

NGA

Foundation Annual
Report 2016-17

NGA

National Gallery of Australia

Foundation Annual Report
2016–17





ALBERT NAMATIKA



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INTRODUCTION



CHAIR'S REPORT

As we look back over the achievements of the past financial year, I am pleased to again be in the position to present the *National Gallery of Australia Foundation Annual Report 2016–17* to our members. This is our opportunity to formally recognise and celebrate the committed and generous donors who have contributed to the Foundation's continued success over the last twelve months.

In 2016–17, the Foundation received donations of cash and works of art with a combined value of \$5.192 million. This major show of support has contributed to the development of Australia's national art collection, as well as the presentation of exhibitions, support of publishing activities and the development and delivery of the NGA's learning and access program.

In particular, I acknowledge the extraordinary support of Council member Tim Fairfax AC, whose generous five-year pledge started in 2014 and continues to support the presentation of the NGA's education and access initiatives. These include the annual Summer Art Scholarship, Sculpture Garden Sunday, the Big Draw and NGA Play—a dedicated space where children and families can engage in art-making activities that expand their connection and understanding of works of art. Tim's support is made in honour of former NGA Director, Betty Churcher AO and in acknowledgement of her passion for art education.

Artists, collectors and other donors gave an impressive 331 works of art across all media and collecting areas. Of these, 185 were given through the Australian Government's Cultural Gifts Program which recognises the cultural significance of such gifts and their value in enhancing public collections such as that of the NGA. A selection of gifts of works of art, together with those that were able to be acquired thanks to the generosity of our campaign supporters, are illustrated in the following pages.

Major donations and gifts

This year, it is with deep gratitude that we acknowledge the generosity of the late Gordon Darling AC, CMG who, together with his wife Marilyn, championed the arts in Australia with enthusiasm and a great commitment to

benefaction. At the settlement of Gordon's will, the NGA received two major gifts of over \$1 million to continue to fund acquisitions through the Gordon Darling Australia Pacific Print Fund and for the establishment of the Gordon and Marilyn Darling Hermansburg Fund, which will enable the NGA to grow its collection of works by artists from this central desert region. These gifts speak to Gordon's art passions and continue his great legacy. In addition, Marilyn gave thirty-one watercolours and a painted boomerang by Albert Namatjira, as well as a terracotta pot by Hermansburg artist Irene Entata, in Gordon's memory. This most recent gift joins an existing collection of works of art by Namatjira that Gordon and Marilyn gave to the NGA when the Indigenous galleries were opened in 2010. The majority of these magnificent works were able to be seen and celebrated in *Albert Namatjira: Painting Country*, which opened in July 2017.

James O Fairfax AC was another major and long-term supporter of the arts who sadly passed away in January 2017 but ensured his continued support of Australia's art institutions. James bequeathed two significant paintings by William Dobell and John Olsen to the NGA, and left instructions for his investment company Bridgestar to donate an additional six works by prominent Australian artists including Russell Drysdale, Charles Blackman and Napier Waller. Bridgestar also confirmed a major three-year pledge that will enable the NGA to refurbish and modernise the James O Fairfax Theatre to improve the usability of the space, provide increased access and upgrade the audiovisual equipment. The Theatre will continue to carry James' name for the next twenty years in recognition of his generosity towards the NGA.

In addition to the remarkable gifts mentioned above, many generous donors gave to support acquisitions and the Australian Government's Cultural Gifts Program encouraged many other donors to assist with the development of the NGA's collection. Notably, Foundation Board director James Erskine and Jacqui Erskine donated two impressive paintings by West Australian artist Brian Blanchflower and another by significant abstract painter Ildiko Kovacs.

Two important sculptures by the Australian Art Deco artist Jean Broome-Norton were

purchased for the collection, with one funded by a gift from the late Michael Ogden PSM. Three significant drawings by nineteenth-century Indigenous artist Tommy McRae entered the national collection with one generously donated by NGA Volunteer Guide Kerin Cox and Brian Cox. The acquisition of the other two drawings has so far been offset by gifts from Penelope Seidler AM, Sue and Steve Dyer, Tom Hayward and Fiona Martin-Weber, and Geoff and Leigh Pack. These drawings have enhanced our small but significant collection of McRae's works and allowed the NGA to form one of the most complete pictures to date of a nineteenth-century Aboriginal artist's oeuvre.

Another important acquisition that is being funded through gifts to the NGA Foundation is the Alan Scott Collection of Papunya Boards and Photographs, which includes seven painted boards from 1972–74. Foundation Board director Tony Berg AM and Carol Berg are the champions of this campaign and provided the lead gift in June 2017, which inspired further giving in the new financial year.

The 50th Anniversary of the 1967 Referendum Fund was launched in conjunction with the *3rd National Indigenous Art Triennial: Defying Empire* and has so far raised \$152,500 to support the acquisition of works of art that were part of the Triennial and which will form a collection that will forever mark this important anniversary. John and Janet Calvert-Jones supported the acquisition of Brian Robinson's *Custodian of the Blooms* 2014; a parting gift that marked John's three terms as a member of the NGA's Council. This same gesture was made by departing Council member Warwick Hemsley who, together with The Hon Melissa Parke, contributed to the acquisition of *Double Standards* 2015 by West Australian artist Sandra Hill.

Additional supporters include Foundation Board directors Ray Wilson OAM for two incredible paintings by Tiwi artist Pedro Wonaeamirri, and Susan Armitage who kindly contributed to a major work by South Australian artist Yhonnie Scarce, *Thunder Raining Poison* 2015. Other generous supporters of this fund include David Paul for Rusty Peters' *Manambarram* 2013 and Sue and Steve Dyer for Yvonne Koolmatrie's *River Dreaming* 2012.

The Australian photomedia collection was able to be expanded through the gifts of feminist photographers working in the 1970s, including Virginia Coventry and Christine Godden who donated vintage prints of her own photographs taken in North America in the 1970s in addition to two pictures each by Australian Warren Breninger and American Ralph Gibson. Two major overpainted transparencies by Charles Green, Lyndell Brown and Jon Cattapan were given by the artists and three unique photo books by South Australian artist Trent Parke were donated by Susan Armitage.

A number of gifts helped to grow the NGA's collection of Australian decorative arts and design, which was once again supported by Meredith Hinchliffe who assisted in the purchase of a ceramic work by Jeff Mincham, jewellery by Melissa Cameron and metalwork by Gilbert Reidelbauch. Other gifts include a wall hanging by Roma Centre given by Catherine and Robert Centre and an embroidery by Elinor Robey donated by Patricia Mavromatis.

With the assistance of the NGA Foundation's 2016 Gala Dinner Fund, globally celebrated artist Pipilotti Rist's major moving-image work *Worry Will Vanish Revelation* 2014 joined the national collection. The work was brilliantly displayed in the NGA's new purpose-built gallery for the display of moving-image works, made possible with the support of Hotel Hotel, the NGA's Contemporary Art Partner.

The Asian collection was enhanced through the bequest of Pamela Hughes who left a Chinese seated Buddha from the late Ming or early Qing dynasties to the NGA, and the International Culture Appreciation and Interchange Society, Japan gave twenty-five Nihonga-style paintings from the 1970s. NGA Council member Jason Yeap OAM donated a large photographic grid by Li Gang from Beijing. Long-term and committed supporters of the Japanese art collection Andrew and Hiroko Gwinnett again gave a significant donation to build the NGA's capacity to secure major works by Japanese artists.

This year marked one of the most important Pacific art acquisitions for the NGA in the last forty years—the *Mugus* figure from the Markham Valley is at least 220 years old and the Foundation will continue to look for a donor who

may wish to be named for this most significant acquisition. By way of gifts, seven works by Papua New Guinea artists Anay, Matthias Kauage and John Siune were donated by Carol Taylor in memory of John Taylor. From New Zealand, Brett Graham donated three works on paper from his *Weapons* series 2008 and George Nuku gave his carved *Hei tiki* 2014.

Each year, we are so grateful for the gifts that are made in general support of the NGA. This year, I again acknowledge Steve and Ruth Lambert and the De Lambert Largesse Foundation, Susie Maple-Brown AM and Prudence MacLeod who continued her committed support of the NGA's landmark Art and Dementia program. A very generous donation from Kerr Neilson, through the Neilson Foundation, assisted in bringing 28 artists included in the *Defying Empire* exhibition to Canberra for the opening weekend. In addition, this gift also contributed to the acquisition of Jeanne Broome-Norton's work and will be used to fund the installation of a major and spectacular twentieth-century sculpture by Barnett Newman, *Broken obelisk 1967/2005*, at the entrance to the NGA.

Bequests and the NGA Bequest Circle

The National Gallery of Australia Bequest Circle provides a unique opportunity for those supporters who have notified the NGA of their bequest to be formally recognised and to engage in Gallery activities during their lifetime. In addition to the bequests mentioned above, Mr William (Bill) Hamilton very generously remembered the NGA in his will. Bill was a long-term volunteer who especially enjoyed his association with the NGA's conservation department and was a well-loved member of the NGA's broader community. According to Bill's wishes, the NGA will dedicate his bequest to purchasing printed monographs and books of reference for the NGA's Research Library.

Exhibition patronage

The support of individual donors in the delivery of the NGA's world-class exhibition program has become increasingly important as the costs of a diverse and engaging program grow each year. We were delighted to attract significant support in the form of Exhibition Patrons for *Fiona Hall*:

Wrong Way Time and *Mike Parr: Foreign Looking* in the previous year and to then bring together a generous collective of Exhibition Patrons who supported the NGA's major 2016–17 exhibition *Versailles: Treasures from the Palace*.

