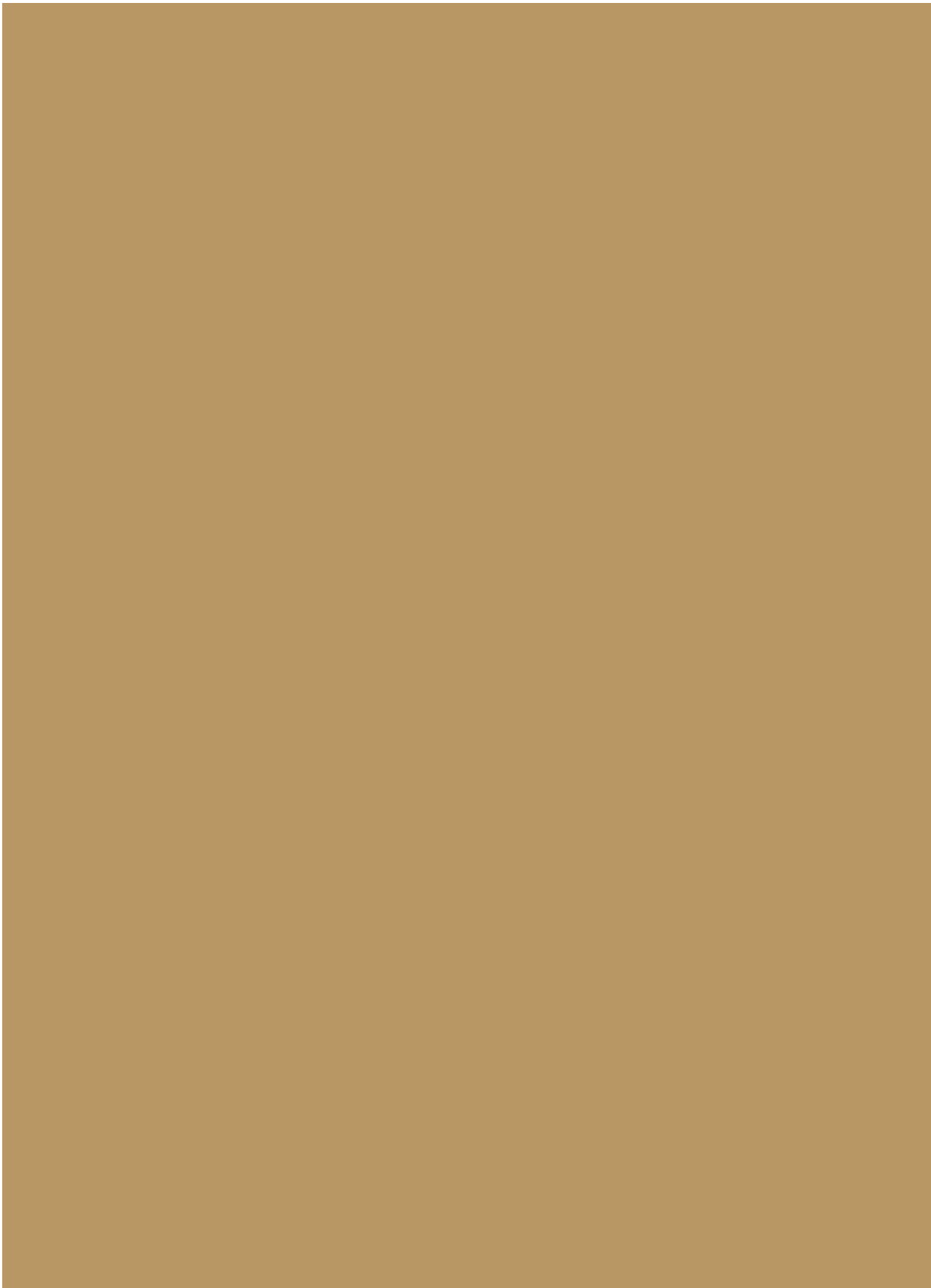
Information detailing the NGA's environmental performance and contribution to ecologically sustainable development is detailed in Appendix F in accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999*.

Freedom of information

The NGA complies with the requirement in Part II of the *Freedom of Information Act 1982* to publish information to the public as part of the Information Publication Scheme (IPS). A plan outlining what information is published in accordance with the IPS requirements is on the NGA website <nga.gov.au/aboutus/ips/default.cfm>.

Public interest disclosure

The NGA complies with the requirement in Section 76 of the *Public Interest Disclosure Act 2013* by giving the Ombudsman information and assistance as the Ombudsman reasonably requires in relation to the preparation of a report defined under the section.



APPENDICES

APPENDIX A: EXHIBITIONS

National Gallery of Australia

Fiona Hall: Wrong Way Time

22 April – 10 July 2016

Temporary Exhibition Gallery

Diane Arbus: American Portraits

3 June – 30 October 2016

Orde Poynton Gallery

Mike Parr: Foreign Looking

12 August – 6 November 2016

Temporary Exhibition Gallery

Recycling and Remembering

29 October 2016 – 19 November 2017

Project Gallery

Frank Stella: The Kenneth Tyler Collection

19 November 2016 – 22 October 2017

Orde Poynton Gallery

Versailles: Treasures from the Palace

9 December 2016 – 17 April 2017

Temporary Exhibition Gallery

Defying Empire: 3rd National Indigenous Art Triennial

26 May – 10 September 2017

Temporary Exhibition Gallery

Special exhibitions and displays

Ramesh Nithiyendran: Mudmen

3 June 2016 – 26 February 2017

Contemporary Galleries

Heather B Swann: Nervous

18 August – 20 November 2016

Australian Galleries

Artists of the Great War

29 October 2016 – 12 June 2017

Australian Galleries

Pipilotti Rist: Worry Will Vanish Revelation

10 March – 20 August 2017

Contemporary Galleries

Rodel Tapaya: New Art from the Philippines

18 March – 20 August 2017

Contemporary Galleries

Mexican Modernism

14 April – 26 November 2017

International Galleries

Australian Impressionism

24 June – 31 October 2017

Australian Galleries

NGA Play

NGA Play: Versailles

9 December 2016 – 26 April 2017

NGA Play: Reko Rennie

12 May – 3 December 2017

Featured collection displays

Aboriginal and Torres Strait Islander art

Contemporary

Prints and drawings

Pre-1980s barks

Asian art

East Asian art

South Asian art

Southeast Asian art

Trade in art and ideas

Eduardo Masferré

Australian art

Sidney Nolan: Ned Kelly series

Rose Nolan

Bea Maddock and Jeffrey Smart

Highlights from the collection Australian geometric abstraction

Hard edge: geometry in craft and design

Domestic modernity

Land and resistance

Changing times

Diverse responses to painting and place

General changeover of works on paper or textiles

International art

Impressionism and the poster

Deadpan

Dada, Surrealism and tribal art

Pop

Postwar European abstraction

Design and nature

General changeover of works on paper or textiles

Pacific art

Melanesian art

Polynesian art

Touring nationally

Light Moves: Contemporary Australian Video Art

(11 venues, 2015–18)

RMIT Gallery, Vic

1 July – 20 August 2016

Academy Gallery, University of Tasmania, Tas

2 September – 30 October 2016

Geraldton Art Gallery, WA
16 December 2016 – 11 February 2017

Bunbury Regional Art Gallery, WA
18 February – 16 April 2017

Nautilus Art Centre, SA
30 April – 4 June 2017

Mildura Art Gallery, Vic
29 June – 27 August 2017

Max and Olive: The Photographic Life of Olive Cotton and Max Dupain

(6 venues, 2016–17)

Ian Potter Museum of Art, Vic
31 May – 24 July 2016

Cowra Art Gallery, NSW
6 August – 4 September 2016

Wangaratta Art Gallery, Vic
10 September – 13 November 2016

Hazlehurst Art Gallery, NSW
17 December 2016 – 5 February 2017

Mornington Peninsula Regional Gallery, Vic
12 May – 9 July 2017

Resolution: New Indigenous Photomedia

(4 venues, 2016–17)

Tweed Regional Gallery, NSW
16 September – 4 December 2016

Perc Tucker Art Gallery, Qld
24 March – 28 May 2017

Araluen Art Centre, NT
9 June – 13 August 2017

Silver and Gold: Unique Australian Objects 1850–1910

(7 venues, 2017–18)

Western Australian Museum—Kalgoorlie, WA
4 February – 25 June 2017

Abstraction: Celebrating Australian Women Abstract Artists

(5 venues, 2017–18)

Geelong Art Gallery, Vic
25 February – 7 May 2017

Newcastle Art Gallery, NSW
21 May – 23 July 2017

Elaine and Jim Wolfensohn Gift Suitcase Kits

Blue case: Technology

Artspace Mackay, Qld
2 June – 15 July 2016

Rockhampton Regional Libraries, Qld
27 July – 31 August 2016

Gallery 107@Dalby, Qld
2 September – 10 October 2016

Lismore Library, NSW
17 October – 21 November 2016

Tamworth Regional Gallery, NSW
23 November – 23 December 2016

Murray Art Museum Albury, NSW
23 January – 24 February 2017

Gippsland Art Gallery, Vic
28 February – 28 March 2017

Hobart Library, Tas
3 April – 8 May 2017

St Helen's Library, Tas
11 May – 19 June 2017

Rosny Library, Tas
22 June – 27 July 2017

Red case: Myths and Rituals and Yellow case: Form, Space and Design

Arts Council of Mansfield, Vic
27 June – 27 July 2016

Murray Bridge Regional Gallery, SA
29 July – 30 August 2016

Wangaratta Library, Vic
22 September – 22 November 2016

Murray Albury Art Museum, NSW
22 November – 23 December 2016

Blue Gum School, ACT
23 January – 24 February 2017

Adventist Aged Care, NSW
27 February – 24 March 2017

Gippsland Art Gallery, Vic
28 March – 27 April 2017

Mandurah Community Museum, WA
1 May – 31 May 2017

Mildura Arts Centre, Vic
6 June – 3 July 2017

APPENDIX B: PUBLISHING AND PAPERS

Major publications

Exhibitions at the NGA

Mike Parr: Language and Chaos

Elspeth Pitt and Roger Butler
August 2016
272 pages, 409 images
Staff contributors: Roger Butler, Sarina Noordhuis-Fairfax, Elspeth Pitt, Gerard Vaughan
Works from the collection: 44

Frank Stella: The Kenneth Tyler Collection

Jane Kinsman
September 2016
128 pages, 220 images
Staff contributors: Alice Desmond, Sally Foster, Julia Greenstreet, Jane Kinsman, Gerard Vaughan
Works from the collection: 145

Versailles: Treasures from the Palace

Lucina Ward
December 2016
256 pages, 179 images
Staff contributors: Bronwyn Campbell, Christine Dixon, Simeran Maxwell, Emilie Owens, Rebecca Scott, Gerard Vaughan, Lucina Ward
Works from the collection: nil

Defying Empire: 3rd National Indigenous Art Triennial

Tina Baum
May 2017
160 pages, 114 images
Staff contributors: Tina Baum, Kelli Cole, Franchesca Cubillo, Gerard Vaughan
Works from the collection: 18

Room brochures

Artists of the Great War

October 2016
16 pages, 11 images
Staff contributors: Gerard Vaughan
Works from the collection: 3

Pipilotti Rist: Worry Will Vanish Revelation

March 2017
6 pages, 6 images
Staff contributors: Jaklyn Babington
Works from the collection: nil

Rodel Tapaya: New Art from the Philippines

March 2017
8 pages, 4 images
Staff contributors: Jaklyn Babington
Works from the collection: 3

Touring exhibitions

Resolution: New Indigenous Photomedia

September 2016
64 pages, 70 images
Staff contributors: Kelli Cole, Franchesca Cubillo, Shaune Lakin, Anne O'Hehir, Gerard Vaughan
Works from the collection: 70

Silver and Gold: Unique Australian Objects 1830–1930

December 2016
12 pages, 17 images
Staff contributors: Beatrice Thompson
Works from the collection: 17

Abstraction: Celebrating Australian Women Abstract Artists

May 2017
16 pages, 12 images
Staff contributors: Lara Nicholls
Works from the collection: 12

Published papers

Preprints of the contributions to the 9th AICCM Book, Paper and Photographic Materials Symposium

October 2017
182 pages, 110 images
Staff contributors: Fiona Kemp, Fiona Moore, Mary-Lou Nugent, Cassandra O'Hare, Rose Peel, Andrea Wise
Works from the collection: 9

Education resources

Resolution: New Indigenous Photomedia

November 2016, Years 7–10
15 pages, 11 images
Works from the collection: 11

Versailles: Treasures from the Palace

December 2016, years 3–6
2 pages, 7 images
Works from the collection: nil

Abstraction: Celebrating Australian Women Abstract Artists

February 2017, Years 7–10
21 pages, 26 images
Works from the collection: 26

Silver and Gold: Unique Australian Objects 1830–1930

May 2017, Years 7–10
14 pages, 12 images
Works from the collection: 12

Artonview

Average readership per issue: 35,000

Issue 87, spring 2016

68 pages, 82 images

Staff contributors: Jaklyn Babington, Robert Bell, Tina Baum, Bronwyn Campbell, Kelli Cole, Sally Foster, Deborah Hart, Jane Kinsman, Shaune Lakin, Lara Nicholls, Elspeth Pitt, Gerard Vaughan
Works from the collection: 34

Issue 88, summer 2016

64 pages, 40 images

Staff contributions: Robert Bell, Peta Jane Blessing, Tina Baum, Alice Desmond, Deborah Hart, Crispin Howarth, Emma Kindred, Jane Kinsman, Simeran Maxwell, Lara Nicholls, Gerard Vaughan, Lucina Ward
Works from the collection: 19

Issue 89, autumn 2017

72 pages, 59 images

Staff contributors: Jaklyn Babington, Tina Baum, Bianca Hill, Gwen Horsfield, Shaune Lakin, Simeran Maxwell, Lara Nicholls, Gerard Vaughan
Works from the collection: 25

Issue 90, winter 2017

64 pages, 64 images

Staff contributors: Tina Baum, Kelli Cole, Deborah Hart, Bianca Hill, Simon Elliott, Emma Kindred, Shaune Lakin, Lara Nicholls, Sarina Noordhuis-Fairfax, Gerard Vaughan, Frances Wild
Works from the collection: 36

Corporate publications

National Gallery of Australia Annual Report 2015–16

National Gallery of Australia Foundation Annual Report 2015–16

Symposiums and conferences

Re-visiting the Age of Angkor

1 October 2016

Keynotes: Michael Brand, Director, Art Gallery of New South Wales
Staff contributors: Melanie Eastburn

The 9th Australian Institute for the Conservation of Cultural Materials Book, Paper and Photographic Materials Symposium

10–15 October 2016

Keynote: Susie Clark, paper conservator and consultant

Staff contributors: Andrea Wise, Rose Peel, Cassandra O'Hare, James Ward, Hannah Barrett, Carmela Mollica, Mary-Lou Nugent, Shaune Lakin, Roger Butler, Lisa Addison, Jane Wild

Enchanted Isles, Fatal Shores: Living Versailles

17–18 March 2017

Staff contributors: Gerard Vaughan, Lucina Ward

Staff contributions to external publications

2016

Babington, Jaklyn, 'Robert Owen', in Bullock, N (ed), *MCA collection handbook*, Museum of Contemporary Art, Sydney, 2016, p 286.

Baum, Tina, 'Linking time, distance and peoples: Aboriginal and Torres Strait Islander art in the capital', *Art Monthly*, no 294, 2016, pp 22–7.

Butler, Roger, in *Anne Marie Graham: a survey, 1956–2016*, exhibition brochure, Without Pier Gallery, Melbourne, 2016, p 9.

Cubillo, Franchesca, *Damien Shen: on the fabric of the Ngarrindjeri body*, exh cat, Kluge-Ruhe Aboriginal Art Collection, University of Virginia, Charlottesville, 2016.

Cubillo, Franchesca, 'Emily Kame Kngwarreye', *MCA collection handbook*, Museum of Contemporary Art, Sydney, 2016, p 190.

