



## STATEMENT OF COMPLIANCE

*The Honourable Minister for Culture and the Arts:*

In accordance with section 28 of the Art Gallery Act 1959 and section 66 of the Financial Administration and Audit Act 1985, we hereby submit for your information and presentation to Parliament, the Annual Report of the Art Gallery of Western Australia for the year ended 30 June 2004.

The Report has been prepared in accordance with the provisions of the Financial Administration and Audit Act 1985 and the Annual Report Framework April 2004 provided by the Department of the Premier and Cabinet.

The Art Gallery of Western Australia is administered under the Art Gallery Act 1959 (reprinted under the Reprint Act 1984 as at 30 March 1989). Its management and administration are subject to the provisions of the Act and the following legislation:

Anti-corruption Commission Act 1988  
Disability Services Act 1993  
Electoral Act 1907  
Equal Opportunity Act 1984  
Financial Administration and Audit Act 1985  
Freedom of Information Act 1992  
Industrial Relations Act 1979  
Minimum Conditions of Employment Act 1993  
Occupational Health, Safety and Welfare Act 1984  
Public Sector Management Act 1994  
State Records Act 2000  
Workplace Agreements Act 1993

### *Compliance with relevant written law*

To our knowledge, all relevant written law that has a significant impact on the Art Gallery of Western Australia has been complied with during the year.

**Dario Amara**  
Chair, the Board of the  
Art Gallery of Western Australia

Kieran Kinsella  
Member of the Board

26 August 2004

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## CORPORATE STATEMENTS

### Vision

To be a centre of excellence in the visual arts that contributes regionally and internationally to a living culture in Western Australia.

### Mission

To increase the knowledge and appreciation of the art of the world for the enjoyment and cultural enrichment of the people of Western Australia, and to develop and present the best public art collection in the State and the pre-eminent collection of Western Australian art.

### Philosophy

We believe in the relevance of art for and in society and in the contribution that artists make to a living culture. We are committed to the promotion of an ongoing dialogue of ideas through art.

### Values

<b>In valuing:</b>	We strive to
<b>Respect</b>	Be courteous, cooperative and flexible. Understand the ideas, needs and opinions of others.
<b>Excellence</b>	Be innovative and professional in achieving the Gallery's goals. Earn the respect of our customers, colleagues and the community.
<b>Ethics</b>	Ensure we actively contribute to an ethical organisation. Nurture fair and open relationships with our sponsors, partners, customers, colleagues and the public.
<b>Commitment</b>	Be loyal to the Gallery and its programs. Provide the best possible service for our customers.

### Outcome and outputs

The Art Gallery of Western Australia is a statutory authority within the Culture and the Arts portfolio. For the purposes of Treasury output and outcome reporting, the Art Gallery contributes to the Department of Culture and the Arts outcome of 'a community that is informed of and has access to

a diverse range of innovative ideas, knowledge and cultural experiences'. This is reported under the output known as 'Art Gallery Services'.

This output reflects the delivery of the State Art Collection and access to Art Gallery services and programs through visual arts advocacy, Collection development, facilities and services. Services ensure the primary access to art, heritage and ideas locally, regionally and internationally, and their preservation for display in future generations.

### Strategic objectives

The Gallery's Strategic and Operational Plans are structured around a Balanced Scorecard Methodology and are structured as follows:

#### Gallery development and cultural advocacy through art (customer)

- Develop and maintain the best public art collection in the State.
- Provide a program of exhibitions that contextualise the State Art Collection.
- Provide a range of interactive programs and services to create a better understanding and appreciation of art.
- Promote the visual arts as a key component of:
  - entertainment;
  - tourism;
  - events;
  - diplomacy/trade; and
  - reconciliation.

#### Business performance (process)

- Achieve best practice in management practices and corporate governance.
- Develop customer focus and improve our customer/client relationships.

#### Our people (learning and innovation)

- Manage staff equitably and link employee performance and development to the Gallery's needs.
- Grow our professional reputation and be recognised for leadership, expertise and innovation in all fields of endeavour.

#### Financial performance

- Increase revenue.
- Minimise overhead.
- Increase net worth.

## MINISTER'S MESSAGE

2004 is the 175th anniversary of the foundation of our State and during the 2003–04 financial year the Gallery supported the state-wide commemorations with a program of innovative exhibitions featuring Western Australian artists.

This began with 'mix tape', an exhibition featuring the work of young and emerging local artists. It was followed by 'Howard Taylor PHENOMENA', the first major retrospective of the work of this internationally renowned Western Australian artist. In June, 'Year 12 Perspectives' opened, showcasing the work of some of our most talented Year 12 Art and Art & Design students. The Western Australian focus will continue during the remainder of 2004, with an A.B. Webb retrospective and 'ROVER THOMAS I want to paint'.

A number of exhibitions generated by the Gallery, including 'Howard Taylor PHENOMENA', are touring metropolitan and regional centres around the country, thus ensuring continued access by all Australians to the best of Western Australian art. The Gallery reaches WA audiences beyond the main urban centres through its continued support of regional art galleries in Bunbury and Geraldton, and online via the Gallery website.

Periodically, the Gallery attracts and hosts key international exhibitions. During the year the Gallery presented 'The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection' – a group of key works from the Tate, Britain. This exhibition was the result of over three years' negotiation by the Art Gallery of Western Australia with the Tate. Collaborations such as this are testament to the strong national, regional and international networks that the Art Gallery of Western Australia continues to foster. These relationships are particularly important given our State's geographical isolation. The State Gallery has a key role to play in ensuring the people of Western Australia have access to international artworks, and local artists have access to international audiences.

The Art Gallery of Western Australia continues to play a key role in our region, planning major exhibitions that focus on art from areas within the Indian Ocean Rim. Following the groundbreaking 'Islamic Art and Patronage' exhibition in 2002, this year saw the completion of the planning stages for 'Edge of Desire: Recent art in India'. This major exhibition will open in Perth in September 2004. It has been developed in partnership with the Asia Society New York to showcase some of the most engaging contemporary Indian art. The relationships formed as a result of these exhibitions have the potential to provide cultural underpinning for diplomatic, trade and other initiatives with our nearest neighbours.

In 2003–04, Perth became the venue for the inaugural National Conference on Cultural Tourism. The opening function for this important conference was held at the Gallery. The Gallery Director, along with former Victorian Premier, the Hon. Jeff Kennett and other speakers presenting at the conference, addressed the issue of 'Build it and they will come'. This topic explored the importance of developing a strong arts infrastructure as a selling point for the State.

The Gallery has continued to play a key role in the promotion of cultural assets as an attraction for the tourism and meetings industries. In light of this, I am pleased to note the appointment of Gallery Director, Alan R. Dodge to the chair of the Perth Convention Bureau. The year 2004 is a most important one for the meetings and tourism industries in Western Australia, with the anticipated opening of the Perth Convention and Exhibition Centre in August.

In 2003–04 three new members were welcomed to the Board of the Art Gallery, each of whom have unique skills and insights to offer.

Dr Richard Walley is the first Indigenous Australian to sit on the Board. He brings with him a wealth of experience in the arts industry and as a cultural advocate. Dr Walley's appointment reflects the Gallery's commitment to strengthening relationships with Indigenous communities and developing the already extensive Indigenous Australian Art Collection.

Mr Keiran Kinsella brings to the Board over 20 years experience in project and people management. His background in capital projects will be particularly valuable as the Gallery continues to enhance its Collection display areas.

Ms Alicia Curtis is the newest member as well as the youngest. She was a State finalist in the 2004 Young Australian of the Year Awards and was nominated for Citizen of the Year, 2001. Ms Curtis has much to offer the Gallery, both from a specific youth focus and as a highly engaged and motivated member of our community.

Clearly defined objectives, and a strong and committed staff and Board, have meant that the Gallery has continued to attract strong visitation, reaching over 416,000 people in the 2003–04 financial year.

I commend the Director, Board and staff of the Gallery for their continued work and dedication.

**The Hon. Sheila McHale, MLA**

*Minister for Community Development, Women's Interests,  
Seniors and Youth, Disability Services, Culture and the Arts.*

## HIGHLIGHTS

### Audience Development

The Gallery continued its commitment to providing access to children and families with the launch of a children's book featuring works from the State Art Collection. *Just Imagine* is designed to encourage children to 'look closely' at art, and it promotes participation in the visual arts by reinforcing the inherent value of innovation and creativity across all aspects of life.

In April the Gallery presented 'Down the rabbit hole', designed specifically for the family audience. This exhibition encouraged visitors to explore the weird distortions of space, time and scale that Alice encountered in Lewis Carroll's books. Uniquely, it incorporated a dedicated activity space for children – the Rabbit Room. Supported by a passport activity booklet for older children, the exhibit was an extremely popular destination during the Easter school holidays, with a record 5,000 participants over the two-week period.

2003–04 saw the continuation of Robyn Templeton's traineeship as the Indigenous Education Officer. This position is funded through an innovative three-way partnership between AngloGold Australia Limited, Carey Mining and the Art Gallery of Western Australia and has had a significant impact on the Gallery's ability to liaise and consult with the Indigenous community regarding educational and public programs. In addition, the traineeship has generated a significant increase in participation by Indigenous school groups in the Gallery's general education programs.

The Department of Education and Training will soon feature Robyn in a training video designed to be a career information resource for high school and TAFE students. Robyn, and the traineeship position she occupies, were selected as positive role models to local Indigenous youth, and a section of this video will show Robyn working with a group of primary school children on one of the Gallery's education activities that highlights works in the Indigenous Collection.

### Exhibitions

The Gallery continued to provide a strong program of diverse exhibitions featuring the work of local and international artists.

'mix tape' was the urban answer to the successful and groundbreaking 'Boundless: Contemporary Art from Country WA'. Exhibited during 2002, 'Boundless' was the first exhibition to focus exclusively on Western Australia's regional areas, and it gave the cream of our State's regional artists the chance to be seen by the metropolitan population. 'mix tape' did the same for both established and emerging young artists based in WA's urban centres. Curators visited over 40 studios and selected work from 16 artists.

'Howard Taylor PHENOMENA' was the first major retrospective of the work of this internationally acclaimed Western Australian artist. Developed as a joint initiative with the Museum of Contemporary Art, Sydney, the exhibition continues to take Western Australian art to broader audiences through an extensive online presence via the Gallery website and a regional and metropolitan gallery tour through eight venues in five states, including Bunbury and Geraldton in WA.

The Gallery also continued to provide access for Western Australians to exhibitions of international art. 'The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection', was a result of the trust built between the Art Gallery of Western Australia and the Tate, Britain. This show brought some of the greatest Pre-Raphaelite works in the Tate's collection to the southern hemisphere, to be seen by Australian audiences for the first time.

A lavish opening party for 'The Pre-Raphaelite Dream' was run by aRTERY (the youth branch of the Friends of the Art Gallery of Western Australia) as a fundraiser for the Gallery. This was a stunning event, and judged one of the best of the year by *The West Australian* newspaper. The commitment of volunteer organisations such as the Friends of the Art Gallery of Western Australia and the Art Gallery of Western Australia Foundation continues to play a vital role in supporting the Gallery's activities and caring for the State Collection.



## Strategic Partnerships

As a professional organisation that views strategic partnerships as very personal and unique associations, the Gallery works closely with partners to build long-term relationships that bring real benefits to both parties. While all sponsorships perform a vital role for the Gallery, one was honoured as 'Best New Sponsor' – a joint award to AngloGold Australia Limited and Carey Mining in the State Arts sponsorship Scheme Awards. A three-way partnership between these organisations and the Gallery provides for and supports an Indigenous Trainee Education Officer's position.

Another long-standing partnership developed new significance during the year, with Wesfarmers Arts becoming Principal Partner for 2004 in commemoration of the State's 175th anniversary. This sponsorship builds on a long and diverse history between the organisations.

The West Australian is the Gallery's major print media sponsor. In addition to providing advertising support, it worked closely with the Gallery to produce a number of highly successful and creative cross-promotions that not only benefited both organisations, but also included other sponsors.

Marketforce continued to provide award-winning creative input to the Gallery's advertising campaigns and, together with a team of Gallery staff, developed a new corporate identity, which will soon be visible within the Gallery and on the materials that it produces.

Channel Seven Perth, as principal television sponsor, provided ongoing advertising support. Qantas entered its second year as an annual sponsor, and continues to assist in enabling increasingly expensive international exhibitions to be seen by the people of Perth. Mirvac Hotels & Resorts not only made available accommodation that facilitated international exhibitions, but also participated in a number of highly successful cross-promotions.

The International Foundation for Arts and Culture and Woodside Energy Limited continued their commitment to Western Australian youth through their involvement in 'Year 12 Perspectives,' and Aalto Colour continued its support, producing unique colours essential to the successful look of exhibition spaces.

## Acquisitions

Although funds were limited for the purchase of works of art, one of the great acquisitions of 2003–04 – four works by the indigenous artist Butcher Cherel Janangoo – was made possible by a group of contributors to the Art Gallery of Western Australia Foundation's Contemporary Art Group.

The Foundation further supported the Gallery by providing funds to commission internationally acclaimed artist, William Kentridge, to produce a major sculptural group. When completed, the three-metre high bronze figures will be the first of Kentridge's sculptures of this scale to be made available to a public collection. The bronzes are in the final stages of production and will be displayed during 2005. These works are intended to form a centrepiece in a planned sculpture garden for the Gallery.

The Gallery also purchased two major works by Western Australian artist Brian Blanchflower, which significantly deepen the representation of his work in the State Art Collection.

## Other Highlights

The West Australian Symphony Orchestra's 'WASO at the Gallery' concert series continued its success. These subscriber concerts invite audiences to enjoy world-class music, chosen to complement the world-class art on display in the galleries. The sell-out performances are prefaced by a talk from Gallery Director, Alan R. Dodge, and see the visual and performing arts come together to create an evening of quality entertainment. This is the second year of this successful subscriber series.

The Friends of the Art Gallery of Western Australia secured a grant from Lotterywest that has enabled them to update old equipment and provide volunteer training and a brand new look for the Friends room. The organisation also launched a new logo and brochure and a refreshed members' magazine as part of a package geared to raising the profile of the Friends and assisting them to continue to provide support to the Gallery's programs.

The Art Gallery Shop went from strength to strength with the recruitment of Maria Canjuga as Shop Manager. The Shop is a major drawcard for the Gallery, stocking exclusive products selected to



support the exhibition programs. It exceeded expectations in many areas over the year and both the turnover and net profit were substantially increased, with a broader range of products and books available.

The existing lease on the Art Gallery Café expired during the year. Caffissimo Catering successfully tendered for the new lease, and their facilities will open early in the 2004–05 financial year.

## DIRECTOR'S REPORT

The Gallery continued to build on the strengths of the State Art Collection during 2003–04. This was accomplished through some important acquisitions, which strengthen the Gallery's holdings in historical, contemporary and Indigenous art. Many of these have been made possible by corporate and private donations through the Art Gallery of Western Australia Foundation.

Funds donated by the Foundation through the Contemporary Art Group have made possible the purchase of four key works by WA Indigenous artist Butcher Cherele Janangoo. These significantly add to the Gallery's holding of this important artist's output.

During the year, work was completed on the most important acquisition of contemporary art ever commissioned by the Gallery – four larger-than-life-size bronze sculptures by South African artist William Kentridge. This is the first commission by a public institution of monumental sculptures by Kentridge, and builds on an important cluster of works by the artist acquired for the Gallery Collection over the last five years. This purchase is an excellent example of the important role of Foundation members in raising funds to acquire key artworks for the State Collection.

In addition to these purchases, the Gallery was the recipient of some spectacular gifts in commemoration of the 175th anniversary of our State. These included a major group of 50 drawings from John Nixon. This is the sixth body of such works donated by the artist and adds to a substantial group of works gifted over a number of years. In addition, an important group of drawings covering the span of his career was gifted by Gunter Christmann.

A number of donations further strengthened the Gallery's Indigenous holdings. Johanna Lagerburg and Stephen Swift graciously donated four paintings by key Indigenous artists. In addition, three important paintings by Albert Tucker, which greatly enhance the Gallery's representation of his work, were donated by his widow, Barbara Tucker.

