



**NGA**

National Gallery of Australia

Foundation Annual Report  
2015–16

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Prepared by the NGA Foundation

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Cover: **Fred Williams** *Lightning storm, Waratah Bay* 1971–72 (detail). Gift of Lyn Williams AM, 2015. Donated through the Australian Government's Cultural Gifts Program. © Estate of Fred Williams

Page 4: Tim Fairfax AC with graduating Summer Art Scholar Solomona Nona, 12 January 2016

Page 13: This year's NGA Summer Art Scholars on Jim Lambie's floor installation *Sound system* 2015, purchased through the Poynton Bequest

Page 16: Denis Savill and Anne Clarke with Tom Roberts's *A break away!* 1891 during the Gala Dinner viewing of *Tom Roberts* at the NGA, 12 March 2016

Page 43: Pipilotti Rist *Worry will vanish revelation*, from the series *Worry work family* 2015, audio-video installation, music by Anders Guggisberg. Courtesy the artist, Hauser & Wirth and Luhring Augustine.

© Pipilotti Rist

# CONTENTS

## Introduction

Chair's report	5
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## Foundation overview

Foundation Board	14
About the Foundation	15

## Support

Ways of giving	17
Members	18
Donors 2014–15	35

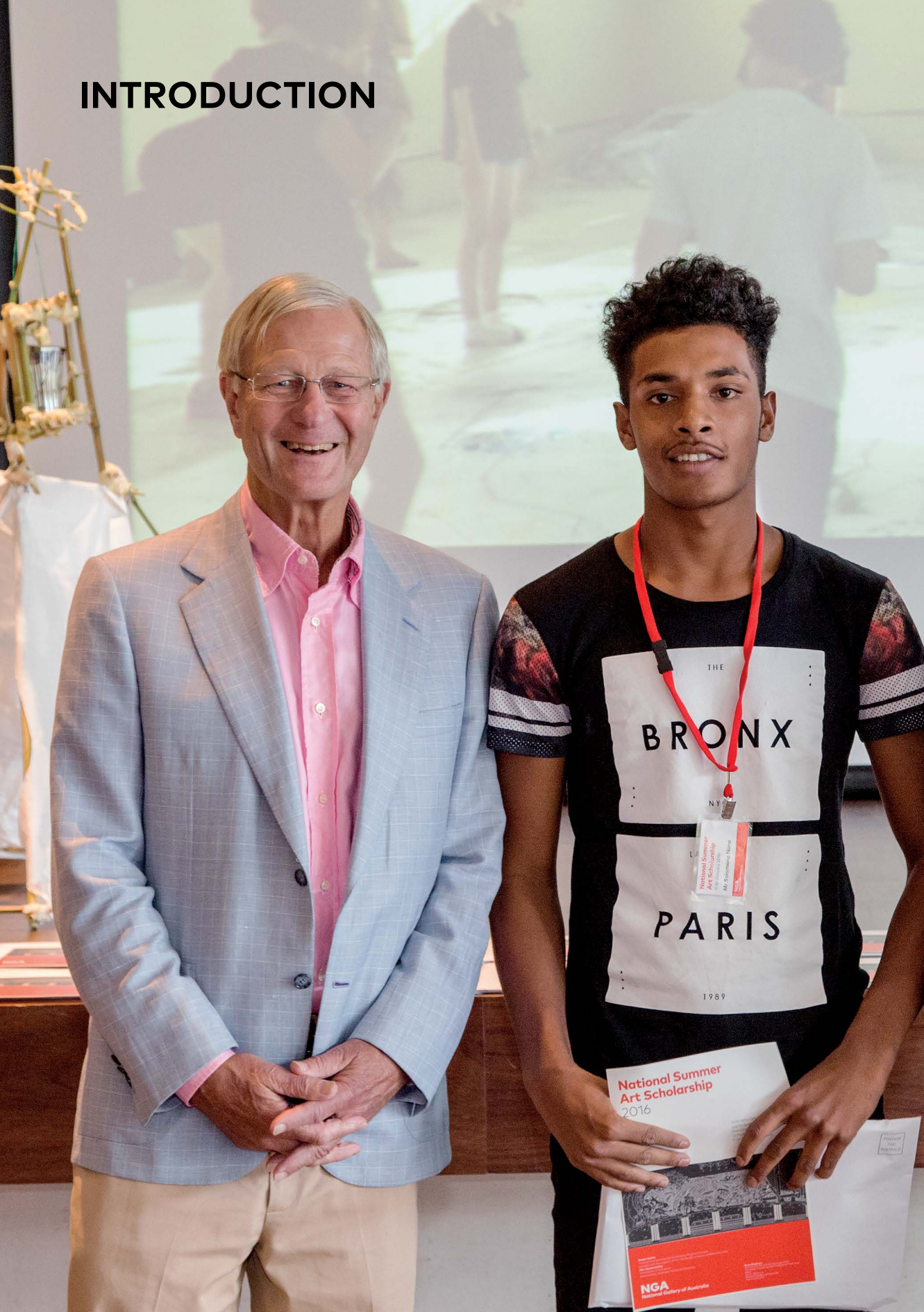
Select gifts	43
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## Financial statements

Independent auditor's report	80
Directors' report	82
Financial statements	91
Notes	95
Directors' declaration	100



# INTRODUCTION



THE  
**BRONX**

NYC  
**PARIS**

1989

National Summer  
Art Scholarship  
2016



# CHAIR'S REPORT

I am delighted to present the *National Gallery of Australia Foundation Annual Report 2015–16* in which we can reflect on the year's achievements and formally recognise the generous and committed donors who have contributed to the Foundation's success. Donations of cash and works of art in 2015–16 totalled \$7.445 million, contributing not only to the national collection but also to developing and staging exhibitions and to the NGA's education program and publishing activities. The increase in private support for the exhibition program is particularly noteworthy. With the mounting pressures of Government's ever-increasing efficiency dividend and the rising costs of doing business, support for the NGA's non-collecting activities is becoming increasingly vital to safeguarding and illuminating the collection for future generations. Pages 43 to 78 of this report include illustrations of a select number of gifts and works of art acquired with the assistance of your generous donations during the year. Throughout, I also mention those who have given to support non-collecting activities. However, I would like to make special mention here of NGA Council member Tim Fairfax AC, whose generous 2014 pledge over five years has established the NGA's Betty Churcher Art Education and Access Program, acknowledging, at Tim's request, the former director's particular commitment to arts education and to making the visual arts a part of everyday life. The program delivers the annual Summer Art Scholarship, Sculpture Garden Sunday and the Big Draw and many other programs. The funding will also support NGA Play, a new creative art space specifically for children and their parents, due to open in the NGA's entrance foyer in late November 2016.

## Major donations and gifts

I am very pleased to say that, once again, the NGA, through the Foundation, received several major cash donations and works of art, which have enhanced the national collection. Some were inspired by the NGA's exceptional exhibitions in the year, by the scholarship evident in its publishing program or by the strength of its longstanding or new friendships with visionary people Australia-wide who understand and appreciate the important role art plays in our society.

For instance, the very generous support of Krystyna Campbell-Pretty, Alan Cowen and Mavourneen Cowen and Kerry Stokes AC and Christine Simpson Stokes made possible the purchase of Tom Roberts's striking 1886 portrait of friend and colleague Louis Abrahams just prior to the opening of the NGA's summer retrospective in December 2015. This was a sensational new discovery, never before recorded, which drew considerable press and public attention to the *Tom Roberts* exhibition. *Crying baby* 1898, a gift this year from the artist's descendent Lisa Roberts, was also included in the exhibition. Fred Williams's *Lightning storm, Waratah Bay* 1971–72, which was a star attraction at the NGA's 2011 retrospective *Fred Williams: infinite horizons*, was generously donated by Lyn Williams AM this year. World-renowned nature commentator Sir David Attenborough acknowledged the importance of staging the exhibition *Myth and magic: art of the Sepik River* when he gave three significant works from Papua New Guinea's Sepik River region, which he collected while shooting a documentary there in the early 1970s. And, in the lead-up to *Mike Parr: Foreign Looking*, a suite of Mike Parr's lithographs spanning fifteen years was donated by printer and long-time collaborator John Loane and Sara Kelly. Jane Hylton also gave a 1993 etching and Bruce Adams donated documentation of some of Parr's most compelling early interventions. I would like to note at this point that the exhibition was generously supported by a group of Exhibition Patrons, led by Robyn and Graham Burke, who are acknowledged below.

The Australian collection also continues to grow through the significant support of artists and their families and friends. Sculptor and philanthropist Andrew Rogers generously gave a group of his artist proofs as well as a significant cash donation to assist with reinvigorating the NGA's Sculpture Garden. Aboriginal artist Danie Mellor donated a number of works, including a suite of five earthenware shields, and world-renowned local glass artist Klaus Moje donated *Arrival*, a very significant work from 1983 and a gift that is now even more poignant in light of his recent passing. The late Judith Wright's husband, Peter Wright, donated five iterations of her major installation *Destination* 2013.

Salvatore Zofrea OAM donated his arresting *Flame tree in morning light* 2014, a painting of the landscape near his studio in the foothills of the Blue Mountains. Jude Rae gave her important work *Victoria Chambers* 2006 in memory of her father David Rae. Former NGA staff member Hester Gascoigne gave a major 1991 work by her late mother Rosalie Gascoigne. And the important archive of German émigré artist Ludwig Hirschfeld Mack was an exceptional and welcome gift from the artist's grandson Chris Bell. The NGA's Research Library also received two very significant artist archives: Mandy Martin gave the contents of her archive and Howard Taylor's archive from 1976 to 2006 was a gift from Hilaire Dufour.

Lisa Roet's large, bronze sculpture *Orangutan Foot* 2007 was a major gift from Richard and Jan Frolich. Caitlin Littlewood donated a suite of etchings by John Olsen. Patrick Corrigan AM generously gave a group of paintings by Indigenous artists Maria Butcher, Craig Koomeeta, Rosella Namok and Doris Platt as well as the 2010 series *The mission* by Bidjara photographer Michael Cook. Melbourne fine art dealer Lauraine Diggins donated paintings by Angelina Ngal and Kathleen Ngal, and seven Hermannsburg watercolours were given in two separate gifts in the year from Keith Little and Isolda Slattery.

The international art collection was generously supported by an anonymous donor who gave an exquisite mid-1890s watercolour by Paul Cézanne, *Mountain landscape near Aix*. A dedicated campaign to grow the NGA's collection of works on paper by Cézanne has been significantly supported by Australian author Murray Bail, who gave a generous cash gift to establish the Cézanne Watercolour and Drawing Fund, and I take this opportunity to thank him for his passion and commitment to attracting donors to this fund. The Asian collection at the NGA received a very significant boost through the dedicated and continuing support of Foundation Board director Andrew Gwinnett and his wife Hiroko, who are long-term and committed supporters of the Japanese art collection at the NGA.

Every year, some donations are made without a specific work of art, project or cause in mind. In this category, Prudence MacLeod's

generous cash donation through the Lansdowne Foundation was used to support the acquisition of two important Australian works by Jan Nelson and Aida Tomescu as well as the NGA's Art and Dementia program. Kerr Neilson's donation through the Neilson Foundation assisted in publishing the *Mike Parr* book and supported the acquisition of a costume designed by Henri Matisse for the Ballets Russes production of *Le chant du rossignol*. Gina Woodhill gave a generous cash donation, which will support a partnership between the NGA and the Brandenburg Orchestra for the *Versailles* exhibition and help deliver the NGA's new, dedicated play space for children. And, finally, a significant donation by prominent Sydney gallerist Denis Savill will support an important Australian acquisition in the future.

### Bequests and the NGA Bequest Circle

The NGA resolved two major bequests during the year, one from the estate of Warwick and Jane Flecknoe and another from the estate of Mervyn Horton. Through the Flecknoes' considerable generosity, the NGA was able to acquire recent and seminal works by both established and emerging Australian artists, including Aleks Danko, Patricia Piccinini, Ildiko Kovacs and many others. Mervyn Horton, a highly respected art publisher and collector, generously bequeathed a stunning and rare 1936 painting by William Dobell.