Ford, Micheline & Leong, Roger, 'Fashion as art: Dressed to kill: 100 years of fashion', in Brooks, M & Eastop, D (eds), *Refashioning and redress: conserving and displaying dress*, Getty Conservation Institute, Los Angeles, 2016, pp 173–86.

Hart, Deborah, 'Grace Cossington Smith's bridges', in Harding, L & Mimmocchi, D (eds), *Georgia O'Keeffe, Grace Cossington Smith, Margaret Preston: making modernism*, exh cat, Art Gallery of New South Wales, Sydney 2016, pp 12–5.

Hart, Deborah, 'Poetry in the you beaut country of mind and place', in Hurlston, D & Edwards, D (eds), *John Olsen: the you beaut country*, exh cat, National Gallery of Victoria, Melbourne, 2016, pp 53–63.

Howarth, Crispin, 'Frederick Edward Pietz: mission work among the Adzera', in Hamson, M (ed), *Between the known and unknown: New Guinea art from Astrolabe Bay to Morobe*, Palos Verdes Estates, CA Oceanic Art, Los Angeles, 2016, pp 222–3.

Howarth, Crispin, 'Art of the Marquesas Islands, Matahoata', exhibition review, *Oceanic Art Society Journal*, vol 21, no 4, 2016, p 3.

Howarth, Crispin, 'Hunstein art: eight "garra" in the collection of the National Gallery of Australia', *Tribal Journal*, no 82, 2016, pp 92–105.

Pitt, Elspeth, 'Shock value', *The Canberra Times*, 6 August 2016, pp 12–13.

Vaughan, Gerard, in *Anne Marie Graham: a survey, 1956–2016*, exhibition brochure, Without Pier Gallery, Melbourne, 2016, p 5.

Wise, Andrea, 'Transparent things, through which the past shines: investigating holograms in the collection of the National Gallery of Australia', *Journal of the American Institute for Conservation*, vol 55, no 3, 2016, pp 176–85.

2017

Barrett, Hannah & Mollica, Carmela, 'Smart solutions', *OZ Arts*, no 11, 2017, pp 7–15.

Foster, Sally, 'Vladimir Tatlin' & 'Vladimir Stenberg', in Cramer, S and Harding, L, (eds), *Call of the Avant-Garde: Constructivism and Australian art*, exh cat, Heide Museum of Modern Art, Melbourne, 2017, pp 16–17, 20–1.

Howarth, Crispin, 'New Britain art in the Melanesian Gallery', *Oceanic Art Society Journal*, vol 22, no 1, 2017, pp 4–5.

Howarth, Crispin, 'WD Webster's Ethnographical catalogues', book review, *Oceanic Art Society Journal*, vol 22, no 2, 2017, p 3.

Lakin, Shaune, 'Foreigner', *Photofile* no 98, 2017, pp 104–7.

Pitt, Elspeth, 'The illusory simplicity of Robert Rooney', *Imprint*, vol 52, no 2, 2017, pp 38–9.

Ward, Lucina, 'Sophie Taeuber-Arp's Vertical and horizontal composition c 1928', in Cramer, S and Harding, L, (eds), *Call of the Avant-Garde: Constructivism and Australian art*, exh cat, Heide Museum of Modern Art, Melbourne, 2017, pp 22–3.

Papers presented by staff (lectures, presentations, opening addresses)

2016

Blessing, Peta Jane, 'Exhibiting art archives', paper presented at Australian Society of Archivists Conference, Sydney, 17–21 October 2016.

Blessing, Peta Jane, 'Exhibiting the archive', paper presented to Art Libraries Society Conference, Sydney, 1–2 December 2016.

Boag, Adriane, 'Connecting people with dementia with the visual arts at the National Gallery of Australia', paper presented at TEDxCanberra, Canberra Theatre, 3 September 2016.

Boag, Adriane, 'Art and dementia at the National Gallery of Australia' & 'Stories of me: connecting experience and theory', papers presented at the Baptist Care Dementia conference, Sydney, 15 September 2016.

Butler, Roger, 'Mike Parr: Foreign Looking', lecture, Australian National University, Canberra, 24 August 2016.

Cole, Kelli, opening address and presentation for the exhibition *Resolution: New Indigenous Photomedia*, Tweed River Art Gallery, Tweed River, 16 July 2016.

Cubillo, Franchesca, keynote address and presentation at ANKAAA Art Worker Extension Program special graduation, Darwin, 5 August 2016.

Cubillo, Franchesca, opening address for the Darwin Aboriginal Art Fair, Darwin, 4 August 2016.

Cubillo, Franchesca, opening address for the exhibition *Salon de Refusés, 2016*, Charles Darwin University Art Gallery, Darwin, 12 August 2016.

Desmond, Alice, 'Frank Stella: retrospective impressions', paper presented at The Work of Art conference, Art Association of Australia and New Zealand, Australian National University, Canberra, 1–3 December 2016.

Foster, Sally, 'A game in hell, hard work in heaven: Russian Futurist books 1910–1916', paper presented at The Work of Art conference, Art Association of Australia and New Zealand, Australian National University, Canberra, 1–3 December 2016.

Hart, Deborah, speaker at the exhibition *Transformations: The Art of Philip Wolfhagen*, Queen Victoria Museum and Gallery, Launceston, 4 November 2016.

Hart, Deborah, 'John Olsen's poetic vision', public lecture, National Gallery of Victoria, Melbourne, 5 November 2016.

Hart, Deborah, representative and participant in a colloquium for the exhibition *Australia's*

- Impressionists*, National Gallery, London, 3 December 2016.
- Hill, Bianca, 'Rhizomatic wonder: Alice's methodological adventure into Burmese graphics', paper presented at The Work of Art conference, Art Association of Australia and New Zealand, Australian National University, Canberra, 1–3 December 2016.
- Howarth, Crispin, 'Unpacked: the Reverend Fellows Collection of Massim Art', lecture, Oceanic Art Society, Sydney, 12 November 2016.
- Joyce, Renée, 'Collecting and collections in contemporary art', lecture, Australian National University, Canberra, 5 October 2016.
- Kemp, Fiona & Moore, Fiona, 'Light Moves: development in the care of audio visual collections at the National Gallery of Australia', paper presented at The 9th Australian Institute for the Conservation of Cultural Materials Book, Paper and Photographic Materials symposium, National Gallery of Australia, Canberra, 10–15 October 2016.
- Kindred, Emma, 'Spring's golden plumes: wattle in Australian art of the twentieth century', presentation for Wattle Day, Friends of the Australian National Botanic Gardens, Australian National Botanic Gardens, Canberra, 1 September 2016.
- Kindred, Emma, 'Seven little Australians: late Victorian portraits of childhood', paper presented at Human Kind: Transforming Identity in British and Australian Portraits, 1700–1914 conference, University of Melbourne and National Gallery of Victoria, Melbourne, 8–11 September 2016.
- Kindred, Emma, convener for the panel 'The Work of Commissions in Australian Art', The Work of Art conference, Art Association of Australia and New Zealand, Australian National University, Canberra, 1–3 December 2016.
- Kindred, Emma, documentary interview for the exhibition *Australia's Impressionists*, National Gallery, London, 7 December 2016 – 26 March 2017.
- Kinsman, Jane, 'Frank Stella: saving abstraction', lecture, De Young, San Francisco, 3 November 2016.
- Kinsman, Jane, speaker for 'Works on Paper Study Group', De Young, San Francisco, 3 November 2016.
- Lakin, Shaune 'The photographic partnership of Olive Cotton and Max Dupain', lecture, Forum: Max and Olive, Ian Potter Museum of Art, University of Melbourne, Melbourne, 16 July 2016.
- Lakin, Shaune, opening address for the exhibition *Max and Olive: The Photographic Life of Max Dupain and Olive Cotton*, Cowra Regional Art Gallery, 6 August 2016.
- Lakin, Shaune, 'Max and Olive exhibition', lecture, Wangaratta Art Gallery, Wangaratta, 26 October 2016.
- Lakin, Shaune, co-convenor for the panel 'Photography and the Studio', The Work of Art conference, Art Association of Australia and New Zealand, Australian National University, Canberra, 1–3 December 2016.
- Nicholls, Lara, 'Catherine Devine's portrait of Arthur Martin à Beckett as an infant 1887', paper presented at Human Kind: Transforming Identity in British and Australian Portraits, 1700–1914 conference, University of Melbourne and National Gallery of Victoria, Melbourne, 8–11 September 2016.
- Nicholls, Lara, 'Janet Laurence's Deep breathing: resuscitation for the Reef and the power of the scientific method in art', paper presented at The Work of Art conference, Art Association of Australia and New Zealand, Australian National University, Canberra, 1–3 December 2016.
- Noordhuis-Fairfax, Sarina, 'Alternative cartographies', lecture, Australian National University, Canberra, 19 October 2016.
- Noordhuis-Fairfax, Sarina, 'The explorer, the artist and the echidna: anomalies in natural history illustration of Australian fauna', paper presented at The Work of Art conference, Art Association of Australia and New Zealand, Australian National University, Canberra, 1–3 December 2016.
- Nugent, Mary-Lou, 'On the Road—travelling with the NGA's works on paper', paper presented at the 9th Australian Institute for the Conservation of Cultural Materials Book, Paper and Photographic Materials Symposium, National Gallery of Australia, Canberra, 10–15 October 2016.
- O'Hare, Cassandra & Wise, Andrea, 'The artist as wolf: conservation of paintings in the "Peter and the wolf" series by Danila Vassilieff', paper

- presented at The 9th Australian Institute for the Conservation of Cultural Materials Book, Paper and Photographic Materials symposium, National Gallery of Australia, Canberra, 10–15 October 2016.
- Pitt, Elspeth, 'Mike Parr: Foreign Looking', lecture, School of Art History and Art Theory, Australian National University, Canberra, 24 August 2016.
- Pitt, Elspeth, opening address for the exhibition *Patrick Pount: Thinking Through Things*, Flinders University Art Museum, Adelaide, 23 September 2016.
- Rose Peel, 'Roland Robinson: Roper River, Port Keats (Wadeye) and Beswick-Wugularr', paper presented at The 9th Australian Institute for the Conservation of Cultural Materials Book, Paper and Photographic Materials symposium, National Gallery of Australia, Canberra, 10–15 October 2016.
- Voyazis, Maryanne, 'Fundraising in cultural institutions', lecturer, Australian National University, Canberra, 12 October 2016.
- Vaughan, Gerard, speaker at official opening of *Michael Taylor: a survey 1963–2016* exhibition, Canberra Museum and Gallery, Canberra, 8 July 2016.
- Vaughan, Gerard, opening addresses for the exhibitions *Brian Robinson: Pacific Crosscurrents*, *Grace Lillian Lee: Body Sculpture*, *Claudia Moodoonuthi: Woven Identity*, *Impact: New Media Works by Michael Cook, Fiona Foley, Taloi Havini and Angela Tiatia* and *Toby Cedar: Mirgiz Wed Kab | Story Song Dance*, Cairns Regional Gallery, Cairns, on the occasion of the opening of the Cairns Indigenous Art Fair, 13 July 2016.
- Vaughan, Gerard, presented at Members Acquisition Fund Thank You Event, National Gallery of Australia, Canberra, 27 July 2016.
- Vaughan, Gerard, opening address for the exhibition *Mike Parr: Foreign Looking*, National Gallery of Australia, 11 August 2016.
- Vaughan, Gerard, guest speaker at Annual Art Dinner, The Commonwealth Club, Canberra, 12 August 2016.
- Vaughan, Gerard, opening address for the exhibition *Yvonne Audette in Spain*, Ballarat Art Gallery, Ballarat, 19 August 2016.
- Vaughan, Gerard, 'The public profile of portraiture in colonial Victoria', paper presented at Human Kind: Transforming Identity in British and Australian Portraits, 1700–1914 conference, University of Melbourne and National Gallery of Victoria, Melbourne, 8–11 September 2016.
- Vaughan, Gerard, book launch for Dr Christopher Marshall's *Baroque Naples and the industry of painting: the world in the workbench* (Yale University Press, New Haven), University of Melbourne, 20 October 2016.
- Vaughan, Gerard, presented at Masterpieces for the Nation Thank You Event, National Gallery of Australia, 24 October 2016.
- Vaughan, Gerard, presentation on *Versailles: Treasures of the Palace* exhibition, Lyceum Club, Melbourne, 8 November 2016.
- Vaughan, Gerard, book launch for *MCA collection handbook*, Museum of Contemporary Art, Sydney, 12 November 2016.
- Vaughan, Gerard, introduction of Giovanna Massoni's keynote address 'The relevance of design in the contemporary world' and 'in conversation' discussion with Giovanna Massoni, Design Canberra Festival, Vibe Hotel, Canberra, 19 November 2016.
- Vaughan, Gerard, media event and opening address for the exhibition *Versailles: Treasures from the Palace*, National Gallery of Australia, Canberra, 8 December 2016.
- Vaughan, Gerard, 'Love, sex and death at Versailles', lecture, National Gallery of Australia, Canberra, 10 December 2016.

2017

- Boag Adriane, 'Visual satisfaction: countering the impact of aesthetic deprivation—the Australian experience, visual arts and dementia programs at the National Gallery of Australia', Cities, Museums and Alzheimer's international conference, Marino Marini Museum, Florence, 25 May 2017.
- Boag, Adriane, 'Drawing insight', drawing workshop for people living with dementia, Cities, Cities, Museums and Alzheimer's international conference, Marino Marini Museum, Florence, 25 May 2017.
- Boag, Adriane, 'Making research real, the impact of visual arts programs on the health of people living with dementia', lecture, the New Investigators Forum, The Australian Society for Medical Research, John Curtin School

- of Medical Research, Australian National University, Canberra, 7 June 2017.
- Butler, Roger, opening address for the exhibition *Arone Meeks—Beyond the Blue: Unbroken*, Megalo Gallery, Canberra, 11 May 2017.
- Cole, Kelli, opening address and presentation the exhibition *Resolution: New Indigenous Photomedia*, Perc Tucker Art Gallery, Townsville, 24 March 2017, & Araluen Art Centre, Alice Springs, 9 June 2017.
- Cole, Kelli, opening address for the exhibition *They Blew Up the Hospital I Was Born In*, PhotoAccess Huw Davies Gallery, Canberra, 22 June 2017.
- Cubillo, Franchesca, judge for the Fremantle Arts Centre Print Award 2017, Perth, May 2017.
- Hart, Deborah, guest speaker for the opening of the exhibition *Elisabeth Cummings: Interior Landscapes*, Drill Hall Gallery, Canberra, 16 February 2017.
- Hart, Deborah, 'Stalin's piano', discussion panel, Canberra International Music Festival, Canberra, 30 April 2017.
- Howarth, Crispin, 'Sepik River artefacts in the Savage Club', lecture, 2nd Annual Artefacts Dinner, The Melbourne Savage Club, Melbourne, 23 February 2017.
- Lakin, Shaune, lecture for *Max and Olive: The Photographic Life of Max Dupain and Olive Cotton*, Hazelhurst Regional Gallery and Arts Centre, Sydney, 2 February 2017.
- Lakin, Shaune, Weeks, Jonny, Bowers, Mike & Milne, Pippa, 'Max Dupain's Sunbaker', audio essay, Great Australian photographs online audiovisual series, *The Guardian*, 24 April 2017.
- Lakin, Shaune, opening address for the exhibition *Max and Olive: The Photographic Life of Max Dupain and Olive Cotton*, Mornington Peninsula Art Gallery, Melbourne, 13 May 2017.
- Lakin, Shaune, Weeks, Jonny, Bowers, Mike & Milne, Pippa, 'Something More by Tracey Moffatt', audio essay, Great Australian photographs online audiovisual series, *The Guardian*, 15 May 2017.
- Lakin, Shaune, Weeks, Jonny, Bowers, Mike & Milne, Pippa, 'Frank Hurley's The raid', audio essay, Great Australian photographs online audiovisual series, *The Guardian*, 29 May 2017.
- Lakin, Shaune, Weeks, Jonny, Bowers, Mike & Milne, Pippa, 'Trent Parke' audio essay, Great Australian photographs online audiovisual series, *The Guardian*, 22 May 2017.
- Lakin, Shaune, Weeks, Jonny, Bowers, Mike & Milne, Pippa, 'Migrants by David Moore', audio essay, Great Australian photographs online audiovisual series, *The Guardian*, 8 May 2017.
- Maigre, Victoria, 'Key concepts and mechanisms for differentiating between strategic and operational risk', presentation, Enterprise Risk Management for Government 2017 conference, Novotel Canberra, Canberra, 27 April 2017.
- Nicholls, Lara, 'In conversation: Lara Nicholls, Kaz Paton, Melinda Harper and Lisa Sullivan', International Women's Day, Geelong Art Gallery, Geelong, 8 March 2017.
- Nicholls, Lara, 'Abstraction: Celebrating Australian Women Abstract Artists', lecture, Art Gallery Society, Newcastle Art Gallery, Newcastle, 7 June 2017.
- Nicholls, Lara, 'Abstract women artists in the art market today', Collectability lecture series, M16 Art Space, Canberra, 26 June 2017.
- Nicholls, Lara, floor talk for the exhibition *Abstraction: Celebrating Australian Women Abstract Artists*, Geelong Art Gallery, Geelong, 25 February 2017.
- O'Hehir, Anne, 'The invisible adventure: Claude Cahun and Marcel Moore', lecture, University of Technology, Sydney, 15 May 2017.
- Vaughan, Gerard, 'Love, sex and death at Versailles', talk, Muse, Canberra, 12 February 2017.
- Vaughan, Gerard, opening address for the exhibition *Abstraction: Celebrating Australian Women Abstract Artists*, Geelong Art Gallery, Geelong, 24 February 2017.
- Vaughan, Gerard, book launch for David Thomas's *The life and art of Rupert Bunny: a catalogue raisonné* (Thames & Hudson Australia, Melbourne), Mossgreen, Melbourne, 4 March 2017.
- Vaughan, Gerard, Director's welcome to Enchanted Isles, Fatal Shores: Living Versailles conference, National Gallery of Australia, Canberra, 17 March 2017.
- Vaughan, Gerard, 'A risky business: a survival kit for museums and galleries today', lecture, Old Melburnians annual dinner, Australian Club, Melbourne, 24 March 2017.