The Art Gallery welcomed over 416,000 visitors this financial year. It continues to provide access to the State Art Collection with a program of strong

displays aimed at showcasing the Collection as well as bringing the best local and international art to the people of Western Australia.

There has been a special focus on local art and artists during 2004 in commemoration of the 175th anniversary of Western Australia. This began with 'mix tape', the urban counterpoint to the 2002 exhibition 'Boundless'. 'mix tape' showcased works from some of the most exciting young and emerging artists practising in the urban centre of our State. This was followed by 'Howard Taylor PHENOMENA' – the first major retrospective of the work of this internationally recognised artist, who lived and worked in regional Western Australia. Curated by the Art Gallery of Western Australia, this important exhibition is currently on tour and will be seen in eight regional and metropolitan centres around the country over the next two years.

The local focus continues through 2004–05 with the annual 'Year 12 Perspectives', the first retrospective of the work of the internationally respected artist A.B. Webb, and a stunning exhibition of key works by Indigenous artist Rover Thomas.

The 'stripTEASE' exhibition, seen at the Art Gallery of Western Australia during 2002, featured work of WA photographer Max Pam. Curated by the Art Gallery's Associate Curator of Contemporary Art, Robert Cook, this exhibition opened at the Australian Centre for Photography in Sydney. Max Pam's work is better known outside Australia, so this exhibition provided access to his work in the two main Australian centres.

The Art Gallery of Western Australia continued to secure international touring exhibitions, in many cases playing a key role in their conceptual development and organisation. 'The Divine Comedy', organised by the Art Gallery of Western Australia, opened at the Vancouver Art Gallery in 2004. In Perth, this exhibition was aimed at youth and young adult audiences and attracted over 100,000 visitors. Featuring the work of William Kentridge and Francisco Goya, and the films of Buster Keaton, it is one in a growing list of international exports.

'The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection', brought a key group of Pre-Raphaelite works from the Tate's famous collection to the southern hemisphere for the first time.

These exhibitions are testament to the growing number of partnerships the Gallery is forming with arts organisations around the country and the world. Another of these partnerships will see the exhibition 'Edge of Desire: Recent art in India', co-produced with the Asia Society New York, open in Perth in September 2004. Four years in preparation, this groundbreaking show builds on the Gallery's commitment to the cultural diversity of the nations of the Indian Ocean Rim. It will debut in Perth and then tour the United States, Canada and Mexico.

The Gallery also continued to develop its relationships in Russia, and plans to bring a major exhibition of Russian art to Perth in 2005.

Technology is becoming increasingly important in allowing all Western Australians to access the works in the State Gallery. Two of our most significant exhibitions, 'Howard Taylor PHENOMENA', and the hugely popular 'Year 12 Perspectives', have a very strong online presence, with virtual galleries and background information all available at the click of a button.

The family and children's program went from strength to strength. 'Down the rabbit hole' was hugely successful, attracting three times as many visitors as expected during the Easter school holidays. Family programs have been a focus of the Gallery since 2001 and have been greatly assisted by a number of individual and corporate sponsorships. The Gallery was able to continue to reach families, and particularly youth audiences, through its partnerships with the International Foundation for Arts and Culture and Woodside Energy Limited.

I am particularly pleased that the Gallery was able to recognise the ongoing support and commitment of Wesfarmers to the Gallery's programs by awarding Wesfarmers Arts the status of Principal Partner 2004. This highly successful and longstanding relationship has been, and will continue to be, vital to the Gallery's success.

The collaboration between the Art Gallery and the West Australian Symphony Orchestra continued this year. The 'WASO at the Gallery' concert series again provided Perth patrons the opportunity to experience world-class musical programs in the stunning surrounds of the State Art Gallery's displays and international exhibitions. This innovative program, now in its second sell-out year, is an excellent example of the type of collaboration between arts organisations that develops crossover audiences between music and the visual arts.

A healthy arts scene is vitally important to both the social and economic fabric of the State. In 2004, which marks the 175th anniversary of Western Australia, it is pleasing to report that the Art Gallery of Western Australia continues to build on its strengths, delivering a varied program of world-class exhibitions to the people of Western Australia.

**Alan R. Dodge**

*Director*

*Art Gallery of Western Australia*

## STRATEGIC PARTNERSHIPS – FOUNDATION

Each year the Gallery benefits enormously from the support it receives from members of the Art Gallery of Western Australia Foundation. Foundation members provide funding across a number of significant areas including the Contemporary Art Group, capital projects and the Acquisition Fund. Many donors also provide their support through the donation of works of art.

It is true to say that Foundation members' support enhances all areas of the Gallery. In return, Foundation members enjoy an especially close relationship with the Gallery, its Director and curators.

The following activities demonstrate the depth and breadth of the support received through the Art Gallery of Western Australia Foundation during the financial year.

### Contemporary Art Group

Funds donated through the Contemporary Art Group enabled the Gallery to purchase four paintings by Western Australian Indigenous artist Butcher Cherel Janangoo. The works – *Balanyi* (2003), *Joornda* (2001), *Joowoolijdi* (2003) and *Galaroo & Mirriyindi 1* (2003) – are a combination of acrylics on paper and on canvas. Together, they map the artist's country and Dreaming in the Kimberley.

In 2003, Elizabeth Malone joined the Contemporary Art Group through the establishment of the Tom Malone Prize in memory of her late husband.

During the 2003–04 year the second Tom Malone Prize was awarded to South Australian glass artist Jessica Loughlin for her piece *Vertical Lines 7*. This work was chosen by the Gallery's Curator of Historical Art, Janda Gooding, and Elizabeth Malone, after a process of Australia-wide studio visits. After purchase, Jessica Loughlin's work was displayed as part of the exhibition 'Only the Lonely'.

### Capital Campaign for the Living Centre for Australia and the Indian Ocean Rim and Sculpture Garden

In December 2003 Deputy Director, Gary Dufour, spent three days in the Johannesburg studio of contemporary artist, William Kentridge, to view the progress of the four sculptures commissioned by

the Gallery with funds donated through the Capital Campaign for the Living Centre for Australia and the Indian Ocean Rim and Sculpture Garden. These sculptures will form the centrepiece of the proposed sculpture garden and the Gallery looks forward to unveiling these works in early 2005. In addition, the Gallery, in partnership with AngloGold Australia Limited, purchased a major drawing by Kentridge, which relates to the sculptures.

### Acquisition Fund

An important project undertaken during 2003–04, with the support of one of the Gallery's donors, was the launching of *Just Imagine – A Children's Guide to the Art Gallery of Western Australia*. This is the first book of its kind produced by the Gallery and is an invaluable educational resource for young people. It explores a broad range of artworks and art styles and includes images of 30 works from the State Art Collection.

### Foundation Council

The Foundation Council, appointed by the Board of the Art Gallery of Western Australia, oversees the activities of the Foundation. During the reporting period the Foundation Council underwent a number of changes. In February 2004, Foundation Council Chairman, Robin Forbes, retired, having held this position since 2000. Brett Davies was appointed Chairman in April 2004.

Rodney Thompson, Ron Wise and Diana Warnock completed their terms as Councillors in 2004. The Council also farewelled Rosemary Pratt in October 2003 after many years of service as a member of the Foundation Council and a past President and Councillor of the Friends of the Art Gallery of Western Australia. The role of Foundation Councillor entails a great deal of time, energy and personal commitment and the Gallery thanks each of its retiring Councillors for the important role they have played.

In March 2004 the Gallery Board appointed John Maloney, Annie Fogarty and Brian Greenwood to the Foundation Council.

## Foundation Council membership during 2003–04:

Dario Amara – (Gallery Chairman)  
From September 2003  
Robin Forbes – Chairman until February 2004  
Brett Davies – Chairman from April 2004 /  
Councillor from August 2002  
Alan R. Dodge – (Director) From January 1997  
Annie Fogarty – From March 2004  
Brian Greenwood – From March 2004  
John McGlue – From August 2002  
John Maloney – From March 2004  
Rosemary Pratt – Retired October 2003  
Rodney Thompson – Retired February 2004  
Diana Warnock – Retired April 2004  
Ron Wise – Retired February 2004

## Foundation membership

The Gallery is honoured to acknowledge and thank the following organisations and individuals for joining it in its quest to provide the best possible State Art Collection to the people of Western Australia and its interstate and overseas visitors.

Membership of the Art Gallery of Western Australia Foundation is divided into six categories. The category of membership is determined by the level of contribution to the Foundation over a five-year period.

<b>Member</b>	not less than \$4,000
<b>Fellow</b>	not less than \$15,000
<b>Benefactor</b>	not less than \$50,000
<b>Governor</b>	not less than \$100,000
<b>Vice Patron</b>	not less than \$500,000
<b>Patron</b>	not less than \$1,000,000

### Honorary Patron

His Excellency Lieutenant General  
John Sanderson, AC  
Governor of Western Australia

## Foundation Members

### Patrons

The late Dr Harold Schenberg\*  
Sue and Ian Bernadt\*

### Vice Patrons

Anonymous Donor  
Government of Western Australia  
The late Dr Rose Toussaint\*

### Governors

BHP Community Trust\*  
Challenge Bank\*  
The Christensen Fund  
Freehills\*  
Friends of the Art Gallery of Western Australia\*  
Robert and Lesley Girdwood  
Evelyn and Kemp Hall  
Janet Holmes à Court, AO  
Robert Juniper  
The late May Marland\*  
James Mollison, AO  
John Nixon  
Max Pam and Jann Marshall  
The late Clifton Pugh, AO  
Rothmans Foundation  
Kerry Stokes, AO  
Sheila and the late Howard Taylor, AM  
Barbara and the late Albert Tucker  
Wesfarmers Limited\*  
Lyn Williams

### Benefactors

Agapitos/Wilson Collection  
E.L. (Mick) Bolto  
Sue Bolto  
Margot Bunning and family\*  
Sir James and Lady Cruthers  
Robin and Elizabeth Forbes  
Gordon Darling Foundation  
Mandy Juniper  
Kathleen O'Connor Advisory Committee  
J. Barris and Judith Lepley  
Elizabeth Malone  
The Shell Company of Australia Ltd\*  
The Stan Perron Charitable Trust

\* Indicates gallery naming privileges accorded to the donor

## Fellows

Dr David Alltree  
Dario and Susan Amara  
Barbara Blackman  
Brian Blanchflower  
Eileen Bond  
John Brunner  
Fiona Clarke (for Mrs Jean Clarke)  
Commonwealth Bank of Australia  
Esther Constable  
Professor Ian Constable, AO  
Syd and Danae Corser  
Gunter Christmann  
Gerie and Ole Hansen  
Daniels Printing Craftsmen  
Trevor and Judy Eastwood  
Ernst & Young Chartered Accountants  
Christine and Winston Foulkes-Taylor  
Julian Goddard and Glenda de Fiddes  
David Goldblatt  
Helen Grey-Smith and children  
Diether Hanisch  
ICI Australia  
Kevin and Jan Jackson  
The late Cliff Jones  
Dr Douglas Kagi  
Dr Jo Lagerburg and Dr Steve Swift  
Dr Graham Linford  
Betsey Linton  
Robert MacPherson  
John McBride  
Malcolm and Diane McCusker  
Bryant and Tedye McDiven  
Ken McGregor  
Graeme Morgan  
Dr Fred and Mrs Georgina Nagle  
National Australia Bank Ltd  
The Peplow family  
Angela Roberts  
Rosalind-Ruth Rowell Phelps  
Anthony Russell  
Dr John Saunders and Thea Marsh  
Anna Schwartz  
Gene and Brian Sherman  
Vivienne Stewart  
Brian Swan  
Mitchiko Teshima  
Ian and Sue Trahar  
Women's Service Guilds of Western Australia  
Ashley Zimpel

## Members

Aisen Family Trust  
ANZ Banking Group Ltd  
Monique and Sam Atlas and family  
Australian Campaign for Tibet (WA) Inc.  
BankWest  
Shelley Barker  
John Barrett-Lennard  
Ron and Maureen Bennett  
Keith Bradbury  
Brigitte Braun  
Brett Davies Lawyers  
Bruce Callow & Associates Pty Ltd  
The late Lina Bryans  
Fraser Campbell  
Estate of John Chilvers  
Susan Clements  
Jock Clough  
Leah Cohen  
The late Chandler Coventry  
Dr Ben Darbyshire  
Dr and Mrs N.J. Davis  
Lauraine Diggins  
Alan R. Dodge  
Pamela Douglas  
Gary Dufour and Sine MacPherson  
Edwin Eames  
The late David Englander  
Jenny and Bill Fairweather  
The Feilman Foundation  
Fini Group of Companies  
Fire & Emergency Services Authority  
Allan Fletcher  
Larry and Peggy Foley  
Rodney Glick and Lynnette Voevodin  
Mark Grant  
Greenhill Galleries  
Grant Thornton Chartered Accountants  
Guardian Resources (Joshua Pitt)  
Lloyd and Jan Guthrey  
Dorothea Hansen-Knarhoi  
Kim Hawkins  
Tim Helfers  
Michael Hoad  
Estate of Dr Ernest Hodgkin  
Julie Hoy  
John Hughan  
Don and Joan Humphreys  
Jim and Farida Irani



Japan Chamber of Commerce & Industry in Perth Inc.      Brigid Woss  
Ron Jee      Carlos Zerpa  
Barry and Pamela Johnston      Dr Dolph W. Zink, AM, and Mrs Zink  
Joyce Corporation Ltd  
Jennie Kennedy  
Jeff Kerley  
Kosta Boda, Sweden  
Lamb Print Pty Ltd  
Estate of Clifford Last  
Ross and Fran Ledger  
Cherry Lewis  
John McGlue and Sharon Dawson  
Bea Maddock  
Esther Missingham  
Moet & Chandon Art Foundation (Swift & Moore)  
Geoffrey and Valmae Morris  
Richard Murphy  
The late Kenneth Myer  
Etsuko Nishi  
Avril S. and Brian J. O'Brien  
Judge Jim O'Connor  
Norah Ohrt  
Maureen Paris  
Georgina Pearce  
Poolman Management  
Rosemary Pratt  
Estate of Ian Richmond  
St Martins Properties Australia Pty Ltd  
Joy Sandford  
Linda Savage Davis and Dr Stephen Davis  
Celia Searle  
Stirling and Judy Shaw  
John and Marie-Louise Simpson  
Singapore Airlines  
Cecily Skrudland  
Darryl Smalley  
Stateships  
Geoffrey Summerhayes, OAM  
Rodney and Penelope Thompson  
Edna Trethowan  
Peter Tyndall  
Patsy Vizents  
Mark Walker  
Patti Warashina  
Diana and the late Bill Warnock  
Darryl and Margaret Way  
Estate of Ian Whalland  
Donna White  
Ron and Sandra Wise  
Woodside Energy Pty Ltd



## STRATEGIC PARTNERSHIPS – SPONSORSHIP

The Art Gallery of Western Australia's partners and supporters play a vital role in meeting the community's expectations for a vital and exciting mix of exhibitions and events.

During the past year the Gallery continued to receive strong support from individuals and organisations that acknowledge the significant benefits of a flourishing arts sector to both them and the broader community.

Recognising that each partnership has unique requirements, from image transfer and the opportunity to align with the Gallery's brand values to access to Gallery audiences, one-on-one partnerships were developed that provided reputation benefits, market advantage, exclusive networking benefits and 'can't buy' corporate and staff opportunities.

The Art Gallery of Western Australia was privileged to have the continuing support of:

- The West Australian
- Marketforce Advertising
- Qantas Airways Limited
- Channel 7 Perth
- Mirvac Hotels & Resorts

Sponsors who supported programs and exhibitions in 2003–04 included:

- Aalto Colour
- AngloGold Ashanti Australia Limited
- Carey Mining
- Curriculum Council of Western Australia
- Department of Education and Training
- Friends of the Art Gallery of Western Australia
- GRD Minproc Limited
- The International Foundation for Arts and Culture
- Mix 94.5FM
- The UWA Perth International Arts Festival
- Rio Tinto Limited
- Visions of Australia
- Wesfarmers Arts
- Woodside Energy Limited

While all sponsorships perform a vital role for the Gallery, one was honoured during the year with 'Best New Sponsor', being jointly awarded to AngloGold Australia Limited and Carey Mining in the State Arts Sponsorship Scheme Awards. This three-way partnership was formed with the Gallery to provide a position for an Indigenous Trainee Education Officer. As a result of this new partnership, a trainee was recruited for a three-year period. The trainee works with existing Gallery staff to design and deliver programs to school-aged groups, as well as the general public and youth.