I am pleased to acknowledge Foundation Board directors Philip Bacon AM, The Hon Ashley Dawson-Damer AM and Wayne Kratzmann, who were joined by Kay Bryan, Krystyna Campbell-Pretty, Paula Fox AO, Ginny and Leslie Green, Justin Miller, Lady Potter AC and Lyn Williams AM. It was a privilege to join these generous patrons at a thank you dinner hosted by the President of Versailles, Madame Catherine Pégard, at the Palace of Versailles in September 2016.

A number of these wonderful Versailles Exhibition Patrons have now given their support as patrons of 2018's *Cartier: The Exhibition*. In addition, Council member Ezekiel Solomon AM has become an Exhibition Patron for two major forthcoming exhibitions, *Hyper Real*, an exciting exhibition of lifelike sculptures and other-worldly virtual reality experiences, and *American Masters*, which will celebrate the incredible strengths of the NGA's twentieth-century American art collection.

Paul Bangay Garden Fund

As part of the experience of visiting *Versailles* at the NGA in Canberra, a Versailles-inspired garden by Australian celebrity garden designer Paul Bangay was installed at the entrance to the NGA. This special project was made possible by another group of our wonderful patrons and extended the experience of this immersive and transporting exhibition. It was championed by Paula Fox AO and further supported by Lorraine Beck, Andrew and Fiona Fox, Katrina Fox, Fiona Geminder and Susan Rothwell.

NGA Council Exhibitions Fund

I acknowledge and thank my fellow Council members for their continued support of the NGA Council Exhibitions Fund. This unique fund was established by the NGA's Council in 2006 to support the development and staging of NGA exhibitions. It provides an invaluable resource that has raised over \$1 million and assisted with the presentation of seventeen exhibitions.

NGA Foundation Board Publishing Fund

The Foundation Board created the NGA Foundation Board Publishing Fund in 2011 as a way of supporting the delivery of specialised print and online publications produced by the NGA. Contributions raised in the last financial year will contribute to two initiatives. Over the past six years, Foundation Board directors have contributed \$332,500 to support the NGA's publishing initiatives.

Fundraising Gala Dinner and Weekend 2017

The 2017 Foundation Fundraising Gala Dinner and Weekend was one of our best. Guests enjoyed a weekend of fine food, wine and inspiring curator-led tours of the NGA's collection displays and temporary exhibitions. Guest chef Guillaume Brahimi created a Versailles-inspired menu for the Gala Dinner and The Australian Brandenburg Orchestra with Artistic Director Paul Dyer transported us to the court of Versailles throughout the evening.

Over \$230,000 was raised through the Gala Dinner Fund to acquire Philip Wolfhagen's spectacular seven-panelled painting *A litany of vapours* 2007. Wolfhagen is an accomplished Australian artist whose impressions of the Tasmanian landscape are wonderfully evocative and captivating.

Once again, we extend our sincere gratitude to the Foundation's Patron, His Excellency General the Honourable Sir Peter Cosgrove AK, MC (Retd), the Governor General of the Commonwealth of Australia and Her Excellency Lady Cosgrove who hosted a welcome reception at Government House on Friday evening—a wonderful way to launch the Gala Weekend.

Masterpieces for the Nation Fund 2017

The focus of this year's Masterpieces for the Nation Fund was the acquisition of Roy de Maistre's *Studio interior* 1959. This intimate painting invites us into the artist's studio where we can see a carefully curated survey of his most important and treasured works. His Eccleston Street studio in London was not simply a work place, but also a domestic and private space.

This important annual campaign brings together our great community of supporters whose collective giving makes a significant and

permanent contribution to the national art collection by funding acquisitions. Together, this group of donors raised over \$124,035 for the 2017 campaign.

Members Acquisition Fund 2016–17

The Members Acquisition Fund for 2016–17 has raised around \$80,000 to date to support the acquisition of Arthur Streeton's *Ariadne* 1895. This exquisite painting featured in *Australia's Impressionists*—a major exhibition at the National Gallery in London last year. The work was a key image in the promotion of the exhibition, and appeared on the cover of the exhibition catalogue. Given the importance of this masterwork, the NGA will provide a greater number of NGA Members with the opportunity to contribute by continuing to fundraise for its acquisition in the 2017–18 financial year. We are grateful to all those who supported this campaign in 2016–17.

Foundations and grants

During the year, private grant-making bodies supported the delivery of special publications and education and access programs. We remain grateful to the trustees of an anonymous funding body that has supported the NGA's Art and Dementia program over the past three years, thereby enabling this important program to continue to touch the lives of people in Australian communities living with dementia, by engaging them with the visual arts.

Looking forward, I acknowledge the relationship with the Terra Foundation for American Art which has joined with the NGA to support the delivery of the forthcoming *American Masters* exhibition. We are also delighted by our new partnership with The Balnaves Foundation to support the development and delivery of a new NGA initiative that will see a series of contemporary art interventions throughout the building.

American Friends of the National Gallery of Australia, Inc

American Friends of the National Gallery of Australia, Inc (AFNGAI) is an independent charitable organisation established in the United States of America 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. Recently, the Friends has enjoyed the support of long-term supporter and major patron of the arts, Kenneth Tyler AO and Marabeth Cohen-Tyler as well as gifts given and facilitated by recently retired AFNGAI Board member, Helen Drutt-English.

In addition, the Dr Lee McCormick Edwards Foundation continued its support of the AusArt Fellowship—a joint initiative of the American Friends of the NGA and the American Australian Association designed to support Australian post-graduate students undertaking study in the United States.

Acknowledgements

On behalf of the National Gallery of Australia Foundation Board, I acknowledge and thank all of the generous supporters who have given to the NGA Foundation in this financial year and who are recognised in the Donors list unless they wish to remain anonymous. Also included in this report is the full list of Foundation members within each donor category.

I also take this opportunity to acknowledge John Calvert-Jones AM and Warwick Hemsley who both retired from the NGA Council after completing three, three-year terms, and to Sandy Benjamin OAM who retired from the Foundation Board after eleven years. Their collective contribution has been outstanding, both in terms of their support of NGA programs and acquisitions, and also their work as NGA ambassadors who have played an active and willing role in endorsing the NGA within their communities. We look forward to their continuing engagement with the NGA.

On behalf of my fellow Foundation Board directors, I warmly welcome Julian Burt from Perth to the Foundation Board. Julian has been actively involved in the Foundation and life of the NGA for some years and we are delighted that he has chosen to take on this role.

I have the honour of being a member of the NGA's governing Council as well as Chairman of its Foundation. In this unique role, I see and acknowledge the commitment of the Council

Chair, Allan Myers AC, QC, Council members and Foundation Board directors from across Australia, who choose to invest their time and expertise to support the NGA in its success. I warmly and sincerely thank my Council and Foundation colleagues for their leadership, support and guidance. It is a privilege to work alongside you.

I acknowledge and thank the NGA's Director Dr Gerard Vaughan AM for his steady leadership, enthusiasm and thoughtful development of the national collection. Also the NGA's Senior Executive Team which includes Deputy Director Kirsten Paisley, Assistant Director, Exhibitions and Collections Services Adam Worrall and Alison Wright who I warmly welcome into the role of Assistant Director, Engagement and Development. Finally, I sincerely thank all of the NGA's talented and professional staff for their continued hard work and commitment to achieving excellent results.

In closing I would again like to sincerely thank you, as a member of the NGA Foundation, for choosing to support the National Gallery of Australia. I trust that you will enjoy reading about our successes over the past financial year and seeing some of the incredible works of art that have been brought into the national collection thanks to the generosity of our supporters.

Your commitment allows us to continue to build our national collection, develop innovative exhibitions and education programs, and to inspire all Australians for generations to come. Thank you.

John Hindmarsh AM
Chair, National Gallery of Australia Foundation

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
Retired 07.05.17



Mr Anthony Berg AM
Appointed 16.03.99;
Chair 16.03.99 to
26.04.06



Mrs Robyn Burke
Appointed 29.08.06



Mr Julian Burt
Appointed 01.08.16



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

Dr Peter Lundy RFD

Executive staff

Ms Alison Wright, Assistant Director, Engagement and Development

Ms Maryanne Voyazis, Head of Development and Executive Director, NGA Foundation

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 nine 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
E foundation@nga.gov.au

Executive Director

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

Websites

nga.gov.au/giving
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 through our collections and exhibitions.

Cash donations

Cash donations are fully tax-deductible and can be made to current appeals or for a specific purpose such as the acquisition of a work of art, presenting exhibitions and 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 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 collections and staff.

Supporting particular collecting areas and programs

A number of focused funds are dedicated to raising money for the development of specific areas of the collection including Asian, Australian, Indigenous and Pacific art and photography. Current specialist funds include the 50th Anniversary of the 1967 Referendum Fund, Tommy McRae Drawing Fund, Alan Scott Collection of Papunya Boards and Photographs Fund, and the Cézanne Watercolour and Drawing 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, in which case the fund will be acknowledged.

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 Acquisitions 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 acknowledge and honour bequest donors during their lifetime. It gives existing and potential bequest donors the opportunity to enjoy a closer relationship with the NGA and be involved with Foundation events.

Exhibition patronage

The NGA has an active Exhibition Patrons program that engages our individual donors in the presentation of major exhibitions such as *Versailles: Treasures from the Palace* and the forthcoming *Hyper Real*, *Cartier: The Exhibition* and *American Masters*. Donations are fully tax deductible and donors are acknowledged for their support in association with each exhibition.