Vaughan, Gerard, media event and opening address for the exhibition *Defying Empire: 3rd National Indigenous Art Triennial*, National Gallery of Australia, Canberra, 25 May 2017.

Vaughan, Gerard, guest speaker and judge for the Hindmarsh Prize, Canberra Glassworks, Canberra, 9 June 2017.

Vaughan, Gerard, introduction and Q&A session for the screening of *Hieronymus Bosch: Touched by the Devil*, Winter Film Series, National Gallery of Australia, Canberra, 21 June 2017.

List of international events and projects (international interactions)

Jaklyn Babington attended the India Art Fair and Kochi-Muziris Biennale curators program as a member of the Australian Council for the Arts delegation, Delhi, Mumbai, India, and Kochi, 1–11 February 2017. She also to Monterrey and Mexico City, Mexico, 12–22 December 2016, for work associated with the NGA's upcoming exhibition *Hyper Real*.

Francesca Cubillo was invited to lead a delegation of sixteen Australian Indigenous curators to the 57th International Venice Biennale, Venice, 6–12 May 2017. She also travelled to Berlin, 9–15 May 2017, to discuss the NGA's forthcoming exhibition *Indigenous Australia: Masterworks from the National Gallery of Australia* visited the hosting venue, the Me Collectors Room gallery.

Deborah Hart met with Low Sze Wee, Director, Curatorial and Collections from the National Gallery of Singapore, at the NGA for ongoing exhibition loans planning for *Artists and Empire* at the National Gallery of Singapore. This exhibition originated at the Tate Gallery in London and included additional works from our region when it was shown in Singapore.

Crispin Howarth coordinated the photometric recording of the NGA's *Poutokomanawa* figure to produce a high-resolution data set capable of being 3D printed. This was undertaken on behalf of the Haumi project by Karl Johnston, ex-director of New Zealand Maori Arts and Crafts Institute and San Francisco-based digital production manager at CyArk Brinker Fergusson. The Haumi project aims to provide the virtual repatriation of the *Poutokomanawa* figure to the Rongowhaataka community of Gisborne, New Zealand.

Shaune Lakin met curatorial colleagues in Canada and the United States of America from a wide range of institutions (possible future partners), including the National Gallery of Canada in Ottawa, Art Gallery of Ontario in Toronto and the Museum of Modern Art, New York City, November–December 2016. Similarly, he met with colleagues in Basel, Venice and Paris, including Jeu de Paume, Paris, May–June 2017.

Gerard Vaughan attended the opening of the *Abstract Expressionism* at the Royal Academy of Arts, and gave interviews to Australian and global press, London, 19–28 September 2016. He was also interviewed for a documentary film about Clyfford Still, and attended dinner hosted by Australia's High Commissioner to the United Kingdom the Hon Alexander Downer AC, Stoke Lodge, London.

Gerard Vaughan attended the 57th International Venice Biennale and spoke at the unveiling of Andrew Rogers's exhibition *We Are*, Palazzo Mora, Venice, 9–13 May 2017. He also attended events for American Friends of National Gallery of Australia in the United States of America, including speaking at a reception celebrating the loan of works from the NGA at the Washington residence of Australia's Ambassador to the United States of America the Hon Joe Hockey, New York and Washington, 14–22 May 2017.

APPENDIX C: ACQUISITIONS

Australia

Paintings

- Charles Blackman** (born Australia 1928) *The anteroom* 1963, oil, ink, pencil and canvas collage on canvas. Gift of Bridgestar, 2017. Australian Government's Cultural Gifts Program 2017.115
- Brian Blanchflower** (born UK 1939) *Canopy XXVIII—Stochastic Cloud (Homage to Iannis Xenakis)* 1991–92, oil, pumice powder, acrylic on laminated hessian (four parts); *Canopy XXIX—Palimpsest (Humankind)* 1992, acrylic with powdered pumice, oils and chalk on acrylic ground on laminated hessian. Both gifts of James and Jacqui Erskine, 2017. Australian Government's Cultural Gifts Program 2017.55.A-D; 2017.56
- Gunter Christmann** (Germany 1936 – Australia 2013) *Untitled* 1972, synthetic polymer paint on cotton duck. Gift of Bridgestar, 2017. Australian Government's Cultural Gifts Program 2017.116
- Virginia Cuppidge** (born Australia 1943) *Belegreen* 1972, *Big blue* 1975, *Beaudesert horizon (Calipash)* 1973, *Mist arena (Cincen)* 1971, synthetic polymer paint on canvas. Gifts of the artist, 2017 2017.83-86
- Roy De Maistre** (Australia 1894 – UK 1968) *Studio interior* 1959, oil on pulp board. Masterpieces for the Nation Fund 2017 2017.72
- William Frater** (Scotland 1890 – Australia 1974) not titled (portrait of a young woman with brown hair and yellow jumper) 1968, oil on board. Gift of Philip Constable, 2017. Australian Government's Cultural Gifts Program 2017.111
- George Gittoes** (born Australia 1949) *First study on oil for 'Blood and tears'* and *Rwanda* 1995, oil on canvas. Gifts of George Gittoes, 2017. Australian Government's Cultural Gifts Program 2017.60-61
- Douglas Green** (Australia 1921–2002) *The city and cathedral* 1956, casein tempera and oil on particle board. Gift of Charles Green in memory of Douglas Green, 2016. Australian Government's Cultural Gifts Program 2016.533.A-B
- Frank Hodgkinson** (Australia 1919–2001) *Deya de Mallorca* 1960, polyvinyl acetate and sand on canvas 2016.404
- Ildiko Kovacs** (born Australia 1962) *Full moon* 2011, oil on plywood. Gift of James and Jacqui Erskine, 2017. Australian Government's Cultural Gifts Program 2017.54
- Colin Lanceley** (NZ 1938 – Australia 2015) *Firebird* 2006, oil on carved wood on canvas. Gift of Kay Lanceley in memory of Colin Lanceley, 2017. Australian Government's Cultural Gifts Program 2017.57
- Charles Lloyd Jones** (Australia 1875–1958) *Caretaker's cottage*, oil on canvas. Gift of Bridgestar, 2017. Australian Government's Cultural Gifts Program 2017.117
- Godfrey Miller** (NZ 1893 – Australia 1964) *Landscape andante* 1959–63, oil on canvas. Gift of Bridgestar, 2017. Australian Government's Cultural Gifts Program 2017.118
- C Douglas Richardson** (UK 1853 – Australia 1932) *'The last of the flock', an incident in Australia* 1882, oil on canvas 2016.480
- Freda Robertshaw** (Australia 1916–1997) *The gum tree* c 1940s, painting in brush and oil. Bequest of Elizabeth Collings, 2017 2017.35
- Kathleen Sauerbier** (Australia 1903–1991) *Zinnias* 1931, oil on canvas. Gift of Norman Feather, 2016. Australian Government's Cultural Gifts Program 2016.558
- Jeffrey Smart** (Australia 1921 – Italy 2013) *Self portrait, Procida* 1956–57, oil on canvas 2016.534
- Wendy Stavrianos** (born Australia 1941) *Spangled Tanja Night* 1984, from the series *Sea*, synthetic polymer paint, tulle, wax and shells on cloth; *Totem* 1980, synthetic polymer paint and ink on sculpted canvas. Both gifts of Meredith Edwards, 2017. Australian Government's Cultural Gifts Program 2017.89; 2017.90
- Napier Waller** (Australia 1893–1972) *Governor Macquarie crossing the Blue Mountains* c 1935, oil on canvas on panel. Gift of Bridgestar, 2017. Australian Government's Cultural Gifts Program 2017.119
- Lorri Whiting** (born Australia 1927) *Floating landscape* 1962, oil and collage on canvas 2016.403
- Philip Wolfhagen** (born Australia 1963) *Litany of vapours* 2007, oil and beeswax on linen. Purchased with the assistance of the Foundation Gala Dinner Fund 2017 2017.52.A-G

Sculptures and installations

- Jean Broome-Norton** (Australia 1911–2002) *Abundance* 1934, bronze. Gift of Michael Ozgen PSM, 2016 2016.477; *Hippolyta and the Amazons defeating Theseus* 1933, bronze 2016.564.A-B

Fiona Hall (born Australia 1953) *Macromia splendens / splendid cruiser* 2009–11, military camouflage material, paint, mixed media 2016.481

Greg Johns (born Australia 1953) *Fractal Mandala* 2003, corten steel. Gift of David Poole, 2017. Australian Government's Cultural Gifts Program 2017.58

Akio Makigawa (Japan 1948 – Australia 1999) *MCMXCIII–I* 1993, Carrara marble. Gift of Tom Lowenstein, 2017. Australian Government's Cultural Gifts Program 2017.80.A-D

Ramesh M Nithiyendran (born Sri Lanka 1988) *Self-portrait with third leg 2* 2016, earthenware, glaze, gold lustre, platinum lustre, porcelain, enamel, glass, twine, Indian human hair, wooden beads, shells, fishing line, MDF, acrylic paint 2016.482.A-K; *Pewter deity* 2016, earthenware, glaze, gold lustre, platinum lustre, enamel, polystyrene, wooden beads, fishing line, shells, resin dental teeth, twine, Indian human hair, Gyprock, rendered concrete, rubber hose 2016.483.A-L

Drawings and watercolours

GW Bot (born Pakistan 1954) *Poem–Murrumbidgee glyphs* 2015, pencil 2017.79

John Caldwell (born Australia 1942) not titled (card with a horizon line on the cover), watercolour. Gift of David Archer, 2016 2016.451

Douglas Green (Australia 1921–2002) Group of 8 drawings 1950, various mediums. Gift of Charles Green in memory of Douglas Green, 2016. Australian Government's Cultural Gifts Program 202016.561-563, 559-560

Kevin Malloy (born USA 1956) *Study XIV: typewriter* 2015, charcoal, graphite and lamp black pigment. Rotary Collection of Australian Art, 2016 2016.402

Lloyd Rees (Australia 1895–1988) *Headland, Sydney Harbour* (recto) and not titled (two sketches of hillsides) (verso) 1931, pencil. Gift of Philip Constable, 2017. Australian Government's Cultural Gifts Program 2017.112A-112B

Freda Robertshaw (Australia 1916–1997) not titled (Australian bush landscape) c 1940s, brush, watercolour. Bequest of Elizabeth Collings, 2017 2017.36

Jan Senbergs (born Latvia 1939) *A spray of retardant 1* 2014, brush, synthetic polymer paint 2016.380

Prints and multiples

Tom Alberts (born Tasmania 1962) Group of three prints c 1994, etchings. Gordon Darling Australia Pacific Print Fund, 2016 2016.490-492

John W Ashton (UK 1881 – Australia 1963) not titled (Cairo street scene) 1921, lithograph 2017.70; not titled (Cairo street scene) 1926, etching 2017.71

Thomas Balcombe (St Helena 1810 – Australia 1861, print after) *The Australian gold fields - No. 1. Mr. E.H. Hargreaves, the Australian gold discoverer* c 1855, wood-engraving 2016.381

Chris Bond (born Australia 1975), Angela Brennan (born Australia 1960), Jon Campbell (born Ireland 1961), Kate Daw (born Australia 1965), Gabrielle De Vietri (born Australia 1983) and Will Foster (born England 1982), Katherine Hattam (born Australia 1950), Siri Hayes (born Australia 1977), Miles Howard Wilks (born Australia 1979), Martin King (born Australia 1957), Thornton Walker (born Australia 1953), Climarte Inc (publisher) *Climarte poster project folio* 2016, giclée and digital prints. Gordon Darling Australia Pacific Print Fund, 2016 2016.472.1-11, 2016.473.1-10

Gunter Christmann (Germany 1936 – Australia 2013) *EINE SEITE TEXT* c 1973–2013, sound sculpture, archival pigment-based inkjet print, edn 2/12. Gordon Darling Australia Pacific Print Fund, 2017 2017.105.A-B

Danielle Creenaune (born Australia 1974) *Cinco piedras* 2009, relief prints, chine-collé, lithograph, edn 1/5. Gift of the artist, 2017 2017.40.1-6

Agatha Gothe-Snape (born Australia 1980) *Three physical doorways, one conceptual wedge and a gentle breeze* 2017, contract and printed installation instructions in black ink. Gordon Darling Australia Pacific Print Fund, 2017 2017.107; *POWERPOINTS*. 2008–ongoing, Microsoft PowerPoint digital files. Gordon Darling Australia Pacific Print Fund, 2017 2017.108.1-65

Elioth Gruner (NZ 1882 – Australia 1939) *Willows* c 1925, drypoint, edn 12/30. Gift of Philip Constable, 2017. Australian Government's Cultural Gifts Program 2017.110

Pam Hallandal (born Australia 1929) Group of 54 prints and drawings 1960–2010, various mediums. Gift of Pam Hallandal, 2016.