Another long-standing partnership developed new significance during the year, with Wesfarmers Arts becoming Principal Partner 2004 in commemoration of Western Australia's 175th anniversary. This partnership is the result of a long and diverse history of association between the organisations. In 1989 Wesfarmers partnered with the Art Gallery to mount the first public exhibition of the Wesfarmers Collection, 'The Song of the Lamb'. In the same year Wesfarmers also became the first financial donor to the Art Gallery of Western Australia's Foundation, providing substantial funding in return for naming rights for one of the main exhibition spaces, now known as the Wesfarmers Gallery. Around this time, Michael Chaney, current CEO of Wesfarmers, was elected to the Gallery's Foundation Council. Wesfarmers also partnered the Gallery in the 'Side by Side' exhibition of 2000, which showed works from the State Art Collection alongside works from a number of the best Western Australian corporate collections.

Over 15 years the relationship between Wesfarmers and the Gallery has evolved and diversified into a partnership distinctive for its collaborative ventures and for the range and depth of benefits enjoyed by both parties. Senior Wesfarmers' representatives have served on the Gallery's Board of Management and the Gallery Foundation Council, staff at all levels of the company regularly participate in and contribute to the life of the Gallery, and a range of collaborative exhibitions, public programs and publications have come to fruition over the past 15 years, culminating most recently in the collaborative national touring exhibition 'Sublime: 25 years of the Wesfarmers Collection'.

## FRIENDS OF THE ART GALLERY OF WESTERN AUSTRALIA

2004 marks the 30th Anniversary of the Friends of the Art Gallery of Western Australia. This voluntary organisation has grown from a small, dedicated group of art-lovers, then known as the Art Gallery Society of Western Australia, to a large and diverse group reflecting the wider community in all activities and projects. Unchanged throughout these three decades are the Friends' primary objectives – to raise funds for new art acquisitions for the State Collection and to provide effective support for the Gallery.

In turn, the Friends have received invaluable support from Lotterywest. The Friends' successful application for \$100,000 in funding for 'The Pre-Raphaelite Dream' exhibition enabled the Gallery to fund a range of free community activities, talks and publications. Another Lotterywest grant of \$37,000 is ensuring the continuing health of the Friends by allowing the office and meeting room to be upgraded with new computer equipment and furniture and facilitating volunteer training – to help the Friends grow and service the organisation's membership base.

The Friends embarked on a re-branding exercise, which has resulted in a new logo, brochure and refreshed members' magazine, all of which are part of a package geared to move the organisation forward into a new era and raise its profile.

This has been an exciting year for the Friends, with events ranging from high profile exhibition launches to memorable smaller gatherings, all of which developed fellowship and promoted the work of the Gallery.

Friends provided a range of events during 2003–04 including:

- Peter and Tanya Young's open garden.
- Christmas party.
- Exclusive viewing of the acclaimed film *Girl with a Pearl Earring* (with the added benefit of being a successful fundraiser).
- Kerry Stokes – Contemporary Art Collection (a tour with an inspiring lecture by curator John Stringer).
- 'The Pre-Raphaelite Dream' Opening Night (a sell-out event that attracted 850 people).

To this menu of diverse activities must be added important projects undertaken by the Friends throughout the year, including:

- The fourth installment of \$20,000 for the commissioning of William Kentridge's sculptures for the Living Centre for Australia and the Indian Ocean Rim and Sculpture Garden project.
- An annual donation of \$1,000 to NAIDOC Week programs at the Gallery.
- 'The Pre-Raphaelite Dream' opening night – which resulted in numerous enquiries for membership of the Friends.

## VOLUNTEER SERVICES

Approximately 200 volunteers supported a wide variety of customer-focused Gallery services this year, as Gallery Guides, Visitor Service Information Officers, and Research Centre Officers. In addition to providing hands-on support, volunteers are wonderful ambassadors within the community at large.

Volunteer contributions are estimated at over 13,000 hours of regular service commitment each year. This year there was a continued increase in the number of younger people participating as volunteers, with the particular intention of developing their skills and providing a community service. Volunteer numbers are being maintained through a general interest in the Gallery and its services. As a result, the Gallery did not recruit a new intake of Volunteer Gallery Guides this year, as it has a full complement.

The Voluntary Gallery Guides provide public tours for special exhibitions as well as tours constructed around the State Art Collection. There are currently 95 active guides, including 17 new recruits graduating from the 2003 training program. Their collective contribution has been invaluable to school and general public groups, catering for all ages and abilities. Their support during the 'Sensational Art' program for the visually impaired was very well received.

Volunteer Visitor Service Information Officers are the welcoming face of the Gallery. We currently have over 40 officers providing a seven-day per week roster to assist reception staff with visitor reception and cloaking. Positive comments are regularly received from visitors about the work officers do in providing information and general assistance.

The Resource Centre Officers are also invaluable, assisting the librarian with the updating of artist files, monitoring resource borrowing and returns, and the ongoing maintenance of the Gallery's library stock.

## THE STATE ART COLLECTION

This has been another year in which the State Art Collection has been subject to outstanding levels of management, care, display and development.

It was especially gratifying to receive gifts of extraordinary quality by Australian and international artists and designers, from a number of donors. These included substantial gifts of work by Alin Huma and Cheiko Kawuguchi, Gunter Christmann, Hal Missingham, John Nixon, Howard Taylor and the Darbyshire Pottery Works.

In total, 215 works were added to the Collection during the year. These included 179 items received as gifts and 36 purchased with support from the State Government, the Art Gallery of Western Australia Foundation and the Contemporary Art Group.

### Major donors build collection

The Gallery has been supported in developing the Collection through the generosity of many individuals. Donations are an increasingly important aspect of the Gallery's acquisition program. Eighty-three per cent of all acquisitions in the past year were received as gifts to the State Art Collection. The Gallery is grateful for the many gifts that are acknowledged individually in the following section, 'Acquisitions'.

### Contemporary Art Group

The Contemporary Art Group (CAG) is a small band of Foundation members who each donate \$10,000 annually towards important contemporary art purchases. This year Elizabeth Malone's donation allowed the Gallery to purchase Jessica Loughlin's winning piece in the Tom Malone Prize – an acquisitive award for contemporary Australian glass makers. Loughlin's *Vertical lines 7* (2003), is an evocative piece that aims to convey the simplicity of space. CAG also purchased four paintings by Western Australian Indigenous artist, Butcher Cheral Janangoo. The works by Janangoo and Loughlin are substantial acquisitions that help to place the Gallery at the cutting edge of both Indigenous and contemporary art.

### Sue and Ian Bernadt

Sue and Ian Bernadt have been long-time supporters of the Gallery. During the year the Bernadts kindly gifted key drawings and prints by Leonard Green, Barbara Hanrahan, T.S. Henry, Ivor Hunt, Ashley Jones, Hal Missingham and Martin Sharp. The Bernadts also donated two paintings by Indigenous artists Julie Dowling and Kumanyjayi Pike. These, together with the works on paper, add significantly to the Gallery's important holdings of Indigenous Western Australian art.

### Johanna Lagerburg and Stephen Swift

Johanna Lagerburg and Stephen Swift graciously donated four paintings by key and emerging Indigenous artists Ronnie Tjampitjinpa, Kathleen Petyarre, Ningurra Napurrula, and Nancy Nungurrayi. Although abstract, the paintings each portray particular sites of significance to the artists, and will strengthen the Gallery's collection of Central and Western Desert artworks.

### Larry and Peg Foley

Larry and Peg Foley kindly gifted five works. These include an historical painting by Ellis William produced in 1842, three landscape watercolour paintings by Hermannsburg artists Otto and Edwin Pareroultja and Benjamin Landara, and a landscape painting by Koorie artist Ronald Bull, who was a peer of Nyoongar artist Revel Cooper and a role model for Yorta Yorta artist, Lin Onus.

### Artists' major donations

The Gallery received a major group 50 drawings from the periods 1982, 1991–97 and 2002–03 from John Nixon. This is the sixth body of such works donated by the artist, ensuring the Gallery has one of the largest and most representative holdings of Nixon's works on paper. The Gallery was also grateful to receive the IOU digital photographic wall installation by Alin Huma and Cheiko Kawuguchi that was displayed in the 'mix tape' exhibition. Gunter Christmann made an important donation of 29 drawings and one notebook from 1983–1990, and Carol Rudyard donated her storyboard/drawings for *Still life with telephone* 1980.

## Sharing the Collection

A total of 126 works were lent to exhibitions at galleries and museums worldwide. These included three drawings and five paintings from the *Christ in the wilderness* series by Stanley Spencer to the Dunedin Public Art Gallery touring exhibition in New Zealand, 'Ordinary Miracles: The Art of Stanley Spencer'. The City Gallery, Wellington, New Zealand, borrowed *Monaro* by Rosalie Gascoigne, for the exhibition 'Rosalie Gascoigne: Plain Air'.

Two paintings, *La Robe Chinoise* by Hilda Rix Nicholas and *Portrait of Philip Connard* by George Bell, were lent to the exhibition 'The Edwardians: Secrets and Desires' at the National Gallery of Australia, Canberra, which then toured to the Art Gallery of South Australia. Howard Taylor's *Self portrait* was exhibited at the newly opened University Art Museum at the Mayne Centre, University of Queensland. The exhibition, 'National Collection of Self Portraits', then toured to the National Portrait Gallery in Canberra.

Thirty-five photographs by Max Pam were lent to the Australian Centre for Photography, Sydney, for the exhibition, 'StripTEASE'. Also in Sydney, the Museum of Contemporary Art borrowed the 48-piece photographic work *In my Mother's garden* by Brenda Croft for the exhibition 'Witness'.

Works lent locally in Western Australia included the 25 piece offset (photo-lithograph) work *Up in the sky* by Tracy Moffat for the 'Tracy Moffat' exhibition at the John Curtin Gallery, Curtin University. Three sculptures by Hans Arkeveld were lent to the artist's retrospective exhibition at the Western Australian School of Art & Design, Central TAFE Gallery, Perth.

A significant furnishing loan of 16 paintings by various contemporary Indigenous artists was lent for the inaugural display in the newly opened Committee Room of Parliament House, Perth.

## Highlight on Western Australia

The Gallery acquired significant works that contribute to the strategic goal of maintaining the pre-eminent collection of Western Australian art. The artists represented in these acquisitions are Flavia Schuster, Alin Huma and Cheiko Kawaguchi, Rodney Glick and Lynette Voevodin, Julie Dowling, Reynold Hart, Bevan Honey, Butcher Chere Janangoo, Kumunyjayi Pike, Howard Taylor and Phyllis (Booljoon-ngali) Thomas.

## Purchase of Indigenous art

Five works were purchased this year. *The escape* (2002), by Phyllis (Booljoon-ngali) Thomas, is a magnificent series of eight paintings that recalls the near-death experience of her uncle, who escaped the treacherous intentions of two settlers in the East Kimberley during the early 1900s, and within living memory. The remaining four works are abstract depictions of Kimberley landscapes and Dreaming sites important to the artist, Butcher Chere Janangoo.

## Purchasing the Kentridge sculptures

The Gallery has commissioned the internationally acclaimed South African artist, William Kentridge, to produce a major sculptural group. When completed, the four works – three-metre-high bronze figures – will be the first of Kentridge's sculptures of this scale to be made available to a public collection. The Gallery also purchased a major drawing that was the foundation for the commissioned sculptural works that will locate the sculptures within Kentridge's remarkable graphic output.

## Artist focus: Brian Blanchflower

After a significant period of research into the holding of the work of senior Western Australian artist Brian Blanchflower, two major works were purchased – the painting *Canopy 55* (2001/2) and the drawing *Four squares – space/time* (1965). Both are richly sombre, grey monochrome works that reveal the artist at his rigorous best. They recall his seminal works that capture the ways in which his current practice is rooted in his early interests. Together they significantly deepen the representation of Blanchflower in the State Art Collection.

## Caring for the Collection

A major focus of the Conservation Department was the preparation of works for the 'Howard Taylor PHENOMENA' touring exhibition, which was shown at the Museum of Contemporary Art and the Art Gallery of Western Australia, with a national tour to follow. Preparation included the manufacture of several frames, according to original Howard Taylor designs, by the Gallery Framer. A large number of special supports and boxes were made for travelling the many objects in the exhibition, including the marquettes.



The outward loans program kept Conservation busy throughout the year. A new project of furnishing loans to Parliament House involved giving advice on the climatic and lighting conditions required, as well as the methods of display for the art works in the new building. Special boxing and packing was built by Conservation in the preparation for the loan of bark paintings and sculptures by David Malangi to the National Gallery of Australia's 'David Malangi Retrospective'.

The preparation of the loan of the Gallery's exhibition 'StripTEASE' to the Australian Centre for Photography by the paper Conservator and the Framer involved the use of micro-chamber products to control the micro-environment within the frames.

In preparation for the loan to 'Approaches to Modernism', a forthcoming exhibition at the Lawrence Wilson Art Gallery, the painting *Self Portrait*, by Iris Francis, was treated. A long-term collection treatment also began on *The Old Oak* by Sir Alfred Munnings. This involved X-raying the work, under conservation supervision, at the radiology department at the St John of God Hospital, Leederville. This revealed the otherwise hidden image of a small dog that had been overpainted.

Contributions to, or attendances at, workshops were an important part of the work of the conservators this year. Both the paper, and the objects Conservators presented papers at the Pest Management for Small Collections Workshop held by Museums Australia and the Australian Institute for Conservation of Cultural Materials. The Gallery objects Conservator attended the Metals Conservation Summer Institute held in Worcester, Massachusetts, in June 2004, after being selected from candidates worldwide. The Gallery paper Conservator attended the Advanced Photographic Conservation Treatment Workshop, held in Canberra in conjunction with the Getty Training Foundation and the Australian Institute for Conservation of Cultural Materials. The paintings Conservator attended a Trane Air Conditioning Clinic for training in environmental conditions and preventative conservation, so as to be well versed in dealing with the Art Gallery's specific mechanical systems and their effect on the areas containing artworks. The latter is part of the overall involvement by Conservation in the risk management of the Collections.

Both the paper, and the objects Conservators travelled to Geraldton to provide advice on the care of the Geraldton Regional Art Gallery's Norman Lindsay Collection.

During the year the Conservators also worked to improve the occupational health and safety of their department. The storage of chemicals was improved with the purchase of several new storage cabinets, the conservation landing had its carpet replaced with vinyl, and three new storage units were specially constructed to more safely house artworks awaiting treatment, as well as picture frames and materials.

## ACQUISITIONS

### Foundation supports State Art Collection

The following works were acquired for the State Art Collection during 2003–04 in accordance with the Board's policy, demonstrating the Gallery's commitment to prime areas of collecting activity including Indigenous art, Western Australian art and international art.

Measurements for all works are in centimetres, with height before width and depth. Where more than one work by an individual artist has been acquired, the artist is indicated once and all works listed. Western Australian artists are indicated as Australia:WA.

Works are listed in alphabetical order by donor. An asterisk indicates where the gifts have been accepted by the Board in the financial year, but not yet recognised in the financial and key performance indicators.