Advantages of giving

All forms of giving through the Foundation directly benefit the NGA and bolster its ability to present world-class exhibitions and programs, and 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 be formally acknowledged in the NGA Foundation Annual Report, in the NGA's magazine *Artonview*, and donors of \$100,000 or more will 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 contact the Foundation through the details on page 14.

MEMBERS

The NGA and Foundation acknowledge the support of benefactors through nine 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 2017.

Visionary Benefactors

Donors of \$5,000,000 or more

American Friends of the National Gallery of Australia Inc
The late Alan Boxer
Bridgestar
Marilyn Darling AC and the late Gordon Darling AC, CMG
James Erskine and Jacqui Erskine
The late James O Fairfax AC
Pauline Gandel and John Gandel AC
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
The Dedalus Foundation
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
Barbara Blackman AO
The late Dr Joseph Brown AO, OBE
Anton Bruehl Jr
Charles P Curran AC and Eva Curran
The Honourable Ashley Dawson-Damer AM
Jennifer Dickerson and the late Robert Dickerson AO
Sam Dickerson
The late Dr Lee MacCormick Edwards
The late Samuel Henry Ervin
The late Sir Otto Frankel and the late Lady Margaret Frankel
Hester Gascoigne
Gordon Darling Australia Pacific Print Fund
The late Alison Euphemia Grant Lipp
Andrew Gwinnett and Hiroko Gwinnett
John Hindmarsh AM and Rosanna Hindmarsh OAM
John Kaldor AO and Naomi Milgrom Kaldor AO
John Loane and Sara Kelly
Macquarie Group Foundation

The Marcella Brenner
Revocable Trust
Baillieu Myer AC and Sarah
Myer
National Capital Authority
Cameron O'Reilly and family
Mike Parr
The estate of John B Pye
John Schaeffer AO and
Bettina Dalton
The late Elizabeth Summons
MBE
The late John Wicking AM
The Yulgilbar Foundation

Life Governors

Donors of \$100,000 to
\$499,999

Geoffrey Ainsworth AM
Antoinette Albert, Emily Albert
and Anna Albert
Dr Wallace Ambrose and Janet
Ambrose
Rick Amor
The late Anthony Annand and
family
David Archer
Terrey Arcus AM and Anne
Arcus
Susan Armitage and the Hon
Dr Michael Armitage
Art Mentor Foundation
Lucerne
Sir David Attenborough OM,
CH, CVO, CBE, FRS, FLS,
FZS, FSA
Australian Capital Equity
Australian International
Cultural Foundation
Australian War Memorial
The Balnaves Foundation
Geoffrey Barker and Fran
Barker
Chris Bell
Lynda Benglis, John Cheim and
Howard Read
Berg Family Foundation Besen
Family Foundation

Marc Besen AC and Eva Besen
AO
Assoc Prof Les Blakebrough AM
Michael Blanche
Brian Blanchflower
Roslynne Bracher AM and the
Paspaley family
The late Dorothy Braund
The late Marie Howe
Breckenridge and the late
Vida Adeline Breckenridge
Gordon H Brown
Ann Burge
Robyn Burke and Graham
Burke
Roger Butler AM
John Calvert-Jones AM and
Janet Calvert-Jones AO
The Calvert-Jones Foundation
Terrence Campbell AO and
Christine Campbell
Krystyna Campbell-Pretty and
the late Harold Campbell-
Pretty
Ashley Carruthers
Michael Chaney AO
Rose Chaney
Tony Coleing
Christopher Constable
Philip Constable and Mary
Constable
Patrick Corrigan AM and
Barbara Corrigan
Alan Cowen and Mavourneen
Cowen
Virginia Cuppaidge
Robyn Curley and the late
Laurie Curley
Henry Dalrymple
June Davies
Lawrence Daws
Dr Paula Dawson
The Dick and Pip Smith
Foundation
Lauraine Diggins
Helen Drutt-English and Peter
Stern
Duroloid (Dewgrove)

Dr K David G Edwards
Embassy of Australia, United
States of America
Dr Peter Farrell AM
Peter Fay
Brian Ferris AC and Lea Ferris
The Ferris Family Foundation
The estate of Bert Flugelman
Rosemary Foot AO
The Fullwood family
Lord Michael Glendonbrook
CBE and Martin Ritchie
John Gollings AM
Gordon Darling American
Friends of the National
Gallery of Australia Fund
Gordon Darling Foundation
Dr Anne Gray AM
Denise Green AM
Linda Gregoriou
Emer Prof Ross Griffith and
Pamela Griffith
Selena Griffith
Rebekah Griffiths
The late William S Hamilton
Harold Mitchell Foundation
Catherine Harris AO, PSM and
David Harris
Warwick Hemsley
Dr Michael Heppell
Meredith Hinchliffe
Emmanuel Hirsh
Neil Hobbs and Karina Harris
David Hockney CH, RA
Bequest of Mervyn Horton
Eske Hos
John M Houstone and Diana
Houstone
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Shaun Duffy and Susan Duffy	Jill Hutson	Bevan Mitchell
Barbara Duhig	Claudia Hyles	Ingrid Mitchell
	Danielle Hyndes OAM	Lisa Molvig
	Dr Anthea Hyslop	Anthony James Moore
	Peter Ingle and Rosemary Ingle	
	Dr Alexander James and Dr Ann James	
	Dr Victoria Jennings	
	Arun Karthik Rajagopalan	

Catherine Moore
Andrew Moorhead
Dr Elizabeth Morrison
Anne Moten and John Moten
Janet Moyle
Frances Muecke
Angus Muir and C Wilenski
Philp Mulcare and Patricia
Mulcare
Joanne Mulholland and
David Rivers
Janet Munro
Geoff Murray-Prior and Gillian
Murray-Prior
Susan Myatt
Donald W Nairn
Heather Nash in memory of Bill
Nash
Claude Neumann
Jim Notaras and Sophia
Notaras
Jackie O'Brien
Marie Oakes
Dr Milton Osborne
Jill Parsons
Susan Boden Parsons
Tony Patis
Andrew Patrick
Robert Pauling
Dr David Pfanner and Dr Ruth
Pfanner
Anne Prins
Shahnaz Punthakey
G Quintal
Wendy Rainbird
Colin Rea
Lucie Reeves-Smith
Ardyne Reid
The Hon Margaret Reid AO
Lyn Riddett
Paul Robilliard and Hanan
Robilliard
Kathleen Rochford
Alan Rose AO and Helen Rose
James Ross and Heather Ross
Annette Sadler

Raoul Salpeter and Roslyn
Mandelberg
Mark Sampson and Ruth
Sampson
Murray Sandland
Sally Saunders
Annette Searle
Rosamond Shepherd
Dr Mike Slee and Dr Judith Slee
Elizabeth Smith
Jan Smith and Richard Smith AO
Jennifer Smith
Barry Smith-Roberts
Ann Somers
Paul Spence
John Stead
Heather Stokoe
Robyn Stone
Marilyn Stretton and Alan
Stretton
Charles Stuart and Gay Stuart
Elinor Swan
Peter Szydlak
The Taylor-Cannon family
Judy Twist
Niek Van Vucht and Jenny Van
Vucht
Derek Volker and Susan Volker
Maryanne Voyazis
Pamela Walker and Ron Walker
Brenton Warren
Karrenza Warren RFD
Emily Warwick
Wendy Webb
Alexandra Wedutenko
Dr Julie West and Glenn
Hughes
Anne White and Peter White
Helen White
Dr Romany White and Dr
Russell White
George Wilkin
Warwick Williams
Joy Williams and Peter
Eddington
Emer Prof David Williams AM
and Margaret Williams

Andrew Williamson
Susan Wilson
Zandra Wilson
Ellen Woodward

Members Acquisition Fund 2015-16

Teale and Associates
Karenza Warren

Members Acquisition Fund 2016-17

Meredith Adams
Dr Colin Adrian and Lorraine
Adrian
Dr Robert Allen and Marilyn
Allen
Dorothy Anderson
Michael Askew and Debra
Askew
Dr Lynne M Badger
Christopher Baker and Kerri
Hall
Suzanne Baker-Dekker
Chris Barnes and Estelle
Barnes
Graham Barr and Heloise Barr
Prof Jeffrey Bennett and
Ngaire Bennett
Noel Birchall
Robert Blacklow
Lynne Booth and Max Booth
Ivor Bowden and Caroline
Bowden
Assoc Prof Phillip Braslins
Margaret Brennan and
Geoffrey Brennan
Mary Brennan
Elizabeth Brooks
Ian Bruce
John Bruce and Barbara Bruce
Antony Buckingham
Ron Burns and Gail Burns
Colin Byrnes
Annette Byron
Robert Cadona
Alexander Cairns and Robyn
Cairns

Dr Berenice-Eve Calf
Rear Admiral David Campbell
AM
Shirley Campbell and Colin
Campbell
Yvonne Campbell
Deb Carroll
Maria Castelo
Maureen Chan
Christine Clark
Janet Clark
Jan Clemson
Christine Clough
Wendy Cobcroft
Margaret Cockburn
Angela Compton
Bruce Cook
Graham Cooke
Natalie Cooke
Kerry-Anne Cousins
Elizabeth Cowan
Neil Cox and Kay Cox
David Craddock
Janet Crane
Merrilyn Crawford
Ann Crewe
Georgia Croker
Mary Curtis and Richard Mann
Andrew Dale
Maria Magda Damo
Dianne Davies
Susan Binning
Sue Daw OAM and Haydn Daw
Anne De Salis
Robyn Dean and Phillip Dean
Dr Moreen Dee
Patricia Degens
Kay Devers
Jacqueline Di Fronzo
Lauraine Diggins
Shaun Duffy and Susan Duffy
Peter Dugard and Lindy
Dugard
Robyn Duncan
Anthony Eastaway
Matilda Emberson