- Australian Government's Cultural Gifts Program 2016.537-556
- Hendrik Kolenberg** (born Netherlands 1946) Group of 38 prints 1973–95, various mediums. Gift of Dr Anne Gray, 2017 2017.42-47, 49-50
- Richard Larter** (UK 1929 – Australia 2014) *B'day bush Julie* 2009, digital print, edn 3/11. Gift of Dr Anne Gray, 2017 2017.48
- Bea Maddock** (Australia 1934–2016) Group of 100 prints and drawings 1955–99, various mediums. Gift of David Archer, 2016 2016.432-450, 2016.454-461, 489
- Bea Maddock** (Australia 1934–2016) *To the ice* 1991–92, photo-etching, edn 9/10; *To the ice* (mock-up) 1991–92, etching, engraving, letterpress; *Forty pages from Antarctica* (working proofs) 1988, photo-etchings. All gifts of Beth Parsons, 2016 2016.377.1-135; 378; 379.1-40
- Mortimer Menpes** (Australia 1855 – UK 1938) *Portrait of an old lady: Rembrandt* before 1907, Hentschel Colourtype Process, papier-mâché. Gift of the Morgan family, 2017. Australian Government's Cultural Gifts Program 2017.59
- Sidney Nolan** (Australia 1917 – UK 1992), *Atelier 17* (est Paris, print workshop) Group of 27 prints c 1958, various mediums 2016.405-431
- Lillian O'Neil** (born Australia 1985) *Standing stones* 2017, archival pigment prints. Gordon Darling Australia Pacific Print Fund, 2017 2017.106.A-B
- Mike Parr** (born Australia 1945, artist), **John Loane** (born Australia 1950, printer) *Viridian Press* (est Australia, print workshop) *Zombie ahead shoot to kill* 2010, etching and aquatint. Gift of Mike Parr, 2017. Australian Government's Cultural Gifts Program 2017.88.1-80
- Jim Pavlidis** (born Australia 1964), **Peter Lancaster** (born Australia 1960, printer, lithographic), *Lancaster Press* (print workshop) *Ross Hannaford* 2015, lithograph, edn 3/8. Gift of the artist, 2017 2017.41
- Eric Thake** (Australia 1904–1982) *Watching the Brolgas, Western Queensland* 1974, linocut, edn 15/35. Gift of Philip Constable, 2017. Australian Government's Cultural Gifts Program 2017.109
- Unknown artists** *Australian life, peep at a native corrobory or grand festival* 1853, lithograph 2016.499; *Islander of New Zealand* c 1800, etching, brush, watercolour 2016.535
- Various artists** (Australia) *Prints/prints folio* 1984, woodcuts. Gift of David Archer, 2016 2016.453
- Various artists**, **John Loane** (born Australia 1950, printer), **Megan Hinton** (born Australia 1986, printer), **Megalo Print Studio And Gallery** (workshop) *ANZAC Centenary Print Portfolio* 2015, various mediums, edn 6/20. Gift of the Australian War Memorial, 2017 2017.81.1-10
- John Webber** (England 1751–1793) *Proofs for 'Views of the South Seas' 1788–92*, etchings, aquatints, brush, watercolour 2016.488.1-25; *A man of Mangea* c 1784, engraving 2016.496
- Helen Wright** (born Australia 1956) *The exquisite corpse of Seaweed Man* 2011, woodcut. Gordon Darling Australia Pacific Print Fund, 2017 2017.114.A-C
- Murray Walker** (born Australia 1937) *Old Mears* 1961, drypoint. Gift of David Archer, 2016 2016.452
- Illustrated books**
- John Webber** (England 1751–1793, after), **Boydell & Co** (publisher) *Views of the South Seas* 1820, etchings, aquatints, brush, watercolour 2016.487.1-31
- Decorative arts and design**
- Melissa Cameron** (born Australia 1978) *Cannon and tank* 2013, vintage Japanese lacquer plate, cotton thread, copper. Purchased with the assistance of Meredith Hinchliffe, 2016 2016.469.1-2
- Roma Center** (born Australia 1918) *Iridescent web* c 1975, linen, cotton, wool, synthetic fibre. Gift of Catherine Center and Robert Center, 2016. Australian Government's Cultural Gifts Program 2016.475
- Jeff Mincham** (born Australia 1950) *Resilience (Old wattle)* 2016, earthenware. Purchased with the assistance of Meredith Hinchliffe, 2016 2016.468
- Nick Mount** (born Australia 1952) *Crystal beacon* 2016, glass, enamel, crystal 2016.471
- Phoebe Porter** (born Australia 1979) *5 grams necklace* 2015, gold, aluminium, titanium, stainless steel. Purchased with the assistance of Meredith Hinchliffe, 2016 2016.466
- Kirstie Rea** (born Australia 1955) *Not just a skin* 2016, glass, wood 2016.476.1-2
- Gilbert Riedelbauch** (born Switzerland 1961) *Wave 1 red* 2012, aluminium, Delrin, gold-plated brass.

Purchased with the assistance of Meredith Hinchliffe, 2016 2016.467

Elinor Robey (Australia 1885–1971) *Peace when thou comest and when thou goest may thy footsteps echo peace* c 1912, silk, embroidery. Gift of Patricia Mavromatis, 2016 2016.465

Photomedia

Warren Breninger (born Australia 1948) not titled c 1978, gelatin silver prints. Gift of Christine Godden, 2017. Australian Government's Cultural Gifts Program 2017.138-139

Virginia Coventry (born Australia 1942) *Wall under construction* 1976, gelatin silver photograph 2016.400.A-J; *Receding flood* 1977, gelatin silver photograph 2016.401.A-P; *Rural house 1–4* 1975–76, gelatin silver photographs, edn 1/2. Gift of the artist, 2017 2017.51.1-4

Ralph Gibson (born USA 1939) not titled 1974, gelatin silver prints. Gift of Christine Godden, 2017. Australian Government's Cultural Gifts Program 2017.133-134

Shaun Gladwell (born Australia 1972), **Josef Heks** (cinematographer), **Judd Overton** (born Australia 1975, cinematographer), **Simon O'Brien** (born Australia 1979, performer) *Reversed readymade* 2016, 360-degree video 2016.478

Christine Godden (born Australia 1947) Group of 45 photographs c 1973–76, gelatin silver photographs. Gift of Christine Godden, 2017. Australian Government's Cultural Gifts Program 2017.120132, 135-137, 140-168

Charles Green (born Australia 1953), **Lyndell Brown** (born Australia 1961) *Atlas and Ghost* 2013, oil on digital prints 2016.484-485

Charles Green (born Australia 1953), **Lyndell Brown** (born Australia 1961), **Jon Cattapan** (born Australia 1956) *Lesson plan #2* and *War and peace #16: medicine* 2014, oil and acrylic on digital prints. Gifts of the artists, 2016. Australian Government's Cultural Gifts Program 2016.494-495

Trent Parke (born Australia 1971) *To the sea (I–IV)* 2013, concertina books with tipped in gelatin silver prints in solander box, edn 3/3. Gift of Susan Armitage, 2017. Australian Government's Cultural Gifts Program 2017.73-76

Indigenous

Paintings

Gladly Kemarr (born Australia c 1950, Anmatyerr people) *Bush plum* 2007, synthetic polymer on linen, Gift of Michael Blanche, 2017. Australian Government's Cultural Gifts Program 2017.99

Genevieve Kemarr Loy (born Australia 1982, Anmatyerr people) *Untitled* 2006, synthetic polymer on linen. Gift of Michael Blanche, 2017. Australian Government's Cultural Gifts Program 2017.104

Elizabeth Kunoth Kngwarray (born Australia 1961, Anmatyerr people) *Yam seeds and flowers* 2007 and *Grandmother's Country: bush yam seeds and flowers* 2009, synthetic polymer on linen. Gifts of Michael Blanche, 2017. Australian Government's Cultural Gifts Program 2017.102-103

Cowboy Loy Pwerl (born Australia c 1941, Eastern Anmatyerre people) *Untitled* 2010, synthetic polymer on linen. Gift of Michael Blanche, 2017. Australian Government's Cultural Gifts Program 2017.101

Lily Sandover Kngwarray (Australia c 1937–2002) *Untitled* 1999, synthetic polymer on linen. Gift of Michael Blanche, in recognition of the directorship of Ron Radford (2004–14), 2017. Australian Government's Cultural Gifts Program 2017.100

Drawings and watercolours

Tommy McRae (Australia c 1835–1901, Kwatkwat people) *Natives crossing lagoon in canoe* and *Meeting the white man* c 1890, pen, iron gall ink 2017.68-69; *Hunting parrots* c 1890, pen, iron gall ink. Gift of Brian Cox, 2017. Australian Government's Cultural Gifts Program 2017.82

Albert Namatjira (Australia 1902–1959, Western Arrarnta people) Group of 31 watercolours 1938–58, watercolour, pencil. Gift of Marilyn Darling AC in memory of Gordon Darling AC, CMG, 2016. Australian Government's Cultural Gifts Program 2016.500-528, 2016.531-532; *Hermannsburg mission* c 1940, watercolour, pencil. Gordon and Marilyn Darling Hermannsburg Fund, 2017 2017.87

Decorative arts and design

Irene M Entata (born Australia 1946, Western Arrarnta & Luritja peoples) *Albert and Rex* 2009, terracotta pot, overglazes. Gift of Marilyn Darling AC in memory of Gordon Darling AC,

CMG, 2016. Australian Government's Cultural Gifts Program 2016.529.A-B

Lola Greeno (born Australia 1946, Pakana people) *Green Maireener shell necklace* 2016, green Maireener shell on cotton string; *Blue Maireener shell necklace* 2016, blue Maireener shell on cotton string; *Black crow and cockle shell necklace* 2016, black crow and cockle shell on cotton string; *Black crow shell necklace* 2016, black crow shell on cotton string. All purchased in recognition of the 50th anniversary of the 1967 Referendum, 2017 2017.63-66

Albert Namatjira (Australia 1902–1959, Western Arrarnta people) *Boomerang decorated with gum leaf and beetle* c 1930, watercolour on carved wooden boomerang. Gift of Marilyn Darling AC in memory of Gordon Darling AC, CMG, 2016. Australian Government's Cultural Gifts Program 2016.530

Photomedia

Brenda L Croft (born Australia 1964, Gurindji, Malngin & Mudpurra peoples) *Native, full/blood, quarter-caste and octaroon* 2016, from the series *blood/type*, pigment inkjet prints, edn 1/5 2016.373-376

International

Paintings

Paul Sérusier (France 1863–1927) *Woman from Savoy (La Savoyarde)* 1890, oil on canvas 2016.486

Sculptures and installations

Pipilotti Rist (born Switzerland 1962) *Worry Will Vanish Revelation* 2014, audiovisual installation, carpet, doonas, edn 2/3. Purchased with the assistance of the Foundation Gala Dinner Fund 2016 2016.474

Prints and multiples

Louise Bourgeois (France 1911 – USA 2010), Peter Blum Editions (publisher), Harlan & Weaver Intaglio (printer) *Triptych for the Red Room* 1994, aquatint, drypoint, engraving. edn 2/30. The Poynton Bequest, 2017 2017.53.A-C; *Saint Sébastienne* 1992, drypoint. edn 2/50. The Poynton Bequest, 2017 2017.62

Cassandre (Ukraine 1901 – Paris 1968) *Nord Express* 1927, colour lithograph. The Poynton Bequest, 2017 2017.67

David Hockney (born UK 1937) *Yosemite II, October 5th 2011* 2011, ipad drawing, edn 10/20. The Poynton Bequest, 2016 2016.463

David Hockney (born UK 1937, artist), Kelpra Studio Limited (est UK 1946, print workshop), Institute of Contemporary Arts, London (est 1947, publisher) *Cleanliness is next to Godliness* 1964, from *The Institute of Contemporary Arts Portfolio*, screenprint, edn 10/40. Gift of Philip Constable, 2017. Australian Government's Cultural Gifts Program 2017.113

David Hockney (born UK 1937, artist), Maurice Payne (printer), Petersburg Press (est UK, publisher) *Alka Seltzer* 1961, etching, aquatint, edn 15/15. Poynton Bequest, 2017 2017.78

Charles-Alexander Lesueur (France 1778–1846, print after), Victor Pillement (France 1767–1814, engraver), François Denis Née (1732–1817) *View of a part of Sydney Harbour and Sydney Town, from the north* c 1816, from Peron, Francois and Louis Freycinet, *Voyage de découvertes aux terres australes* engraving 2016.498

J Alphonse Pellion (France 1796–1868) *Iles des Papous. Divers portraits de naturels vus sur l'île Rawak* c 1825, engraving, brush, watercolour 2016.497

Alison Saar (born USA 1956) *Foison study* 2010, mixed media. The Poynton Bequest, 2016 2016.464

Decorative arts and design

Marjorie Schick (born USA 1941) *Fences* 2004, paint, wood. Gift of Dr James BM Schick and Robert M Schick, courtesy of Helen Drutt-English, 2016 2016.536

Asia

Paintings

Suzuki Chikuhaku (born Japan 1918) *Way to Yamato* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.584

Shiode Hideo (Japan 1912–2001) *Garden with pond* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.583

Fukuoji Horin (Japan 1920–2012) *Mt Fuji in the glory of morning* 1976, mineral pigments on paper. Gift from the International Culture

- Appreciation and Interchange Society, 2016 2016.566
- Yamaguchi Kayo (Japan 1899–1984) *Sunflowers* 1977, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.587
- Gokura Kazuko (born Japan 1914) *Flowers in a vase* 1977, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.567
- Yoshioka Kenji (Japan 1906–1990) *Mandarin ducks* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.589
- Mukai Kuma (Japan 1908–1987) *Acala-God of fire* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.576
- Sato Kunio (Japan 1922–2006) *Morning after snow* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.582
- Hashimoto Meiji (Japan 1904–1991) *Cherry blossoms* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.569
- Oka Nobutaka (born Japan 1932) *Nara, ancient capital* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.580
- Muramatsu Otohiko (Japan 1912–1983) *Peonies* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.577
- Kato Shinmei (Japan 1910–1998) *Maiko, apprentice geisha* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.573
- Kawasaki Shoko (Japan 1886–1977) *A flock of Kaitsuburi* 1976, mineral pigment on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.575
- Uemura Shoko (Japan 1902–2001) *Tranquillity in snow* 1977, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.586
- Yamamoto Sokyu (Japan 1893–1993) *Camellia* 1977, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.588
- Hamada Taiji (Japan 1916–2010) *Maiko, apprentice geisha* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.568
- Inohara Taika (Japan 1897–1980) *Wild strawberry flowers* 1977, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.571
- Asada Takashi (Japan 1928–1987) *Cascade in vista* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.565
- Kataoka Tamako (Japan 1905–2008) *Mt Fuji in blue* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.572
- Takayama Tatsuo (Japan 1912–2007) *New moon* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.585
- Nakamura Tei'i (Japan 1900–1982) *Portrait of a woman* 1977, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.578
- Okumura Togyu (Japan 1889–1990) *Mt Fuji* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.581
- Kato Toichi (Japan 1916–1996) *Mt Fuji after snow* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.574
- Oguri Ushio (born Japan 1921) *Iris* 1976, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.579
- Ikeda Yoson (Japan 1895–1988) *Frozen field* 1977, mineral pigments on paper. Gift from the International Culture Appreciation and Interchange Society, 2016 2016.570

Sculptures and installations

- Ming to Qing dynasty (China 1368–1911) *Seated Buddha* mid-late 17th century, bronze. Bequest of Pamela Hughes, 2016 2016.493.A-D

Photomedia

Shi Guorui (born China 1964) *Shanghai* 2005, gelatin silver print 2016.462

Gang Li (born China 1967) *Hua Xia bike grid* 2009, chromogenic photographs, edn 1/10. Gift of Jason Yeap OAM and Min Lee Wong, 2017. Australian Government's Cultural Gifts Program 2017.77.1-21

Martin Morububuna (PNG 1957–2013) *Bwetuva* and *Bwetuva* 1975, woodcuts, edn of 20 2016.385, 394

Simon Novop (PNG nd–1984), Wirui Press (print workshop) not titled (Angoram Primary School set) before 1974 photo-screenprints 2016.382.1-5

Unknown artist (PNG) not titled (design for tee-shirt, 1) c 1975, screenprint 2016.396

Pacific

Paintings

Anay (PNG) *Highlander with pig* 1996, board, sand. Gift of John Livsey Taylor, 2017 2017.92

Mathias Kauage (PNG 1944–2003) *Dispela pisin nem bi nem yambage* 1989, *John Taylor, Three birds* 1994, paint, paper, ink. Gifts of John Livsey Taylor, 2017 2017.95-97

Kiri Mamat (PNG) not titled (figure with birds and lizards) before 1974, synthetic polymer paint 2016.395

John Siune (born PNG 1965, Kuman) *Huli man istap wantim gel pren* 2003, *Palai (Lizard), EMTV fly long helekopta igo long Bougainville*, paint, paper, ink. Gifts of John Livsey Taylor, 2017 2017.91, 93-94

Zacharias Waybenang (born PNG 1933) not titled (bird) 1974, synthetic polymer paint 2016.384