### Donations

#### Donated by Gunter Christmann

CHRISTMANN, Gunter  
b. 1936 Germany/Australia  
[29 drawings and 1 notebook] 1983–1990  
gouache, watercolour and graphite  
variable sizes

#### Donated by CMC TAFE Art Collection

ISOLA, Maija (designer)  
1927–2001 Finland  
Marimekko, Finland (manufacturer)  
*Humiseva* 1957  
screenprint on cotton  
183.0 x 129.5cm

Marimekko, Finland (manufacturer)  
*Fandango* 1963  
screenprint on cotton  
315.5 x 128.6cm

Unknown designer  
Finlandia and C.L.O.T.H. (manufacturer)  
1927–2001 Riihimäki, Finland  
*Fire works* 1977  
screenprint on cotton  
369.2 x 142.5cm

#### Donated by Lorna Collette

VALE, May  
1862–1945 Australia  
*The old gum tree, Greensborough Victoria* n.d.  
oil on card  
7.5 x 7.5cm (sight)

#### Donated by Merv and Anna Cox

HART, Reynold  
1938–1981 Australia: WA  
*South West landscape* c1970s  
synthetic polymer paint on board  
60 x 120cm

#### Donated by Fred and Lorna Craggs

WIINBLAD, Björn  
b. 1918 Denmark  
*Untitled (figure of woman)* 1963  
ceramic  
54 x 12cm (base diameter)  
*Untitled (figure of woman)* 1963  
ceramic  
45.5 x 11.0cm (base diameter)

#### Donated by Larry and Peg Foley

BULL, Ronald  
1942–1973 Australia  
*Untitled* c1973  
oil on canvas board  
69.0 x 84.1cm



ELLIS, William  
Active Australia 1840s  
Group of Blacks, Botany Bay 1842  
watercolour on paper  
10 x 26cm oval image

LANDARA, Benjamin  
1921–1985 Australia  
Untitled (MacDonnell Ranges) n.d.  
watercolour on paper  
25.6 x 33.7cm

PAREROULTJA, Edwin  
1918–1986 Australia  
Untitled (MacDonnell Ranges) n.d.  
watercolour on paper  
35.4 x 53.2cm

PAREROULTJA, Otto  
b. 1914 Australia  
Untitled (Northern Territory landscape) n.d.  
watercolour on paper  
36.2 x 53.5cm

#### **Donated by Sue Grey-Smith**

GREY-SMITH, Helen  
b. 1916 India  
arrived Western Australia 1948  
Scarf [turtle pattern] 1955–1966  
screenprint on cotton  
47.0 x 52.8cm

Textile sample [irregular non-objective pattern] 1955–1966  
screenprint on cotton  
59.0 x 94.4cm (irregular)

#### **Donated by Diether Hanisch**

Unknown designer  
Oldfors Hjördis, Uppsala-Ekeby, Uppsala, Sweden  
(manufacturer)  
Dish (with fish design) 1950s  
ceramic  
19 x 19cm

Unknown designer  
Nittsjö Glasbruk, Nittsjö,  
Sweden (manufacturer)  
Vase 1950s  
glass  
10.7 x 3.5cm (base diameter)

Unknown designer  
Nittsjö Glasbruk, Nittsjö,  
Sweden (manufacturer)  
Vase 1950s  
glass  
26.7 (irregular) x 5.0cm (base diameter)

Unknown designer  
Nittsjö Glasbruk, Nittsjö,  
Sweden (manufacturer)  
Vase 1950s  
glass  
29.3 (irregular) x 5.0cm (base diameter)

Unknown designer  
Thomas, Selb, Germany  
Coffee cup, saucer and side plate (2 sets) 1950s  
porcelain  
coffee cup: 6.5 x 6.0cm (base diameter)  
saucer: 14.2cm diameter  
side plate: 18.6cm diameter

#### **Donated by Alin Huma and Cheiko Kawaguchi**

HUMA, Alin  
b. 1968 Romania: Australia: WA  
and KAWAGUCHI, Cheiko  
b. 1976 Japan  
IOU (alphabetical equivalent of symbol title) 2003  
digital photographic prints  
variable installation, 36 units

#### **Donated by Teddy Letham**

GREY-SMITH, Helen  
b. 1916 India/Australia:WA  
Fabric length (spiral pattern) 1955–1966  
screenprint on linen  
71.1 x 237.8cm  
Fabric length (stylised Aboriginal figures and birds pattern)  
1955–1966  
screenprint on cotton, two lengths  
117.0 x 173.8cm and 118.9 x 173.8cm

Length of dress fabric (Indian dancer motif) 1960s  
screenprint on olive green cotton  
262.0 x 92.1cm (irregular)

### **Donated by James Mollison**

CHRISTMANN, Gunter  
b. 1936 Germany:Australia  
(Untitled drawing) c1984  
gouache, watercolour  
98.0 x 64.5cm

GRONBORG, Erik  
b. 1931 Denmark  
Untitled c1970  
ceramic  
18.3 x 17.0 x 15.5cm

Untitled c1970  
ceramic  
13.5 x 24.0 x 8.0cm

Untitled c1970  
ceramic  
18.0 x 9.0 x 7.7cm

### **Donated by Rosalind-Ruth Phelps**

NORTON, Frank  
1916–1983 New Zealand/Australia:WA  
*Ord River June 10 1965*  
mixed media on paper  
28.5 x 41.0cm

*Derby June 25 1965*  
mixed media on paper  
28.5 x 41.0cm

### **Donated by the descendants of Jean Darbyshire**

DARBYSHIRE POTTERY  
Australia:WA  
26 ceramics dated c1938–1956  
porcelain and earthenware  
variable sizes

### **Donated by Carol Rudyard**

RUDYARD, Carol  
b. 1922 Great Britain/ Australia:WA  
*Drawings/storyboard for Still life with telephone* 1980  
paper, type, pen and ink  
24 by 33.7 x 23.2cm sheet

### **Donated by Fiona Clarke in memory of Jean Clarke**

TAYLOR, Howard  
1918–2001 Australia:WA  
*Study for Double self-portrait* 1959  
pencil on paper  
28.2 x 39.2cm

*Untitled (Spheres in space)* c1956–1958  
pencil on paper  
19.0 x 28.4cm

### **Donated by Mark Walker**

Martin Boyd Pottery (manufacturer)  
1928–1988 Australia  
*Ramekin and saucer* c1950s  
earthenware  
ramekin: 13.2cm diameter and 5.8cm height;  
and saucer: 13.5cm diameter and 1.4cm height

*Ramekin and saucer* c1950s  
earthenware  
ramekin: 13.2cm diameter and 5.2cm height; and  
saucer: 13.6cm diameter and 1.4cm height

### **Donations – Cultural Gifts Program**

#### **Donated by Sophie Mirkva**

GREY-SMITH, Guy  
1916–1981 Australia:WA  
*Lidded casserole* 1968\*  
earthenware with underglaze slip decoration  
pot: 14.0 x 11.6cm (base diameter)  
lid/bowl: 6.0 x 14.6cm (base diameter)

*Mug* 1960s\*  
earthenware with underglaze slip decoration  
10.1 x 5.4cm (base diameter)

#### **Donated by Sue and Ian Bernadt**

COOPER, Revel  
1933–1981 Australia:WA  
*Untitled landscape* n.d.\*  
synthetic polymer on plywood  
89.6 x 210.9cm

- DOWLING, Julie  
b. 1969 Australia:WA  
*Molly had a stroke* 1993\*  
synthetic polymer paint, blood and ochre on canvas  
224 x 132cm
- GREEN, Leonard  
Australia:WA  
*Untitled (head study facing right)* 1950\*  
charcoal on tinted paper  
43 x 32cm
- Untitled (female head study facing left)* 1950\*  
charcoal on paper  
33.0 x 31.5cm
- Untitled (nude study)* n.d.  
pencil on paper  
47.0 x 32.5cm
- HANRAHAN, Barbara  
1939–1991 Australia  
*Girl with a bird on her head* 1989 \*  
linocut print  
51.0 x 37.5cm
- HENRY, T.S. (Thomas Shekelton)  
Australia: WA  
*Untitled (landscape)* 1916 \*  
watercolour on paper  
28.0 x 22.2cm
- HUNT, Ivor  
1903–1971 Australia:WA  
*Untitled (Mosman Bay)* n.d. \*  
pencil and watercolour on paper  
26 x 37cm
- Untitled (troubador)* n.d. \*  
pen and ink on paper  
32 x 22cm
- JONES, Ashley  
b. 1951 Australia:WA  
*Lumakill* 1981 \*  
etching and aquatint print  
54.5 x 74.6cm
- MISSINGHAM, Hal  
1906–1994 Australia:WA  
*Organist Passage Cinema: The Hague* n.d.\*  
pen and ink on paper  
10 x 13cm
- Hermitage Restaurant* 1953 \*  
pen and ink on paper  
19.5 x 11.5cm
- Untitled (study of a woman's hair from rear)* n.d. \*  
pen and ink on paper  
24.0 x 18.5cm
- Untitled (study of a fish)* n.d.\*  
pen and ink on paper  
15.0 x 25.5cm
- Burlington Sq. Vermont* 1960 \*  
pencil on paper  
18.5 x 25.0cm
- The Latin café* n.d.\*  
pencil on paper  
25 x 20cm
- Rocks at Era* 1950 \*  
pen and ink on paper  
24 x 18cm
- The Hermitage* 1953 \*  
pen and ink on paper  
11 x 20cm
- Untitled (girl on bed)* 1951\*  
pen, ink and wash on paper  
11.5 x 20.0cm
- Untitled (cowboy on horseback)* n.d. \*  
pencil  
28.0 x 17.5cm
- Untitled (seated man with a briefcase)* 1952 \*  
pen and ink on paper  
18 x 24cm
- Untitled (female head studies)* 1950 \*  
pen and ink on paper  
18 x 24cm
- Woolwich. The docks* 1952 \*  
pen and ink on paper  
11.5 x 20.0cm
- Port Maria, Jamaica* 1961 \*  
pen and ink with red wash on paper  
19 x 25cm
- PIKE, Kumunjyayi (Jimmy)  
1940–2002 Australia:WA  
*Spirit man* n.d. \*  
synthetic polymer paint on plywood  
240 x 120cm

SHARP, Martin  
b. 1947 Australia  
*Kaspar, Nimrod Nov 7 1982* \*  
colour screenprint  
63 x 48cm

**Donated by Alan R. Dodge**

BUCHHOLZ, Erich  
1881–1972 Germany  
*Big red square 1922/1972* \*  
screenprint on paper  
60.4 x 60.8cm

SHOMALY, Alberr  
b. 1950 Australia  
*No 6, Serias (forget) 1969–1970* \*  
screenprint on paper  
83.8 x 103.8cm

**Donated by Ben Gascoigne**

BOSTON, Paul  
b. 1952 Australia  
*Painting no.3 1992* \*  
oil on canvas  
137 x 92cm

PLATE, Carl  
1909–1977 Australia:WA  
*Blue monument no.5 1967* \*  
oil on canvas  
152 x 122cm

**VARIOUS ARTISTS**

International and Australian artists  
*The Readymade Boomerang 1990* \*  
21 colour offset lithographs  
70 x 100cm sheet

**Donated by Ben Korman**

TJUNGURRAYI, George  
b. 1947 Australia  
*Snake Dreaming at Ngukalupalkarra 2002* \*  
acrylic on canvas  
130 x 219cm

TJUPURRULA, Turkey Tolson  
b. 1947 Australia  
*Straightening of the spears 1997* \*  
acrylic on canvas  
99.4 x 185.5cm

**Donated by Johanna Lagerburg  
and Stephen Swift**

NAPURRULA, Ningura  
b. 1938 Australia:WA  
*Marrapinti 2001* \*  
acrylic on canvas  
183 x 320cm

NUNGURRAYI, Nancy  
b. 1935 Australia:WA  
*Marrapinti 2001* \*  
acrylic on canvas  
183 x 320cm

PETYARRE, Kathleen  
b. c1940 Australia  
*My country (bush seeds – hailstorm) c2000* \*  
acrylic on canvas  
152 x 152cm

TJAMPITJINPA, Ronnie  
b. c1943 Australia  
*Tingari cycle 2001* \*  
acrylic on canvas  
214 x 162cm

**Donated by John Nixon**

NIXON, John  
b. 1949 Australia  
*50 Untitled drawings, 1982, 1991–1997, 2001–2003* \*  
mixed media on paper  
various sizes

**Donated by Sheila Taylor**

TAYLOR, Howard  
1918–2001 Australia:WA  
*The Howard Taylor Journal* \*  
late 1946 – April 2001  
mixed media, pen and ink and pencil on paper  
20 x 14cm (page size), 365 pages

## Donated by Barbara Tucker

TUCKER, Albert  
1914–1999 Australia  
*Wounded man* 1954 \*  
oil and mixed media on composition board  
81 x 63cm

*Armoured faun* 1965n\*  
pva on composition board  
91 x 122cm

*Man screaming* 1989 \*  
oil on canvas  
76 x 61cm

## Purchases

### Purchased with consolidated fund

AUSTIN, John  
b. 1944 United Kingdom/Australia:WA  
*Howard Taylor Northcliffe*, 18 March 1988  
silver gelatin print  
17.8 x 17.8cm

*Howard Taylor Galerie Dusseldorf*, 1 March 1995  
silver gelatin print  
15.3 x 22.0cm

*Howard and Sheila Taylor Galerie Dusseldorf*, 1 March 1995  
silver gelatin print  
17.8 x 17.8cm

*Howard Taylor Northcliffe*, 1 March 1988  
silver gelatin print  
17.8 x 17.8cm

BLANCHFLOWER, Brian  
1939 United Kingdom/Australia:WA  
*Canopy VV* 2001  
oils, wax medium, micaeous acrylic  
ground on laminated hessian  
195 x 180cm

*Four squares – space/time* 1965  
pencil on paper  
overall 42 x 42cm, four sections 20 x 20cm each

GLICK, Rodney  
1961 Australia:WA  
and VOEVODIN, Lynette  
1949 Australia:WA  
*DO IT RIHGT*  
Artists' book (four copies)  
10 x 21cm (each)

HARRIS, (Charles) Harold  
Harris and Son, Perth, Western Australia  
(manufacturer)  
*Set of 6 teaspoons* 1950–1960s  
sterling silver  
10.2 x 2.1cm (irregular) each

HONEY, Bevan  
b. 1968 Australia:WA  
*Flag 4* 2003  
automotive acrylic, polyester resin, fibreglass  
resin, masonite, plywood and pine  
120.1 x 142.0 x 15.6cm

Van HOUT, Ronnie  
b. 1962 New Zealand  
*I've abandoned me (neckpiece)* 2001  
printed plastic and nylon ribbon  
8 x 5cm

HUMA, Alin  
b.1968 Romania/ Australia:WA  
and KAWAGUCHI, Cheiko  
b.1976 Japan  
*IOU (alphabetical equivalent of symbol title)* [postcards]  
2003  
digital photographic prints  
15.3 x 10.2cm; 37 units

*IOU (alphabetical equivalent of symbol title)* [book] 2003  
digital photographic prints; two copies  
30 x 21cm

ROSETZKY, David  
b. 1970 Australia  
*Justine* 2000  
DVD (edition of six)  
five minutes, 25 seconds

*Untouchable #1–6*, 2003  
R3 hand prints on Kodak Radianc R3 paper  
38 x 53cm, 38 x 53cm, 38 x 43cm, 38 x 29cm,  
38 x 29cm, 38 x 43cm

SCHUSTER, Flavia  
b. 1976 South America/Australia:WA  
*Christina's living room* 2002  
type C photograph  
41 x 40cm

*Rodri and Flavia, Astor* 2002  
digital photographic print  
50 x 50cm

*Astor mirror* 2002  
digital photographic print  
41 x 40cm

*Rodri serenading the Espanola* 2002  
digital photographic print  
50 x 50cm

*Astor interior* 2002  
digital photographic print  
41 x 40cm

*Rodri Quelo Juan Y Yo* 2002  
digital photographic print  
38 x 38cm (sheet)

TAYLOR, Howard  
1918–2001 Australia:WA  
*Untitled (Treeline with cloud)* c1976  
oil on composition board  
23.0 x 30.5cm

THOMAS, Phyllis (Booljoonngali)  
b. c1940 Australia:WA  
*The escape* 2002  
natural pigments and acrylic binder on linen  
122 x 135cm; eight units

Unknown designer  
Melrose Australian Ware,  
Melbourne (manufacturer)  
*Squat vase* 1930s  
ceramic  
11.0 x 14.2cm (base diameter)

Unknown designer  
Dittmar's Möbel Fabrik, Berlin,  
Germany (manufacturer)  
*Wall cabinet* n.d.  
oak, glass and brass  
60.4 x 106.2 x 23.6cm (irregular)

Unknown designer  
Jonasons, Goteborg, Sweden (manufacturer)  
*Chest of drawers* 1950s  
wood  
70.2 x 80.0 x 41.0cm

**Purchased through the Tom Malone Prize,  
Art Gallery of Western Australia  
Foundation**

LOUGHLIN, Jessica  
b. 1975 Australia  
*Vertical lines 7* 2003  
glass, kiln formed and cut  
two panels 120 x 21 x 4cm each

**Purchased with funds from the  
Contemporary Art Group, Art Gallery  
of Western Australia Foundation**

JANANGOO, Butcher Cherele  
b. c1920 Australia:WA  
*Joornda* 2001  
acrylic on paper  
56 x 76cm

*Balanyi* 2003  
acrylic on paper  
56 x 76cm

*Joowooljidi* 2003  
acrylic on canvas  
92 x 122cm

*Galaroo and Mirriyindi I* 2003  
acrylic on canvas  
152 x 91cm  
Artplace, Perth

**Partial gifts by donor**

**Partial gift of Anglogold**

KENTRIDGE, William  
b. 1955 South Africa  
*Untitled* 2003  
charcoal and pastel  
150 x 213cm

**Partial gift of John Morrissey and Stephen  
Mori, Mori Gallery, Sydney**

WARBURTON, Toni

b. 1951 Australia

*Catchment: a field of beakers for St Hedwig of Silesia  
and for Wingecarribee Swamp* 2001

freeblown glass, mould glass, sandcast  
and polished glass

variable: 200 x 200, or 300 x 1000cm



## EXHIBITIONS PROGRAM

The predominate focus for the Gallery during 2003–04 was on a Western Australian program that included ten temporary exhibition changes, together with ongoing State Art Collection thematic displays. This year also saw the delivery of three Art Gallery of Western Australia touring exhibitions, one of which was shown internationally.