### Exhibition patronage

The support of private donors, alongside our corporate partners, has become increasingly vital for the delivery of world-class exhibitions, as the costs of putting on a diverse and engaging exhibition program continue to grow each year. In this category, Foundation Board director Robyn Burke and Graham Burke require a special mention, as their patronage through Village Roadshow was central to presenting the NGA's exhibition *Mike Parr: Foreign Looking*. Anna Schwartz and Morry Schwartz AM and Dr Gene Sherman AM and Brian Sherman AM joined the Burkes in supporting the exhibition.

Exhibition Patrons also enabled the delivery of Fiona Hall's *Wrong Way Time*, which, with the additional support of the Australia Council, the NGA was able to bring to Canberra directly from



the 2015 Venice Biennale. This Exhibition Patrons fund was established with generous gifts from 2015 Venice Commissioner Simon Mordant AM and Catriona Mordant and NGA Foundation Board director Susan Armitage. They were joined by many others who are listed in full on page 35.

Significant private support was also given or pledged during the year for the summer 2016–17 exhibition *Versailles: Treasures from the Palace* to ensure that the NGA can do justice to this extraordinary opportunity. I am proud to say that, again, Foundation Board directors are leading members of the *Versailles* patrons group, including Philip Bacon AM, the Hon Ashley Dawson-Damer AM and Wayne Kratzmann, who are joined by Kay Bryan, Krystyna Campbell-Pretty, Paula Fox AO, Ginny Green and Leslie Green, Justin Miller, Lady Potter AC and Lyn Williams AM.

#### **NGA Council Exhibitions Fund**

I thank fellow Council members who donated through the Foundation to the NGA Council Exhibitions Fund. The NGA's Council established this fund in 2006 to support the development and staging of exhibitions. The fund is an invaluable resource that assists and enables the NGA to present major exhibitions that require additional financial support. This year, it provided underwriting for the delivery of the highly significant retrospective on Tom Roberts, the success of which meant that the fund was entirely replenished to ensure the delivery of future exhibitions.

#### **NGA Foundation Board Publishing Fund**

The Foundation Board created the NGA Foundation Board Publishing Fund in 2011 to support specialised print and online publications produced by the NGA. Contributions raised in the last financial year were put toward a special project to ensure all secondary schools around Australia received a hardcopy of the *Tom Roberts* catalogue for their students—a project that my wife Rosanna and I were also pleased to personally support. Each copy was accompanied by a letter from the Prime Minister of Australia the Hon Malcolm Turnbull MP and an education resource that contextualised the work of this seminal Australian artist within the Australian Curriculum. For your

interest, we have reproduced at the end of my 'Chair's report'some of the letters of appreciation we received for this initiative.

#### **Fundraising Gala Dinner and Weekend 2016**

The 2016 Gala Dinner raised over \$200,000 to acquire Pipilotti Rist's extraordinary immersive video work *Worry will vanish revelation* 2015. This monumental work will be installed at the NGA in 2017 and definitively supports the NGA's decision to establish a department of Contemporary Art Practice—Global.

Gala guests were again treated to a weekend of fine food, fine wine and inspiring curator-led tours of the NGA's collection displays and temporary exhibitions, including *Tom Roberts* and *The Last Temptation: the art of Ken + Julia Yonetani*. The Gala Dinner also had a local flavour, with guest chef Ben Willis from Canberra's two-hat restaurant Aubergine and wines from Canberra's own Mount Majura Vineyard. Many thanks, once again, to Alexandra and Julian Burt and Voyager Estate in the Margaret River region for generously providing the wines for the welcome lunch.

On the Sunday, Senator the Hon Michaelia Cash joined guests for brunch at The Lodge, where guests were able to view works on loan from the national art collection, thoughtfully selected by Lucy Turnbull AO and the NGA's Director Dr Gerard Vaughan AM, supported by Senior Curator of Australian Art Dr Deborah Hart. It was the perfect way to end a most enjoyable and productive weekend.

#### **Masterpieces for the Nation Fund 2016**

This year's Masterpieces for the Nation Fund was unusual in that not one but two works were acquired, both by women artists and both with a significant connection to Australia's colonial past: Sarah Stone's *Shells* 1781 and Florence Williams's *A native bird with mountain berries and native flora backed by Mount Wellington* 1873–75. This important annual campaign brings together a community of supporters who make a significant contribution to the national art collection by enabling important acquisitions through their collective gifts. Together, this group of donors raised over \$140,000 to bring these two important works into the collection.



### Members Acquisition Fund 2015–16

The Members Acquisition Fund for 2015–16, launched in September, was enormously successful, raising \$117,000 during the financial year in support of Jeffrey Smart's *The salvagers* 1946. Before acquiring this powerful painting, the NGA had no major early work from the 1940s in its otherwise comprehensive collection of Smart's oeuvre. Through this acquisition, the NGA can now tell Smart's story from beginning to end. At the Thank You event, donors to this fund were treated to two very special lectures that clearly articulated the significance of this painting, one by Dr Gerard Vaughan AM and the other by Dr Deborah Hart.

### Foundations and grants

In this financial year, several government and private grants supported the NGA. The Art Mentor Foundation Lucerne is in the final year of a three-year partnership to deliver NGA digital initiatives, the Department of Foreign Affairs and Trade's Australia-Japan Foundation assisted in the delivery of *The Last Temptation: the art of Ken + Julia Yonetani* and a significant grant was received from a funding body that wishes to remain anonymous in support of the NGA's Art and Dementia program.

### American Friends of the National Gallery of Australia, Inc

American Friends of the National Gallery of Australia, Inc is an independent charitable organisation established in the United States and able, through US legislation, to receive fully tax-deductible donations by US taxpayers.

Periodically, the Friends organisation has made donations to NGA events, activities and acquisitions. It has also loaned works of art to the NGA and provided other backing.

This year, the Friends continued to enjoy the wonderful and enduring generosity of Kenneth Tyler AO and Marabeth Cohen-Tyler and Elaine Wolfensohn and Sir James Wolfensohn KBE, AO, through the Wolfensohn Family Foundation.

### NGA Foundation Board in Perth

This year, for the first time ever, the NGA Foundation Board met in Perth, providing a wonderful opportunity to connect with our

friends in the west and to celebrate the many cultural treasures of Perth. The trip was made possible with the support of many people, and I take this opportunity to thank, in particular, Foundation Board director Kerry Stokes AC for his hospitality and for the rare privilege of touring the remarkable Kerry Stokes Collection.

The visit also allowed the Board to connect more closely with Wesfarmers, the NGA's Indigenous Art Partner, and I thank Helen Carroll from Wesfarmers Arts for the tour of their impressive collection. Former Council member Warwick Hemsley and the Hon Melissa Parke graciously hosted a reception at their beautiful home overlooking the river, and Perth-based Board director Andrew Lu OAM, who generated much goodwill in anticipation of our visit, kindly introduced us to his esteemed friends and colleagues. The Art Gallery of Western Australia also provided a warm welcome with a collection tour followed by lunch in its members lounge, hosted by the Chair of its board Justice Nicholas Hasluck AM. I thank my fellow Foundation directors for participating in this program and for helping us to form lasting connections with our friends in Western Australia.

### Acknowledgements

My thanks go to all of the NGA's Council members for their generous support of the NGA through the Foundation and for their encouragement and wise counsel. A special thanks, too, to my fellow directors on the Foundation Board, who make chairing the Foundation a pleasure. It is my privilege to serve alongside them.

Most especially, I would like to thank the NGA's Council Chair Allan Myers AC, QC, and Director Dr Gerard Vaughan AM for their ongoing leadership and steady guidance. Thanks also to the Senior Executive Team, talented curators and all NGA and Foundation staff for their professionalism, hard work and commitment.

And, finally, thank you to each and every one of you for your continuing support of the NGA and, in particular, for helping us to build and share the treasured resource that is the national art collection.

John Hindmarsh AM  
Chair



26 July, 2016

Dear Dr Vaughan,

My thanks and appreciation for the National Gallery of Australia's initiative. The copy of the Tom Roberts exhibition catalogue and the curriculum-linked learning guide are very welcome.

This initiative will enrich learning within our school community including knowledge of Tom Roberts, his life and his work. For this, I thank you and those who have made this initiative possible.

My best wishes,

Judith M Felton  
Principal

*Achieving excellence in comprehensive education*

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National Gallery of Australia  
GPO Box 1150  
CANBERRA ACT 2601

21 July 2016

Dear Dr Gerard Vaughan

On behalf of the Bowral High School community I wish to thank you for your generous gift entitled "Tom Roberts", an exhibition catalogue featuring some of his famous narrative paintings, including *Sharing the Rams*, *The Golden Fleece* and *Bailed Up*.

The students of Bowral High school will benefit from this resource of one of Australia's foremost artists.

Your donation has allowed the students of Bowral High School access to a resource which we would not have been able to purchase ourselves.

Thanks so much for your support of our school and the public education system.

Yours sincerely

Kim Paviour  
Principal

S Bell-Mackie  
Teacher Librarian



# Sydney Girls High School

Anzac Parade  
Surry Hills NSW 2010  
Telephone: (02) 9331 2336  
(02) 9331 1627  
Fax: (02) 9360 9702  
Email: [administration@sghs.nsw.edu.au](mailto:administration@sghs.nsw.edu.au)  
Website: [www.sghs.nsw.edu.au](http://www.sghs.nsw.edu.au)

Dr Gerard Vaughan,  
Director,  
National Gallery of Australia,  
GPO Box 1150,  
Canberra ACT 2601

Dear Dr Vaughan,

Our Principal, Andrea Connell, asked me to tell you that she was delighted to receive a copy of the exhibition catalogue on Tom Roberts, along with the learning guide.

This is a wonderful resource, and we greatly appreciate the generosity of those who made this donation possible. It considerably enriches our collection of Australian art.

It has been placed in the library, where it will be available for our teachers and students to use. They will be alerted as to its arrival. Thank you very much for sending this to us.

Yours sincerely,

Gaenor Williams  
Relieving Teacher Librarian

1/8/2016





*Seek the way of Life*

Principal :  
Ian Wilson, B.Ed., M.Ed.Admin

# WHITEBRIDGE HIGH SCHOOL

*A caring community committed to excellence, diversity and fostering individual talents  
A member of Whitebridge Community of Schools...Working Together*

Lonus Avenue, Whitebridge, NSW 2290  
Phone: (02) 4943 3966 ❖ Fax: (02) 4942 2568

22 July 2016

Dr Gerard Vaughan AM  
Director  
National Gallery of Australia  
GPO Box 1150  
ACT 2601

Dear Gerard

On behalf of the Whitebridge High School community I would like to thank you for your generous gift - 'Tom Roberts' exhibition catalogue.

This catalogue has been accessioned into the school's library so that it will now be available for all students and school staff to utilise.

Yours sincerely

Ian Wilson  
Principal



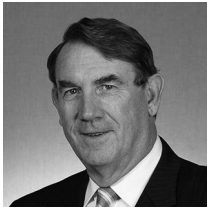
# FOUNDATION OVERVIEW





# FOUNDATION BOARD

## Chair



**Mr John Hindmarsh AM**  
Appointed 20.09.04;  
Chair since 27.10.10

## Directors



**Ms Susan Armitage**  
Appointed 11.05.11



**Mr Philip Bacon AM**  
Appointed 26.10.00



**Mr Julian Beaumont OAM**  
Appointed 28.10.09



**Ms Sandra Benjamin OAM**  
Appointed 27.04.06



**Mr Anthony Berg AM**  
Appointed 16.03.99;  
Chair 16.03.99 to  
26.04.06



**Mrs Robyn Burke**  
Appointed 29.08.06



**Mr Terrence Campbell AO**  
Appointed 28.02.07



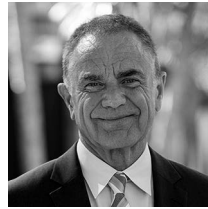
**The Hon Ashley Dawson-Damer AM**  
Appointed 05.05.04



**Mr James Erskine**  
Appointed 11.05.11



**Mr Andrew Gwinnett**  
Appointed 12.03.03



**Mr Wayne Kraatzmann**  
Appointed 31.08.11



**Dr Andrew Lu OAM**  
Appointed 31.08.11



**Mr Allan Myers AC, QC**  
Appointed 11.10.12



**Mr Geoffrey Pack**  
Appointed 27.8.14



**Mrs Roslyn Packer AC**  
Appointed 22.06.11



**Mr John Schaeffer AO**  
Appointed 13.10.00



**Mrs Penelope Seidler AM**  
Appointed 13.10.00



**Mr Ezekiel Solomon AM**  
Appointed 28.10.09



**Mr Kerry Stokes AC**  
Appointed 29.06.95



**Dr Gerard Vaughan AM**  
Appointed 11.10.14



**Mr Ray Wilson OAM**  
Appointed 11.05.11

# ABOUT THE FOUNDATION

The 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.