Julia Ermert and Rupert
Ermert
Tania Ezra and Jason Ezra
Emer Prof Norman Feather AM
Brian Fitzpatrick
Edward Fleming
Anna Fletcher
Lynn Fletcher and Wayne
Fletcher
Philip Flood AO and Carole
Flood
Noel French and Freida French
Dr Peter Fullagar and Helen
Topor
Peter Gardner
Roy Garwood
William Gibbs and Geraldine
Gibbs
Lindsey Gilbert
Michael Gillespie and Nicole
Gillespie
Mary Gleeson
Maryan Godson and Richard
Godson
Dr Lyn Gorman
Ross Gough
Karen Greenfield
Pauline Griffin
Sybil Griffiths
Karen Groeneveld
Peter Grove
Aileen Hall
Dr William Hamilton
Jill Hanson and John Hanson
Yvonne Harrington
John Harrison and Danielle
Kluth
Pat Harvey and Frank Harvey
Colin Hill and Linda Hill
Gordon Hill and Pamela Hill
Dr Marian Hill
Dr Joe Hlubucek and Judith
Hlubucek
Chris Howard and Mary
Howard
Rosemary Huff-Johnston and
William Huff-Johnston

Claudia Hyles
Anthea Hyslop
John Jackson and Ros Jackson
Lucie Jacobs
William James and Judith Reid
Dr Victoria Jennings
Dr Joseph Johnson CSC, AAM,
and Madeleine Johnson
Elaine Johnston
WG Keighley
David Kennemore and
Rosemary Kennemore
Pamela V Kenny
Joan Kitchin
Di Knight
Eric Koundouris
Paul Kriedemann and Jan
Kriedemann
Gerry Kruger and Ted Kruger
Anna Lahy
Robyn Lance
Naomi Landau
Diana Laurie and Rob Laurie
AM
Susan Laverty
Hugh Lawrence
Lady Jodie Leonard
Alan Brown and Erika Leslie
Diana Letts
Dr Frederick Lilley and
Penelope Lilley
Stuart Lindenmayer
Chris Lindsay and Janette
Lindsay
Richard Longes and Elizabeth
Longes
Janelle Lumsden
Helen McKenna and Cheryl
Hannah
Ian McCay
Janet McCotter and Paul
McCotter
Patricia McCullough
Jill Mail
Hugh Major
John Malone

Bruce Marshall and Robin Coombes
Rosamond Mason
Ingrid Mitchell
Lisa Molvig
Anthony Moore
Andrew Moorhead
Dr John Morris and Judy Morris
Frances Muecke
Dr Angus Muir and Charlotte Wilenski
Neil Mulveney
Catherine Murphy and Christopher Murphy
Geoff Murray-Prior and Gillian Murray-Prior
Heather Nash in memory of Bill Nash
Diana-Rose Orr
Dr Milton Osborne
Robert Oser and Agie Oser
Geoffrey Pack and Leigh Pack
Beth Parsons
Tony Patis
Robert Pauling
Dr David Pfanner and Dr Ruth Pfanner
Christine Pidgeon
John James Price
Anne Prins
Wendy Rainbird
Ronald Raines and Jan Raines
Raymond Rampton
Colin Rea
Tom Reeve and Mary Jo Reeve
Ardyne Reid
The Hon Margaret Reid AO
Dr Lyn Riddett
Marie Riley and Barry Riley
The Riley family
Paul Robilliard and Hanan Robilliard
Suzanne Robinson
Susan Rogers
Alan Rose AO and Helen Rose
Peter Rossiter and Linda Rossiter

Jennifer Rowland
Ray Rummery and Barbara Rummery
Claire E Scott
Annette Searle
John Shaeffer AO and Bettina Dalton
Peter Sharp and Lesley Frisk
Prof Ivan Shearer AM
Judith Shelley and Michael Shelley
Rosamond Shepherd
Anne Simington
Carolyn Spiers
David Stanley and Anne Stanley
Helen Stead
Steven Stroud and Annaliese Williams
Janine Studdert
In memory of Carol Sullivan
Lynette Swift
The Taylor-Cannon family
Rodney Teakle
Phillip Thompson
Jacqueline Thomson OAM
Phillip Titterton and Anne Titterton
Margot Tredoux and Terry Tredoux
Shirley Troy
Helen Tuite
Jusy Twist
Janice Tynan
Jenny Van Vucht and Niek Van Vucht
Derek Volker and Susan Volker
Brenton Warren
Karenza Warren
Jill Waterhouse
David Watts and Diana Watts
Wendy Webb
Angela Westacott
Helen White
Peter White and Anne White
Ian Wilkey and Hannah Wilkey
Muriel Wilkinson

Jean Williams and Alex Williams
Andrew Williamson
Shirley Wilmot
Zandra Wilson
Richard Wootton and Prudence Wootton
Diane Wright
Alan Wyburn

Staff Travel Fund

Judy Rogers and Andrew Rogers

Paul Bangay Garden Fund

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

Tom Roberts Louis Abrahams 1886

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

Tommy McRae Fund

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

Treasure a Textile

Dr Maxine Rochester

SELECT GIFTS





- 1 Charles Blackman *The anteroom* 1963, oil, ink, pencil and canvas collage on canvas, 137 x 152.7 cm. Gift of Bridgestar Pty Ltd 2017. Donated through the Australian Government's Cultural Gifts Program. © the artist 2017.115



- 2 **Albert Namatjira** *Mount Giles, MacDonnell Ranges, Central Australia* 1945–58, watercolour over pencil, 29.3 x 38.3 cm (image), 29.3 x 38.3 cm (sheet). Gift of Marilyn Darling AC in memory of Gordon Darling AC CMG 2016. Donated through the Australian Government's Cultural Gifts Program. © Namatjira Legacy Trust 2016.502



- 3 Christine Godden *No title* c1973–76, gelatin silver print, 15.2 x 22.5 cm (image), 20.3 x 25.2 cm (sheet). Gift of Christine Godden 2017. Donated through the Australian Government's Cultural Gifts Program. © the artist 2017.146

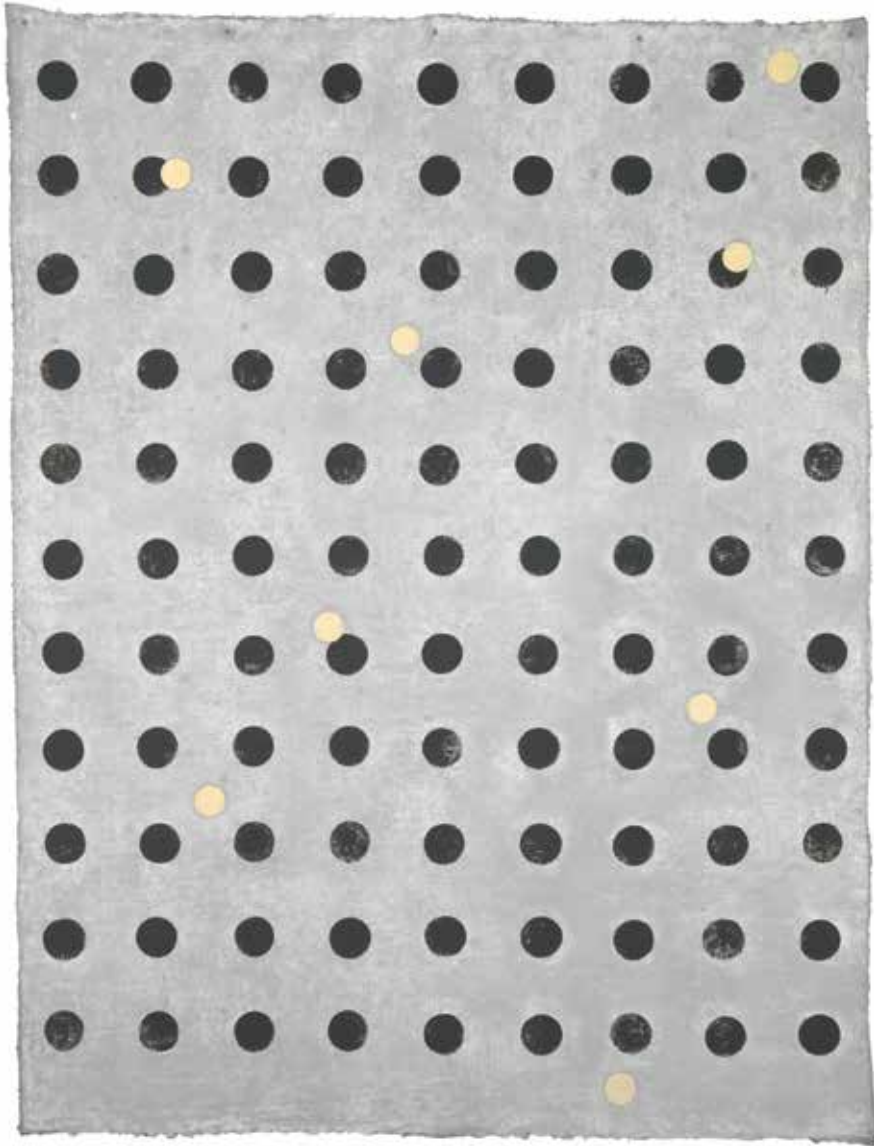


4 Roy de Maistre *Studio interior* 1959, oil on pulp board, 110 x 65.5 cm. Acquired with the support of Denis Savill and Anne Clark and the Masterpieces of the Nation Fund 2017. © Caroline de Mestre Walker 2017.72