Sculptures and installations

Adzera people (PNG) *Mugus* (ancestor figure) 1600–1800, wood, pigment 2016.479

Mutuaga (PNG 1860–1920, Massim people) *Praying figure*, wood. Purchased with the support of Sue and Steve Dyer, 2017 2017.98

George Nuku (born NZ, Maori) *Hei tiki* 2014, resin, shell, fibre. Gift of the artist, 2017 2017.34

Prints and multiples

Timothy Akis (PNG 1940–1984) Group of 10 prints 1973–75, photo-screenprints, pen 2016.383, 386-393, 399

Brett Graham (born NZ 1967) *Te Hokioi, Spirit of Aloha* and *Foreshore Defender* 2008, screenprints. Gifts of Brett Graham, 2017 2017.37-39

John Man (PNG 1953–1982) *Kaunan* before 1975, woodcut, edn 11/15 2016.397; *lawent* before 1975, photo-screenprint, edn 3/61 2016.398

APPENDIX D: INWARD LOANS

Lender	Long-term loan	NGA exhibition	NGA touring exhibition	Short-term loan	Total
Public					
Aboriginal and Pacific Art, Sydney, NSW	0	1	0	0	1
Tony Albert and Sullivan + Strumpf, Sydney, NSW	0	2	0	0	2
Alcaston Gallery, Melbourne, Vic	0	4	0	0	4
American Friends of the National Gallery of Australia Inc, New York, USA	89	0	0	0	89
Andrew Baker Art Dealer, Brisbane, Qld	0	3	0	0	3
Anna Schwartz Gallery, Melbourne, Vic	0	4	0	0	4
Art Gallery of New South Wales, Sydney, NSW	0	1	0	0	1
Art Gallery of South Australia, Adelaide, SA	0	7	0	0	7
Art Gallery of Western Australia, Perth, WA	0	1	0	0	1
Australian Academy of Science, Canberra, ACT	1	0	0	0	1
Australian Art Network, Sydney, NSW	0	6	0	0	6
Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, ACT	0	1	0	0	1
Australian War Memorial, Canberra, ACT	0	60	0	0	60
Bett Gallery Hobart, Hobart, Tasmania	0	1	0	0	1
Black Art Projects, Melbourne, Vic	0	3	0	0	3
Buku-Larrnggay Mulka Centre, Yirrkala, NT	0	5	0	0	5
Cairns Regional Gallery, Cairns, Qld	0	1	0	0	1
Christopher, Jason, Sydney, NSW	0	1	0	0	1
Trish Church, Canberra, ACT	1	0	0	0	1
City of Sydney Civic Collection, Sydney, NSW	0	1	0	0	1
Penny Clive, Hobart, Tas	0	2	0	0	2
Marilyn Darling AC and the estate of Gordon Darling AC, CMG, Melbourne, Vic	0	0	0	33	33

continued

Lender	Long-term loan	NGA exhibition	NGA touring exhibition	Short-term loan	Total
Department of the Environment and Energy, Canberra, ACT	1	0	0	0	1
Drill Hall Gallery, Canberra, ACT	1	0	0	0	1
Danny Goldberg, Sydney, NSW	2	0	0	0	2
The Gene and Brian Sherman Collection, Sydney, NSW	0	8	0	0	8
Jack Shainman Gallery, New York, USA	1	0	0	0	1
Jilamara Arts and Craft Association, Melville Island, NT	0	1	0	0	1
KickArts Contemporary Arts, Cairns, Qld	0	3	0	0	3
The Michael Buxton Collection, Melbourne, Vic	0	1	0	0	1
Milani Gallery, Brisbane, Qld	0	10	0	0	10
Mossenson Galleries, Perth, WA	1	3	0	0	4
Museum of Contemporary Art, Sydney, NSW	0	7	0	0	7
National Gallery of Victoria, Melbourne, Vic	0	2	0	0	2
National Library of Australia, Canberra, ACT	32	0	0	0	32
National Museum of Cambodia, Phnom Penh, Kingdom of Cambodia	3	0	0	0	3
Ramesh Mario Nithiyendran and Gallery 9, Sydney	0	5	0	0	5
Palace of Versailles, France	0	150	0	0	150
Queensland Art Gallery & Gallery of Modern Art, Brisbane, Qld	0	1	0	0	1
RMIT Gallery, Melbourne, Vic	0	1	0	0	1
Roslyn Oxley9 Gallery, Sydney, NSW	0	68	0	0	68
Royal Australasian College of Surgeons, Melbourne, Vic	0	12	0	0	12
Short Street Gallery, Broome, WA	0	20	0	0	20
St Patrick's College Townsville, Townsville, Qld	0	1	0	0	1
Stills Gallery, Sydney, NSW	0	3	0	0	3
Heather B Swann, Canberra, ACT	0	7	0	0	7
Tapaya, Rodel & A3 Art Agency Singapore	0	24	0	0	24

continued

Lender	Long-term loan	NGA exhibition	NGA touring exhibition	Short-term loan	Total
This Is No Fantasy, Melbourne, Vic	0	4	0	0	4
Tjala Arts, Alice Springs, NT	0	1	0	0	1
Tjanpi Desert Weavers, Alice Springs, NT	0	34	0	0	34
Vivien Anderson Gallery, Melbourne, Vic	0	9	0	0	9
Warmun Art Centre, Turkey Creek, WA	0	3	0	0	3
White Rabbit Gallery, Sydney, NSW	0	2	0	0	2
Total of inward loans from public lenders	132	484	0	33	649
Private					
Total of inward loans from private lenders	36	107	3	10	156
Total (all inward loans)	168	591	3	43	805

APPENDIX E: SUPPORTERS

Australian Government

Australian Government funding in 2016–17 totalled \$48.112 million: \$31.343 million for operational expenses and \$16.769 million for capital expenses.

The NGA acknowledges the significant amount it received through government funding in 2016–17 and the assistance that the following government programs provide the NGA in realising its outcome of 'Increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally'.

Funding programs

Visions of Australia

The Visions of Australia program is an Australian Government funding initiative administered by the Department of Communications and the Arts. It supports touring exhibitions by providing funding assistance to develop and tour Australian cultural material across Australia, particularly to regional locations. The program enables artists and organisations to shape Australia's cultural landscape, increase cultural diversity and inspire, educate and entertain audiences across Australia.

The program supported two NGA exhibitions in 2016–17: *Light Moves: Contemporary Australian Video Art and Resolution: New Indigenous Photomedia*.

National Collecting Institutions Touring and Outreach program

The National Collecting Institutions Touring and Outreach program is an Australian Government initiative administered by the Department of Communications and the Arts. It provides support for Australia's national collecting institutions to develop and tour exhibitions nationally and internationally.

The program supported four NGA exhibitions in 2016–17: *Abstraction: Celebrating Australian Women Abstract Artists*, *The National Picture* (in development), *Resolution: new Indigenous photomedia* and *Silver and Gold: Unique Australian Objects 1830–1910*.

Australian Government International Exhibitions Insurance program

The Australian Government International Exhibitions Insurance program is an Australian Government initiative providing funding for the purchase of insurance for significant cultural exhibitions.

The program supported one major NGA exhibition in 2016–17: *Versailles: Treasures from the Palace*. Without this support, the high cost of insuring the significant works of art in this exhibition would have prohibited this display from coming to Australia.

Affiliated groups

NGA Foundation

The National Gallery of Australia Foundation is a not-for-profit organisation that encourages philanthropy in the community, raises funds and secures gifts of works of art to support the vision of the NGA and to develop the national art collection for all Australians. The Foundation is a company limited by guarantee under the Corporations Law and is governed by a Board of Directors appointed by the NGA's Council. The Board includes the NGA's Director, the Chair of the NGA's Council and two other Council members.

Patron: His Excellency General the Hon Sir Peter Cosgrove AK, MC

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Secretary: Peter Lundy RFD

Executive Director: Maryanne Voyazis

Major gifts

A number of notable gifts have been given this year. NGA Council member Tim Fairfax AC continues his generous support of the NGA's

education and access initiatives in memory of former NGA director Betty Churcher AO and in recognition of her passion for art education. He has pledged his support over five years and this has made a tangible difference to the development and delivery of effective and engaging programs, including NGA Play, a dedicated and permanent art space for children and families.

Other gifts of great impact include Andrew and Hiroko Gwinnett's continued support of the Contemporary Japanese Art Fund and Kerr Neilson generous funding, through the Neilson Foundation, of a number of projects and acquisitions, including bringing the artists in the NGA's exhibition *Defying Empire: 3rd National Indigenous Art Triennial* to Canberra to participate in the opening events and weekend.

Prudence MacLeod has continued her support of the Art and Dementia program and the NGA Council Chairman Allan Myers AC, QC, and Maria Myers AC are the lead patrons for the acquisition of a luminous Sydney painting by Arthur Streeton, *The Point Wharf, Mosman Bay* 1893.

Major gifts open up so many possibilities for programing and acquisitions. The NGA is grateful to the visionary donors who support us through their giving.

American Friends of the National Gallery of Australia

The American Friends of the National Gallery of Australia, Inc (AFNGA) is an independent charitable organisation in the United States of America with a strong interest in the activities of the NGA. It facilitates loans and gifts of works of art and has made donations towards events, activities and acquisitions.

Since 2012, the AFNGA has partnered with the American Australian Association to provide an annual US\$30,000 fellowship for Australian graduate and postgraduate students whose study is focused on the visual arts. These funds have most recently been made available by a generous grant of US\$20,000 from the Dr Lee MacCormick Edwards Charitable Foundation, which is augmented by the American Australian Association as part of their broader annual fellowship program.

The AFNGA Board of Directors is made up of American and expatriate Australian business and arts professionals dedicated to fostering cross-cultural understanding through the visual arts, an endeavour that the NGA is committed to supporting in every possible way. In 2016–17, long-term supporter and donor Helen Drutt-English resigned from the board, as did Derek Gillman and former AFNGA treasurer Edward Cabot. The board welcomed three new directors: residential realtor Susan Van Der Griend, Managing Director in Citi Bank's Markets and Securities Services Business Sara McKerihan and New York-based art advisor Vasili Kaliman.

The NGA's Gerard Vaughan, Director, and Alison Wright, Assistant Director (Engagement and Development), travelled to the United States of America in May 2017 for a weeklong program of meetings and events in New York and Washington. With the assistance of the AFNGA, these included donor cultivation events and meetings with artist foundations, corporate partnership prospects and museum professionals.

The most notable donation made through the AFNGA this year was made possible with the generous support of Kenneth E Tyler AO and Marabeth Cohen-Tyler, who are acknowledged for their long-term and visionary support of the Kenneth Tyler Print Collection, which sits at the heart of the NGA's American collections. Additionally, the AFNGA played a key role in helping to secure funds from the Terra Foundation and in negotiating the loan of a 2005 exhibition copy of Barnett Newman's monumental sculpture *Broken Obelisk* 1963/67.

Corporate partnerships

The NGA's corporate partners share its vision by contributing to the development and promotion of art and culture in Australia. Contributions go towards staging major exhibitions, promoting the arts in Australia, supporting industry development, funding innovation and education and access programs. The generous support of sponsors in 2016–17 totalled \$2.350 million.

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The NGA is grateful to the generous donors who have supported the acquisition of works of art through gifts, bequests, cash donations and contributions to the various funds and categories listed below. The list includes all donations made to the NGA through the Foundation from 1 July 2016 to 30 June 2017. Donations of cash and works of art in 2016–17 totalled \$9.576 million.

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Angela Westacott
Helen White
Peter White and Anne White
Ian Wilkey and Hannah Wilkey
Muriel Wilkinson
Jean Williams and Alex Williams
Andrew Williamson
Shirley Wilmot
Zandra Wilson
Richard Wootton and Prudence Wootton
Diane Wright

Alan Wyburn

Staff Travel Fund

Judy Rogers and Andrew Rogers

Paul Bangay Garden Fund

Beck Family Foundation
Lorraine Beck
Andrew Fox and Fiona Fox
Katrina Fox
Paula Fox AO
Fiona Geminder
The Pratt Foundation
Susan Rothwell

Tom Roberts *Louis Abrahams 1886*

Krystyna Campbell-Pretty in memory of
Dr Harold Campbell-Pretty
Kerry Stokes AC and Christine Simpson Stokes

Tommy McRae Fund

Sue Dyer and Steve Dyer
Tom Hayward and Fiona Martin-Weber
Geoffrey Pack and Leigh Pack
Penelope Seidler AM

Treasure a Textile

Dr Maxine Rochester

APPENDIX F: LEGISLATIVE REQUIREMENTS

This appendix provides information on matters required by legislative to be included in the annual report. The legislative requirements are outlined in:

- Schedule 2, Part 4 of the *Work Health and Safety Act 2011*
- section 311A of the *Commonwealth Electoral Act 1918*
- section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*.

Work health and safety

The NGA maintained a strong focus on work health and safety during the year, providing its staff with access to training and health programs and conducting workstation assessments for all new employees. Throughout the year, risks to employees and visitors were identified and carefully monitored to prevent the occurrence of incidents and limit productivity losses caused by injury.

Initiatives	Measure	2016–17	2015–16
WHS policies	Reviewed and amended	7	15
	New	0	0
Workplace inspections	Inspections carried out	45	168
	Hazards identified	5	111
	% of hazards actioned	100%	100%
	% of hazards corrected	20%	33%
WHS training	Staff trained	44	47
	Courses attended	13	9
Health programs	Health checks carried out	108	81
	Influenza vaccinations administered	127	73
	Yoga classes	36	32
	Other programs	0	1
Workstation assessments	Ergonomic assessments carried out ¹	12	16
Safe work procedures and risk management	Incidents reported	35	54
	Notifiable incidents	0	2
	Rate per 1000 full-time equivalent (FTE) employees	0.0%	0.3%
Early intervention for lost-time injuries	Serious lost-time injuries	0	0
	Rate per 1000 FTE employees (target: < 3%)	0%	0%
	Average weeks of lost time	0	0
	Rate per 1000 FTE employees (target: < 3.6%)	0%	0%

1. All new employees engaged for six months or more received an ergonomic workstation assessment.

Advertising and market research

Advertising and market research payments exceeding \$12,565 are outlined below.

Company	Activity	Amount
iSentia	Media monitoring (2016)	\$34,078
Meltwater	Media monitoring (2017)	\$27,156
Hall and Partners	Monthly audience research	\$77,165
Media Measures	Media evaluation	\$14,850
Repucom	<i>Versailles</i> audience survey	\$23,000
Total		\$176,249

Advertising campaigns

During 2016–17, the NGA conducted the following exhibition advertising campaigns: *Mike Parr: Foreign Looking*, *Versailles: Treasures from the Palace* and *Defying Empire: 3rd National Indigenous Art Triennial*. Further information on these advertising campaigns is available at nga.gov.au and in the reports on Australian Government advertising prepared by the Department of Finance and available at finance.gov.au/advertising.

Ecologically sustainable development

Through a philosophy of 'rethink, reduce, reuse, repair, recycle', the NGA will continually improve its business performance and conduct its operations in an environmentally responsible manner. Principles of ecologically sustainable development are incorporated into asset management and procurement decisions and into the strategic plan, annual business plan and project planning. The NGA fosters a commitment to sustainability in its staff. This environmentally aware business culture extends to relationships with suppliers with the aim to continually improve environmental best practice in activities and operations conducted by and for the NGA.

As required under section 341ZA of the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act), the NGA has a heritage strategy. The strategy was developed with the assistance of specialist consultants and meets the NGA's general obligations under the EPBC Act to take no action that has, will have or is likely to have a significant impact on the environment unless approved by the Minister for Sustainability, Environment, Water, Population and Communities.

Environmental performance

The NGA operates one large public building. It receives hundred of thousands of visitors annually and maintains strict environmental controls to protect the national collection on display and in storage across two sites. The NGA continues to review and implement energy management strategies to reduce its environmental impact. Strategies include highly efficient operation of plant and equipment, excellent maintenance regimes and careful use of resources and implementation of an effective Strategic Asset Management Plan that allows for the timely replacement, refurbishment and retirement of assets at the end of their economically useful life.

The NGA continues to focus on minimising waste by addressing procurement policy, waste reduction, waste reuse and waste recycling activities.