## Established

The National Gallery of Australia Foundation opened in 1982 with the express purpose of raising funds and encouraging gifts of works of art for the development of Australia's national art collection.

## Principal objectives

- Maintain, improve and develop the national collection of works of art owned by the NGA.
- Promote, maintain, improve and develop the NGA.
- Support the development and conduct by the NGA of travelling exhibitions of works of art.
- Raise money to achieve these objectives.

## Patron

His Excellency General the Honourable Sir Peter Cosgrove AK, MC (Retd), The Governor-General of the Commonwealth of Australia

## Secretary

Mr Peter Lundy RFD

## Executive staff

Ms Kirsten Paisley, Deputy Director

Mr David Perceval, Assistant Director,  
Corporate Services

Ms Maryanne Voyazis, Executive Director

## Membership

Foundation members experience first-hand at the NGA how their benefaction contributes to the development of the visual arts in Australia. A donation of \$1000 or more entitles a benefactor to become a member of the Foundation. Foundation members are listed

under eight categories on pages 18–34 in this report.

## Contact

National Gallery of Australia Foundation  
GPO Box 1150  
Canberra ACT 2601  
Australia

T +61 (0)2 6240 6408  
F +61 (0)2 6240 6529

## Executive Director

Maryanne Voyazis  
T +61 (0)2 6240 6691  
E [maryanne.voyazis@nga.gov.au](mailto:maryanne.voyazis@nga.gov.au)

## Bequest Circle

Liz Wilson  
T +61 (0)2 6240 6469  
[liz.wilson@nga.gov.au](mailto:liz.wilson@nga.gov.au)

## Websites

[nga.gov.au](http://nga.gov.au)  
[nga.gov.au/aboutus/reports](http://nga.gov.au/aboutus/reports)



# SUPPORT



# WAYS OF GIVING

The NGA relies on your generosity to help us acquire works of art, provide programs that promote the visual arts and inspire visitors throughout Australia and the world.

## Cash donations

Cash donations are fully tax-deductible and can be made to current appeals or for specific purposes such as acquiring works of art, presenting exhibitions or publications or delivering learning and access, conservation or digital programs.

## Annual fundraising campaigns

The NGA's two annual campaigns are the Masterpieces for the Nation Fund and Members Acquisition Fund. These initiatives give the NGA's members and supporters the opportunity to directly contribute to the development of the national art collection. These growing communities of supporters come together every year to make a strong collective impact on the NGA's ability to acquire important works of art.

Each year, the Foundation also hosts a fundraising Gala Weekend with a program of curator-led tours, behind-the-scenes experiences and culinary feasts over the course of two days. This invitation-only event brings together the NGA's supporters from all over Australia and raises funds for a major acquisition. It also provides the opportunity for guests to relax in the company of like-minded people and get closer to the NGA, its collection and staff.

## Supporting particular collecting areas and programs

A number of funds are dedicated to raising money for specific areas of the collection, including Asian, Australian, Indigenous and Pacific art and photography. Specialist funds include the Cézanne Watercolour and Drawing Fund, Friends of Australian Prints and Drawings, the Decorative Arts and Design Fund, the Marc Newson Fund and the South Australian Contemporary Art Fund.

These exist for the express purpose of developing the collection and so that donors can direct gifts to their particular areas of interest. Donors are usually acknowledged in perpetuity in the credit line for the work of art they gave funds

to acquire, except where the number of gifts is too many.

Treasure a Textile supports the conservation of textiles and the Sculpture Garden Fund is dedicated to the maintenance and development of the NGA's much-loved Sculpture Garden.

## Giving works of art

You can donate works of art to the NGA under the Australian Government's Cultural Gifts Program, which will entitle you to a tax deduction for the market value of your gift. All proposed gifts of works of art are discussed with the relevant curator and are approved by the NGA's Acquisition Committee.

## Bequests

Bequests to the NGA assist in strengthening the national art collection and stand as lasting tributes to the generosity and vision of the NGA's benefactors. The most common forms of bequest are gifts of cash, percentages of the estate, works of art, residuary gifts and interest in a trust created in the will.

The Bequest Circle was introduced in 2008 to honour bequest donors during their lifetime. It gives existing and potential bequest donors the chance to enjoy a closer relationship with the NGA and to be involved with Foundation events.

## Advantages of giving

All forms of giving through the Foundation benefit the NGA and bolster its ability to develop Australia's national art collection for the benefit of all Australians, now and into the future.

Donations of \$1000 or more in cash or works of art entitle you to become a member of the Foundation. You will also be formally acknowledged in the NGA Foundation's annual report and in the NGA's magazine *Artonview*, and donors of \$100,000 or more will also be listed on the honour boards in the NGA's foyer. The NGA respects those who wish to remain anonymous.

To discover more about current appeals and ongoing fundraising initiatives, please get in touch with the Foundation through the contacts on page 15.

# MEMBERS

The NGA and Foundation acknowledge the support of benefactors through eight levels of membership that recognise the aggregate value of donations made over time. Donations valued at \$1000 or more qualify donors to become members of the Foundation. The list includes all members of the Foundation as at 30 June 2016.

## Visionary Benefactors

Donors of \$5,000,000 or more

American Friends of the National Gallery of Australia Inc  
The late Alan Boxer  
James Erskine and Jacqui Erskine  
Pauline Gandel and John Gandel AO  
The estate of Nerissa Johnson  
The late Dr Orde Poynton Esq, AO, CMG  
The late TT Tsui  
Kenneth Tyler AO and Marabeth Cohen-Tyler  
Ray Wilson OAM and the late James Agapitos OAM

## Founding Benefactors

Donors of \$2,000,000 to \$4,999,999

Philip Bacon AM  
Tony Berg AM and Carol Berg and family  
Bridgestar  
Marilyn Darling AC and the late L Gordon Darling AC, CMG  
The Dedalus Foundation  
James O Fairfax AC  
Tim Fairfax AC and Gina Fairfax  
Dale Frank  
The late Prof Ben Gascoigne AO and family  
The late Dr Felix Meyer and the late Mary Meyer  
Bevelly Mitchell  
Harold Mitchell AC  
The Myer family  
Nomura Australia Limited

The late John Reed and the late Sunday Reed  
The late Ruth Graham Robertson  
The late Barbara Tucker and the late Albert Tucker AO  
The late Henriette von Dallwitz and Richard Paul in honour of Dr Oscar Paul

## Perpetual Benefactors

Donors of \$1,000,000 to \$1,999,999

The late Arthur Merric Boyd AC, OBE  
Helen Brack and the late John Brack  
Michelle Coe and the late David Coe  
The late Jane Flecknoe and the late Warwick Flecknoe  
The late Ernest Frederick Frohlich and the late Catherine Margaret Frohlich  
The late John Anthony (Tony) Gilbert AM  
Robert Holmgren and Anita Spertus  
The late Rudy Komon MBE and the late Ruth Komon  
Rupert Myer AO and Annabel Myer  
The late Dr Margaret Olley AC  
Andrew Rogers and Judith Rogers  
Roslyn Packer AC  
Philip Morris Arts Grant  
Sara Lee Corporation  
The late Nancy Schmidt and the late Benno C Schmidt AO  
Penelope Seidler AM and the late Harry Seidler AC, OBE

The late Victor Smorgon AC and the late Loti Smorgon AO  
Kerry Stokes AC  
The late Margaret Tuckson AM and the late Tony Tuckson  
Lyn Williams AM and the late Fred Williams OBE

## Benefactors

Donors of \$500,000 to \$999,999

Mary Abbott  
Michael Abbott AO, QC  
Alcoa of Australia  
The Aranday Foundation  
Australia Council for the Arts  
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# SELECT GIFTS





- 1 Paul Cézanne (France 1839–1906) *Mountain landscape near Aix (Paysage montagneux, environs d'Aix)* c 1895, watercolour, pencil, 31.4 x 47.6 cm. Gift of an anonymous donor, 2015. Australian Government's Cultural Gifts Program 2015.903



- 2 **Henri Matisse** (France 1869–1954, designer), **Les Ballets Russes de Serge Diaghilev** (1909–1929, producer) *Costume for a warrior* from the Ballets Russes de Serge Diaghilev production *Le chant du rossignol* 1920, painted felt, velvet, cotton, gold embroidery. Purchased with the assistance of the Neilson Foundation, 2016 2016.363





3 Sarah Stone (England 1758–1844) *Shells* 1781, watercolour, 37.5 x 53 cm. Masterpieces for the Nation Fund 2016 2016.21

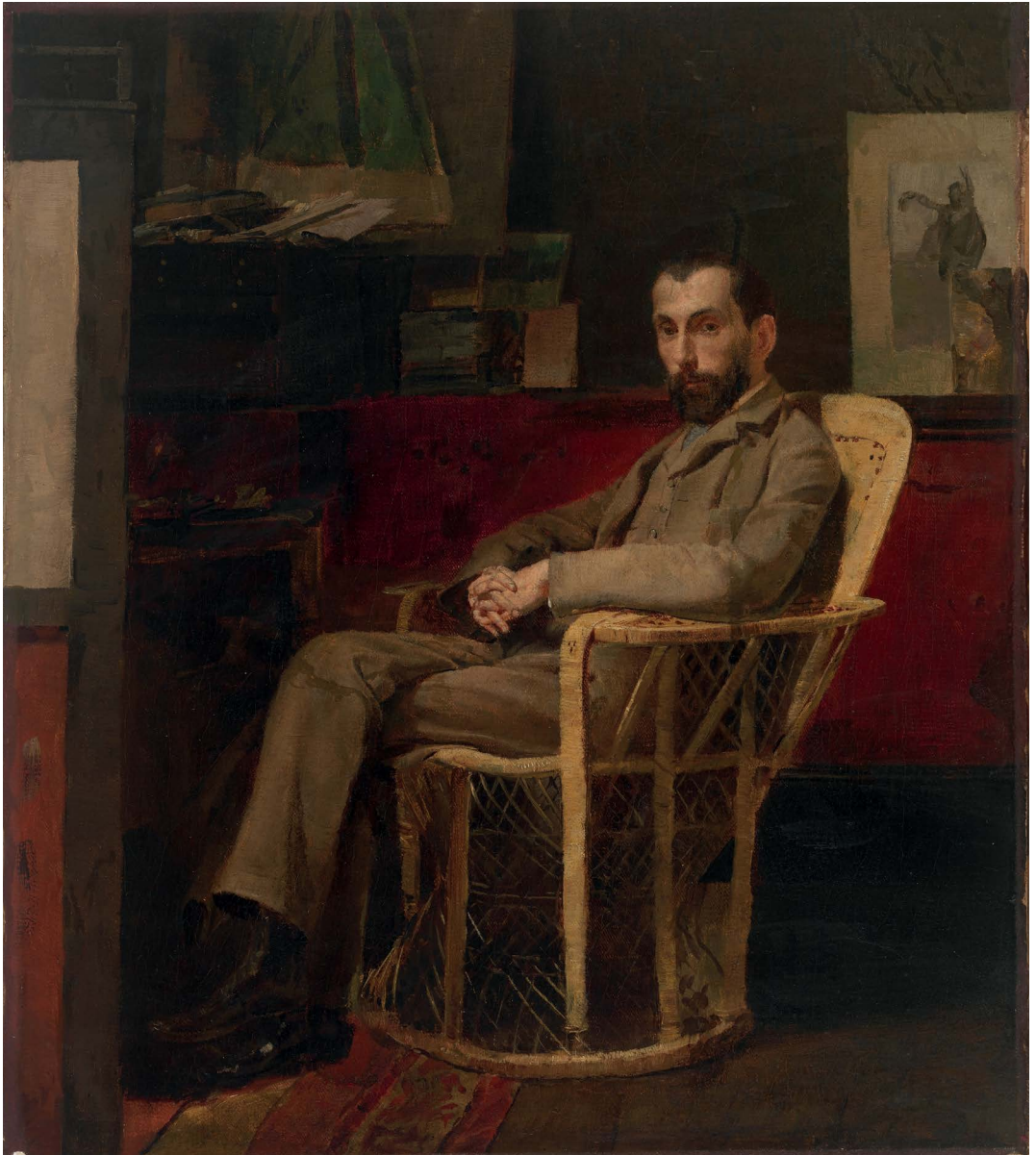


4 Florence Williams (England 1833 – Australia 1915) *A native bird with mountain berries and native flora, backed by Mount Wellington* 1873–75, oil on board, 59.8 x 45.2 cm. Masterpieces for the Nation Fund 2016 2016.46