- 5 Arthur Streeton *Ariadne* 1895, oil on wood panel, 12.7 x 35.4 cm, 36 x 60 x 4.7 cm (framed). Purchased with the assistance of the Members Acquisition Fund 2016 and 2017. 2015.1124



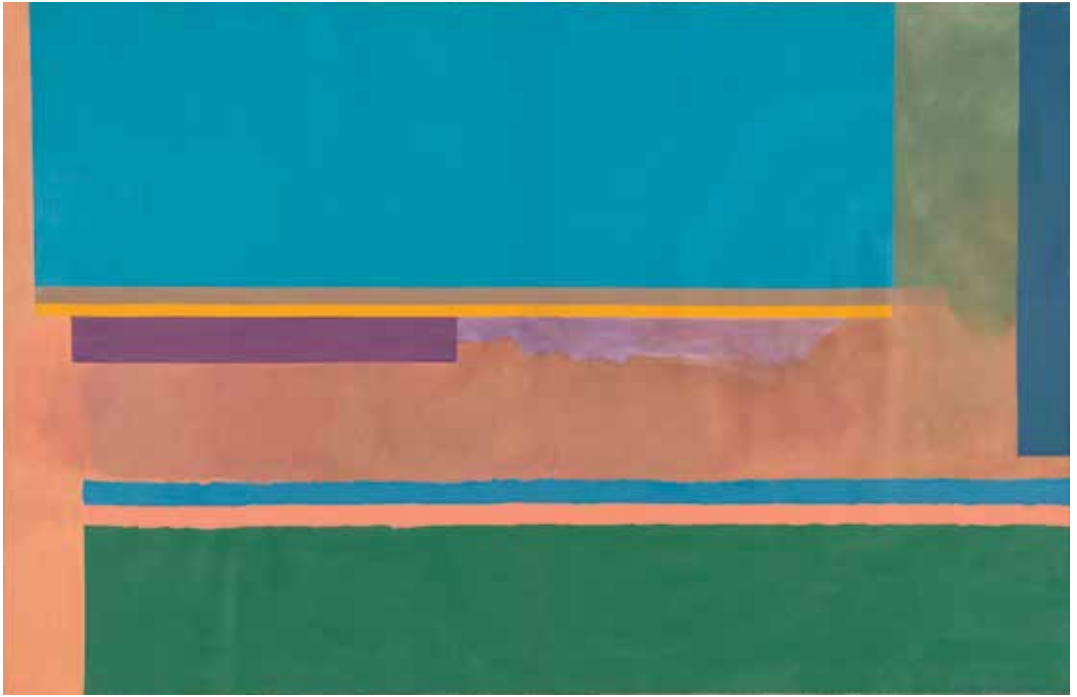
- 6 Brian Blanchflower *Canopy XXIX – Palimpsest (Humankind)* 1992, acrylic with powdered pumice, oils and chalk on acrylic ground on laminated hessian, 239 x 182.5 cm. Gift of James and Jacqui Erskine 2017. Donated through the Australian Government's Cultural Gifts Program.
© Brian Blanchflower 2017.56



- 7 Tommy McRae *Natives crossing lagoon in canoe about 1890*, drawing in pen and iron gall ink, 7.8 x 23 cm (image), 12 x 23 cm (sheet). Purchased with the assistance of Penelope Seidler AM and Geoffrey and Leigh Pack 2017. 2017.68

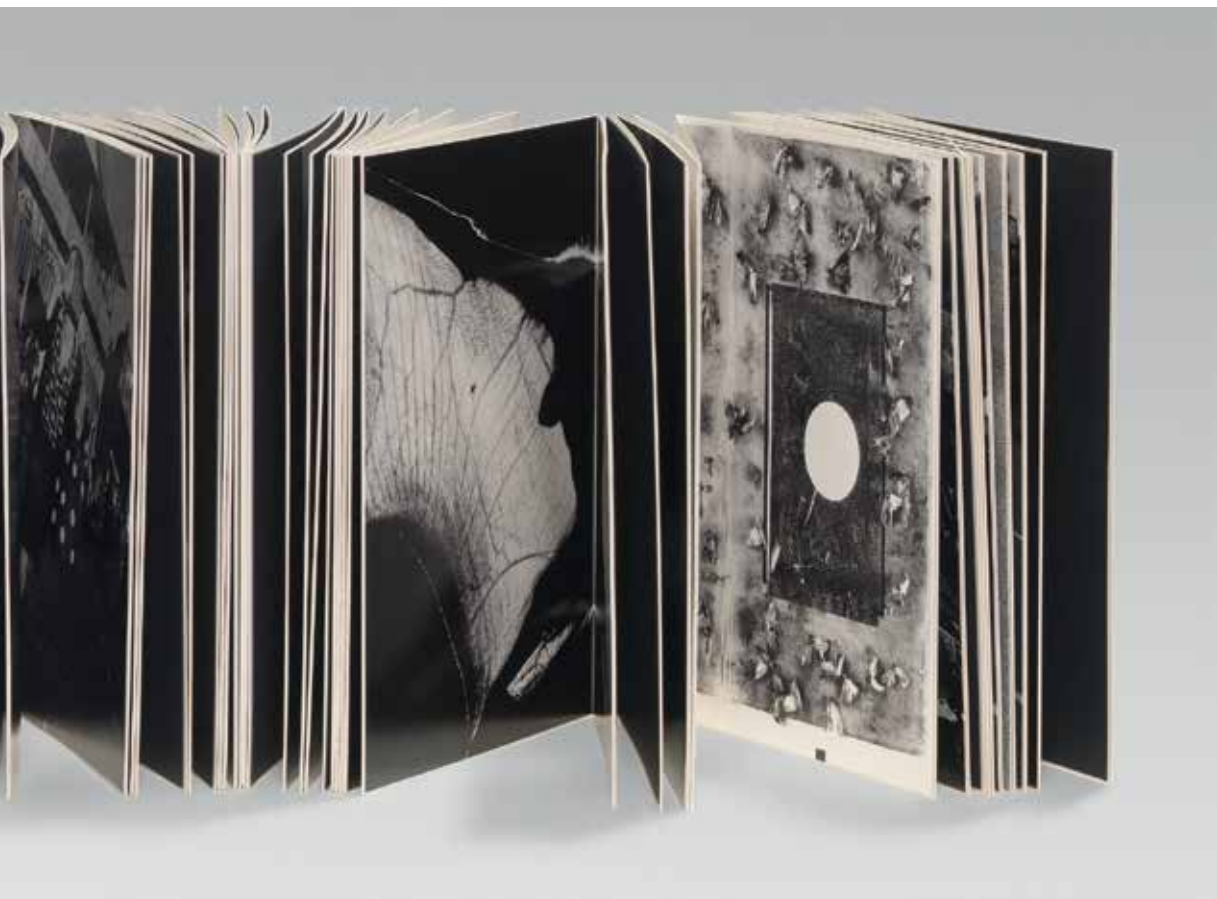


8 Jean Broome-Norton *Abundance* 1934, bronze, 128.5 x 67.5 x 22 cm. Gift of Michael Ogden PSM 2016. © the artist 2016.477



9 Virginia Cuppaide *Belegreen* 1972, synthetic polymer paint on canvas, 200 x 305 cm. Gift of the artist 2017. © the artist 2017.83