Relative energy use

Relative energy use can provide greater understanding of efficiencies achieved in the year. The relative factors provided in the following tables comprise the number of air-conditioning operating hours

(OH), number of occupants (O) and median number of works of art in the national collection (WOA). The number of occupants is calculated using the following formula:

$$\text{number of occupants} = \text{number of visitors} + (\text{full-time equivalent employees} \times \text{average number of days worked})$$

This year, the number of air-conditioning operating hours was 8760 the number of occupants was 918,182 and the median number of works in the collection was 153,322.

Energy consumption

	2016–17			
	Total	Relative energy use		
		Per OH	Per O	Per WOA
Electricity (kWh)	9,739,422	1111.806	10.607	63.523
Green energy	0%			
Tri-generation system	9%			
Gas (MJ)	50,842.66	5.804	0.055	0.332

The NGA's tri-generation system, which was installed and operational towards the end of 2010, generates 50–70% of the electricity requirements of the Stage 1 building extension, with approximately 2–3% of free cooling and heating, which is returned to the main circulating loops.

As part of the NGA's Strategic Asset Management Plan, a new high-efficiency chiller plant was installed in early August 2016, which will decrease electricity consumption by approximately 10–15% annually.

Greenhouse gas emissions

	2016–17			
	Total	Relative energy use		
		Per OH	Per O	Per WOA
CO2e (tonnes)	8707	0.994	0.009	0.057

Water consumption

	2016–17			
	Total	Relative energy use		
		Per OH	Per O	Per WOA
Water (litres)	200,000	22.831	0.218	1.304

The NGA captures rainwater and run-off water, which is stored in a tank with a capacity of 600,000 litres and used for water features and irrigation and bathroom amenities in the building.

Waste produced

	2016–17			
	Total	Relative energy use		
		Per OH	Per O	Per WOA
Landfill (kg)	1098	0.125	0.001	0.007
Recycled (kg)	785	0.090	0.001	0.005
% Bottles and cans	52%			
% Paper	48%			

The NGA re-uses paper as much as possible in office operations and recycles paper and cardboard, photocopier and printer toner cartridges and restaurant cooking oil. All printers are also set to print in duplex by default.

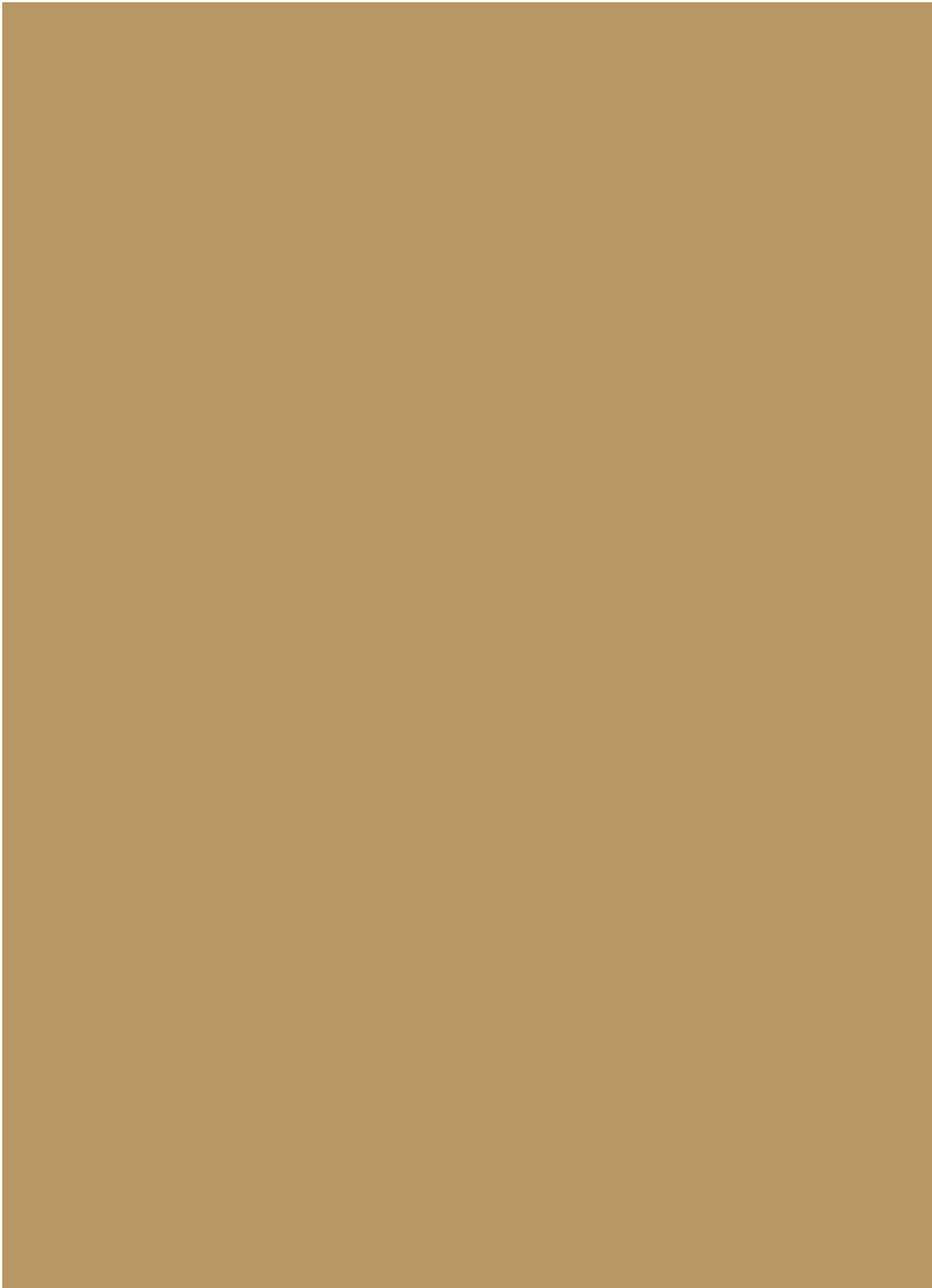
APPENDIX G: LIST OF REQUIREMENTS

The index below shows the compliance with the requirements in the *Public Governance, Performance and Accountability Rule 2014*, Part 2-3, Division 3A, Subdivision B—Annual report for corporate Commonwealth entities.

Requirement	Reference	Page
Legislation establishing the body	17BE (a)	69
Objects and functions of the NGA	17BE (b)(i)	7, 69
Purposes of the NGA	17BE (b)(ii)	8
Responsible minister	17BE (c)	69
Ministerial directions	17BE (d)	70
Government policy orders	17BE (e)	n/a
Non-compliance of directions or orders	17BE (f)	n/a
Annual performance statements	17BE (g)	31
Non-compliance with the finance law	17BE (h&i)	n/a
Information about the NGA Council	17BE (j)	64
Organisational structure	17BE (k)	9
Location	17BE (l)	7
Main corporate governance practices	17BE (m)	69
Transactions with Commonwealth entities	17BE (n&o)	n/a
Key activities and changes affecting the NGA	17BE (p)	n/a
Judicial decisions and decisions of administrative tribunals	17BE (q)	70
Reports on the NGA	17BE (r)	n/a
Subsidiary information	17BE (s)	n/a
Indemnities and insurance premiums for officers	17BE (t)	n/a

The index below shows other statutory provisions relating to annual reports.

Requirement	Reference	Page
Advertising and market research	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	111
Ecologically sustainable development and Environmental performance	Section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>	111
Work health and safety	Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	110



FINANCIAL STATEMENTS



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Opinion

In my opinion, the financial statements of the National Gallery of Australia and the consolidated entity for the year ended 30 June 2017:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial positions of the National Gallery of Australia and the consolidated entity as at 30 June 2017 and their financial performance and cash flows for the year then ended.

The financial statements of the National Gallery of Australia and the consolidated entity, which I have audited, comprise the following statements as at 30 June 2017 and for the year then ended:

- Statement by the Council, Director and Chief Finance Officer;
- Statements of Comprehensive Income;
- Statements of Financial Position;
- Statements of Changes in Equity;
- Cash Flow Statements; and
- Notes to the financial statements comprising significant accounting policies and other explanatory information.

The consolidated entity comprises the National Gallery of Australia and the entities it controlled at the year's end or from time to time during the year.

Basis for Opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the National Gallery of Australia and the consolidated entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Accountable Authority's Responsibility for the Financial Statements

As the Accountable Authority of the National Gallery of Australia the directors are responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under that Act. The directors are also responsible for such internal control as the directors determines are necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the directors are responsible for assessing the National Gallery of Australia and the consolidated entity's ability to continue as a going concern, taking into account whether the entities' operations will cease as a result of an administrative restructure or for any other reason. The directors are also responsible for disclosing matters related to going concern as applicable and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

GPO Box 707 CANBERRA ACT 2601
19 National Circuit BARTON ACT
Phone (02) 6203 7300 Fax (02) 6203 7777

Auditor's Responsibilities for the Audit of the Financial Statements

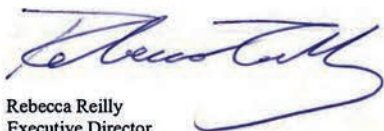
My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the National Gallery of Australia and the consolidated entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the National Gallery of Australia or the consolidated entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the National Gallery of Australia or the consolidated entity's to cease to continue as a going concern;
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation; and
- obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the consolidated entity to express an opinion on the financial report. I am responsible for the direction, supervision and performance of the consolidated entity audit. I remain solely responsible for my audit opinion.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Rebecca Reilly
Executive Director

Delegate of the Auditor-General

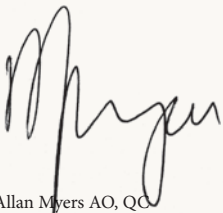
Canberra
1 September 2017

STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND
CHIEF FINANCIAL OFFICER

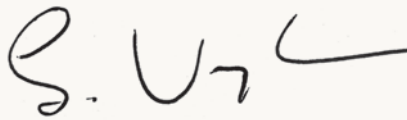
In our opinion, the attached financial statements for the year ended 30 June 2017 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the National Gallery of Australia (NGA) will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the directors.



Allan Myers AO, QC
Chairman
31 August 2017



Gerard Vaughan AM
NGA Director
31 August 2017



Tony Lawless
Chief Financial Officer
31 August 2017

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2017

	Note	CONSOLIDATED		NGA		Original Budget
		2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000	2017 \$'000
NET COST OF SERVICES						
Expenses						
Employee benefits	1.1A	20,940	20,718	20,940	20,718	19,473
Supplier expenses	1.1B	27,148	24,200	27,110	24,148	16,662
Depreciation and amortisation	2.2A	27,997	19,993	27,997	19,993	19,705
Write-down and impairment of assets	1.1C	268	2,816	113	2,317	50
Other expenses	1.1D	-	12	-	12	-
Total expenses		<u>76,353</u>	<u>67,739</u>	<u>76,160</u>	<u>67,188</u>	<u>55,890</u>
Own-source revenue						
Sale of goods and rendering of services	1.2A	10,996	9,177	10,996	9,177	9,361
Contributions	1.2B	7,661	5,131	4,463	4,561	-
Interest	1.2C	346	765	263	701	385
Works of art—gifts	1.2D	4,265	4,484	4,265	4,484	-
Other revenue	1.2E	2,805	2,026	2,700	1,900	2,150
Total own-source revenue		<u>26,073</u>	<u>21,583</u>	<u>22,687</u>	<u>20,823</u>	<u>11,896</u>
Gains						
Gains from sale of assets	1.2F	-	20	-	20	-
Other gains	1.2G	280	273	-	-	4,000
Total gains		<u>280</u>	<u>293</u>	<u>-</u>	<u>20</u>	<u>4,000</u>
Total own-source income		<u>26,353</u>	<u>21,876</u>	<u>22,687</u>	<u>20,843</u>	<u>15,896</u>
Net cost of services		<u>(50,000)</u>	<u>(45,863)</u>	<u>(53,473)</u>	<u>(46,345)</u>	<u>(39,994)</u>
Revenue from Government	1.2H	31,343	32,589	31,343	32,589	31,343
Deficit on continuing operations		<u>(18,657)</u>	<u>(13,274)</u>	<u>(22,130)</u>	<u>(13,756)</u>	<u>(8,651)</u>
OTHER COMPREHENSIVE INCOME						
Revaluation increment		47,026	423,808	47,026	423,808	-
Total other comprehensive income		<u>47,026</u>	<u>423,808</u>	<u>47,026</u>	<u>423,808</u>	<u>(8,651)</u>

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

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 STATEMENT OF COMPREHENSIVE INCOME
 For the year ended 30 June 2017

BUDGET VARIANCES COMMENTARY

Statement of Comprehensive Income for Not-for-Profit Reporting Entities

A variance is considered major when it meets the following criteria:

- The variance between budget and actual is greater than 10% and greater than 1% of the relevant category (Expenses, Revenue, Assets, etc).

Explanation of major variances	Affected line items	Amount
The NGA had a reduction in appropriations in 2016–17. Therefore, budgeted expenditure was reduced. However, due to increased operational activity, principally due to increased commercial activities, supplier expense was higher than anticipated.	Supplier expenses	(10,448)
Depreciation expense was greater than budgeted for due to asset purchases during the year, resulting in a larger asset base.	Depreciation and amortisation	(8,292)
Sale of goods and rendering of services was higher than budgeted for due to an increase in commercial activities. See explanation for 'Suppliers expenses'.	Sale of goods and rendering of services	(1,635)
The NGA receives private donations each year. However, these fluctuate year on year, causing variances in budgeting for contributions.	Contributions	(4,463)
The NGA receives private gifts of works of art each year. However, these fluctuate year on year, causing variances in budgeting.	Works of art—gifts	(4,265)

STATEMENT OF FINANCIAL POSITION

As at 30 June 2017

	Note	CONSOLIDATED		NGA		Original Budget
		2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000	2017 \$'000
ASSETS						
Financial assets						
Cash and cash equivalents	2.1A	9,723	3,444	3,875	783	5,819
Trade and other receivables	2.1B	1,223	531	1,128	471	1,172
Investments	2.1C	2,632	5,507	1,000	4,000	1,727
Other financial assets	2.1D	-	84	-	84	-
Total financial assets		13,578	9,566	6,004	5,338	8,718
Non-financial assets						
Heritage and cultural assets	2.2A	5,984,790	5,949,805	5,984,663	5,949,805	5,568,459
Land and buildings	2.2A	306,450	301,450	306,450	301,450	282,142
Property, plant and equipment	2.2A	2,652	2,810	2,652	2,810	3,248
Intangibles	2.2A	573	261	573	261	506
Inventories	2.2B	337	582	337	582	775
Prepayments	2.2C	25	99	24	99	45
Total non-financial assets		6,294,827	6,255,007	6,294,699	6,255,007	5,855,175
Total assets		6,308,405	6,264,573	6,300,703	6,260,345	5,863,893
LIABILITIES						
Payables						
Suppliers	2.3A	2,343	3,220	2,337	3,215	5,548
Other payables	2.3B	1,893	1,157	1,893	1,157	-
Total payables		4,236	4,377	4,230	4,372	5,548
Provisions						
Employee provisions	4.1	4,926	6,091	4,927	6,091	6,050
Other provisions		-	-	-	-	724
Total provisions		4,926	6,091	4,927	6,091	6,774
Total liabilities		9,162	10,468	9,157	10,463	12,322
Net assets		6,299,243	6,254,105	6,291,546	6,249,882	5,851,571
EQUITY						
Contributed equity		299,607	282,838	299,607	282,838	299,607
Asset revaluation reserve		5,384,133	5,337,107	5,384,132	5,337,107	4,913,298
Retained surplus		615,503	634,160	607,807	629,937	638,666
Total equity		6,299,243	6,254,105	6,291,546	6,249,882	5,851,571

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

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 STATEMENT OF FINANCIAL POSITION
 As at 30 June 2017

BUDGET VARIANCES COMMENTARY

Statement of Financial Position for Not-for-Profit Reporting Entities

A variance is considered major when it meets the following criteria:

- The variance between budget and actual is greater than 10% and greater than 1% of the relevant category (Expenses, Revenue, Assets, etc).