5 Bahinemo people (Papua New Guinea) *Garra* (female hook) c 1966–71, wood, carved, painted, 122 x 60.5 x 10 cm. Gift of David Attenborough, 2016 2016.31



- 6 **Tom Roberts** (England 1856 – Australia 1931) *Louis Abrahams* 1886, oil on canvas, 40.6 x 35.6 cm. Purchased with the assistance of Alan Cowen and Mavourneen Cowen, Kerry Stokes and Christine Simpson-Stokes and Krystyna Campbell-Pretty in memory of Harold Campbell-Pretty, 2015. 2015.1122



7 Napier Waller (Australia 1893–1972) *Australian soldiers at Stonehenge* 1916, ink, pencil, watercolour wash, 13.1 x 19.3 cm. Gift of William and Mary Bush, 2015 2015.1153





8 William Dobell (Australia 1899–1970) *The toilet* 1936, oil on plywood, 34.3 x 28 cm. Mervyn Horton Bequest, 2016. © William Dobell Art Foundation 2016.253



- 9 Jeffrey Smart (Australia 1921 – Italy 2013) *The salvagers* 1946, 51 x 61 cm, oil on canvas. Members Acquisition Fund 2015–16. © The Estate of Jeffrey Smart 2015.855





10 Margaret Preston (Australia 1875–1963) *Emus' feeding ground near Yunta* 1946, monotype, 31.6 x 39.5 cm. Gift of Robert Forbes, 2015. Australian Government's Cultural Gifts Program. © Margaret Rose Preston Estate 2015.973





11 Ian Fairweather (Scotland 1891 – Australia 1974) *Kulu Valley* 1949, gouache and pencil, 15.7 x 22 cm. Gift of Artemis Georgiades, 2015. Australian Government's Cultural Gifts Program. © Ian Fairweather/DACS 2015.1171



12 Ian Fairweather (Scotland 1891 – Australia 1974) *Valley and hills, Kulu 1949*, gouache and ink on paper, 21.3 x 17.2 cm. Gift of Trevor and Siew Lim Bail, 2016. Australian Government's Cultural Gifts Program. © Ian Fairweather/DACS 2016.30





13 Ludwig Hirschfeld Mack (Germany 1893 – Australia 1965) *Sandstorm* 1940, watercolour, 20.5 x 21.7 cm. Gift of Chris Bell, 2015 2015.980

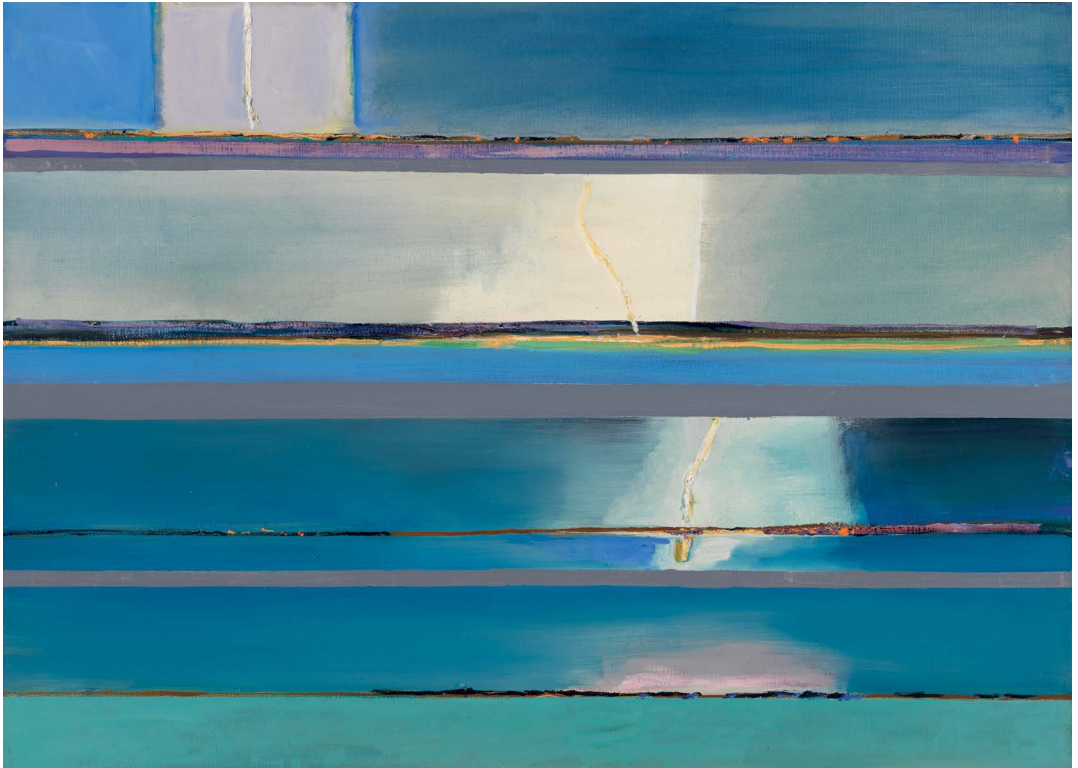


14 Elizabeth Rooney (Australia 1929–2016) *Last hours, union club, battle for Blight St 1958 1984*, relief etching, 19.4 x 25 cm. Gifts of Klaus and Julie Friedeberger, 2015 2015.1086



15 David Aspden (England 1935 – Australia 2005) *Two Sides of Love* 1985, wood, Japanese paper, brass, gesso, oil paint and gold leaf, 198.5 x 317 cm. Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1103



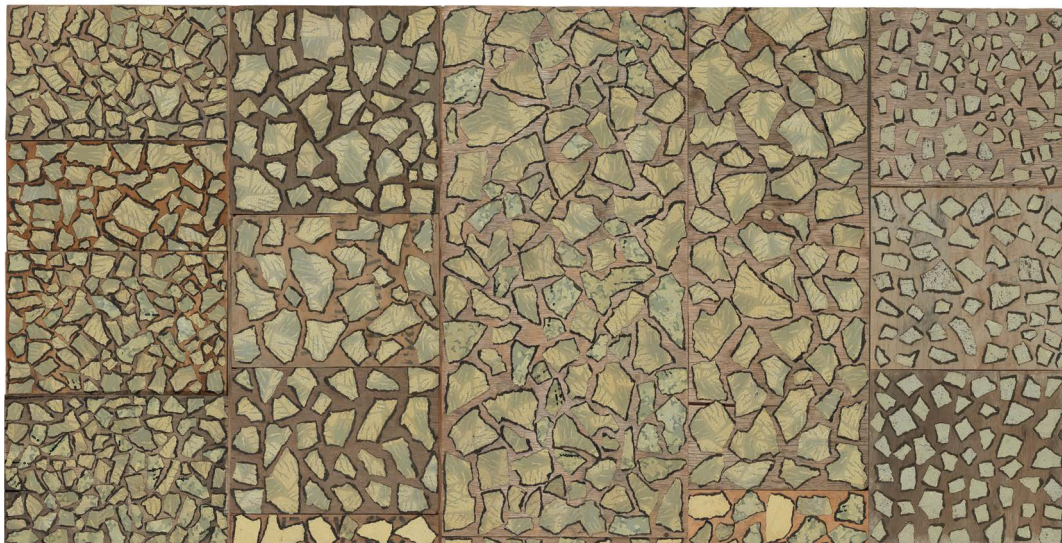


16 Fred Williams (Australia 1927–1982) *Lightning storm, Waratah Bay 1971–72*, oil on canvas, 91.5 x 127 cm. Gift of Lyn Williams AM, 2015. Australian Government's Cultural Gifts Program. © Estate of Fred Williams 2015.1123





17 Aleks Danko (born Australia 1950) *Mother or Father* 1975, wood, acrylic, brass, cotton, steel, photograph, 116.5 x 61 x 62 cm. Warwick and Jane Flecknoe Bequest Fund, 2015. © Aleks Danko 2016.265.A-B



18 Rosalie Gascoigne (NZ 1917 – Australia 1999) *Letting go* 1991 (detail and in full), assemblage of torn linoleum pieces on weathered wood panels, 123 x 252 cm. Gift of Hester Gascoigne in honour of her mother Rosalie Gascoigne, 2015. Australian Government's Cultural Gifts Program. © Rosalie Gascoigne 2015.938.1-8

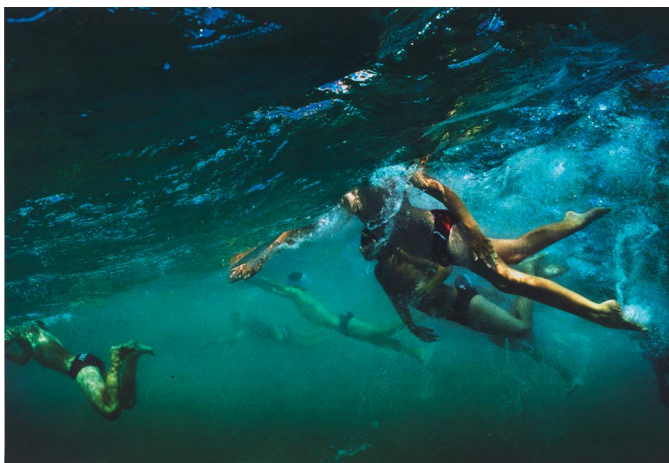


- 19 **Mike Parr** (born Australia 1945), **John Loane** (born Australia 1950) *The war has ended 2002* in *Gale force wind 2000–15*, lithographs, 107.2 x 78.8 cm. Gift of John Loane and Sara Kelly, 2016. Australian Government's Cultural Gifts Program 2016.77.22



20 Bill Henson (born Australia 1955) *Untitled* 2000, pigment inkjet print, 127 x 180 cm. Purchased with the assistance of Krystyna Campbell-Pretty, 2016 2016.22





21 Narelle Autio (born Australia 1969) *Nippers I–III* 2014, pigment inkjet prints, each 110 x 160 cm. Purchased with the assistance of Diana Laidlaw, 2016. © Narelle Autio. Courtesy of Hugo Michell Gallery, Adelaide 2016.55–57



22 Marc Newson (born Australia 1963) *Voronoi shelf* 2006, Carrara marble, edn of 10, 178.1 x 276.2 x 37.5 cm. Purchased with the assistance of Roslyn Packer, 2015 2015.1717