### Temporary exhibitions

#### **A Century of Drawing, Microclimates**

26 April – 31 August 2003

BHP Community Trust Gallery

The second of this two-part exhibition provided an in-depth look at outstanding drawings by international, national and Western Australian artists in the State Art Collection. 'Microclimates' looked at depictions of place and space in the work of Hans Heysen, Robert MacPherson, A.B. Webb and Howard Taylor.

#### **John Campbell**

14 June – 14 September 2003

Challenge Bank Gallery and Sue & Ian Bernadt Gallery

John Campbell's oil paintings and watercolours of Perth buildings, street scenes and landscapes were drawn from private, public and corporate collections, and presented in the first exhibition of the artist's work at the Art Gallery of Western Australia.

#### **The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection**

12 July – 28 September 2003

Special Exhibitions Gallery

Drawn from the outstanding holdings of Tate, 'The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection' combined iconic paintings with rarely seen works by major artists of the movement. The exhibition set the work of the Pre-Raphaelites in their aesthetic, social and historical context, and provided a dynamic insight into English society in the 19th century. Organised by the Tate in association with the Art Gallery of Western Australia, this was a ticketed exhibition.

#### **Kool**

13 September 2003 – 22 March 2004

BHP Community Trust Gallery

Drawn from the State Art Collection, the exhibition displayed Western Australian design from the 1950s and 1960s, and featured new gifts to the Collection and the work of David Foulkes-Taylor. It particularly highlighted the link between the Gallery's historical Scandinavian Collection and the modern.

#### **mix tape**

27 September 2003 – 4 January 2004

Challenge Bank Gallery and Sue & Ian Bernadt Gallery

25 October 2003 – 12 January 2004

Special Exhibitions Gallery

'mix tape' was developed to showcase the work of visual artists working across a broad range of media in Western Australia. The exhibition examined the richness and vibrancy of the visual and cultural landscape we live in. Artists included Bevan Honey, Eveline Kotai, Jeremy Kirwan-Ward, Miriam Stannage, Flavia Schuster, Holly Story, Ben Pushman, Gosia Wlodarczak, Kate McMillan, Richard Woldendorp, Block Branding, Eva Fernandez, Alin Huma and Giles Hohnen.

#### **Howard Taylor PHENOMENA**

5 February – 16 May 2004

Special Exhibitions Gallery, Sue & Ian Bernadt Gallery and Challenge Bank Gallery

This exhibition was developed as a joint initiative with the Museum of Contemporary Art, Sydney. Howard Taylor (1918–2001) is acknowledged as one of the most significant Australian artists and this was the first major survey of his work in almost 20 years. This was the first in a program of exhibitions contributing to the Perth International Arts Festival over four years. It received development support from Visions of Australia and achieved further funding for an extensive regional gallery tour through eight venues in five states beginning in July 2004.

### **Down the rabbit hole**

3 April – 2 August 2004

BHP Community Trust Gallery

This exhibition targeted children and provided a specially designed interactive area where adults could assist their children in the interpretation of the artworks on display. Based on some of the themes of Lewis Carroll's *Alice in Wonderland*, the exhibition explored distortions of space, time and scale.

### **An unguarded moment**

5 June – 5 September 2004

Special Exhibitions Gallery

A survey of works in the State Art Collection that brought together historical, Indigenous and contemporary works dealing with revelation and reservation in photography. Highlights included Axel Poignant's *Canning Stock Route* of the 1940s, the *Asiatic Iconic Decalogue* by Max Pam and Darren Siwes' *Church no 1*. The display demonstrated the depth and breadth of the State Art Collection's holdings in this increasingly important arena of artistic practice.

### **Year 12 Perspectives**

15 May – 15 August 2004

Challenge Bank Gallery and Sue & Ian Bernadt Gallery

Presenting work by the best of our State's 2003 Year 12 Art and Art & Design students, the exhibition showcased an impressive mixture of paintings, prints, computer-generated imagery, garment design and sculpture. Now in its twelfth year, the show has become an important event within the Art Gallery's calendar and a key focus for secondary art students and teachers.

## **State Art Collection displays**

### **only the lonely**

17 May – 2 November 2003

Wesfarmers Gallery

This display, drawn from the State Art Collection and loans, explored narratives of displacement and loss. It featured an engaging mix of contemporary works by David Goldblatt, Jenny Watson, Rosslynd Piggott, Clinton Garafano, Sooja Kim and Omer Fast, as well as porcelain donated by Dr Harold Schenberg.

### **Land/space + Family/place**

ongoing

May & George Marland Gallery and Gallery 9

Drawn from the State Art Collection and selected loan works, this display focuses on the ways in which Indigenous artists across Australia depict their space in their land, from either a personal or communal point of view. It also explores how artists see their place within their family structure.

### **Imagining: Art of the Twentieth Century**

ended June 2004

Freehill Gallery and Gallery 7

A series of displays built around the themes of environment, space and the body.

### **The Centenary Galleries**

ongoing

Ground floor galleries

Australian and international paintings, sculpture and decorative objects from the 19th century.

Upper level galleries

Western Australian art to 1960.

### **The Linton Legacy**

until October 2004

Shell Gallery, Centenary Galleries

The Linton family has had a strong influence in the development of art, craft and design in Western Australia. This display includes a range of paintings, watercolours, furniture and jewellery made by members of the Linton family, plus objects made by Herbert 'Kitch' Currie, who trained with James W.R. Linton and became a well-known designer in Perth.

### **Conversations - Abstraction**

20 March – 29 August 2004

Wesfarmers Gallery

'Conversations' presented works that highlight the depth and breadth of the State Art Collection. This, the first installment, examined the changing role of abstraction in contemporary art. Contemporary works were juxtaposed with a selection of historical material and large-scale sculptural pieces. The artworks in this space created conversations, interacting with each other, in often unexpected ways.

## Touring program

### **Howard Taylor PHENOMENA**

*Until 2006*

This exhibition was developed as a joint initiative with the Museum of Contemporary Art, Sydney, and opened in New South Wales first to draw attention to the significance of the life work of Western Australian artist Howard Taylor (1918–2001). In its development phase, the exhibition was supported by Visions of Australia.

### **The Divine Comedy**

Francisco Goya, Buster Keaton,

William Kentridge

*24 January – 25 April 2004*

*Vancouver Art Gallery, Vancouver, Canada*

This Art Gallery of Western Australia exhibition, presented at the Vancouver Art Gallery, was the first Gallery exhibition to tour to North America. It featured William Kentridge drawings and video works from the State Art Collection, together with loans from the artist, juxtaposed with prints by Francisco Goya and the films of Buster Keaton.

### **stripTEASE**

Max Pam Photography

*11 June – 18 July 2004*

*Australian Centre for Photography, Sydney*

Based on the Art Gallery of Western Australia exhibition of 2002, this exhibition, drawn from the Collection and loaned works, aimed to foreground Max Pam's ethics of picture making, while locating his restless practice in terms that are structurally bound to 'the Australian experience'. The development of this exhibition enhanced the Gallery's reputation in the eastern states.

## AUDIENCE DEVELOPMENT AND COMMUNITY ACCESS

The Visitor Services team actively canvasses feedback from visitors through surveys, feedback sheets and by participation in special audience forums. Feedback is provided in areas such as disability access and education. While there remains a strong commitment to expand the non-traditional audiences of families with children, and youth, programs this year also targeted improvements for sight- and hearing-impaired visitors, as well as general Gallery audiences. As a result a variety of new communication formats have been introduced to engage and inform visitors.

'First Sundays' is a series of free, informal and informative sessions on the first Sunday of every month, in which artists, curators and subject specialists discuss a selection of artworks and what makes them special.

Visitors to 'The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection', the Gallery's major international exhibition, and 'Howard Taylor PHENOMENA', the highlight of the Western Australian program, were offered free printed exhibition guides.

DIY tours were a new concept that the Gallery trialled during 2003–04 for the Indigenous 'Land/Space + Family/Place' display. These gave visitors information about, and suggested ways of viewing, the display. Large-print formats of didactic material and printed guides were introduced for sight-impaired visitors.

The Gallery responded to the need to widen access for regional students and offer pre- and post-visit educational support for local schools by expanding its on-line resources. Both the 'Howard Taylor PHENOMENA' and 'Year 12 Perspectives' exhibitions were supported by comprehensive websites and on-line galleries. A program to publish the popular Looking Closely Sheets, featuring artworks from the Collection on-line, also began this year.

The launch of the Gallery's first children's book, *Just Imagine*, in November 2003, heralded a new development in programming for families with

young children. Featuring works from the State Art Collection that were selected for their particular appeal to young children, the book was supported by a special exhibition.

'Down the rabbit hole', which opened in April 2004, encouraged visitors to explore the weird distortions of space, time and scale that Alice encountered when she disappeared 'down the rabbit hole'. Uniquely, the exhibition incorporated a dedicated children's activity area, called the Rabbit Room. This space offered self-directed activities such as distorting mirrors, magnetic playing cards and a Mad Hatter's activity table, which provided tools for children to explore the ideas presented in the artworks on display – illusion and perception, repetition and pattern-making, as well as art language. Supported by a passport activity booklet for older children, the exhibit was an extremely popular destination during the Easter school holidays, with a record 5,000+ participants over the two weeks.

The Indigenous Education Officer traineeship had a significant impact on the Gallery's ability to liaise and consult with the Indigenous community regarding educational and public programs. For example, although the Gallery contributes each year to the NAIDOC Week event program, it had not previously been involved in the broader community events. In early 2003 the Indigenous Trainee Education Officer was invited to join the NAIDOC Week organising committee. This resulted in the Gallery's participation, for the first time, in the central Wellington Square Community Festival. Work generated during the Festival was displayed at the Gallery as a backdrop to events throughout the week. In addition, the traineeship generated a significant increase in participation by Indigenous school groups, including regional groups from the Pilbara and Western Desert regions, in the Gallery's general education programs.

## MARKETING

### Events

A reduction in resources resulted in a scaled-down program of events. However, each of the key audiences of youth and families was targeted at least once during the year. The Free Family Fun Day in November 2003 coincided with the launch of the Gallery's first book of art for children, *Just Imagine*. Over 1,600 people attended this event, with many spending several hours in the Gallery participating in the ten activities on offer. The opening of the 'Year 12 Perspectives' exhibition provided the backdrop for the youth-focused 'Power up' event. More than 2,500 young people attended and there was excellent visitor participation in the series of activities and floor talks scheduled throughout the day.

The Gallery continued its successful involvement in the City of Perth's 'Playground Passport' campaign, building on the success of previous years. This program, combined with the extremely popular, family-targeted 'Down the rabbit hole' exhibition and 'the Rabbit Room' saw unprecedented numbers of families visit during the Easter school holidays.

All these events were offered free of charge.

### Strategic alliances

The considerable efforts made to build alliances within the tourism industry and develop the Gallery's offering to this market paid off when the Gallery won the Western Australian Tourism Award in the Heritage and Cultural Tourism category. This award also assured the Gallery a place as a finalist in the Australian Tourism Awards. Efforts continue to raise the Gallery's profile in the tourism market through continued links with the Perth Visitors Centre, the ICity Volunteers and the Tourism Commission, and our commitment to participate in 'WA on Show' – the exhibition to officially open the new Perth Convention Centre.

During the year, a number of collaborative projects have been undertaken with other arts organisations. 'Howard Taylor PHENOMENA' was the first of the Gallery's contributions to a four-year partnership with the Perth International Arts Festival. The West Australian Symphony Orchestra, for the second

year running, performed a series of concerts at the Gallery, introduced by Alan Dodge, which offered patrons the opportunity to view an exhibition and enjoy a musical program.

Relationships with the Gallery sponsors continue to be enhanced, with greater benefit being derived for all parties. *The West Australian*, Mix 94.5FM, Mirvac Hotels & Resorts, Aalto Colour and the Gallery have all benefited from promotional activity, while Marketforce has developed some highly creative advertising campaigns for Gallery exhibitions and events, which have been of tremendous benefit to both parties.

Marketforce also successfully tendered to develop a new corporate identity for the Art Gallery of Western Australia and, through extensive consultation with Gallery staff, created a new logo, name style and colour palette, which will be applied to the Gallery premises and material over the coming months and years.

### Exhibition marketing

'The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection', 'Howard Taylor PHENOMENA' and 'Year 12 Perspectives' were supported by comprehensive marketing and publicity campaigns. These campaigns successfully leveraged strong relationships with sponsors to increase promotional activity around the exhibitions and develop innovative and effective advertising programs, while a highly targeted approach to media opportunities achieved excellent results, with consistently high levels of media coverage for each of the exhibitions.

### Generic marketing and publicity

The Gallery attracted a high level of media coverage throughout the year, striving for and achieving regular national press, radio and television for all major exhibitions. Highlights included footage filmed for ABC TV's current affairs program 'Stateline' featuring a number of exhibitions and aired across the year, and prominent features in national and local streetpress and lifestyle magazines.



The Gallery has enjoyed consistent coverage in tourism market publications, with regular listings and articles appearing in in-service magazines for TransWA (the state coach service), Virgin and Qantas, as well as the holiday and lifestyle television program 'Postcards WA'.

The generic TV advertising campaign continued on Channel 7 Perth, while fortnightly advertising in *The West Australian* Newspaper enabled the full range of Gallery events and exhibitions to be promoted regularly during the year. Annual and exhibition sponsorships with *The West Australian*, Mix 94.5 and Channel 7 Perth assisted the Gallery in maximising its advertising investment.

### Customer research

The data collection method for the customer satisfaction research conducted over the previous three years was modified in order to provide the Gallery with more meaningful data on which to base business decisions, while maintaining and building on core information. It continues to provide the Gallery with valuable information, which is of ongoing assistance in the delivery of services to its clientele.

### Publications

*Preview* remained the Gallery's primary printed publication, supplemented by the production of exhibition-specific material. *Preview* was distributed via the State Library system, direct mail, cafes, cinemas and hotels, as well as through the Gallery itself.

The Gallery produced two catalogues during the year: 'Howard Taylor PHENOMENA' and 'Year 12 Perspectives'.