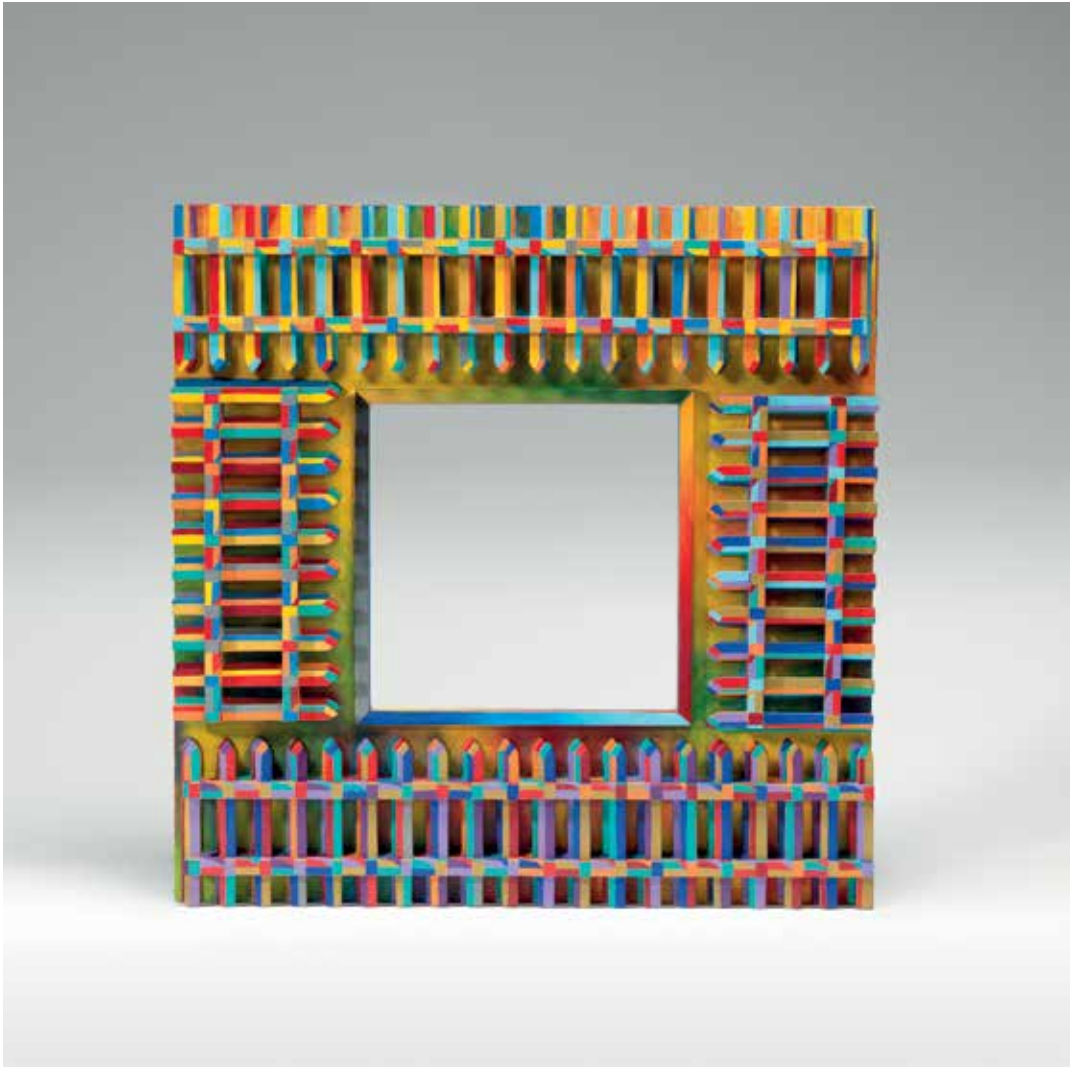




- 10 Trent Parke *To the sea: III. The Staircase to the Moon* 2013, concertina book with tipped in gelatin silver prints in solander box, 30.8 x 22.5 x 15.5 cm (overall). Gift of Susan Armitage 2017. Donated through the Australian Government's Cultural Gifts Program. © the artist 2017.75



11 Roma Center *Iridescent web* c1975, woven linen, cotton, wool, synthetic fibre, 274 x 180 cm.
Gift of Catherine Center and Robert Center. Donated through the Australian Government's
Cultural Gifts Program 2016. © the artist 2016.475



12 Marjorie Schick *Fences* 2004, painted wood construction, 8 x 46 x 46 cm. Gift of Dr James BM Schick and Robert M Schick. Courtesy of Helen Drutt, Philadelphia, Pennsylvania, USA, 2016. © the artist 2016.536



- 13 **Gang Li** *Hua Xia bike grid no. 9* from *Hua Xia bike grid* 2009, chromogenic photograph (Lambda process), printed 2010, 75 x 50 cm (each). Gift of Jason Yeap OAM and Min Lee Wong 2017. Donated through the Australian Government's Cultural Gifts Program. © the artist 2017.77.9



14 Jeff Mincham *Resilience (Old wattle)* 2016, mid-fired multi-glazed earthenware, 60 x 40 x 20 cm. Purchased with the assistance of Meredith Hinchliffe 2016. © the artist 2016.468



- 15 David Hockney (artist), Kelpra Studio Limited (print workshop), Institute of Contemporary Arts, London (publisher) *Cleanliness is next to Godliness* from *The Institute of Contemporary Arts Portfolio 1964*, screenprint, 104 x 81 cm (frame). Gift of Philip Constable 2017. Donated through the Australian Government's Cultural Gifts Program. © David Hockney 2017.113



16 Pedro Wonaeamirri *Jilamara* 2014, natural earth pigments on canvas, 240 x 80 cm. Purchased 2016 with the support of Ray Wilson in memory of James Agapitos, and in recognition of the 50th Anniversary of the 1967 Referendum. © the artist 2016.29





17 Philip Wolfhagen *A litany of vapours* 2007, oil and beeswax on linen, 200 x 107 cm (each), 200 x 941 cm (overall). Purchased with the assistance of the Foundation Gala Dinner Fund 2017.
© the artist 2017.52.A-G



18 Akio Makigawa *MCMXCIII* – / 1993, Carrara marble, 95 x 124.5 x 125 cm. Gift of Tom Lowenstein 2017. Donated through the Australian Government's Cultural Gifts Program. © the artist 2017.80.A-D



19 Colin Lanceley *Firebird* 2006, oil on carved wood on canvas, 164 x 210 cm. Gift of Kay Lanceley in memory of Colin Lanceley 2017. Donated through the Australian Government's Cultural Gifts Program. © the artist 2017.57



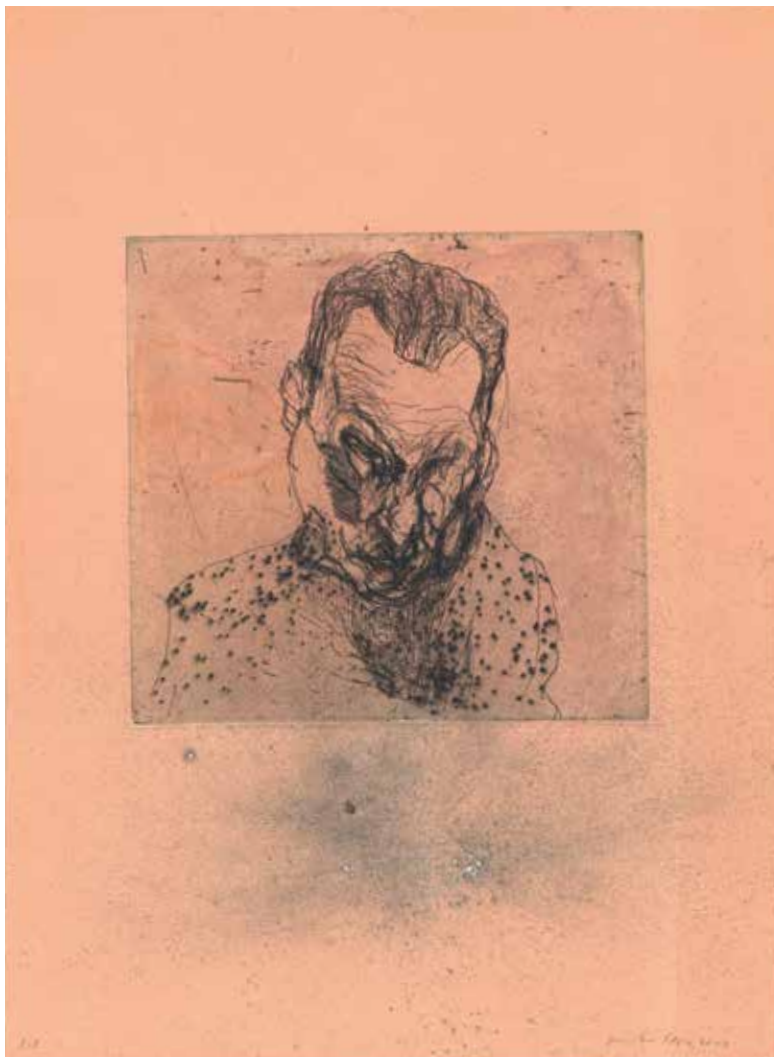
- 20 Lily Sandover Kngwarray *Untitled* 1999, synthetic polymer on linen, 182 x 182 cm. Gift of Michael Blanche 2017. Donated through the Australian Government's Cultural Gifts Program, in recognition of the Directorship of Ron Radford 2004–2014. © Estate of Lily Sandover Kngwarray. Licensed by Aboriginal Artists Agency Australia 2017:100



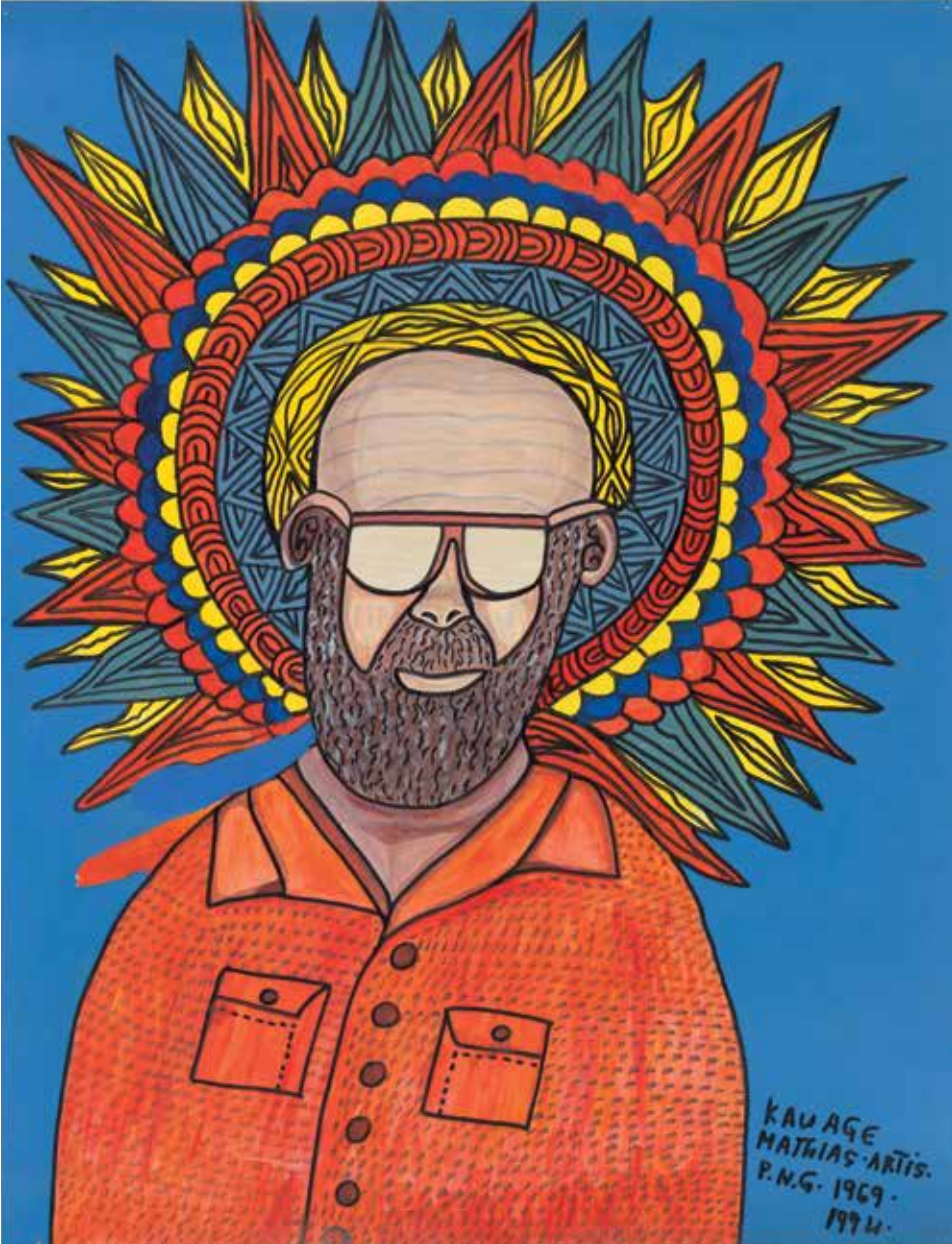
21 **Cassandre Nord Express 1927**, colour lithograph, 105 x 75 cm (sheet). Poynton Bequest 2017.
© the artist 2017.67