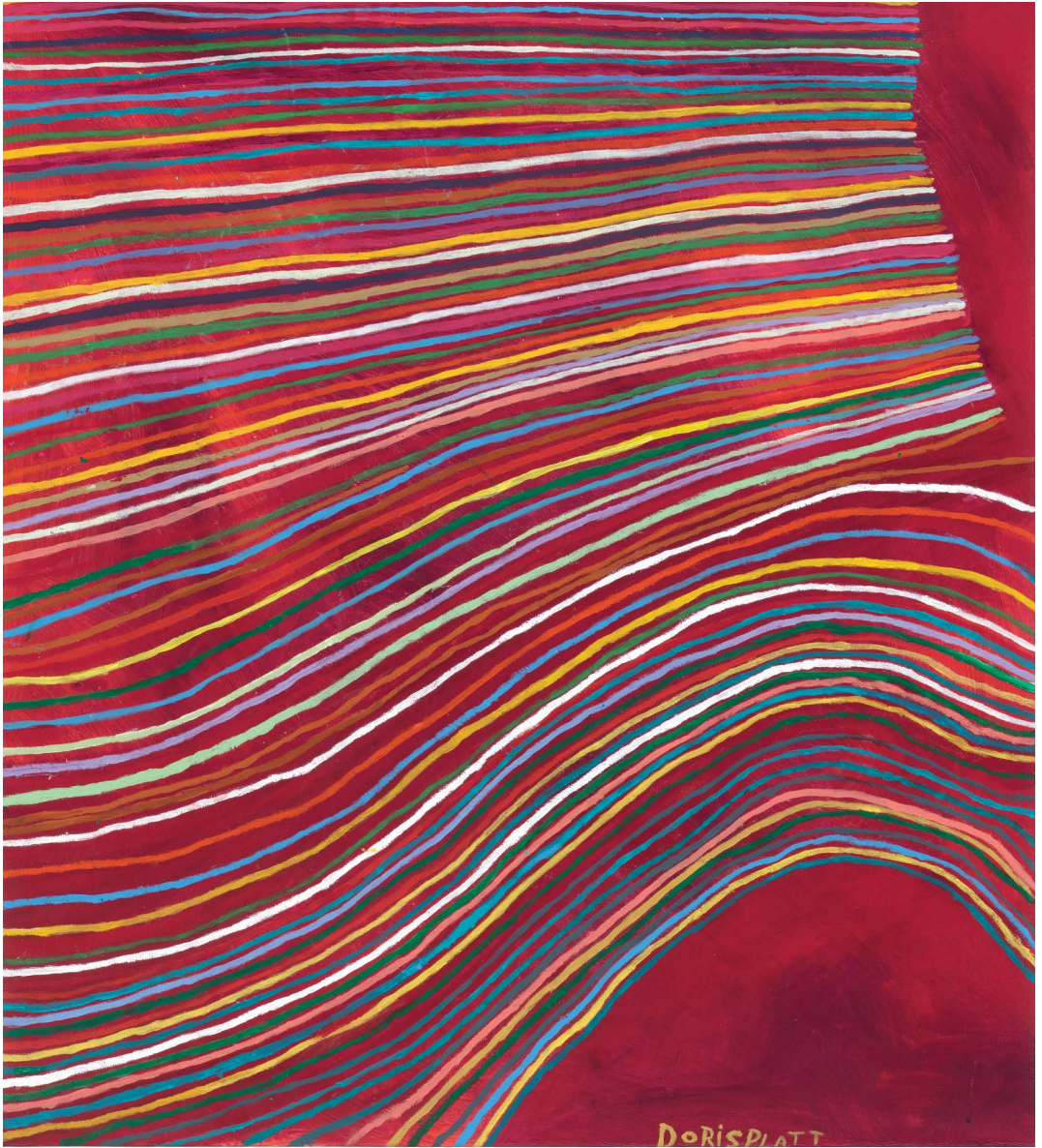
23 Andrew Rogers (born Australia 1947) *Molten concept 13* 2012, polyamide, 41.8 x 43.4 x 21 cm.  
Gift of the artist, 2015 2015.1199



24 Patricia Piccinini (born Sierra Leone 1965) *Eulogy* 2011, silicone, fibreglass, human hair, clothing, edn 1/3, 110 x 65 x 60 cm. Warwick and Jane Flecknoe Bequest Fund, 2015. © Patricia Piccinini 2015.1121.A-B



25 Toby Cedar (born Australia 1975, Kala Lagaw Ya people) *Keriam Waumer (frigate bird)* 2014, beeswax, black-lip pearl shell, feathers, cotton twine, synthetic polymer paint and cane on bamboo, 82 x 70 x 39 cm. Purchased with the assistance of the National Gallery of Australia Foundation ATSI Fund, 2015.2015.1157



26 Doris Platt (born Australia 1950, Lama Lama people) *Untitled* 2010, synthetic polymer paint on canvas, 82.5 x 75.5 cm. Gift of Patrick Corrigan, 2016. Australian Government's Cultural Gifts Program 2016.5





27 **Jude Rae** (born Australia 1956) *SL349* 2015, oil on linen, 51 x 56 cm. Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1207





28 Aida Tomescu (born Romania 1955) *Helios* 2015, oil on Belgian linen, 183 x 153 cm.  
Purchased with the assistance of Prudence MacLeod, 2016. © Aida Tomescu 2016.41



- 29 **Danie Mellor** (born Australia 1971, Mamu, Ngagen & Ngajan peoples) *Guya—a run through Sunday Creek* 2006, *Bala Burrnyja—Tableland Tin Coy* 2006, *A new geography (of dreams the heart which cast its own)* 2006, *Moving on, moving out* 2007 and *Bala Gujulbarra—a ridgeway leading to summer places* 2006, earthenware, 63–90 cm high. Gifts of the artist, 2015. Australian Government's Cultural Gifts Program 2015.1135-1139

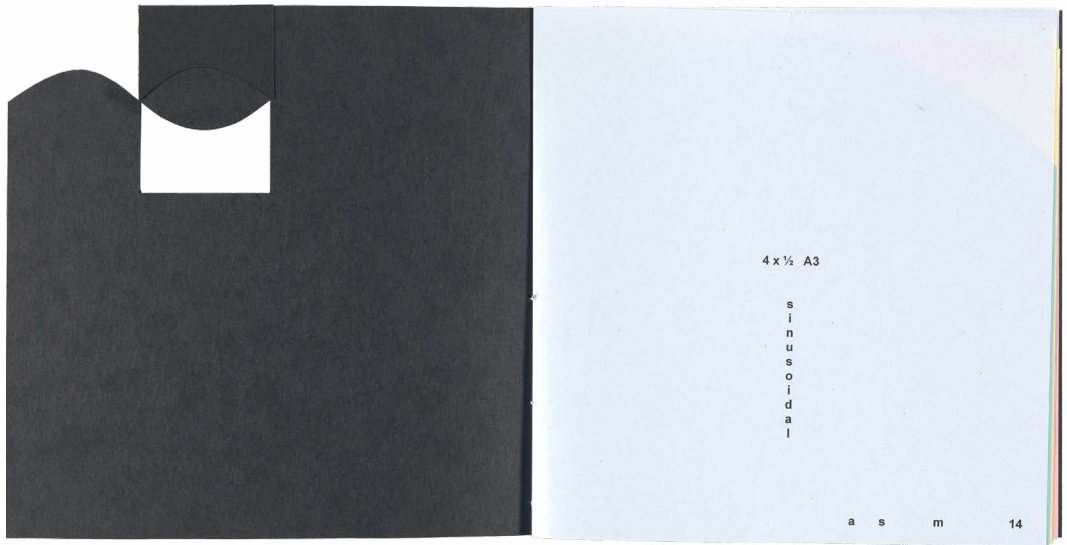




30 Ildiko Kovacs (born Australia 1962) *In flight* 2015, oil on plywood, 180 x 365 cm. Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1120



31 Ken Whisson (born Australia 1927) *Seaside* 2010, crayon, 37.2 x 50.1 cm. Gift of the artist, 2015  
2015.1134



32 Alex Selenitsch (born Germany 1946) 4 x 1/2 A3 *sinusoidal* 2014, artist book, 21 x 21 cm (closed).  
Gordon Darling Australia Pacific Print Fund, 2016 2016.44





- 33 Salvatore Zofrea (born Italy 1946) *Flame tree in morning light* 2014, oil paint on canvas, 244 x 294 cm. Gift of the artist, 2015. Australian Government's Cultural Gifts Program. © Salvatore Zofrea 2015.1160



34 Jan Nelson (born Australia 1955) *Lilith 2* 2015, from the series *Walking in tall grass*, oil and liquin on linen, 75 x 58.5 cm. Purchased with the assistance of Prudence MacLeod, 2016.  
© Jan Nelson 2016.<sup>47</sup>



35 **Damien Wright** (born Australia 1969) *Brief, desk* 2016, ancient redgum, purple gidgee, brigalow, celery-top pine, plywood, 77 x 270 x 96 cm. Purchased with the assistance of Meredith Hinchliffe, 2016 2016.148

# FINANCIAL STATEMENTS





## INDEPENDENT AUDITOR'S REPORT

### To the members of the National Gallery of Australia Foundation

I have audited the accompanying financial report of National Gallery of Australia Foundation for the year ended 30 June 2016, which comprises:

- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Notes comprising a Summary of Significant Accounting Policies and other explanatory information; and
- Directors' Declaration.

### *Opinion*

In my opinion, the financial report of the National Gallery of Australia Foundation is in accordance with the *Corporations Act 2001*, including:

- (a) giving a true and fair view of National Gallery of Australia Foundation's financial position as at 30 June 2016 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards and the *Corporations Regulations 2001*.

### *Directors' Responsibility for the Financial Report*

The directors of National Gallery of Australia Foundation are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Corporations Act 2001* and for such internal control the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

### *Auditor's Responsibility*

My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These Auditing Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the company's preparation of the financial report that

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

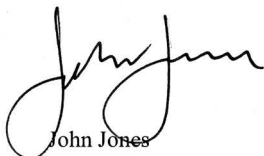
gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

***Independence***

In conducting my audit, I have complied with the independence requirements of the *Corporations Act 2001*.

Australian National Audit Office



John Jones

Executive Director

Delegate of the Auditor-General

Canberra

31 August 2016

## DIRECTORS' REPORT

For the year ended 30 June 2016

The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2016.

### DIRECTORS

The following directors served on the Foundation during the year ended 30 June 2016:

Full name	Appointed	Retired	Eligible to attend	Attended
Mr John Hindmarsh AM (Chairman)	20.9.04		4	4
Ms Susan Armitage	11.5.11		4	4
Mr Philip Bacon AM	26.10.00		4	3
Mr Julian Beaumont OAM	28.10.09		4	3
Ms Sandra Benjamin OAM	27.4.06		4	3
Mr Anthony Berg AM	16.3.99		4	0
Mrs Robyn Burke	29.8.06		4	3
Mr Terrence Campbell AO	28.2.07		4	1
The Hon Ashley Dawson-Damer AM	5.5.04		4	2
Mr James Erskine	11.5.11		4	1
Mr Andrew Gwinnett	12.3.03		4	0
Mr Wayne Kratzmann	26.10.11		4	1
Dr Andrew Lu OAM	26.10.11		4	3
Mr Allan Myers AC, QC	11.10.12		4	1
Mr Geoffrey Pack	27.8.14		4	1
Mrs Roslyn Packer AC	22.6.11		4	0
Mr Julien Playoust	11.5.11	25.11.15	1	0
Mr John Schaeffer AO	13.10.00		4	2
Mrs Penelope Seidler AM	13.10.00		4	3
Mr Ezekiel Solomon AM	28.10.09		4	2
Mr Kerry Stokes AC	29.6.95		4	0
Dr Gerard Vaughan AM	11.10.14		4	4
Mr Ray Wilson OAM	11.5.11		4	4

During the financial year, four meetings of directors were held.

### PRINCIPAL ACTIVITIES

The principal activities of the Foundation are to assist the National Gallery of Australia to:

- maintain, improve and develop the national collection of works of art owned by the National Gallery of Australia
- promote, maintain, improve and develop the National Gallery of Australia
- support the development and conduct by the National Gallery of Australia of travelling exhibitions of works of art.

The Foundation's short-term and long-term objective is to continue to raise funds and seek gifts of works of art to support the above activities, strategically, via fundraising campaigns, actively engaging present and future donors and connecting with the wider community in seeking support for the visual arts.

There was no change in the nature of the Foundation's activities during the year.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2016

### OPERATING RESULTS

The Foundation recorded a surplus of \$2,689,067 in 2015–16 (2014–15: \$2,727,731) before it made donations to the National Gallery of Australia. The donations consisted of funds used by the National Gallery of Australia to develop the national collection of works of art and to support the National Gallery of Australia and its program. The activities of the Foundation for the 2015–16 year resulted in an operating surplus of \$643,714 (2014–15: deficit of \$119,706) after donations of \$2,045,353 (2014–15: \$2,847,437) were made to the National Gallery of Australia.