## REGIONAL ACCESS

The Gallery responded to the need to widen access for regional audiences by increasing its online resources. A comprehensive website was developed, highlighting the work of Howard Taylor, who is acknowledged as one of the most significant Australian artists of the 20th century. This included a virtual gallery featuring the exhibition 'Howard Taylor PHENOMENA'. A virtual gallery was also created to support to the 'Year 12 Perspectives' exhibition. These galleries offered school groups and regional audiences access to exhibitions they may otherwise not have been able to see.

The 'Year 12 Perspectives' exhibition was also supported regionally by visual diary workshops and other activities in Karratha for Year 11 and 12 Art students, which were conducted by Public Program Officers.

Regional school groups visited the Gallery to participate in special tours and activities. A highlight of the year was a visit by a group of 90 Indigenous students from the Pilbara and Western Desert, which was sponsored by the Polly Farmer Foundation.

Teachers' resources were developed for the Goldfields Arts Center, Kalgoorlie. The 'Looking Closely Sheets', featuring Western Australian artists Robert Juniper and Brian McKay, as well as Eugene Von Guérard, were also published online.

The Gallery continued its commitment to provide strong platforms for regional access, in particular to the South-West and Mid-West Regions. In partnership with each of the the local authorities, the Gallery contributes to the funding of the Bunbury Regional Art Galleries and the Geraldton Art Gallery. The managing bodies for these galleries are made up of Art Gallery of Western Australia, city and community representatives. Through the Business Services team, the Art Gallery of Western Australia provides representation on these managing bodies. All Gallery teams assist the regional galleries in achieving their key programs.

## Geraldton Regional Art Gallery

### Visitors

During the financial year 2003–2004, Geraldton Regional Art Gallery saw approximately 13,133 visitors pass through its doors, including 983 school students drawn from 15 schools in Geraldton and the Mid-West region.

A further 307 people participated in outreach programs provided by the Gallery. In partnership with the Western Australian Museum Geraldton, the Gallery also participated in the QFest 2003 by setting up a promotional stall, which provided it with exposure to approximately 2,000 festival-goers.

### Exhibitions and public programs

Over the course of the year the Gallery presented 25 exhibitions; of these five were national touring exhibitions, six were State, and the remainder were locally generated or curated by the Gallery.

Exhibition program highlights included 'Fred Williams The Pilbara Series', from the National Gallery of Victoria, 'Manikay Song Cycles', works by Johnny Bulun Bulun and Jack Wunuwun from the Holmes à Court Collection, and 'Disability & Sexuality – Intimate Encounters', photographs by Belinda Mason-Lovering.

The Gallery ran an exciting range of programs and activities for the public; it held regular exhibition openings, hosted guest speakers, facilitated art and arts industry workshops and presented films and performance art events. Other activities included talks by Kirsty Grant, curator of paintings and drawings at the National Gallery of Victoria, conservation and collection management workshops, 'Creative Volunteering', and an installation performance *Surface Paradise* by artists Cat Hope, Ann Walton and Anthea Da Silva.



## Artist-in-residence

Artist-in-residence, Michael Wise, seized upon the unique location of Greenough Hamlet as inspiration for his project *Portrait of the Hamlet*. The residency was for a period of two and a half months and resulted in public arts development workshops, school student programs and exhibitions at the Geraldton Regional Gallery, and the Arts and Cultural Development Council Gallery.

## Sponsors

The Gallery's primary sponsors, the Department of Culture and the Arts, the Art Gallery of Western Australia and the City of Geraldton, maintained their generous support and commitment throughout the year. Further support was received from the Shire of Greenough, the Arts and Cultural Development Council Geraldton, the Geraldton Cultural Trust, the Rotary Club of Geraldton, Art on the Move and Visions of Australia.

## Bunbury Regional Art Galleries

### Visitors

A total of 33,617 visitors were recorded in 2003–04, but this statistic may underestimate the actual number of people who visited the Galleries and participated in the numerous cultural and educational activities throughout the year.

### Operations

Diana de Bussy was appointed Director of Bunbury Regional Art Galleries (BRAG) in July 2003.

The Board of BRAG underwent a review during the year. A revised constitution was endorsed by the City of Bunbury and the Art Gallery of Western Australia in December 2003, and substantial changes in membership were instigated to reflect BRAG'S strategic, regional and cultural focus.

### Exhibitions and public programs

BRAG scheduled 21 exhibitions of regional, statewide and national significance throughout the year. The range and quality of exhibitions reflected a strategic focus on providing a program of excellence in the visual arts for the regional audience and visitors to the South-West.

Inevitably, visitor numbers peaked during feature events and exhibitions, such as Sydney Nolan's 'Ned Kelly Series', the 'Bunbury Biennale, Iluka Visions' (the annual high school students' exhibition), the 'South Western Times Survey', Stuart Elliot's 'Veudplatz' and '3 Countries' – a series of three exhibitions of Indigenous art from East Arnhem Land, the Kimberley and South-West.

Throughout the year BRAG provided an extensive program of professional development opportunities for art school teachers, gallery tours and workshops for students, public lectures and artists' talks.

### Artists-in-residence

Two well-known South West artists, Linda Skroyls and Jenni Doherty, leased studio space at the BRAG, providing welcome income and an opportunity for Gallery visitors to gain insight into the creative process.

### Region and community

BRAG shares its expertise through mentorship and facilitation throughout the region by hosting the South-West Indigenous Arts Development Officer (IADO) and the South-West Regional Arts Development Office (RADO).

The IADO position is funded through the South-West Development Commission to encourage the development of Indigenous arts practice in the South-West.

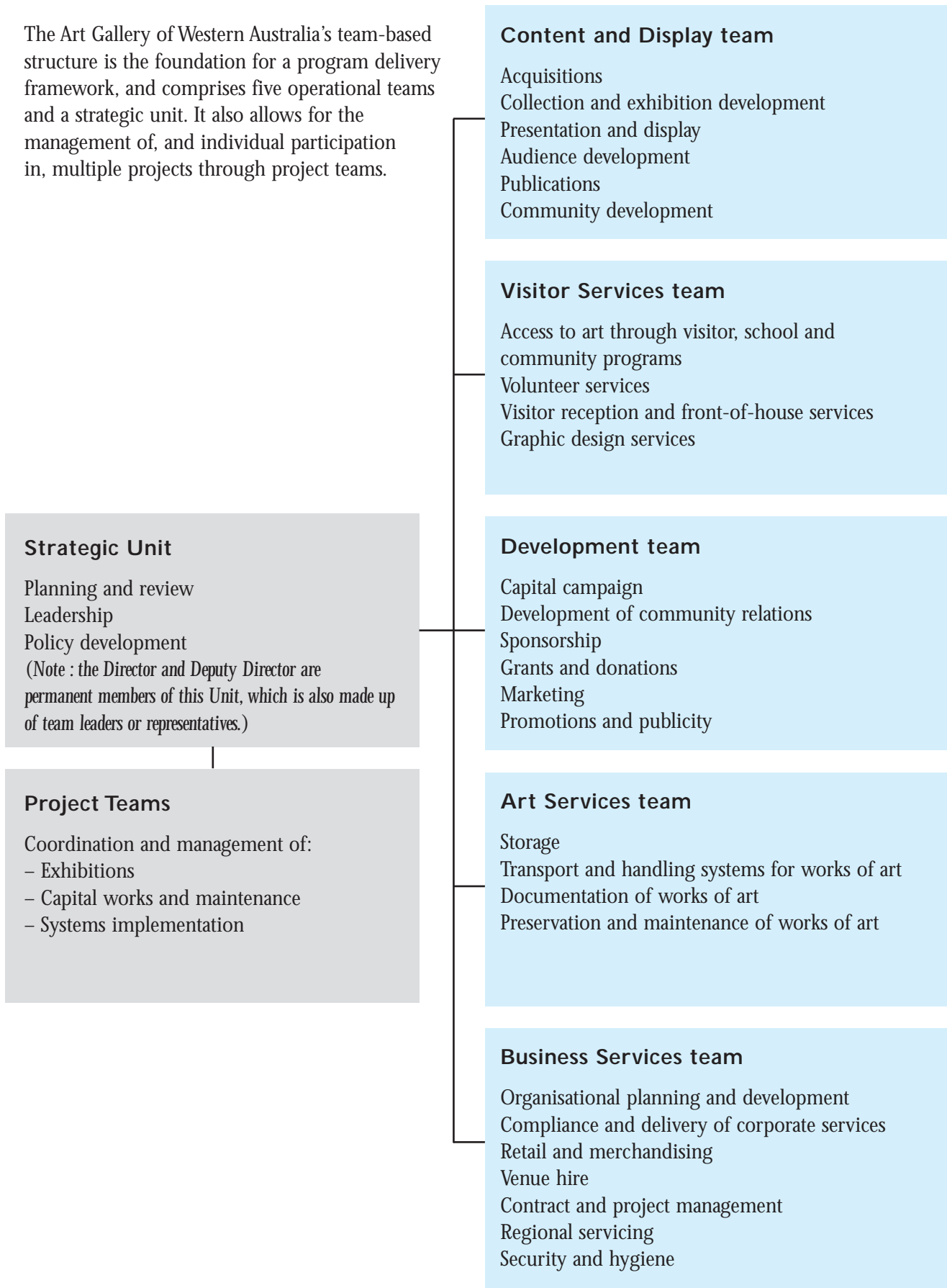
The RADO position is a community-owned resource that ensures access to the arts for the whole community through networking and the provision of information, training, advocacy and facilitation for the arts and arts workers. The RADO's two main funding partners are the Regional Arts Fund, through Country Arts WA, and the Regional Solutions Program, through the Department of Transport and Regional Services. The RADO's other funding partners include the City of Bunbury and four regional shires.

### Sponsors

Apart from the City of Bunbury and the Art Gallery of Western Australia, key sponsors and alliance partners include Worsley Alumina Pty Ltd, Iluka Resources Limited, the South-West Development Commission, the South Western Times and Golden West Network.

## ORGANISATIONAL STRUCTURE

The Art Gallery of Western Australia’s team-based structure is the foundation for a program delivery framework, and comprises five operational teams and a strategic unit. It also allows for the management of, and individual participation in, multiple projects through project teams.



## CORPORATE GOVERNANCE

The Board of the Art Gallery of Western Australia, through the Director and staff, is responsible for the care and control of the Art Gallery, its assets, including the State Art Collection, and the exhibitions and other programs.

### Board members

#### Chairman of the Board

**Dario Amara**, BE (Dist), FIEAust, CPEng  
(term 27/6/2000 to 27/6/2004  
reappointed 1/12/2003 to 31/12/2005)

#### Members

**Ricky Burges**, GradDipHRD, MLM  
(term 10/5/2000 to 10/5/2004)

**Belinda Carrigan**  
(term 24/6/2003 to 20/6/2004  
reappointed 1/12/03 to 31/12/2005)

**Alicia Curtis**  
(term 26/5/2004 to 31/12/2005)

**Fiona Kalaf**, BA (Fine Arts) BArch, GrdDipBus,  
MBA (Advanced)  
(term 24/6/2003 to 30/6/2004  
reappointed 1/12/2003 to 31/12/2005)

**Kieran Kinsella**  
(term 20/1/2004 to 31/12/2005)

**Linda Savage Davis**, BA (Hons) Political Science,  
MA Law, LLB  
(term 31/12/2002 to 31/12/2003  
reappointed 1/12/03 to 31/12/2005)

**Richard Walley** OAM, HonPhD (Murdoch)  
(term 20/1/2004 to 31/12/2005)

**David Young**  
(term 10/12/2002 to 31/12/2003)

#### Ex officio member

**Alastair Bryant** – Director General  
Department of Culture and the Arts  
(from 31/1/2001)

#### By invitation

**Alan R. Dodge**, BA (Hons) (Fine Art), MA,  
Chevalier de l'Ordre des Arts et des Lettres,  
Director, Art Gallery of Western Australia

### Board meetings attended

Six Board meetings were held during the year. The number of meetings attended by each member and the number held during their period of appointment is shown below.

<b>Dario Amara</b>	6 of 6
<b>Alastair Bryant</b>	5 of 6
<b>Ricky Burges</b>	2 of 5
<b>Belinda Carrigan</b>	5 of 6
<b>Alicia Curtis</b>	1 of 1
<b>Fiona Kalaf</b>	5 of 6
<b>Kieran Kinsella</b>	3 of 3
<b>Linda Savage Davis</b>	6 of 6
<b>Richard Walley</b>	1 of 3
<b>David Young</b>	3 of 3

### Finance & Operations Committee

**Fiona Kalaf**  
Finance & Operations Committee Chair  
(from October 2003)

**Dario Amara**  
Finance Committee Chair (to September 2003)

**David Young**  
Finance Committee Member (to September 2003)  
Finance & Operations Committee Member  
(to December 2003)

**Ricky Burges**  
Finance & Operations Committee Member  
(from October 2003 to May 2004)

**Larry Rudman**  
Pricewaterhouse Coopers, Honorary Finance  
Committee Member (to September 2003)  
Pricewaterhouse Coopers, Honorary Finance &  
Operations Committee Member (to March 2004)

**Alan R. Dodge**  
Director  
Finance & Operations Committee Executive Member

**Maurice Hanrahan**  
Principal Accounting Officer  
Finance & Operations Committee Executive  
Member

**Gary Dufour**  
Finance & Operations Committee Secretary

**Alan Barrett**  
Finance Committee Secretary (to October 2003)

## CORPORATE PERFORMANCE AND PROGRAM SUPPORT

### Business plan

The Gallery has a long-term commitment to a set of strategic outcomes that is directed at the organisation being a centre of excellence in the visual arts. These outcomes are embedded in the 'goals and key result areas' detailed in the Strategic and Operational Plan for the Gallery. This plan is then augmented by annual business plans.

For the reporting year, the business plan identified the key operational issues facing the Gallery and the priority activities that would be pursued. These priority activities aligned to the key result areas established for the organisation.

### Organisational development

A comprehensive training program, involving more than 40% of the staff of the Gallery, was the precursor to the promotion and implementation of a more focused and transparent project management discipline. This is currently being applied to significant exhibitions from pre-scoping to installation and review. A project manager has been appointed to facilitate the delivery of these exhibitions. The organisational structure has been adjusted to include project teams. This allows for management of, and individual participation in, multiple projects through these temporary teams.

Other areas of formal training included risk management, information management, art handling, development and cultural awareness.

Board planning and communication strategies have resulted in an improved understanding by teams of Board requirements and reporting, particularly in the areas of compliance. This has been, and will continue to be, reflected in the Gallery's strategic and operational planning exercises.

### Gallery Shop

The Gallery Shop exceeded expectations in many areas during the year. Firstly the turnover and net profit have been substantially increased, with a broader range of products and books available. With new concepts of stock control and staff

distribution, stock shrinkage reduced from approximately 5% on average to 1.3%. While most in the retail industry will not divulge average shrinkage percentages, this is an exceptional outcome.

The 'Howard Taylor PHENOMENA' exhibition proved to be successful for the Shop, bringing in a new demographic of shoppers interested in designer products. With new vision for presentation of books and marketing ideas and events underway, another successful year is expected.

### Venue hire

The Gallery continues to be a favoured venue for corporate and private events, with the number of function attendances increasing by 30% during the year. Events such as the Australian Cultural Tourism Conference reception held at the Gallery in conjunction with the National Tourism Awards, the launch of the new Trade Link logo, and the Access Awards Presentation not only provided some highlights for the year, but also supported the Gallery's focus on developing strategic alliances with tourism, commerce and trade.

Other highlights included the Australian of the Year Awards ceremony and the West Australian Symphony Orchestra concerts.

A promotional strategy was developed and will be implemented in 2004-05.

### Equal opportunity, staff development and recruitment

The Department of Culture and the Arts commissioned a standards, ethics and equal employment opportunity (EEO) survey in March 2004, which covered all the agencies in the Arts portfolio. While the overall average response rate was 47%, the Gallery's response rate was 59%.

The survey covered issues relating to human resource management, ethical behaviour and EEO and diversity. In all these areas, the Gallery consistently scored above average, particularly with regard to EEO and diversity. The report highlighted potential staff training and development as issues that require attention.

Data on Indigenous Australians, people of culturally diverse backgrounds and people with disabilities is obtained through self-nomination, using surveys or other voluntary data collection tools. Data available indicates that at the Gallery 9.4% are people from culturally diverse backgrounds and 9.4% are people with disabilities.