Explanation of major variances	Affected line items	Amount
A change in asset valuations occurred due to revaluation activities during the period. Fluctuations in the carrying value of heritage and cultural assets are difficult to predict. However, it is assumed that these values will remain reasonably constant across the reporting period.	Heritage and cultural assets	(416,204)
This line item in the budget only contained 'Buildings'. However, the Statement of Financial Position contains 'Land and buildings'. Additionally, the NGA undertook capital works during the year.	Land and buildings	(24,308)
Reduction in cyclical activities for the period, which reduced accrued expenses compared to prior year, plus an increase in revenue received in advance for travelling exhibitions.	Suppliers	3,211
Reduction in employee provisions was due to the change in profile of staff from the prior year, retirements and voluntary redundancies, and the budget was based off of an old employee profile.	Employee provisions	1,123

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2017

	CONSOLIDATED		NGA		Original Budget
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000	2017 \$'000
CONTRIBUTED EQUITY					
Opening balance					
Balance carried forward from previous period	282,838	266,009	282,838	266,009	282,838
Contributions by owners					
Collection Development Acquisition Budget	16,769	16,829	16,769	16,829	16,769
Closing balance as at 30 June	<u>299,607</u>	<u>282,838</u>	<u>299,607</u>	<u>282,838</u>	<u>299,607</u>
ASSET REVALUATION RESERVE					
Opening balance					
Balance carried forward from previous period	5,337,108	4,913,300	5,337,107	4,913,300	4,913,298
Comprehensive income					
Revaluation increment	47,026	423,808	47,026	423,808	-
Closing balance as at 30 June	<u>5,384,133</u>	<u>5,337,108</u>	<u>5,384,132</u>	<u>5,337,107</u>	<u>4,913,298</u>
RETAINED EARNINGS					
Opening balance					
Balance carried forward from previous period	634,160	647,362	629,937	643,629	647,374
Comprehensive income					
Deficit for the period	(18,657)	(13,202)	(22,130)	(13,692)	(8,708)
Closing balance as at 30 June	<u>615,503</u>	<u>634,160</u>	<u>607,807</u>	<u>629,937</u>	<u>638,666</u>
TOTAL EQUITY					
Opening balance					
Balance carried forward from previous period	6,254,106	5,826,671	6,249,882	5,822,938	5,843,510
Comprehensive income					
Deficit for the period	(18,657)	(13,202)	(22,130)	(13,692)	(8,708)
Revaluation increment	47,026	423,808	47,026	423,808	-
Total comprehensive income	<u>28,369</u>	<u>410,606</u>	<u>24,896</u>	<u>410,116</u>	<u>(8,708)</u>
Transactions with owners					
Contributions by owners					
Collection Development Acquisition Budget	16,769	16,829	16,769	16,829	16,769
Closing balance as at 30 June	<u>6,299,244</u>	<u>6,254,106</u>	<u>6,291,547</u>	<u>6,249,883</u>	<u>5,851,571</u>

CASHFLOW STATEMENT

For the year ended 30 June 2017

	Note	CONSOLIDATED		NGA		Original Budget
		2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000	2017 \$'000
OPERATING ACTIVITIES						
Cash received						
Goods and services		11,966	10,832	11,966	10,832	9,361
Receipts from Government		31,343	32,589	31,343	32,589	31,343
Interest		430	681	347	617	385
Contributions		7,661	5,131	4,463	4,561	-
Other		2,805	2,118	2,699	1,984	2,150
Net GST received		1,755	1,450	1,756	1,443	-
Total cash received		55,960	52,801	52,574	52,026	43,239
Cash used						
Employees		22,041	25,410	22,040	25,410	20,120
Suppliers		30,520	27,929	30,448	27,862	16,719
Total cash used		52,561	53,339	52,488	53,272	36,839
Net cash from operating activities	3.2	3,399	(538)	86	(1,246)	6,400
INVESTING ACTIVITIES						
Cash received						
Proceeds/(Loss) from sale of shares		-	38	-	-	-
Total cash received		-	38	-	-	-
Cash used						
Payments for buildings, property, plant and equipment		4,688	4,929	4,688	4,929	23,169
Purchase of intangibles		562	43	562	43	-
Payments for collection assets		11,640	9,716	11,513	9,716	-
Term deposit		(3,000)	4,006	(3,000)	4,000	-
Total cash used		13,890	18,694	13,763	18,688	23,169
Net cash used by investing activities		(13,890)	(18,656)	(13,763)	(18,688)	(23,169)
FINANCING ACTIVITIES						
Cash received						
Collection Development Acquisition Budget		16,769	16,829	16,769	16,829	16,769
Total cash received		16,769	16,829	16,769	16,829	16,769
Net cash from financing activities		16,769	16,829	16,769	16,829	16,769
Net increase in cash held		6,278	(2,365)	3,092	(3,105)	-
Cash and cash equivalents at the beginning of the reporting period		3,444	5,809	783	3,889	5,819
Cash and cash equivalents at the end of the reporting period	2.1A	9,723	3,444	3,875	783	5,819

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

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 CASHFLOW STATEMENT
 For the year ended 30 June 2017

BUDGET VARIANCES COMMENTARY

Cashflow Statement for Not-for-Profit Reporting Entities

A variance is considered major when it meets the following criteria:

- The variance between budget and actual is greater than 10% and greater than 1% of the relevant category (Expenses, Revenue, Assets, etc).

Explanation of major variances	Affected line items	Amount
Sale of goods and rendering of services was higher than budgeted for due to an increase in commercial activities. See explanation for 'Suppliers'.	Goods and services	(2,605)
The NGA receives private donations each year. However, these fluctuate year on year, causing variances in budgeting for contributions.	Contributions	(4,463)
Employee benefit expenses were greater than budgeted for due to retirements and redundancies during the year.	Employees	(1,920)
The NGA had a reduction in appropriations in 2016 – 17. Therefore, budgeted expenditure was reduced. However, due to increased operational activity, principally due to increased commercial activities, supplier expense was higher than anticipated.	Suppliers	(13,729)
Funding was budgeted at a higher level rather than being allocated for this purpose. This will be rectified in the next budget process.	Payments for buildings, property, plant and equipment	18,481
Funding was budgeted at a higher level rather than being allocated for this purpose. This will be rectified in the next budget process.	Payments for collection assets	(11,513)

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2017

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OVERVIEW

Objective of the National Gallery of Australia and its controlled entities

The National Gallery of Australia is an Australian Government controlled and not-for-profit entity. A reference to the National Gallery of Australia within these financial disclosures is also referred to as 'the NGA' or 'the Gallery'. The objective of the National Gallery of Australia is to serve the public by enhancing understanding and enjoyment of the visual arts. The Gallery serves the public through the effective and efficient use of its collections, which will be developed, researched, preserved, displayed, interpreted, and complemented with exhibitions and loans.

The National Gallery of Australia is structured to meet a single outcome:

Outcome 1: Increased knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally.

The net contribution from Government toward achieving this outcome is shown in the Statement of Comprehensive Income.

The continued existence of the National Gallery of Australia and its controlled entities in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament for the National Gallery of Australia and its controlled entities administration and programs.

Basis of preparation of the financial statements

The consolidated financial statements and notes of the National Gallery of Australia and its controlled entities and the separate financial statements of the National Gallery of Australia are general purpose financial statements and are required by:

- Section 42 of the *Public Governance, Performance and Accountability Act 2013* (PGPA).

The financial statements and notes have been prepared in accordance with:

- Public Governance, Performance and Accountability (Financial Reporting) Rule 2015 (FRR) for reporting periods ending on or after 1 July 2015
- Australian Accounting Standards and Interpretations: reduced disclosure requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars.

Significant accounting judgments and estimates

In the process of applying the accounting policies listed in these notes, the National Gallery of Australia has made the following judgments that have the most significant impact on the amounts recorded in the financial statements:

- The fair value of land has been taken to be the market value of similar properties as determined by an independent valuer. In some instances, the sale of the Gallery's land may in fact realise more or less in the market. The significant unobservable inputs used in the fair value measurement of the Gallery's land is the adjustment made to sales evidence to reflect the difference between unrestricted crown leasehold land and assets held by the public sector that may be affected due to political, social and economic restraints because it is in a public-use zone or considered an iconic property that would be difficult to sell.
- The fair value of buildings has been taken to be the depreciated replacement cost as determined by an independent valuer. In some instances, the National Gallery of Australia's buildings are purpose built and may in fact realise more or less in the market. The significant unobservable inputs used in the fair value measurement of the Gallery's buildings are relevant building and construction industry indices.
- The fair value of heritage and cultural assets has been taken to be the market value of similar heritage and cultural assets as determined by an independent valuer. In some instances, the sale of the heritage and cultural assets may in fact realise more or less in the market. Heritage and cultural assets include capitalised salary costs relating to research, conservation and preservation of the Gallery's heritage and cultural assets. Management exercises its judgment in determining the appropriate value of salary costs eligible for capitalisation by estimating the portion of time spent by employees on capital tasks. Capitalised salary costs are the net of current-year additions each year, as the value takes into account the value of any conservation, preservation and research. Significant unobservable inputs used in the fair value of the Gallery's heritage and cultural assets are private sales of similar works of art, antiques and collectables, the impacts of relative sampling errors and professional appraisals of similar items taking into account the provenance of particular items held by the Gallery.
- Significant differences in the above mentioned unobservable inputs in isolation would result in a significantly different fair value measurement.

No other accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2017

New Australian Accounting Standards

Adoption of new Australian Accounting Standard requirements

No accounting standard has been adopted earlier than the mandatory application date as stated in the standard.

Adoption of the revised AASB 124 Related Party Disclosures has led to additional disclosures within these financial statements, as per note 4.3.

All new, revised or amending standards that were issued prior to the sign-off date and applicable to the current reporting period do not have a financial impact and are not expected to have a future financial impact on the Gallery.

Taxation

The entity is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and Goods and Services Tax (GST).

Breach of Section 83 of the Constitution

There were no breaches of Section 83 of the Constitution by the NGA and its controlled entities for the reporting period.

Events after the reporting period

There were no events after the reporting period that provide evidence of conditions that existed as at 30 June 2017 or are indicative of conditions that arose after 30 June 2017 that require adjustment to or disclosure in these financial statements.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2017

1 FINANCIAL PERFORMANCE

	CONSOLIDATED		NGA	
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000
1.1 EXPENSES				
1.1A Employee benefits				
Wages and salaries	14,791	14,682	14,791	14,682
Superannuation				
Defined contribution plans	1,742	1,883	1,742	1,883
Defined benefit plans	1,481	1,638	1,481	1,638
Leave and other entitlements	2,402	1,836	2,402	1,836
Council fees	202	288	202	288
Other employee benefits	322	391	322	391
Total employee benefits	20,940	20,718	20,940	20,718
			-	
1.1B Suppliers				
Goods and services				
Insurance	941	564	941	564
Workers compensation premiums	442	479	442	479
Freight and travel	3,477	2,309	3,477	2,309
Advertising	1,379	1,249	1,379	1,249
Cost of goods sold	1,691	1,380	1,691	1,380
Utilities	3,495	3,368	3,495	3,368
Repairs and maintenance	849	1,011	849	1,011
Information technology	744	978	738	976
Exhibition services	2,110	225	2,110	225
Contractors	3,391	2,954	3,385	2,954
Consultants	978	969	978	1,052
Catering labour	2,415	2,661	2,415	2,661
Catering supplies	1,108	1,215	1,108	1,215
Other goods and services	4,128	4,838	4,102	4,682
Total goods and services supplied and rendered	27,148	24,200	27,110	24,125
Goods supplied	18,985	16,367	18,953	16,232
Services rendered	8,163	7,833	8,157	7,916
Total goods and services supplied and rendered	27,148	24,200	27,110	24,125
1.1C Write-down and impairment of assets				
Provision for slow-moving and obsolete stock	113	123	113	123
Write-down from seizure of heritage and cultural assets	-	2,050	-	2,050
Bad-debt expense	-	(3)	-	(3)
Write-down of assets	-	147	-	147
Unrealised loss from remeasuring financial assets	155	499	-	-
Total write-down and impairment of assets	268	2,816	113	2,317
1.1D Other expenses				
Property, plant and equipment				
Carrying value of assets sold	-	12	-	12
Total other expenses	-	12	-	12

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2017

	CONSOLIDATED		NGA	
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000
1.2 OWN-SOURCE REVENUE AND GAINS				
1.2A Sale of goods and rendering of services				
Admissions	3,226	1,854	3,226	1,854
Membership	633	565	633	565
Catering	4,307	4,202	4,307	4,202
Merchandising	2,830	2,556	2,830	2,556
Total sale of goods and rendering of services	10,996	9,177	10,996	9,177
Sale of goods	2,830	2,556	2,830	2,556
Rendering of services	8,166	6,621	8,166	6,621
Total sale of goods and rendering of services	10,996	9,177	10,996	9,177

Accounting policy

Revenue from the sale of goods is recognised when either:

- a) the risks and rewards of ownership have been transferred to the buyer
- b) the entity retains no managerial involvement or effective control over the goods.

The stage of completion of services contracts at the reporting date is determined by reference to either:

- a) surveys of work performed
- b) services performed to date as a percentage of total services to be performed
- c) the proportion that costs incurred to date bear to the estimated total costs of the transaction.

Receivables for goods and services, which have thirty-day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

1.2B Contributions

Donations (excluding works of art—in-kind)	5,311	2,961	2,113	2,391
Sponsorship	2,350	2,170	2,350	2,170
Total contributions	7,661	5,131	4,463	4,561

1.2C Interest

Interest revenue	346	765	263	701
Total interest	346	765	263	701

1.2D Works of art—gifts

Works of art—gifts	4,265	4,484	4,265	4,484
Total works of art—gifts	4,265	4,484	4,265	4,484

1.2E Other revenue

Other revenue	1,899	1,376	1,899	1,357
Dividends and distributions	543	107	438	-
Grants and subsidies	275	461	275	461
Exhibition management	88	82	88	82
Total other revenue	2,805	2,026	2,700	1,900

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2017

	CONSOLIDATED		NGA	
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000
1.2F Gains from sale of assets				
Property, plant and equipment:				
Proceeds from sale	-	20	-	20
Net gain/(loss) from sale of assets	<u>-</u>	<u>20</u>	<u>-</u>	<u>20</u>
1.2G Other gains				
Net gain from remeasuring financial assets	280	273	-	-
Total other gains	<u>280</u>	<u>273</u>	<u>-</u>	<u>-</u>

Accounting policy

Resources received free of charge

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another Government entity as a consequence of a restructuring of administrative arrangements.

Sale of assets

Gains from disposal of assets are recognised when control of the asset has passed to the buyer.

1.2H Revenue from Government

Corporate Commonwealth entity payments from the Department of Communications and the Arts

	31,343	32,589	31,343	32,589
Total revenue from Government	<u>31,343</u>	<u>32,589</u>	<u>31,343</u>	<u>32,589</u>

Accounting policy

Revenue from Government

Funding received or receivable from non-corporate Commonwealth entities (appropriated to the non-corporate Commonwealth entity as a corporate Commonwealth entity payment item for payment to this entity) is recognised as revenue from Government by the National Gallery of Australia unless the funding is in the nature of an equity injection or a loan.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2017

2 FINANCIAL POSITION

	CONSOLIDATED		NGA	
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000
2.1 FINANCIAL ASSETS				
2.1A Cash and cash equivalents				
Cash on hand or on deposit	9,723	3,444	3,875	783
Total cash and cash equivalents	9,723	3,444	3,875	783
2.1B Trade and other receivables				
Goods and services receivables				
Goods and services	1,026	230	1,026	230
Total goods and services receivables	1,026	230	1,026	230
Other receivables				
GST receivable from Australian Taxation Office	107	247	102	247
Withholding tax receivable	90	60	-	-
Total other receivables	197	307	102	247
Total trade and other receivables (gross)	1,223	537	1,128	477
Less impairment-allowance	-	(6)	-	(6)
Total trade and other receivables (net)	1,223	531	1,128	471

Credit terms for goods and services were within thirty days (2016: thirty days)

Accounting policy

Loans and receivables

Trade receivables and other receivables have fixed or determinable payments and are not quoted in an active market and are therefore classified as 'loans and receivables'. Loans and receivables are measured at amortised cost using the effective interest method less impairment.