### DIVIDENDS

The Foundation is precluded by its Memorandum of Association from paying a dividend to its members.

### SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS

There was no significant change in the state of affairs of the Foundation during the year.

### MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

At the date of this report, no matter or circumstance has arisen since 30 June 2016 that has significantly affected or may significantly affect either:

- i. the operations of the Foundation
- ii. the results of those operations
- iii. the state of affairs of the Foundation.

### LIKELY DEVELOPMENTS

There are no developments that are likely to significantly affect the operations of the Foundation in financial years subsequent to 30 June 2016.

### BENEFITS

No indemnities have been given or insurance premiums paid during or since the end of the financial year for any person who is or has been an officer or auditor of the Foundation.

### COMPANY LIMITED BY GUARANTEE

The National Gallery of Australia Foundation is a company incorporated under the the *Corporations Act 2001* as a company limited by guarantee and not having a share capital.

Each member of the Foundation undertakes to contribute to the property of the Foundation in the event of it being wound up while he or she is a member or within one year after he or she ceases to be a member up to the value of \$100. This payment will contribute to meeting the debts and liabilities of the Foundation as well as winding up expenses. At 30 June 2016, the total amount that members of the company are liable to contribute if the company was wound up is \$nil (30 June 2015: \$7900).

### PROCEEDINGS

No person has applied for leave of the Court to bring proceedings on behalf of the Foundation or intervene in any proceedings to which the Foundation is a party for the purpose of taking responsibility on behalf of the Foundation for all or any part of those proceedings.

The Foundation was not a party to any such proceedings during the year.

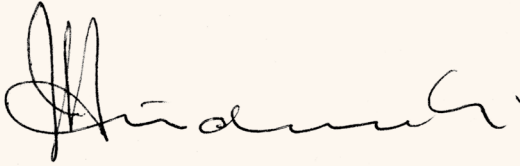


NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2016

**AUDITOR'S INDEPENDENCE DECLARATION**

A copy of the auditor's independence declaration as required under section 307C of the *Corporations Act 2001* has been provided.

Signed this 31st day of August 2016 in accordance with a resolution of the Board of Directors.

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

Mr J Hindmarsh AM  
Chairman

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

Dr G Vaughan AM  
Director

## CURRENT FOUNDATION DIRECTORS' DISCLOSURE

### Mr John Hindmarsh AM (Chairman)

**Qualifications** Bachelor of Building (Hons); Adjunct Professor—Building & Construction, University of Canberra; Fellow, Australian Institute of Building, A Class Building Licence, ACT

**Relevant roles, skills and experience** Founder and Executive Chairman of Hindmarsh, established 1979, undertaking project and construction management, property development, carpark operation, retirement-village operation, venture capital and equity investment; member of the National Gallery of Australia Council; director of the National Gallery of Australia Foundation since 2004 and Chairman since October 2010

**Other directorships and offices (current and recent)** Chairman of Hindmarsh group of companies, Equity Investments and other private companies and Cultural Facilities Corporation; Life Member of the Canberra Business Council; Director of The Village Building Co Limited, Australian Capital Ventures Limited and Simmersion Holdings Pty Ltd

### Ms Susan Armitage

**Qualifications** Bachelor of Economics (Hons), Adelaide University

**Relevant roles, skills and experience** Corporate governance experience, arts administration experience and thirty years in investment advising; currently working with the National Gallery of Australia to collect South Australian contemporary art; director of the National Gallery of Australia Foundation since 2011

**Other directorships and offices (current and recent)** Board member of the Commissioner's Council for the Venice Biennale and of the Art Gallery of South Australia; Foundation Governor at the Art Gallery of South Australia

### Mr Philip Bacon AM

**Qualifications** Commenced Bachelor of Arts—Bachelor of Law at University of Queensland but left in 1968, before completing studies, to manage the Grand Central Galleries in Brisbane and Surfers Paradise

**Relevant roles, skills and experience** Established Philip Bacon Galleries; founder and benefactor of QAGOMA Foundation; director of the National Gallery of Australia Foundation since 2000

**Other directorships and offices (current and recent)** Director of Philip Bacon Galleries since 1974; Deputy Chair of QAGOMA Board of Trustees and Brisbane Festival; Chair of Opera Australia Capital; Trustee of the Gordon Darling Foundation

### Mr Julian Beaumont OAM

**Qualifications** Fellow of the Institute of Chartered Accountants in England and Wales, United Kingdom; Fellow of the Finance and Securities Institute of Australia

**Relevant roles, skills and experience** Corporate governance, financial and operational management; thirty-seven years in investment banking and infrastructure management; arts administration; director of the National Gallery of Australia Foundation since 2009

**Other directorships and offices (current and recent)** Chairman of St Luke's Care; Executive Director of Macquarie Group to 1996; Chairman of three Macquarie Group toll road companies to 2006 and Historic House Trust of New South Wales Foundation to 2000; Director of ConnectEast Group to 2009; Board member of Artbank to 2009 and the National Art School to 2005

### Ms Sandra Benjamin OAM

**Qualifications** Bachelor of Arts from Melbourne University, majored in psychology and with a degree in Social Work; practised for seventeen years

**Relevant roles, skills and experience** Lectured in the Social Work School at La Trobe University and played a leading role in the reform of adoption law in the state of Victoria; became involved with the Jewish Museum of Australia in its infancy in the late 1980s, becoming a member of the Executive and going on to serve as Chair and then as President; director of the National Gallery of Australia Foundation since 2006

**Other directorships and offices (current and recent)** Founded the Florence Melton School of Adult Jewish Learning in Melbourne, member of the Committee of Management from its inception in 1997 to 2006 and Chairman 2006–08; member of the International Board of the Florence Melton School of Adult Jewish Learning, a project of the Hebrew University, Jerusalem, since 2005

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2016

Mr Anthony Berg AM

**Qualifications** Bachelor of Economics (Hons), Sydney University; MBA, Harvard University Graduate School of Business; Fellow of the Australian Society of Certified Practising Accountants; Senior Fellow of the Financial Services Institute of Australasia; Fellow of the Australian Institute of Company Directors

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council 1997–2003; director of the National Gallery of Australia Foundation since 1999 and former chairman 1999–2006

**Other directorships and offices (current and recent)** Managing Director of Macquarie Bank Limited 1985–93; Managing Director of Boral Limited 1994–2000; Executive Director of Gresham Partners Limited since 2000; Director of Kaplan Partners Pty Ltd; Director of Jawun Indigenous Corporate Partnerships since 2007 and Chairman since 2009; Director of Musica Viva Australia 1983–2000 and Chairperson for twelve years; Director of The Sydney Institute 1993–97; member of the Board of Management of the Australian Graduate School of Management 1991–98 and 2004–06, the Board of the University of New South Wales Foundation 2007–15 and the Australia Council 1978–82; member of the Advisory Council of the Australian School of Business 2007–15 and Chairman 2007–09

Mrs Robyn Burke

**Qualifications** Studied Art History at Melbourne University for a period of three years and visits Gallery institutions around the world during extensive travels

**Relevant roles, skills and experience** Thirty years experience in the entertainment industry, largely for Village Roadshow Limited developing and managing marketing strategies/budgets and creating advertising campaigns for movie and television distribution, cinema exhibition, The Austereo Radio Network and major theme park destination tourist attractions; served on state and Commonwealth Government Boards since 1997, including six years as a member of the Honours Council for the Order of Australia, Centenary of Federation Victoria Committee 1997–2000, Governing Council of Old Parliament House 1998–2004 and Axiss Australia Advisory Board 2001–03; director of the National Gallery of Australia Foundation since 2006

**Other directorships and offices (current and recent)** Company director for a number of private companies; Australia Day Ambassador 2002; Certificate of Appreciation—International Year of Volunteers; Centenary Medal; Founding member of Stonnington Support Group for Malvern Elderly Citizens Association (MECWA) and its representative on the MECWA Advisory Board

Mr Terrence Campbell AO

**Qualifications** Bachelor of Commerce, Melbourne University

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation since 2007

**Other directorships and offices (current and recent)** Chairman and CEO of JBWere 1997–2002 and Goldman Sachs JBWere Pty Ltd 2002–2007 and Senior Chairman of Goldman Sachs JBWere Pty Ltd 2008–2011; Senior Chairman of Goldman Sachs Australia since 2011; Chairman of AMCIL Ltd 2000–04 and Australian Business Arts Foundation 2007–2013; Chairman of Mirrabooka Investments Ltd since 1998 and Australian Foundation Investment Co Ltd since 2013

The Hon Ashley Dawson-Damer AM

**Qualifications** Bachelor of Economics, University of Sydney; Diploma of Decorative Arts from Dr Anna Clark's School of Decorative Arts in Sydney

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council 2005–14; director of the National Gallery of Australia Foundation since 2004

**Other directorships and offices (current and recent)** Director of Yuills Australia Pty Limited; director of the Board of Opera Australia Capital Fund since 2014; member of the Council of Governors of Opera Australia Capital Fund since 2005; member of the Opera Australia Sydney Event Committee 1998–2014; Director at Sydney Festival from 2012–16; board member of the National Institute of Dramatic Arts (NIDA) 1997–2003; Trustee of the Historic House Foundation (helped found Museum of Sydney) 1995–99 and Art Gallery of New South Wales since 2014; Australiana Fund Acquisitions Committee 1993–94; Trustee of St Luke's Hospital (Darlinghurst) Foundation 1997–2004; Founding member of Child Abuse Prevention Service 1994–98; Garden Editor, *Belle Magazine* 1993–98

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2016

Mr James Erskine

**Relevant roles, skills and experience** Extremely influential in the sports and entertainment entrepreneurial landscapes around the world over the last three decades, having managed icons such as Muhammad Ali, Greg Norman, Tiger Woods, Sir Jackie Stewart, Jean Claude Killy, Nick Faldo, Evonne Cawley, Chris Evert, Rod Laver, John Newcombe, Shane Warne and Ian Thorpe; regarded as an expert on international sporting television rights; established Liverpool Street Gallery, Sydney, in 2003 and Erskine Hall & Coe, London, in 2011; director of the Board of the PGA of Australia; director of the National Gallery of Australia Foundation since 2011

**Other directorships and offices (current and recent)** Established International Management Group's operations in Australia, New Zealand and Southeast Asia and, as Managing Director, pioneered sports marketing in this region in the 1980s and 1990s; founder of SEL (Sports & Entertainment Limited) in 1997 and SEL UK in 2012

Mr Andrew Gwinnett

**Qualifications** Completed commercial and engineering training in the United Kingdom; Fellow of Society of Automotive Engineers

**Relevant roles, skills and experience** Chairman, Art Gallery of South Australia Foundation; former deputy chairman of the Art Gallery of South Australia Board; director of the National Gallery of Australia Foundation since 2003

**Other directorships and offices (current and recent)** Chairman, Arrowcrest Group Pty Ltd, Chairman John Shearer (Holdings) Limited, past President of the Engineering Employers Association of South Australia 1983–84, past member of Australian Automotive Industry Council and South Australian Development Council; Fellow of the Australian Institute of Marketing; Alumni of the London Graduate School of Business Studies

Mr Wayne Kratzmann

**Qualifications** Studied architecture and registered with General Building Certification from Building Services Authority (Queensland)

**Relevant roles, skills and experience** Co-founder of Cintra House Galleries in 1977 and continued as a Director until 1999; Founder Benefactor of the Queensland Art Gallery Foundation; former member of the Board of Trustees of the Queensland Art Gallery; member of the Australiana Fund since its formation in 1978 and the Queensland Committee since 2008; established, jointly with the University of Queensland, a Chair in Psychiatry, the Kratzmann Chair of Psychiatry and Population Health, in 1999; director of the National Gallery of Australia Foundation since 2011

**Other directorships and offices (current and recent)** Company director of private companies; Chairman of the Toowong Private Hospital Board since 1982; Chairman of NA Kratzmann & Sons Pty Ltd since 1989