Of the 70 employees paid on the 30 June 2004, 45 were female and 25 male, and the types of employment are: 46 permanent (39 full-time, 17 part-time); eight fixed-term (three full-time and six part-time); and six casual.

### Workers' Compensation

The Lost Time Injury/Disease (LTI/D) index for the Gallery was 9.1 for the reporting year. There is 0.06 cost of claims/\$100 wage roll. The contribution rate is estimated at 0.39%. The LTI/D rate is elevated due to one complex claim associated with an accident that occurred in a previous year.

### Occupational safety and health

The Gallery's Occupational Safety and Health (OS&H) Committee met regularly throughout the year, effectively dealing with outstanding and emergent issues. The new committee structure implemented in the previous year continued to yield dividends in promoting OS&H ethics throughout the organisation.

Some of the issues dealt with under Committee auspices included:

- refresher training in use of power tools;
- resolution of maximum crowd capacities for exhibition openings and function hire via an advice from the Department of Health;
- reviewing emergency evacuation procedures to ensure processes are properly understood by all staff and that they meet standards required via FESA observers;
- undertaking a complete safety check of electrical appliance leads; and
- replacing badly degraded carpet adjacent to the conservation department with a new heavy duty vinyl work floor.

### Disability services plan

In addition to satisfying compliance issues, the Gallery aims to be inclusive in its approach to all

visitor services and programs are designed to provide enhanced services for the widest scope of Gallery users. In addition to making large-print, hand-held didactic material available for sight-impaired visitors, the Gallery began to address the issue of access for the hearing impaired to artworks with audio-visual components. For example, transcripts and information signage were incorporated in the 'Howard Taylor PHENOMENA' visitor program.

A partnership with the Association for the Blind (WA) allowed Voluntary Gallery Guides to receive professional training in presenting tours for the vision-impaired. This greatly enhanced the annual Sensational Art Day's special hands-on touch tours for the vision-impaired, which was expanded from a single-day event to a week-long program.

Free signed tours continue to be available on request and the Gallery promotes and uses the National Relay Service so that visitors with communication difficulties can access information by telephone. Better Hearing signage is located at reception and displays are designed to facilitate optimum access. Accompanying carers are given free access to all exhibitions for which there is an admission fee.

In keeping with a general visitor consultation strategy, the Gallery maintains active partnerships with agencies such as the Association for the Blind (WA), WA Deaf Society and WA Carers. Through these agencies, the Gallery promotes programs and consults with people with disabilities.

### Language and cultural diversity

As a result of a partnership with the Bilingual Families Perth group, the *Just Imagine* family day to launch the Gallery's children's book included a children's activity trail printed in ten different languages. Where possible the Gallery met the language needs of booked guided tour visitors. Tours were presented, on request, in German, Dutch and Japanese.

The temporary exhibition and collection program reflected many cultural forms of expression. The annual public and school program provided visitors and students with contextual – cultural, technical and historical – information related to the works on display.



## Risk management program

Risk management activities continued as a key focus during the year through multiple forums including, in particular, the Gallery's Occupational Safety and Health Committee, reviews of strategic maintenance requirements and resultant capital project expenditures.

The Gallery benefits greatly from a strong relationship with the Department of Housing and Works, which ensures that risks arising from the buildings' infrastructure are brought to notice and resolved in a timely manner.

Key outcomes for the year were:

- a fundamental review of the Gallery's operational risk management plan was completed;
- a commitment was made to enter into a partnership with Riskcover for the following year to progress a risk management plan for non-insurable risks;
- a sub-committee of the Board was formed to focus on strategic risk and provide systematic overseeing, by the Board, of the Gallery's risk management environment; and
- work continued on addressing significant ageing plant and infrastructure issues.

## Capital works

Funding available to the Gallery for capital works and strategic maintenance totalled \$670,000, including \$328,000 sourced from the third year of a special four-year grant provided to help resolve a critical maintenance backlog.

Discussions have commenced with the Department of Culture and the Arts with a view to extending the special grant for a further five years beyond 2004–05, in order to continue to keep pace with the special maintenance needs of the '20 year old' infrastructure, which is in many cases failing or becoming obsolete.

Key projects for 2003–04 included:

- \$130,000 to undertake the first phase of a 'front-of-house' refurbishment, which includes a new information desk and furniture, improved lighting, and improved visitor orientation and amenities;
- \$50,000 to replace the main Gallery forklift;
- \$80,000 to progress the key air handling refurbishment program;

- \$50,000 to undertake external painting of the Centenary Galleries; and
- \$85,000 to replace failing moveable Gallery display screens.

## Statement under the Electoral Act 1907

Under section 175ZE of the Electoral Act 1907, the Galley is required to disclose details of expenditure on media advertising organisations. In the year ended 30 June 2004, the Art Gallery of Western Australia paid the following organisations:

Advertising agencies

Marketforce – \$66,600.71

Media advertising

Art Almanac – \$1,056.00

Jorbens Luxury Hotel Guides – \$1,560.00

City of Perth – \$4,100.73

Marketforce Productions – \$14,667.96

Media Decisions – \$263,337.94

Market research companies

Market Equity – \$50,929.50

The Gallery did not engage the services of polling or direct mail organisations.

## Compliance with the State Records Act 2000

The Art Gallery of Western Australia submitted a draft Record Keeping Plan to the State Records Office, which was approved in April 2004. In the reporting year, there was insufficient lead-time to allow for meaningful reporting against the performance measures and record-keeping training activities identified in the Plan.

## Freedom of Information Act

The Freedom of Information Act 1992 created a general right of access to documents held by State and local government agencies. During 2003–04 the Art Gallery of Western Australia received one (1) application for access to information under the provisions of the Act.



## Energy Smart outcomes

In accordance with the Energy Smart Government policy the Art Gallery of Western Australia is working to achieve a 12% reduction in non-transport-related energy use by 2006–07, with a 6% reduction targeted for 2003–04.

Energy Smart Government Program			
	Baseline	2003–04	Variation %
<b>Energy Consumption (MJ)</b>			
	33,066,862	31,755,005	-4.0%
<b>Energy Cost (\$)</b>			
	580,196	473,577	-18.4%
<b>Greenhouse Gas Emissions (Tonnes of CO<sub>2</sub>)</b>			
	4,825	3,990	-4.0%
<b>Performance Indicators (MJ/sqm)</b>			
	2,700	2,593	-4.0%

### Explanation of variance:

The Gallery's energy consumption, although not meeting the required 6% target for 2003–04, fell substantially from the previous year and now appears to be on course to continue the further reductions of energy consumption called for in the Government's Energy Smart Policy.

This reduction has resulted from the Gallery's program of staff education in energy conservation and the commencement of a large-scale capital works Air Handling Replacement program, which is currently being continued into 2004–05.

Significant savings in expenditure are still being made as a result of competitive tendering for the supply of gas to the Gallery. It is anticipated that this process will be repeated with the supply of electricity in the 2004–05 financial year due to deregulation.

## Waste paper recycling

The Gallery's recycling program has continued very successfully from the previous reporting periods. The whole process, which includes clerical paper waste, newspapers, cardboard packaging materials and general recyclable waste throughout the establishment, is now running at its peak. As a bonus, savings have been made in the cost of rubbish removal from the Gallery.

## Public information disclosure statement

Public Information Disclosure Officers have been appointed by the Director General of the Department of Culture and the Arts and documentation of guidelines and procedures relating to the obligations of the authority under the *Public Interest Disclosure Act 2003* (the Act) implemented. The Gallery has adopted the Code of Conduct setting out minimum standards of conduct and integrity.

There were no disclosures made under the Act for the annual reporting period.

## PUBLIC SECTOR STANDARDS

### Statement of Compliance

In the administration of the Art Gallery of Western Australia, I have complied with Public Sector Standards in Human Resource Management, the Public Sector Code of Ethics and the organisations Code of Conduct.

There are sufficient internal controls and processes to provide a reasonable assurance of compliance with the Public Sector Standards on HRM for the Recruitment, Selection and Appointment; Transfer; Secondment; Performance Management; Redeployment; Termination; Discipline; Temporary Deployment (Acting) and Grievance Resolution standards to satisfy me that the above statement is correct.

The rolling internal audit program will commence in 2004–05 with a review of the Performance Management and Grievance Resolution Standards. All other standards will be reviewed in subsequent years as part of this program.

There were no breaches of Public Sector Standards in Human Resource Management during 2003–04.

**Alan R. Dodge**  
Director  
Art Gallery of Western Australia

23 August 2004

## PERFORMANCE INDICATORS

To the Parliament of Western Australia

### The Board of the Art Gallery of Western Australia Performance Indicators

for the year ended June 30, 2004

#### **Audit Opinion**

In my opinion, the key effectiveness and efficiency performance indicators of are relevant and appropriate to help users assess the's performance and fairly represent the indicated performance for the year ended June 30, 2004.

#### **Scope**

##### *The Board's Role*

The Board is responsible for developing and maintaining proper records and systems for preparing performance indicators. The performance indicators consist of key indicators of effectiveness and efficiency.

##### *Summary of my Role*

As required by the Financial Administration and Audit Act 1985, I have independently audited the performance indicators to express an opinion on them. This was done by looking at a sample of the evidence.

An audit does not guarantee that every amount and disclosure in the performance indicators is error free, nor does it examine all evidence and every transaction. However, my audit procedures should identify errors or omissions significant enough to adversely affect the decisions of users of the performance indicators.

#### **DDR Pearson**

*Auditor General*

September 8, 2004

### The Board of the Art Gallery of Western Australia Performance Indicators

We hereby certify that the following performance indicators are based on proper records, are relevant and are appropriate for assisting users to assess the Art Gallery of Western Australia's performance. Measures described represent the performance of the Art Gallery of Western Australia for the financial year ended 30 June 2004.

Signed by a resolution of the Board of the Art Gallery of Western Australia.

#### **Alicia Curtis**

Member of the Board of the Art Gallery of Western Australia

#### **Fiona Kalaf**

Member of the Board of the Art Gallery of Western Australia

24 August 2004

## Effectiveness Indicators

The Art Gallery of Western Australia is a Statutory Authority within the Culture and the Arts portfolio. The Gallery contributes to the Culture and the Arts portfolio outcome:

*'A community that is informed of, and has access to, a diverse range of innovative ideas, knowledge and cultural experiences.'*

The Mission of the Gallery is:

*'To increase the knowledge and appreciation of the art of the world for the enjoyment and cultural enrichment of the people of Western Australia, and to develop and present the best public art collection in the State and the pre-eminent collection of Western Australian art.'*

The work of the Gallery ensures that primary access to art, heritage and ideas locally, regionally and internationally are presented and preserved for future generations.

In assessing the effectiveness of its program strategies, the Gallery makes use of both qualitative and quantitative information. It is difficult to measure the achievement of cultural and creative outcomes in the community over relatively short time frames. At the Gallery, reliance is placed on a variety of qualitative and quantitative feedback measures that inform the Gallery about the effectiveness of its programs. Such measures include visitation data, comments and assessments from visitors, feedback from the community, published reviews of art events and activities, newspaper reports, school program evaluations, comments from professional and other galleries, specifically commissioned surveys and reviews, statistical information, appraisal from artists and government assessment.

The performance indicators described in this section of the report are considered to be relevant and appropriate in assessing Gallery effectiveness against our Mission and our efficiency in delivering 'Art Gallery Services' and achieving the portfolio outcome for the Western Australian community.

## Exhibition and display of works of art

### 1.Variety within the exhibition program

The scope and variety of the exhibition and display program directly impacts on community access to a diverse range of innovative ideas, knowledge and cultural experiences. The Art Gallery program promotes diversity, excellence and depth in local, national and international visual arts by presenting a balanced exhibition program of historic and contemporary exhibitions and by bringing the art of the world to Western Australia.

Profile of exhibitions	2004	2003	2002	2001	2000
Total number of exhibitions	25	23	20	17	17
Number by Category#:					
Historic exhibitions	12	17	8	6	6
Contemporary exhibitions	12	15	12	12	11
Nationally acclaimed artists	1	0	1	2	1
Number by Source#:					
Western Australian exhibitions	17	20	16	10	15
National exhibitions	4	2	0	5	1
International exhibitions	3	1	4	2	1

# It is possible for an exhibition to appear in more than one category

This indicator highlights the success that the Gallery has had in presenting a varied exhibition program. In the reporting year, the program offered audiences a diverse array of locally, nationally and internationally acclaimed exhibitions across a wide range of art forms. International work was presented with the Tate's 'The Pre-Raphaelite Dream' and Western Australian artists were highlighted with exhibitions of 'John Campbell', 'Howard Taylor PHENOMENA' and an exhibition of local contemporary art 'mix tape'. The very successful 'Kool' presented a new take on Western Australian and international postwar design in the State Art Collection, followed by 'Down the rabbit hole' specifically designed for children and families and 'Conversations', a new thematic display from the Collection.

## 2. Visitor satisfaction with exhibition program and information about the art and artists on display

Visitor perceptions about the variety of exhibitions on display and the amount of information provided about the works of art on display assist in evaluating the effectiveness of the Gallery in providing the community with a diverse range of innovative ideas, knowledge and cultural experiences.

Visitor survey questions	2004	2003#
'How satisfied were you with the variety of exhibitions in your visit today?'		
Proportion answering 'satisfied' or 'very satisfied'	84%	74.6%
'Thinking now about the information available in the Gallery about the artworks on display would you say that there is not enough, about the right amount or too much information available?'		
Proportion answering:		
'About the right amount of information'	61%	68.1%
'Not enough information'	38%	28.4%
'Too much information'	1%	1.5%

Survey responses confirm the effectiveness of the Gallery in providing a diverse program and in providing information and knowledge about artworks on display. However, trends would indicate a growing demand for the provision of more interpretive support materials for visitors.

Survey results were gained from a random intercept survey of 963 visitors to the Gallery conducted in four waves over the course of the reporting year. Four hundred and one responses were collected, providing a response rate of 42%. The error rate for the surveys was  $\pm 4.9\%$ .

# The results reported for 2002–03 have been amended to discount the 'don't know' responses from the survey results. The figures reported in 2002–03 for 'how satisfied are you with the variety of exhibitions in your visit today?' was 74.6%, while the responses regarding the amount of information available were: 'about right' – 68.1%; 'not enough' – 28.4%; and 'too much' – 1.8%.



## Community access and outreach

Effectiveness against this indicator is determined by the community's access to a range of visual arts cultural experiences at the Gallery. Visitation outcomes are a key measure as is the extent to which visitors perceive that their knowledge and appreciation of the visual arts has been improved through visits to the Gallery.

### 3. Visits to the Gallery

	2004	2003	2002	2001	2000
Number of participants in public interpretive activities	66,720	71,104	97,561	118,633#	64,725
Number of student visitors	24,281	26,285	36,009	26,695	25,666

# Due to a change in the basis for calculating this indicator, figures since the 2001 reporting year exclude website hits (which were included in the 2001 indicator). Excluding website hits the 2001 indicator would be 77,633.

These indicators highlight the effect of the Art Gallery offering less participatory public programs during the reporting year. Continual innovation and high quality have characterised the activities and programs the Art Gallery has been able to deliver; however, some programs, eg the @rtx program for youth, and aspects of family and children's programs could not be continued past 2002–03. These pilot initiatives were funded by corporate and private donation respectively.

Consolidation of the 2003–04 program required the Gallery to focus on key effective audience development deliverables. To this end, the focus on families has been maintained with examples such as the school holidays program, the Rabbit Room, an interactive space for children, and *Just Imagine*, a Collection-based program linked to the Gallery's first children's publication. A 16% increase on the 2002–03 participation rates in family and children's programs indicates a high level of effectiveness. Despite reduced levels of targeted youth programs, visitation by this audience segment has been maintained at 20% through on-going exhibition programs such as 'Year 12 Perspectives'.

### 4. Visitor perceptions about the outcome of their visit

Surveys conducted of visitors attending the Gallery provides an assessment about the extent to which the outcome was being achieved for the visual arts.