Effective interest method

Income is recognised on an effective-interest-rate basis except for financial assets that are recognised at fair value through profit or loss.

Impairment of financial assets

Financial assets are assessed for impairment at the end of each reporting period.

Financial assets held at amortised cost: if there is objective evidence that an impairment loss has been incurred for loans and receivables or held to maturity investments held at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2017

	Goods and services
	\$'000
Reconciliation of the impairment allowance account	
Movements in relation to 2017	
As at 1 July 2016	(6)
Amounts written off	6
Amounts recovered and reversed	-
Increase/(Decrease) recognised in net cost of services	-
Total as at 30 June 2017	-
Movements in relation to 2016	
As at 1 July 2015	(97)
Amounts written off	97
Amounts recovered and reversed	-
Increase/(Decrease) recognised in net cost of services	(6)
Total as at 30 June 2016	(6)

Accounting policy

Financial assets are assessed for impairment at the end of each reporting period. All financial assets are expected to be recovered within twelve months.

	CONSOLIDATED		NGA	
	2017	2016	2017	2016
	\$'000	\$'000	\$'000	\$'000
2.1C Other investments				
Shares	1,632	1,507	-	-
Term deposits	1,000	4,000	1,000	4,000
Total investments	2,632	5,507	1,000	4,000

Accounting policy

Shares are classified and accounted for as financial assets at fair value through profit or loss. Term deposits are classified as held-to-maturity investments. Held-to-maturity investments are initially recognised at fair value and subsequently at amortised cost using the effective interest rate method.

2.1D Other financial assets				
Accrued income	-	84	-	84
Total other financial assets	-	84	-	84

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2017

	Land \$'000	Buildings \$'000	Property, plant and equipment \$'000	Heritage and cultural assets \$'000	Intangibles \$'000	Total \$'000
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2.2 NON-FINANCIAL ASSETS

2.2A Reconciliation of the opening and closing balances of property, plant and equipment

For the year ended 30 June 2017

As at 1 July 2016

Gross book value	19,275	282,175	7,743	5,949,970	2,890	6,262,053
Accumulated depreciation and impairment	-	-	(4,933)	(165)	(2,629)	(7,727)
Total as at 1 July 2016	19,275	282,175	2,810	5,949,805	261	6,254,326

Additions

Acquisition of entities or operations (including restructuring)	-	-	-	-	-	-
Asset transfers	-	-	-	-	-	-
Purchase	-	4,057	631	11,513	562	16,763
Donation/Gift	-	-	-	4,265	-	4,265
Revaluation and impairment recognised in other comprehensive income	-	4,566	-	42,460	-	47,026
Impairments recognised in net cost of services	-	-	-	-	-	-
Depreciation and amortisation	-	(3,623)	(788)	(23,380)	(206)	(27,997)
Other movements	-	-	-	-	(44)	(44)
Disposals	-	-	-	-	-	-
Total as at 30 June 2017	19,275	287,175	2,652	5,984,663	573	6,294,339

Total as at 30 June 2017 represented by:

Gross book value	19,275	290,798	8,374	5,984,663	3,408	6,306,518
Accumulated depreciation and impairment	-	(3,623)	(5,721)	-	(2,835)	(12,179)
Total as at 30 June 2017 represented by:	19,275	287,175	2,652	5,984,663	573	6,294,339

Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class.

The carrying amount of computer software included purchased software (\$562,000) and internally generated software (\$nil).

No indicators of impairment were found for land and buildings.

No land or buildings are expected to be sold or disposed of within the next twelve months.

Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 2.2. On 30 June 2017, an independent valuer conducted the revaluations.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2017

Accounting policy

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken.

Assets acquired at no cost or for nominal consideration are initially recognised as assets and income at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

Asset recognition threshold

Purchases of property, plant and equipment are recognised initially at cost in the statement of financial position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items that are significant in total).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located.

Revaluations

Following initial recognition at cost, property, plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of 'Asset revaluation reserve' except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

Depreciation

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the entity using, in all cases, the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current or current and future reporting periods as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

	2016-17	2015-16
Buildings	30 to 80 years	30 to 80 years
Infrastructure, plant and equipment	3 to 20 years	3 to 20 years
Heritage and cultural assets	20 to 480 years	20 to 480 years

Impairment

All assets were assessed for impairment at 30 June 2017. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows and the asset would be replaced if the entity were deprived of the asset, the asset's value in use is taken to be its depreciated replacement cost.

Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Heritage and cultural assets

The National Gallery of Australia has a significant collection of heritage and cultural assets, comprising sculptures, objects, paintings, drawings, prints, books and photography. The National Gallery of Australia has classified these assets as heritage and cultural assets, as they are primarily used for purposes that related to their cultural significance.

The National Gallery of Australia has adopted appropriate curatorial and preservation policies for the heritage and cultural assets, which are depreciated according to the assessment of useful lives.

Intangibles

The entity's intangibles comprise internally developed software for internal use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the entity's software are 3 to 5 years (2015-16: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2017.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2017

	CONSOLIDATED		NGA	
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000
2.2B Inventories				
Inventories held for sale				
Finished goods	1,157	1,288	1,157	1,288
Less: provision for slow-moving and obsolete stock	(820)	(706)	(820)	(706)
Total inventories held for sale	337	582	337	582

During 2016–17, \$1,690,763 of inventory was recognised as an expense (2015–16): \$1,379,786).

No items of inventory were recognised at fair value less cost to sell.

Accounting policy

Inventories held for sale are valued at the lower of cost and net realisable value. Inventories held for distribution are valued at cost, adjusted for any loss of service potential. Costs incurred in bringing each item of inventory to its present location and condition are assigned as follows:

- a) raw materials and stores: purchase cost on a first-in-first-out basis
- b) finished goods and work-in-progress: cost of direct materials and labour plus attributable costs that can be allocated on a reasonable basis.

Inventories acquired at no cost or for nominal consideration are initially measured at current replacement cost at the date of acquisition.

Provision is made for slow-moving and obsolete inventory items.

2.2C Other non-financial assets

Prepayments	25	99	24	99
Total other non-financial assets	25	99	24	99

No indicators of impairment were found for other non-financial assets.

All other non-financial assets are expected to be recovered within the next twelve months.

2.3 PAYABLES

2.3A Suppliers

Trade creditors and accruals	2,290	3,042	2,284	3,037
Other creditors	53	178	53	178
Total suppliers	2,343	3,220	2,337	3,215

Settlement is usually made within thirty days.

2.3B Other payables

Salaries and wages	144	80	144	80
Unearned income	1,749	1,077	1,749	1,077
Total other payables	1,893	1,157	1,893	1,157

Accounting policy

Suppliers and other payables are initially measured at fair value, net of transaction costs and subsequently at amortised cost using the effective-interest method. These liabilities are recognised to the extent that the goods and services have been received irrespective of whether they have been invoiced.

3 FUNDING

	CONSOLIDATED		NGA	
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000
3.1 NET CASH APPROPRIATION ARRANGEMENTS				
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations	(4,957)	426	(8,430)	(56)
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(13,700)	(13,700)	(13,700)	(13,700)
Total comprehensive income as per Statement of Comprehensive Income	(18,657)	(13,274)	(22,130)	(13,756)

From 2010–11, the Government introduced net cash appropriation arrangements where revenue appropriations for depreciation/amortisation expenses ceased. Entities now receive a separate capital budget provided through equity appropriations. Capital budgets are to be appropriated in the period when cash payment for capital expenditure is required.

4 PEOPLE AND RELATIONSHIPS

	CONSOLIDATED		NGA	
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000
4.1 EMPLOYEE PROVISIONS				
Annual leave	1,759	2,058	1,760	2,058
Long-service leave	3,167	4,033	3,167	4,033
Total employee provisions	4,926	6,091	4,927	6,091
Employee provisions are expected to be settled in:				
less than twelve months	3,963	4,844	3,963	4,844
more than twelve months	963	1,247	964	1,247
Total employee provisions	4,926	6,091	4,927	6,091

Accounting policy

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

Leave

The liability for employee benefits includes provision for annual leave and long-service leave.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the entity's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long-service leave has been determined in accordance with the shorthand method detailed in the Commonwealth Entity Financial Statements Guide as per the FRR. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Superannuation

The Gallery's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other superannuation funds held outside the Australian Government.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

The entity makes employer contributions to the employees' defined benefit superannuation schemes at rates determined by an actuary to be sufficient to meet the current cost to the Government. The entity accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June 2017 represents outstanding contributions and is recorded in other payables.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2017

4.2 KEY MANAGEMENT PERSONNEL REMUNERATION

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the National Gallery of Australia, directly or indirectly, including any director (whether executive or otherwise) of the Gallery.

The Gallery has determined the key management personnel to be the Council, the Director and the Senior Executive Team.

Key management personnel remuneration is reported in the table below.

	2017	2016
Short-term employee benefits		
Salary	1,379,260	1,209,971
Performance bonuses	60,282	56,985
Motor-vehicle and other allowances	4,764	-
Total short-term employee benefits	<u>1,444,306</u>	<u>1,266,956</u>
Post-employment benefits		
Superannuation	213,803	195,807
Total post-employment benefits	<u>213,803</u>	<u>195,807</u>
Other long-term employee benefits		
Annual leave	187,992	90,945
Long-service leave	42,024	26,366
Termination payments	339,378	-
Total other long-term employee benefits	<u>569,394</u>	<u>117,311</u>
Total senior executive remuneration expenses	<u>2,227,503</u>	<u>1,580,074</u>

The total number of key management personnel included in the table above is seven (2015–16: five).

The above key management personnel remuneration excludes the remuneration and other benefits of the portfolio minister. The portfolio minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the entity.

4.3 RELATED PARTY DISCLOSURES

4.3A National Gallery of Australia Foundation

The National Gallery of Australia Foundation is incorporated under the *Corporations Act 2001* as a company limited by guarantee.

The National Gallery of Australia Foundation board is constituted in such a way as to give effective control of the Foundation to the National Gallery of Australia under the definition of control in AASB 10 Consolidated Financial Statements.

The Foundation's statements have therefore been consolidated with those of the National Gallery of Australia. The National Gallery of Australia has no ownership in the Foundation.

Certain expenditure incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation \$0.592 million (2015–16: \$0.508 million), which comprises resources provided free of charge. Any additional expenditure relating to the Foundation paid by the National Gallery of Australia has been waived.

The Foundation donated \$2.415 million (2015–16: \$2.045 million) to the National Gallery of Australia during the financial year. Donations consisted of funds for the development of the national collection of works of art. The donation is eliminated on consolidation.

4.3B Gordon Darling Australia Pacific Print Fund

The Gordon Darling Australia Pacific Print Fund is a trust established in 1988. The National Gallery of Australia is the trustee of the trust. The National Gallery of Australia, as trustee, holds the trust funds and operates the fund in accordance with the terms and conditions of the trust deed. The trust deed gives effective control of the trust to the National Gallery of Australia as the sole beneficiary and the National Gallery of Australia Foundation Board is constituted in such a way as to give effective control of the Foundation to the National Gallery of Australia under the definition of control in AASB 10 Consolidated and Financial Statements.

The Gordon Darling Australia Pacific Print Fund contributed \$0.024 million (2015–16: \$0.038 million) to the development of the national collection of the National Gallery of Australia during the 2016–17 financial year, consisting of works of art and contributions towards program expenses. This contribution is eliminated on consolidation.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2017

4.3C Council members

Members of the National Gallery of Australia Council during the financial year were:

Name	Date commenced	Date retired
Mr Allan Myers AO, QC (Chairman)	11/10/12	
Mr T Fairfax AC (Deputy Chairman)	10/03/11	
Mr J Calvert-Jones AM	01/08/06	22/02/17
Ms H Cook	25/04/17	
Mr J Hindmarsh AM	10/03/11	
Ms J Hylton	15/06/10	
Mr E Solomon AM	26/03/15	
Dr G Vaughan AM	16/10/14	
Mrs R White AO	17/06/15	
Mr J Yeap OAM	16/10/14	

4.3D Related party relationships

The NGA has not entered into any related party relationships with NGA key management personnel during 2017.

4.3E Loans to directors and director-related entities

The NGA has not entered into any loan arrangements with NGA key management personnel during 2017.

4.3F Other transactions with directors or director-related entities

No other transactions or grants have been entered into by the NGA with NGA key management personnel during 2017.

4.3G Transactions with related parties

Given the breadth of Government activities, related parties may transact with the government sector in the same capacity as ordinary citizens. Such transactions include the payment for exhibition tickets. These transactions have not been separately disclosed in this note.

5 MANAGEMENT UNCERTAINTIES

	Lands and buildings	
	2017	2016
	\$'000	\$'000
5.1 CONTINGENT ASSETS AND LIABILITIES		
Contingent assets		
Balance from previous period	1,300	1,200
New contingent assets recognised	-	100
Re-measurement	-	-
Assets realised	-	-
Rights expired	-	-
Total contingent assets	<u>1,300</u>	<u>1,300</u>

During 2016–17, the National Gallery of Australia gave no financial guarantees.

Quantifiable contingencies

The National Gallery of Australia has \$nil quantifiable contingent liabilities (2015–16: \$nil million). The table above contains \$1.300 million of contingent assets in respect to building and land (2015–16: \$1.300 million). The Gallery is expecting to take possession of these assets. The estimate is based on a report provided as at 30 June 2017.

Unquantifiable contingencies

The NGA's collection asset provenance governance framework and applicable processes undertaken have identified a small number of collection assets that are at risk of future write-offs. Therefore, a future liability potentially exists for the NGA for collection assets.

Accounting policy

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position but are reported in the notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain, and contingent liabilities are disclosed when settlement is greater than remote.

GLOSSARY

Abbreviation	Definition
AAM	Australian Antarctic Medal
AAPP	Asian Art Provenance Project
AASB	Australian Accounting Standards Board
ABC	Australian Broadcasting Corporation
AC	Companion of the Order of Australia
ACT	Australian Capital Territory
AFNGA	American Friends of the National Gallery of Australia
AK	Knight of the Order of Australia
AM	Member of the Order of Australia
AMA	Australian Medical Association
AO	Officer of the Order of Australia
APS	Australian Public Service
c	circa (approximately)
CCTV	closed-circuit television
CIMF	Canberra International Music Festival
CMG	Companion of the Order of St Michael and St George
CMP	Conservation Management Plan
CO ₂ e	carbon dioxide equivalent
CSC	Conspicuous Service Cross
CSR	Collection Study Room
CVO	Commander of the Royal Victorian Order
edn	edition
EL 1, EL 2	Executive level 1, Executive level 2
EPBC Act	<i>Environment Protection and Biodiversity Conservation Act 1999</i>
est	established
FRR	Financial Reporting Rule
FTE	full-time equivalent
GPO	General Post Office

Abbreviation	Definition
GST	goods and services tax
ICT	information and communication technologies
IDPA	Individual Development and Performance Agreement
IFP	French Institute of Pondicherry
Int	International
IPS	Information Publication Scheme
kWh	kilowatt hour
MC	Military Cross
MJ	megajoules
MP	Member of Parliament
NGA	National Gallery of Australia
NSW	New South Wales
NT	Northern Territory
NZ	New Zealand
O	occupants
OAM	Medal of the Order of Australia
OH	operating hours
PBS	Portfolio Budget Statements
PEO	<i>Principal Executive Officers</i>
PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
PNG	Papua New Guinea
PSM	Public Service Medal
PSPF	Protective Security Policy Framework
QC	Queen's Counsel
Qld	Queensland
SA	South Australia
SAMP	Strategic Asset Management Plan
SES	Senior Executive Service
SET	Senior Executive Team
Tas	Tasmania
UK	United Kingdom
USA	United States of America
Vic	Victoria

Abbreviation	Definition
WA	Western Australia
WHS	Work Health and Safety
WHS Act	<i>Work Health and Safety Act 2011</i>
WOA	work of art

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