Dr Andrew Lu OAM

**Qualifications** Bachelor of Laws; Master of Laws; Doctor of Juridical Science; Graduate Diploma in Commercial Law; Barrister and Solicitor of WA, NSW, ACT and the High Court; Chartered Tax Adviser; Associate of the Chartered Institute of Arbitrators; Fellow of the Financial Services Institute of Australasia; Fellow of the Australian and New Zealand Institute of Insurance and Finance

**Relevant roles, skills and experience** Partner with Jarman McKenna managing complex sensitive disputes, corporate risk, and professional liability claims for hospitals, insurers, and government; advisor to arts and not-for-profit entities on legal and operational issues including governance; director of the National Gallery of Australia Foundation since 2011

**Other directorships and offices (current and recent)** Member of the Art Board of Sir Charles Gairdner Hospital; Patron of Artsource; Founder Benefactor of the National Gallery of Victoria; Governor of the Art Gallery of New South Wales Foundation; member of the Advisory Board of the Australian Music Foundation, Social Enterprise Hub steering group of the Social Ventures Australia and National Selection Committee of the Australian-American Fulbright Commission; medical law editor of *Halsbury's Laws of Australia*; previously Chairman of Jigsaw Theatre Company, Deputy Chairman of Canberra Symphony Orchestra, Vice-President of the Griffin Centre and Trustee of the National Capital Film Development Fund; former member of the Calvary Health Care Human Research Ethics Committee and ANU Board of Graduate Studies; previously Assistant General Counsel for a private equity firm and solicitor with Freehills and Minter Ellison



NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2016

**Mr Allan Myers AC, QC**

**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 of the National Gallery of Australia Council since 2012; Chairman Museums and Art Galleries Board of the Northern Territory since 2012; President of the Council of Trustees of the National Gallery of Victoria 2004–2012; Chairman of Grattan Institute 2008–16; Governor of The Ian Potter Foundation since 2004; Chairman of the Campaign for the University of Melbourne; Chairman of the Melbourne Humanities Foundation since 2013; director of the National Gallery of Australia Foundation since 2012

**Other directorships and offices (current and recent)** Director of Branir Pty Ltd, Dunkeld Pastoral Co Pty Ltd, DPC Administration Pty Ltd, Grampians Sandstone Pty Ltd, MVI Cattle Exports Pty Ltd, Tovehead Pty Ltd, Tipperary Group Pty Ltd, Dental Technology Ltd, Grupa Zywiec SA, Incisive Technologies Ltd, Jiangxi Ltd, Maccine Pte Ltd, MB Primoris Ltd, the Newman Scholarship Fund Ltd, Norinvest Holdings SA and Yunnan Ltd; member of Newman College Council, Oxford University Law Foundation Advisory Council, the Graduate Studies Advisory Board of the Law Faculty at The University of Melbourne, the Peter MacCallum Cancer Foundation and the Felton Bequests Committee

**Mr Geoffrey Pack**

**Qualifications** Bachelor of Arts (Hons), Trinity College, Dublin

**Relevant roles, skills and experience** President of the American Friends of the National Gallery of Australia Inc, New York; former director of the Board of the American Australian Association, chair of its Cultural Committee and co-chair of its Business Committee, New York; member of the Board of the Whippoorwill Foundation, a registered 501(c)3

**Other directorships and offices (current and recent)** Member of Group Management, ANZ Bank, based in New York, with over forty years of banking experience; roles have included President of ANZ Securities (USA) Inc, Senior Vice President/Executive Director responsible for ANZ Bank's relationships with the infrastructure, engineering and construction, aerospace and power sectors in the Americas; previously with Lloyds Bank in Lisbon, Oporto, Sao Paolo, Curitiba and London

**Mrs Roslyn Packer AC**

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation since 2011; former member of the National Gallery of Australia Council 2002–11 and former member of the Council of Governors of the National Gallery of Australia Foundation

**Other directorships and offices (current and recent)** Member of the Board of Trustees of St Vincent's Clinic Foundation and Patron of Friends of St Vincent's Private Hospital; member of the Board of Directors of Opera Australia Capital Fund; former member of the Board of Directors of Victor Chang Cardiac Research Institute; member of the Board of Directors of the Sydney Festival Limited, the Advisory Committee for Christie's Australia Pty Ltd and the Board of St Vincent's Private Hospital

**Mr Julien Playoust**

**Qualifications** Masters of Business Administration from AGSM; Bachelor of Architecture First Class Honours and Bachelor of Science from Sydney University; Company Director Course Diploma from the AICD

**Relevant roles, skills and experience** Professional career includes Andersen Consulting and Accenture and experience includes capital structuring, mergers and acquisitions, strategy, change, technology and supply-chain programs across various sectors; Director of ASX-listed companies Tatts Group Limited; former director of Australian Renewable Fuels Limited; chairman of MCM Entertainment Group Limited; director of the National Gallery of Australia Foundation since 2011–15

**Other directorships and offices (current and recent)** Managing Director of AEH Group; member of the Australian Institute of Company Directors, Australian Institute of Management, Royal Australian Institute of Architects and The Executive Connection; director of private equity group MGB Equity Growth Pty Limited; Trustee of the Art Gallery New South Wales Foundation and member its Finance Committee; member of the Advisory Board of The Nature Conservancy; director of the Playoust Family Foundation

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2016

**Mr John Schaeffer AO**

**Qualifications** Appointed CEO of Tempo Services Limited in 1971, after a decade of retailing in Europe, the United States of America and with Woolworths in Australia, becoming Executive Chairman after its public listing in 1994 and retiring in 2006; business interests in the United Kingdom and Australia and an ongoing commitment to the arts

**Relevant roles, skills and experience** Director, adviser and consultant in the building services industry; collector of 19th-century Pre-Raphael and European Symbolist art; director of the National Gallery of Australia Foundation since 2000

**Other directorships and offices (current and recent)** Life Governor and Trustee of the Art Gallery of New South Wales Foundation Board; Chairman and owner of British Movietone, the world's oldest film and sound archive; former Board member of the National Portrait Gallery; former president of the World Federation of Building Service Contractors

**Mrs Penelope Seidler AM**

**Qualifications** Architect and accountant; Bachelor of Architecture, Sydney University; Bachelor of Business, University of Technology, Sydney

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation since 2000

**Other directorships and offices (current and recent)** CEO of Harry Seidler & Associates; member of the National Gallery of Australia Council 1984–90; member of the New York Museum of Modern Art International Council since 1973; Director of the Biennale of Sydney since 2009

**Mr Ezekiel Solomon AM**

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

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council since 2015; Foundation Governor of Institute for Regional Security; Senior Adviser with Allens and former longstanding partner and Resident Partner in charge of Allens's New York office 1986–93; broad experience of corporate and international business transactions and development projects in Australia, with extensive involvement with the United States of America, Europe and Asia (particularly Indonesia, Japan, China and Korea); Adjunct Professor of Law at University of Sydney and University of Technology Law School; director of the National Gallery of Australia Foundation since 2009

**Other directorships and offices (current and recent)** Member of the Boards of Directors of the American Australian Association Limited and the United States Studies Centre at Sydney University; former member of the President's Circle of Asia Society Australia and of the Board of the Australian Government's Australia-Indonesia Institute, Board of the Griffin Theatre Company and Advisory Council of the University of Sydney China Studies Centre; President of the Harvard Club of Australia; Patron of the Australian World Orchestra

**Mr Kerry Stokes AC**

**Qualifications** Honorary Fellow of the Murdoch University; Honorary Doctorate of Commerce from Edith Cowan University; recognised by the Australian Institute of Company Directors for his contribution to economic progress and corporate governance and contributions to the community and not-for-profit organisations

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council 1994–2000 and Chairman 1996–2000; director of the Western Australian Gallery Foundation and Chairman of the Board 1989–91; director of the National Gallery of Australia Foundation since 1995

**Other directorships and offices (current and recent)** Executive Chairman of Seven Network Limited; Chairman of West Australian Newspapers (Holdings); member of the Council of the Australian War Memorial; international member for the Paley Centre for Media (formerly the Museum of Radio & Television New York); life member of Variety Australia; member of the International Council of the Louvre, Paris

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2016

**Dr Gerard Vaughan AM**

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

**Relevant roles, skills and experience** Director of the National Gallery of Australia since 2014; member of the National Gallery of Australia Council since 2014; previously Director of the National Gallery of Victoria and British Museum Development Trust; a recognised international scholar and has had a distinguished career in the museums and galleries sector; Professorial Fellow of the Australian Institute of Art History at the University of Melbourne; previously Research Fellow of Wolfson College and Private Secretary to the Vice-Chancellor of Oxford University; previous roles at the Felton Bequest and Oxford University; awarded the Legion d'honneur in 2013; director of the National Gallery of Australia Foundation since 2014

**Other directorships and offices (current and recent)** Fellow of the Society of Antiquaries of London and Australian Academy of the Humanities; Member of the Australian Institute of Art History Board, University of Melbourne, and Council of Australian Art Museum Directors; National Fellow of the Institute of Public Administration Australia

**Mr Ray Wilson OAM**

**Relevant roles, skills and experience** Member of the National Gallery of Australia Bequest Circle and Founding Donors 2010 program; has contributed hundreds of works of art to Australian federal, state and regional galleries as well as hospitals and universities and has been successful in encouraging others to become benefactors and supporters of the visual arts; director of the National Gallery of Australia Foundation since 2011

**Other directorships and offices (current and recent)** Member of the Art Gallery New South Wales Foundation since 1993 and Trustee from 2005 to 2013; Chairman of the 'Friends of Conservation' at the Art Gallery New South Wales from 1998 to 2013; Joint Patron of the Maitland Regional Art Gallery since 2004

**COMPANY SECRETARY**

**Mr Peter Lundy RFD**

**Qualifications** Diploma of Law, Sydney University; Diploma of International Law, Australian National University; Associate Member of the Institute of Arbitrators and Mediators Australia; Graduate of the Legislative Drafting Institute

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation 1991–95

**Other directorships and offices (current and recent)** Managing Director of Allison Consulting Pty Ltd; director of a number of other companies; President of the Albert Hall Inc; Vice President of the National Trust (ACT); formerly Senior Government Solicitor, Attorney-General's Department

## STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2016

	Note	2016 \$	2015 \$
<b>INCOME</b>			
<b>Revenue</b>			
Donations received	3(a)	2,633,777	2,652,066
Resources provided free of charge	3(b)	515,959	657,434
Interest		56,035	84,405
<b>Total revenue</b>		<b>3,205,771</b>	<b>3,393,905</b>
<b>EXPENSES</b>			
Advertising and printing		91,510	108,139
Publications		5,968	-
Audit fees		8,200	7,900
Employee expenses		307,540	331,438
Events expenditure		81,434	80,605
Office expenses		-	15,437
Travel		6,818	9,404
Freight and postage		8,970	21,759
Other expenditure		6,264	-
Consultants and contractors		-	91,492
Donations paid	3(c)	2,045,353	2,847,437
<b>Total expenses</b>		<b>2,562,057</b>	<b>3,513,611</b>
<b>Total comprehensive income</b>		<b>643,714</b>	<b>(119,706)</b>
<b>Total comprehensive income attributable to parent entity</b>		<b>643,714</b>	<b>(119,706)</b>

The accompanying notes form part of these financial statements.

## STATEMENT OF FINANCIAL POSITION

As at 30 June 2016

	2016	2015
	\$	\$
<b>ASSETS</b>		
<b>Current assets</b>		
Cash and cash equivalents	2,315,071	1,679,248
Trade and other receivables	3	13
<b>Total current assets</b>	<u>2,315,074</u>	<u>1,679,261</u>
<b>Total assets</b>	<u>2,315,074</u>	<u>1,679,261</u>
<b>LIABILITIES</b>		
<b>Current liabilities</b>		
Trade and other payables	-	7,900
<b>Total current liabilities</b>	<u>-</u>	<u>7,900</u>
<b>Total liabilities</b>	<u>-</u>	<u>7,900</u>
<b>Net assets</b>	<u>2,315,074</u>	<u>1,671,361</u>
<b>EQUITY</b>		
Retained earnings	2,315,074	1,671,361
<b>Total equity</b>	<u>2,315,074</u>	<u>1,671,361</u>

The accompanying notes form part of these financial statements.