22 Mutuaga *Praying figure* c1900–20, wood, 38 x 8 x 8 cm. Purchased with the support of Sue and Steve Dyer 2017. 2017.98



- 23 Mike Parr (artist), John Loane, (printer), Viridian Press (print workshop) *Zombie ahead shoot to kill 2* 2010, etching and drypoint, printed in black ink, from one copper plate; relief-printed and hand-drawn additions, 53.9 x 39.6 cm (sheet). Gift of Mike Parr 2017. Donated through the Australian Government's Cultural Gifts Program. © the artist 2017.88.2.



24 Mathias Kauage *John Taylor* c1994, paper, paint, ink, 64.9 x 49.9 cm (image). Gift of John Livsey Taylor 2017. 2017.96



- 25 **Melissa Cameron** *Cannon and tank* 2013, vintage Japanese lacquer plate: pierced; cotton thread, copper, 58 x 22 x 3.7 cm (variable). Purchased with the assistance of Meredith Hinchliffe 2016.
© Melissa Cameron 2016.469.1-2



26 Lloyd Rees *Headland, Sydney Harbour* [recto] 1931, drawing in black pencil, 18 x 31 cm (image), 41 x 52.5 cm (frame). Gift of Philip Constable 2017. Donated through the Australian Government's Cultural Gifts Program. © the artist 2017.112A

FINANCIAL STATEMENTS





INDEPENDENT AUDITOR'S REPORT

To the members of the National Gallery of Australia Foundation

Opinion

In my opinion, the financial report of the National Gallery of Australia Foundation for the year ended 30 June 2017 is in accordance with the *Corporations Act 2001*, including:

- (a) giving a true and fair view of the National Gallery of Australia Foundation's financial position as at 30 June 2017 and of its performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the *Corporations Regulations 2001*.

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

- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Notes to the financial statements, comprising significant accounting policies and other explanatory information; and
- Directors' Declaration.

Basis for Opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. I am independent of National Gallery of Australia Foundation in accordance with the *Corporations Act 2001* and the relevant ethical requirements for financial report audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code.

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

Other Information

The directors are responsible for the other information. The other information obtained at the date of this auditor's report is the director's report for the year ended 30 June 2017 but does not include the financial statements and my auditor's report thereon.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial report, my responsibility is to read the other information identified above and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

Directors' Responsibility for the Financial Report

The directors of the 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 – Reduced Disclosure Requirements and the *Corporations Act 2001* and for such internal control the directors determine is necessary

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

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.

In preparing the financial report, the directors are responsible for assessing National Gallery of Australia Foundation's ability to continue as a going concern, disclosing matters related to going concern as applicable and using the going concern basis of accounting unless the directors either intend to liquidate the company or to cease operations, or has no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

I also provide the directors with a statement that I have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on my independence, and where applicable, related safeguards.

Australian National Audit Office



Rebecca Reilly
Executive Director

Delegate of the Auditor-General

Canberra
1 September 2017

DIRECTORS' REPORT

For the year ended 30 June 2017

The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2017.

DIRECTORS

The following directors served on the Foundation during the year ended 30 June 2017:

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	1
Mr Philip Bacon AM	26.10.00		4	1
Mr Julian Beaumont OAM	28.10.09		4	3
Ms Sandra Benjamin OAM	27.4.06	7.5.17	4	2
Mr Anthony Berg AM	16.3.99		4	3
Mrs Robyn Burke	29.8.06		4	1
Mr Julian Burt	1.8.16		4	2
Mr Terrence Campbell AO	28.2.07		4	3
The Hon Mrs Ashley Dawson-Damer AM	5.5.04		4	1
Mr James Erskine	11.5.11		4	3
Mr Andrew Gwinnett	12.3.03		4	0
Mr Wayne Kratzmann	26.10.11		4	2
Dr Andrew Lu OAM	26.10.11		4	4
Mr Allan Myers AC, QC	11.10.12		4	0
Mr Geoffrey Pack	27.8.14		4	1
Mrs Roslyn Packer AC	22.6.11		4	0
Mr John Schaeffer AO	13.10.00		4	3
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	3

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 2017

OPERATING RESULTS

The Foundation recorded a surplus of \$4,574,233 in 2016–17 (2015–16: \$2,689,067) 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 programs. The activities of the Foundation for the 2016–17 year resulted in an operating surplus of \$2,160,386 (2015–16: deficit of \$643,714) after donations of \$2,414,846 (2015–16: \$2,045,353) 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 2017 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 2017.

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 2017, the total amount that members of the company are liable to contribute if the company was wound up is \$nil (30 June 2015: \$nil).

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.

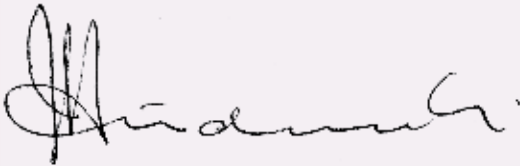
The Foundation was not a party to any such proceedings during the year.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2017

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 30th day of August 2017 in accordance with a resolution of the Board of Directors.

A handwritten signature in black ink, appearing to read 'Hindmarsh'.

Mr J Hindmarsh AM
Chairman

A handwritten signature in black ink, appearing to read 'G. Vaughan'.

Dr G Vaughan AM
Director



Mr John Hindmarsh AM
Chairman
National Gallery of Australia Foundation
GPO Box 1150
Cberra ACT 2601

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION
FINANCIAL REPORT 2016-17
AUDITOR'S INDEPENDENCE DECLARATION**

In relation to my audit of the financial report of the National Gallery of Australia Foundation for the year ended 30 June 2017, to the best of my knowledge and belief, there have been:

- (i) no contraventions of the auditor independence requirements of the *Corporations Act 2001*; and
- (ii) no contravention of any applicable code of professional conduct.

Australian National Audit Office

Rebecca Reilly
Executive Director

Delegate of the Auditor-General

Canberra

30 August 2017

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

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) Life Member of the Canberra Business Council; Director of The Village Building Co Limited, Australian Capital Ventures Limited and The Healthy Grain Pty Ltd; Honorary Ambassador for Canberra

Ms Susan Armitage

Qualifications Bachelor of Economics (Hons), Adelaide University

Relevant roles, skills and experience Member of the Founding Donors 2010 program and donor to the National Gallery of Australia, and currently assisting the National Gallery of Australia to develop the South Australian collection; director of the National Gallery of Australia Foundation since 2011

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

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; director and Special Patron of the 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; member of the Board of Opera Australia since 1994 and Major Brisbane Festivals since 2007; 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; twenty-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; Director of ConnectEast Group to 2009; Board member of Artbank to 2009; Board member of the National Art School to 2005; Chairman of Historic House Trust of New South Wales Foundation to 2000

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 Mini School since 2005

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2017

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 Limited; Chairman of Jawun Indigenous Corporate Partnerships since 2007; 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; member of the Australia Council 1978–82

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 Axis 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 Julian Burt

Qualifications Bachelor of Arts – History and Political Science, University of Western Australia (current); Royal Agricultural College, Cirencester, England

Relevant roles, skills and experience Director and owner of manufacturing business Metzke Pty Ltd and MJW Rail Pty Ltd; Director and Founder of the Wright Burt Foundation; director of the National Gallery of Australia Foundation since 2016

Other directorships and offices (current and recent) Board member of the West Australian Opera, Kimberley Foundation, Margaret Court AO Community Outreach Foundation; Patron of the Football Hall of Fame Western Australia; Committee member of St Georges Cathedral Foundation for the Arts; Justice of the Peace; Lay Canon and member of Chapter, St Georges Cathedral, Perth; Chairman of Finance, Liberal Party of Australia (WA)

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 Australian Business Arts Foundation 2007–2013; Chairman of Mirrabooka Investments Ltd since 1998; Chairman of AMCIL Ltd 2000–2004; Chairman of Australia Foundation Investment Co Ltd since 2013

The Hon Mrs 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 since 1998; Alternate Director with the Premier of New South Wales at Sydney Festival since 2012; 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; Australiana Fund

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2017

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

Mr James Erskine

Education Educated at Epsom College, UK; attended London University, Charing Cross Hospital