NATIONAL GALLERY OF AUSTRALIA FOUNDATION

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2016

	<b>Retained earnings</b>
	\$
Balance at 30 June 2014	1,791,067
Deficit attributable to parent entity	(119,706)
Balance at 30 June 2015	<u>1,671,361</u>
Surplus attributable to parent entity	643,714
Balance at 30 June 2016	<u>2,315,074</u>

The accompanying notes form part of these financial statements.

## CASHFLOW STATEMENT

For the year ended 30 June 2016

	Note	2016 \$	2015 \$
<b>CASH FLOW FROM OPERATING ACTIVITIES</b>			
Interest received		56,045	110,958
Donations and other receipts		2,633,777	2,652,066
Donations to the NGA		(2,045,353)	(2,847,437)
Payments to suppliers and employees		(8,646)	(8,741)
Net cash provided by operating activities	9	<u>635,823</u>	<u>(93,154)</u>
Net increase in cash held		635,823	(93,154)
Cash and cash equivalents at beginning of the financial year		1,679,248	1,772,402
Cash and cash equivalents at the end of year of the financial year		<u>2,315,071</u>	<u>1,679,248</u>

The accompanying notes form part of these financial statements.

## NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2016

### 1 STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The National Gallery of Australia Foundation (the Foundation) is a company limited by guarantee, incorporated and domiciled in Australia. It is a not-for-profit entity, and the significant policies applied in the preparation of the financial statements are:

#### (a) Basis of preparation

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards (including Australian Accounting Interpretations) and the *Corporations Act 2001*.

The financial statements are presented in Australian dollars.

The financial statements have been prepared on an accruals basis and are based on historical costs modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Corporations Act 2001* and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of the previous period unless stated otherwise.

Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required.

No significant judgements or estimates have been adopted in preparation of the financial statements.

#### (b) Revenue recognition

Interest revenue is recognised as it accrues. Resources received free of charge are recorded as income at the date received.

Donations and bequests are recognised as revenue when received.

All revenue is stated net of the amount of goods and services tax (GST).

#### (c) Financial instruments

##### Initial recognition and measurement

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the company commits itself to either purchase or sell the asset (ie trade date accounting is adopted). Financial instruments are initially measured at fair value plus transaction costs except where the instrument is classified 'at fair value through profit or loss', in which case transaction costs are expensed to profit or loss immediately.

##### Classification and subsequent measurement

Financial instruments are subsequently measured at either fair value, amortised cost using the effective interest rate method or cost. Fair value represents the amount for which an asset could be exchanged or a liability settled, between knowledgeable, willing parties. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

##### Amortised cost

Amortised cost is calculated as:

- i. the amount at which the financial asset or financial liability is measured at initial recognition
- ii. less principal repayments
- iii. plus or minus the cumulative amortisation of the difference, if any, between the amount initially recognised and the maturity amount calculated using the effective interest method
- iv. less any reduction for impairment.

The effective interest method is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life or, when this cannot be reliably predicted, the contractual term of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying value with a consequential recognition of an income or expense in profit or loss.

##### Fair value

Fair value is determined based on current market values.

##### Impairment

At the end of each reporting period, the company assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether an impairment has arisen. Impairment losses are recognised in profit or loss. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified to profit or loss at this point.

##### Derecognition

Financial assets are derecognised where the contractual rights to receipt of cash flows expires or the asset is transferred to another party, whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2016

Financial liabilities are derecognised where the related obligations are either discharged, cancelled or expired. The difference between the carrying value of the financial liability, which is extinguished or transferred to another party, and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

**(d) Cash and cash equivalents**

Cash and cash equivalents includes notes and coins held and any deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

**(e) Goods and services tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the Statement of Financial Position are shown inclusive of GST. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the Statement of Financial Position.

Cash flows are presented in the Cashflow Statement on a gross basis, except for the GST component of any investing and financing activities, which are disclosed as operating cash flows.

**(f) Receivables**

Receivables include accrued interest income on term deposits in which accrued interest represents interest income to be received and prepayments in which goods and services have been paid in advance of receiving them.

**(g) Trade and other payables**

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within thirty days of recognition of the liability.

**(h) New Australian Accounting Standards**

**Adoption of new Australian Accounting Standard requirements**

During the current year, there were no new or revised Australian Accounting Standards and Interpretations applicable to its operations that became mandatory.

No accounting standard has been adopted earlier than the application date as stated in the standard. The new, revised or amended standards or interpretations issued prior to the signing of the statement by the Chairman and Director and applicable to the current reporting period do not have a material financial impact on the Foundation.

**Future Australian Accounting Standards requirements**

No new standards, revised or amended standards or interpretations issued prior to the signing of the Directors' declaration by the Chairman and Director and applicable to the current reporting period have a financial impact and are not expected to have a future financial impact on the Foundation.

**2 TAXATION**

The Foundation is exempt from income tax by virtue of sections 50–5 of the *Income Tax Assessment Act 1997* but not from the Goods and services tax (GST). Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or part of the item of the expense.

**3 NATIONAL GALLERY OF AUSTRALIA**

**(a)** The Foundation received significant donations in 2015–16 and 2014–15.

**(b)** Certain expenditure incurred by the National Gallery of Australia on behalf of the Foundation has been re-charged to the Foundation.

The Foundation has received services from the National Gallery of Australia free of charge, for which a monetary value has been determined at \$515,959 in 2015–16 (2014–15: \$657,434). These services were generally administrative in nature and include expenses such as employee costs, audit fees and other operating costs. All employee provisions are reflected in the National Gallery of Australia's financial statements.

**(c)** The Foundation donated \$2,045,353 in 2015–16 (2014–15: \$2,847,437) to the National Gallery of Australia to develop the national collection of works of art and to support the National Gallery of Australia and its travelling exhibitions program.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
 NOTES TO THE FINANCIAL STATEMENTS  
 FOR THE YEAR ENDED 30 JUNE 2016

#### 4 REMUNERATION OF DIRECTORS

The directors of the Foundation did not receive any remuneration from any source in connection with the management of the Foundation, nor did they receive any remuneration from the Foundation in connection with the management of any other entity.

#### 5 REMUNERATION OF AUDITORS

Amounts received, or due and receivable, by the Auditor-General for:	2016	2015
	\$	\$
Audit of the financial statements	8,200	7,900
<b>Total remuneration of auditors</b>	<b>8,200</b>	<b>7,900</b>

The Auditor-General received no other benefits.

#### 6 FINANCIAL REPORTING BY SEGMENTS

The Foundation is a not-for-profit organisation and operates to assist the National Gallery of Australia to:

- maintain, improve and develop the national collection of works of art owned by the National Gallery of Australia
- promote, maintain, improve and develop the National Gallery of Australia
- support the development and conduct by the National Gallery of Australia of travelling exhibitions of works of art
- raise money to achieve these objectives.

The Foundation operates from the Australian Capital Territory.

#### 7 RELATED PARTY

The National Gallery of Australia has control over the Foundation as the Foundation's Constitution provides that its Board shall consist of no more than thirty-one persons of whom the Director of the Gallery and the Chair and Deputy Chair of the National Gallery Council are ex-officio directors of the Foundation and the remaining directors of the Foundation, including the Chair, are appointed by the National Gallery of Australia Council. Transactions with the National Gallery of Australia during the period are disclosed in Note 3 to the financial statements.

#### 8 COMPANY LIMITED BY GUARANTEE

The Foundation is a company incorporated under the *Corporations Act 2001* as a company limited by guarantee and not having share capital.

Each member of the Foundation undertakes to contribute to the property of the Foundation in the event of it being wound up while he or she is a member or within one year after he or she ceases to be a member up to the value of \$100. This payment will contribute to meeting the debts and liabilities of the Foundation as well as winding up expenses.

#### 9 RECONCILIATION OF NET CASH INFLOWS FROM OPERATING ACTIVITIES TO NET PROFIT/(LOSS)

	2016	2015
	\$	\$
Total comprehensive income	643,714	(119,706)
Change in operating assets and liabilities		
(Increase)/Decrease in receivables	10	26,552
(Increase)/Decrease in payables	7,900	-
<b>Net cash from/(used by) operating activities</b>	<b>(93,154)</b>	<b>(1,121,305)</b>

#### 10 COMMITMENTS

The Foundation did not have any commitments at balance date.

#### 11 CONTINGENCIES

The Foundation did not have any contingencies at balance date.

#### 12 SUBSEQUENT EVENTS

There are no events that occurred after balance date that have an impact on the 2015–16 financial statements.



**13 FINANCIAL INSTRUMENTS**

**(a) Composition and maturity analysis**

The Foundation's financial instruments consist mainly of deposits with banks, short-term investments and accounts receivables and payables.

Financial instrument	Floating interest rate		Fixed interest rate of one year or less		Non-interest bearing		Total		Weighted average effective interest rate (%)	
	2016	2015	2016	2015	2016	2015	2016	2015	2016	2015
<b>Financial assets</b>										
Cash	\$ 2,315,071	\$ 1,679,248	\$ 0	\$ 0	\$ 3	\$ 0	\$ 2,315,071	\$ 1,679,248	2.23	2.43
Term deposits									1.71	3.70
Debtors										
<b>Total financial assets</b>	<b>2,315,071</b>	<b>1,679,248</b>			<b>3</b>	<b>0</b>	<b>2,315,074</b>	<b>1,679,261</b>		
<b>Financial liabilities</b>										
Other payables										
<b>Total financial liabilities</b>	<b>0</b>	<b>7,900</b>	<b>0</b>	<b>7,900</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>7,900</b>		

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
 NOTES TO THE FINANCIAL STATEMENTS  
 FOR THE YEAR ENDED 30 JUNE 2016

**(b) Net income and expense from financial assets**

<b>Loans and receivables</b>	2016	2015
	\$	\$
Interest revenue	56,035	84,405
<b>Net gain loans and receivables</b>	<u>56,035</u>	<u>84,405</u>

There were no net incomes or expenses from financial liabilities.

**(c) Fair value of financial instruments**

*Financial assets*

The net fair value of cash, deposits on call and non-interest-bearing monetary assets approximate their carrying amounts.

*Financial liabilities*

The net fair value of creditors and accruals, which are short-term in nature, are approximately their carrying amounts.

**(d) Credit risk**

The Foundation is exposed to minimal credit risk as loans and receivables are cash and bank interest. The Foundation has assessed the risk of the default on payment and has determined that there is no need to allocate any amount to the doubtful debts account.

**(e) Liquidity risk**

The Foundation's financial liabilities are payables. The exposure to liquidity risk is based on the notion that the Foundation may encounter difficulty in meeting its obligations associated with financial liabilities. This is highly unlikely due to internal mechanisms available to the Foundation (eg internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations). The only outstanding payables at 30 June 2016 are for audit fees and GST, which are payable within one year. The Foundation has no past experience of default.

**(f) Market risk**

The Foundation holds basic financial instruments that do not expose the Foundation to any market risks. The Foundation is not exposed to currency, interest-rate risk or price risk.

## DIRECTORS' DECLARATION

For the year ended 30 June 2016

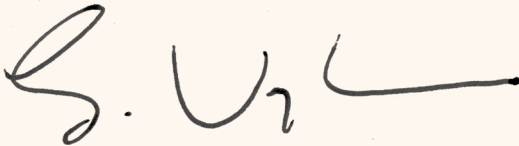
In the opinion of the directors of the National Gallery of Australia Foundation:

- (1) the financial statements and notes are in accordance with the *Corporations Act 2001*, including:
  - (a) complying with the Australian Accounting Standards and the Corporations Regulations 2001
  - (b) giving a true and fair view of the financial position of the Foundation as at 30 June 2016 and of the performance for the year ended 30 June 2016
- (2) there are reasonable grounds to believe that the Foundation will be able to pay its debts as and when they become due and payable.

Signed this 31st day of August 2016 in accordance with a resolution of the Board of Directors.

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

Mr J Hindmarsh AM  
Chairman

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

Dr G Vaughan AM  
Director