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 and John Newcombe; regarded as an expert on international sporting television rights; established Liverpool Street Gallery in 2003; in 2011 established Erskine, Hall & Coe in London; 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; set up SEL (Sports & Entertainment Limited) in 1997, dealing in all areas of sports and entertainment; director on the Australian PGA Board since 2010

Mr Andrew Gwinnett

Qualifications Fellow of Society of Automotive Engineers; completed commercial and engineering training in the United Kingdom; has a special interest in the visual arts

Relevant roles, skills and experience Chairman, Art Gallery of South Australia Foundation; Former Deputy Chair of the Art Gallery of South Australia; director of the National Gallery of Australia Foundation since 2003

Other directorships and offices (current and recent) Chairman GCF Investments, Arrowcrest Group and John Shearer Pty Ltd; past President of Federation of Automotive Products Manufacturers Canberra; past President of the Engineering Employers Association of South Australia; 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 (relinquished)

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 from 2008–17; established, jointly with the University of Queensland, a Chair in Psychiatry, the Kratzmann Chair of Psychiatry and Population Health (1999–2015); 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 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; Founder Benefactor of the National Gallery of Victoria; Governor of the Art Gallery of New South Wales Foundation; Benefactor Art Gallery of Western Australia Foundation and Western Australian Academy of Performing Arts at Edith Cowan University; Patron of Artsource; director of the National Gallery of Australia Foundation since 2011

Other directorships and offices (current and recent) Director of the Arts Law Centre of Australia; Sir Charles Gairdner Hospital Art Board; medical law editor of Halsbury's Laws of Australia; previously Chairman of the Jigsaw Theatre Company, Deputy Chairman of the Canberra Symphony Orchestra; Vice-President of the Griffin Centre; Trustee of the National Capital Film Development Fund; former member Fullbright National Selection Committee, Advisory Board of the Australian Music Foundation, Social Ventures Australia Social Enterprise Hub steering group, Calvary Health Care Human Research Ethics Committee, 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 2017

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 2008–2016; 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) Chancellor, University of Melbourne from 1 January 2017; 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 Monivae College, the Florey Institute of Neuroscience and Mental Health, St Vincent's Hospital, the Peter MacCallum Cancer Foundation and the Felton Bequests Committee

Mr Geoffrey Pack

Qualifications Bachelor of Arts, Master of Arts, Trinity College, Dublin, Ireland

Relevant roles, skills and experience President of the American Friends of the National Gallery of Australia Inc; Director of American Australian Association and Co-Chair of its Business and Cultural Committees; Board Director of the Whippoorwill Foundation Inc

Other directorships and offices (previous) Senior roles with ANZ bank, New York, including President of ANZ Securities 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; Senior Vice President for ANZ Bank's corporate business in the Americas; previously with Lloyds Bank in Lisbon, Oporto, Sao Paulo, Curitiba and Rio de Janeiro

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, 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 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

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2017

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 Senior Adviser and former long-standing partner of Allens; Resident Partner in charge of Allens' 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 Sydney Law School; former adviser to Indonesian Government on foreign investment negotiations, resident in Jakarta for two years

Other directorships and offices (current and recent) Member, Council of National Gallery of Australia; director of the National Gallery of Australia Foundation since 2009; Patron of Australian World Orchestra; former Founding Member of the Boards of Directors of the American Australian Association Limited and the United States Studies Centre at Sydney University; member of the President's Circle of Asia Society Australia; member 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

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

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; 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) Director of the National Gallery of Australia; member of the National Gallery of Australia Council 2004–14; 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. Mr Wilson 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

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2017

COMPANY SECRETARY

Dr Peter Lundy RFD

Qualifications Doctor of Philosophy in Law, University of Canberra; 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 2017

	Note	2017 \$	2016 \$
INCOME			
Revenue			
Donations received	3(a)	4,518,657	2,633,777
Resources provided free of charge	3(b)	592,041	515,959
Interest		64,017	56,035
Total revenue		5,174,715	3,205,771
EXPENSES			
Advertising and printing		84,957	91,510
Publications		109	5,968
Audit fees		8,500	8,200
Employee expenses		322,963	307,540
Events expenditure		139,013	81,434
Travel		15,953	6,818
Freight and postage		6,142	8,970
Office and other expenditure		21,284	6,264
Consultants and contractors		561	0
Donations paid	3(c)	2,414,846	2,045,353
Total expenses		3,014,329	2,562,057
Total comprehensive income		2,160,386	643,714
Total comprehensive income attributable to parent entity		2,160,386	643,714

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

As at 30 June 2017

	2017	2016
	\$	\$
ASSETS		
Current assets		
Cash and cash equivalents	4,475,630	2,315,071
Trade and other receivables	229	3
Total current assets	<u>4,475,859</u>	<u>2,315,074</u>
Total assets	<u>4,475,859</u>	<u>2,315,074</u>
LIABILITIES		
Current liabilities		
Trade and other payables	400	-
Total current liabilities	<u>400</u>	<u>-</u>
Total liabilities	<u>400</u>	<u>-</u>
Net assets	<u>4,475,460</u>	<u>2,315,074</u>
EQUITY		
Retained earnings	4,475,460	2,315,074
Total equity	<u>4,475,460</u>	<u>2,315,074</u>

NATIONAL GALLERY OF AUSTRALIA FOUNDATION

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2017

	Retained earnings
	\$
Balance at 30 June 2015	1,671,361
Deficit attributable to parent entity	643,714
Balance at 30 June 2016	<u>2,315,074</u>
Surplus attributable to parent entity	2,160,386
Balance at 30 June 2017	<u>4,475,460</u>

The accompanying notes form part of these financial statements.

CASHFLOW STATEMENT

For the year ended 30 June 2017

	Note	2017 \$	2016 \$
CASH FLOW FROM OPERATING ACTIVITIES			
Interest received		63,791	56,045
Donations and other receipts		4,518,657	2,633,777
Donations to the NGA		(2,414,846)	(2,045,353)
Payments to suppliers and employees		(7,043)	(8,646)
Net cash provided by operating activities	9	<u>2,160,560</u>	<u>(635,823)</u>
Net increase in cash held		2,160,560	635,823
Cash and cash equivalents at beginning of the financial year		2,315,071	1,679,248
Cash and cash equivalents at the end of year of the financial year		<u>4,475,630</u>	<u>2,315,071</u>

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2017

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 2017

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 FINANCIAL PERFORMANCE

(a) The Foundation received significant donations in 2016–17 and 2015–16.

(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 \$592,041 in 2016–17 (2015–16: \$515,959). 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 \$2,414,846 in 2016–17 (2015–16: \$2,045,353) 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 2017

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:	2017	2016
	\$	\$
Audit of the financial statements	8,500	8,200
Total remuneration of auditors	8,500	8,200

The Auditor-General received no other benefits.

6 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.

7 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.

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

	2017	2016
	\$	\$
Total comprehensive income	2,160,386	643,714
Change in operating assets and liabilities		
(Increase)/Decrease in receivables	(226)	10
(Increase)/Decrease in payables	400	(7,900)
Net cash from/(used by) operating activities	(2,160,560)	635,824

9 COMMITMENTS

The Foundation did not have any commitments at balance date.

10 CONTINGENCIES

The Foundation did not have any contingencies at balance date.

11 SUBSEQUENT EVENTS

There are no events that occurred after balance date that have an impact on the 2016–17 financial statements.

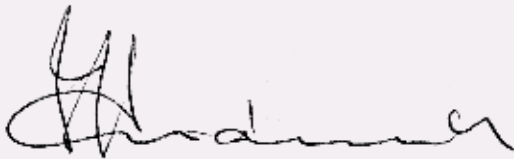
DIRECTORS' DECLARATION

For the year ended 30 June 2017

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 2017 and of the performance for the year ended 30 June 2017
- (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 30th day of August 2017 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

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Cover:

Albert Namatjira *Standley Chasm about 1945* (detail), watercolour over pencil, 39.6 x 25.8 cm (image), 39.6 x 25.8 cm (sheet). Gift of Marilyn Darling AC in memory of Gordon Darling AC CMG 2016. Donated through the Australian Government's Cultural Gifts Program. © Namatjira Legacy Trust 2016.513

pages 2-3:

Albert Namatjira *Gosses Bluff about 1945*, watercolour over pencil, 39.6 x 25.8 cm (image), 39.6 x 25.8 cm (sheet). Gift of Marilyn Darling AC in memory of Gordon Darling AC CMG 2016. Donated through the Australian Government's Cultural Gifts Program. © Namatjira Legacy Trust 2016.512

page 4:

Philip Wolfhagen *A litany of vapours 2007* (detail), oil and beeswax on linen, 200 x 107 cm (each). Purchased with the assistance of the Foundation Gala Dinner Fund 2017. © the artist 2017.52.A-G

page 6:

Marilyn Darling AC at the launch of *Albert Namatjira: Painting Country*, celebrating the donation of Gordon and Marilyn Darling's generous gift to the NGA of Namatjira's watercolours, 18 July 2017

page 12:

Guests enjoy the NGA Foundation Gala Dinner with Philip Wolfhagen's *A litany of vapours 2007* in the background, 11 March 2017

page 15:

Krystyna Campbell-Pretty views *Versailles: Treasures from the Palace* at the NGA Foundation Gala Dinner, 11 March 2017

page 43:

Guests view key gifts of works of art in the Collection Study Room as part of the NGA Foundation Gala Weekend program, 11 March 2017

page 73:

Guests view Roy de Maistre's *Studio interior 1959* at the Masterpieces for the Nation Fund Thank You event, 26 September 2017