Visitor survey question	2004	2003#	2002#	2001
'My visit to the Gallery has improved my knowledge and appreciation of the visual arts'				
Proportion responding: 'strongly agree' or 'agree'	81%	79.1%	80.8%	62%

The positive response from visitors to the survey question about whether the visit improved their knowledge and appreciation of the visual arts, confirms the effectiveness of the Gallery in meeting its Mission and achieving the portfolio outcome in the visual arts area. The Gallery continues to maintain the positive response rate first achieved in the "Monet year" of 2002.

# The results reported for 2002–03 and 2001–02 have been amended to discount the 'don't know' responses from the survey results. The figures reported in 2002–03 and 2001–02 were 79.1% and 80.8% respectively.

## Development of the State Art Collection

Effectiveness is measured by the continued acquisition of a representative collection of Australian and non-Australian art in response to the mandate, mission and acquisitions policy so that the community continues to have access to a diverse range of innovative ideas, knowledge and cultural experiences. Effectiveness is also measured by the continuing pre-eminence in the collection of Western Australian art and heritage objects.

### 5. Acquisition of a representative collection

	2004		2003		2002		2001		2000	
	Cost	No.	Cost	No.	Cost	No.	Cost	No.	Cost	No.
Percentage of works of art acquired with consolidated funds:										
By Western Australian artists	49%	74%	22%	21%	37%	62%	63%	72%	61%	56%
By Australian artists #	15%	13%	23%	54%	59%	35%	10%	8%	12%	40%
By non-Australian artists	36%	13%	55%	25%	4%	3%	27%	20%	27%	4%
Percentage of works of art acquired with bequest and Foundation funds:										
By Western Australian artists	5%	67%			99%	83%	49%	33%	100%	100%
By Australian artists #	2%	17%	100%	100%	1%	17%	51%	67%		
By non-Australian artists	93%	16%								
Percentage of works of art acquired by donation:										
By Western Australian artists		34%		27%		20%		65%		29%
By Australian artists #		59%		67%		60%		35%		39%
By non-Australian artists		7%		6%		20%				32%
Number of Western Australian artists new to the collection:										
		6		4		14		19		13
Number of Western Australian artists already in the Collection whose representation has increased:										
		18		6		24		17		15

# The figures for Australian artists exclude Western Australian artists, who have been counted separately.

These indicators highlight the Gallery's efforts and effectiveness in achieving its objectives through the implementation of its Policy Statement on the Collection 2002–06. The focus of the acquisitions policy is on Western Australian art, Indigenous art and Australian and international art which build upon the strengths of the Collection.

The acquisition indicators are broken down by funding source to show how the Art Gallery achieved acquisition policy objectives. Bequest funds are held in trust by the Gallery and expended in accordance with the individual bequest conditions. Donations of works of art are directed by the policy objectives of the State Art Collection. Funds available to the Art Gallery from Consolidated Funds have no restrictions and are the most effective source of funds for achieving the breadth of policy objectives for the State Art Collection.

In the reporting year, the acquisition program placed a special emphasis on Western Australian works of art. Groups of significant works by Western Australian artists Brian Blanchflower, Howard Taylor, Alin Huma, Phyllis Thomas and Butcher Cheral Janango were added to the State Art Collection.

## EFFICIENCY INDICATORS

The Art Gallery applies the following measures to assess its efficiency in delivering the output 'Art Gallery Services' within the context of the portfolio outcome statement:

*'A community that is informed of, and has access to, a diverse range of innovative ideas, knowledge and cultural experiences'.*

Greater efficiency over time with respect to the Collection is achieved when the cost of the output 'Art Gallery Services' decreases per item in the Collection. Improved efficiency, with respect to Art Gallery programs, is achieved as the cost of the output decreases per interaction. Total cost of services is apportioned 80/20 against visitor interactions and items in the Collection for reporting purposes.

	2004	2003	2002
Cost per interaction #	\$30.49	\$30.13	\$22.69
Cost per item in the Collection	\$233.42	\$231.54	\$239.98

# Attendances at exhibitions developed by other galleries to which the Art Gallery of Western Australia has provided loans from the State Art Collection are not included. This includes regional galleries located at Bunbury and Geraldton that are partly funded by the Art Gallery of Western Australia.

While attendance rates continue to grow at an average of 5% since 2000, there has been a tapering trend since the extremely high number of visitors to the 'Monet & Japan' exhibition in 2001–02. The marginal increase in the cost per interaction ratio based on a lower attendance figure for the reporting year indicates strong improvements in efficiency across Art Gallery programs and services.

The State Art Collection grew by 212 works during the reporting year. This increase, considered in the context of an operating environment which is experiencing a significant escalation in the costs associated with transport and insurance for major exhibitions, indicates improved efficiency in managing the Collection.

### Output Measures

In accordance with Treasurer's Instruction 904, the Art Gallery of Western Australia has developed the following measures to assess the quantity, quality, timeliness and cost of its output 'Art Gallery Services'.

	2003–04 Target	2003–04 Actual
<b>Quantity</b>		
Number of items maintained	16,120	15,958
Number of interactions (visitors, internet hits)	450,000	487,360
<b>Quality</b>		
Adherence to collection policy for acquisitions	100%	100%
Visitor satisfaction rate (as measured from visitor survey questionnaires)	93%	94%
<b>Timeliness</b>		
Number of hours per week that the public has access to Collections at Perth site	49	49
<b>Cost</b>		
Cost per item in the State Art Collection	\$247.20	\$251.03
Cost per interaction	\$35.42	\$32.79

## FINANCIAL STATEMENTS

To the Parliament of Western Australia

### The Board of the Art Gallery of Western Australia Financial Statements

for the year ended June 30, 2004

#### **Audit Opinion**

In my opinion,

(i) the controls exercised by The Board of the Art Gallery of Western Australia provide reasonable assurance that the receipt, expenditure and investment of moneys, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions; and

(ii) the financial statements are based on proper accounts and present fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia and the Treasurer's Instructions, the financial position of the Art Gallery at June 30, 2004 and its financial performance and cash flows for the year ended on that date.

#### **Scope**

##### *The Board's Role*

The Board is responsible for keeping proper accounts and maintaining adequate systems of internal control, preparing the financial statements, and complying with the Financial Administration and Audit Act 1985 (the Act) and other relevant written law. The financial statements consist of the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows and the Notes to the Financial Statements.

##### *Summary of my Role*

As required by the Act, I have independently audited the accounts and financial statements to express an opinion on the controls and financial statements. This was done by looking at a sample of the evidence. An audit does not guarantee that every amount and disclosure in the financial statements is error free. The term 'reasonable assurance' recognises that an audit does not examine all evidence and every transaction. However, my audit procedures should identify errors or omissions significant enough to adversely affect the decisions of users of the financial statements.

#### **DDR Pearson**

Auditor General

September 8, 2004

### The Board of the Art Gallery of Western Australia Certification of Financial Statements

for the year ended June 30, 2004

The accompanying financial statements of the Board of the Art Gallery of Western Australia have been prepared in compliance with the Financial Administration and Audit Act 1985 from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2004 and the financial position as at 30 June 2004.

At the date of signing we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate.

Signed in accordance with a resolution of the Board of the Art Gallery of Western Australia.

#### **Maurice Hanrahan**

Principal Accounting Officer

#### **Fiona Kalaf**

Member of the Board of the Art Gallery of Western Australia

#### **Dario Amara**

Chairman of the Board of the Art Gallery of Western Australia

24 August 2004

**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA**  
**STATEMENT OF FINANCIAL PERFORMANCE**

for year ended 30 June 2004

	Note	2004 \$000	2003 \$000
<b>COST OF SERVICES</b>			
<b>Expenses from ordinary activities</b>			
Employee expenses	3	3,107	3,139
Supplies and services	4	2,100	2,002
Depreciation expense	5	495	681
Borrowing costs expense	6	420	457
Administration expenses	7	228	307
Accommodation expenses	8	1,969	2,087
Grants and subsidies	9	153	90
Capital user charge	10	10,139	9,447
Other expenses from ordinary activities	11	14	20
<b>Total cost of services</b>		<b>18,625</b>	<b>18,230</b>
<b>Revenue from ordinary activities</b>			
Revenue from operating activities			
User charges and fees	12	662	484
Trading profit	13	334	299
Sponsorship	14	669	566
Donated Works of Art		943	105
Bequest trust and special purpose funds contributions received		213	683
Revenue from non-operating activities			
Interest revenue		32	22
Bequest trust and special purpose funds interest received		313	281
Proceeds from disposal of non-current assets		4	3
Other revenues from ordinary activities		213	79
<b>Total revenues from ordinary activities</b>		<b>3,383</b>	<b>2,522</b>
<b>NET COST OF SERVICES</b>		<b>15,242</b>	<b>15,708</b>
<b>REVENUES FROM STATE GOVERNMENT</b>			
Output Appropriation	15	3,633	3,623
Resources received free of charge		13,201	12,420
<b>Total revenues from State Government</b>		<b>16,834</b>	<b>16,043</b>
<b>CHANGE IN NET ASSETS</b>		<b>1,592</b>	<b>335</b>
Net increase / (decrease) in asset revaluation reserve		9,366	15,355
Total revenues, expenses and valuation adjustments recognised directly in equity		<b>9,366</b>	<b>15,355</b>
Total changes in equity other than those resulting from transactions with WA State Government as owners		<b>10,958</b>	<b>15,690</b>

*The Statement of Financial Performance should be read in conjunction with the accompanying notes*

**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA**  
**STATEMENT OF FINANCIAL POSITION**

as at 30 June 2004

	Note	2004 \$000	2003 \$000
<b>Current Assets</b>			
Cash assets	27a	1,133	657
Restricted cash assets	16	5,793	6,071
Inventories	17	348	308
Receivables	18	168	144
Amounts receivable for outputs	19	80	158
Other assets	20	30	15
<b>Total Current Assets</b>		<b>7,552</b>	<b>7,353</b>
<b>Non-Current Assets</b>			
Amounts receivable for outputs	19	1,863	1,323
Property, plant and equipment	21	19,793	19,017
Works of art	22	122,906	113,153
Sinking fund	23	130	106
<b>Total Non-Current Assets</b>		<b>144,692</b>	<b>133,599</b>
<b>Total Assets</b>		<b>152,244</b>	<b>140,952</b>
<b>Current Liabilities</b>			
Payables	24	259	474
Interest-bearing liabilities	25	297	290
Other liabilities		3	-
<b>Total Current Liabilities</b>		<b>559</b>	<b>764</b>
<b>Non-Current Liabilities</b>			
Interest-bearing liabilities	25	5,539	5,836
<b>Total Non-Current Liabilities</b>		<b>5,539</b>	<b>5,836</b>
<b>Total Liabilities</b>		<b>6,098</b>	<b>6,600</b>
<b>NET ASSETS</b>		<b>146,146</b>	<b>134,352</b>
<b>Equity</b>			
Contributed equity	26	45,735	44,898
Reserves		99,389	89,350
Accumulated surplus / (deficiency)		1,022	104
<b>TOTAL EQUITY</b>		<b>146,146</b>	<b>134,352</b>

*The Statement of Financial Position should be read in conjunction with the accompanying notes*



**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA**  
**STATEMENT OF CASH FLOWS**

for year ended 30 June 2004

	Note	2004 \$000	2003 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Output appropriations		3,013	2,872
Capital contributions		837	910
Holding account drawdowns		158	-
<b>Net Cash provided by State Government</b>		<b>4,008</b>	<b>3,782</b>
Utilised as follows:			
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee costs		(61)	(200)
Supplies and services, administration, accommodation and other		(4,769)	(4,507)
Borrowing costs		(422)	(346)
GST payments on purchases		(465)	(482)
Other payments		(11)	(12)
<b>Receipts</b>			
Sale of goods and services		821	771
User charges and fees		917	606
Interest received		333	309
GST receipts on sales		136	122
GST receipts from taxation authority		384	364
Other receipts		384	756
<b>Net cash provided by/(used in) operating activities</b>	<b>27c</b>	<b>(2,753)</b>	<b>(2,619)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Proceeds from sale of non-current physical assets		-	3
Purchase of non-current physical assets		(743)	(755)
<b>Net cash provided by / (used in) investing activities</b>		<b>(743)</b>	<b>(752)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Repayment of borrowings		(290)	(283)
<b>Net cash provided by / (used in) financing activities</b>		<b>(290)</b>	<b>(283)</b>
<b>Net increase / (decrease) in cash held</b>		<b>222</b>	<b>128</b>
<b>CASH ASSETS AT THE BEGINNING OF THE FINANCIAL YEAR</b>	<b>27a</b>	<b>6,834</b>	<b>6,706</b>
<b>CASH ASSETS AT THE END OF THE FINANCIAL YEAR</b>	<b>27a</b>	<b>7,056</b>	<b>6,834</b>

The Statement of Cash Flows should be read in conjunction with the accompanying notes

**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA**  
**NOTES TO THE FINANCIAL STATEMENTS**

for the year ended 30 June 2004

**1. Significant accounting policies**

The following accounting policies have been adopted in the preparation of the financial statements. Unless otherwise stated, these policies are consistent with those adopted in the previous year.

*General Statement*

The financial statements constitute a general purpose financial report which has been prepared in accordance with Australian Accounting Standards, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board, and Urgent Issues Group (UIG) Consensus Views as applied by the Treasurer's Instructions. Several of these are modified by the Treasurer's Instructions to vary the application, disclosure, format and wording. The Financial Administration and Audit Act and Treasurer's Instructions are legislative provisions governing the preparation of financial statements, and take precedence over Australian Accounting Standards, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board, and UIG Consensus Views. The modifications are intended to fulfil the requirements of general application to the public sector, together with the need for greater disclosure, and also to satisfy accountability requirements.

If any such modification has a material or significant financial effect upon the reported results, details of that modification and where practicable, the resulting financial effect, are disclosed in individual notes to these financial statements.

**Basis of Accounting**

The statements have been prepared on the accrual basis of accounting using the historical cost convention, except for certain assets and liabilities which, as noted, are measured at valuation.

**a) Output Appropriations**

Output Appropriations are recognised as revenues in the period in which the Board gains control of the appropriated funds. The Board gains control of the appropriated funds at the time those funds are deposited into the Board's bank account or credited to the holding account held at the Department of Treasury and Finance.

**b) Contributed Equity**

Under UIG 38 'Contributions by Owners Made to Wholly-Owned Public Sector Entities' transfers in the nature of equity contributions must be designated by the Government (owners) as contributions by owners (at the time of, or prior to transfer) before such transfers can be recognised as equity contributions in the financial statements. Capital contributions (appropriations) have been designated as contributions by owners and have been credited directly to Contributed Equity in the Statement of Financial Position. All other transfers have been recognised in

the Statement of Financial Performance. Capital appropriations which are repayable to the Treasurer are recognised as liabilities.

**c) Grants and Other Contributions Revenue**

Grants, donations, gifts and other non-reciprocal contributions are recognised as revenue when the Board obtains control over the assets comprising the contributions. Control is normally obtained upon their receipt.

Contributions are recognised at their fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased if not donated.

**d) Revenue Recognition**

Revenue from the sale of goods and disposal of other assets and the rendering of services, is recognised when the Board has passed control of the goods or other assets or delivery of the service to the customer.

**e) Acquisitions of assets**

The cost method of accounting is used for all acquisitions of assets. Cost is measured as the fair value of the assets given up or liabilities undertaken at the date of acquisition plus incidental costs directly attributable to the acquisition.

Assets acquired at no cost or for nominal consideration, are initially recognised at their fair value at the date of acquisition.

Assets costing less than \$1,000 are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

**f) Depreciation of non-current assets**

All non current assets, excluding works of art, having a limited useful life are systematically depreciated over their useful lives in a manner which reflects the consumption of their future economic benefits.

Useful lives for each of the other classes of depreciable assets are:

Buildings	20 to 50 years
Furniture and Equipment	4 to 20 years
Computer Hardware and Software	4 years

Works of art controlled by the Authority are classified as heritage assets. They are anticipated to have very long and indeterminate useful lives. Their service potential has not, in any material sense, been consumed during the reporting period. As such, no amount for depreciation has been recognised in respect of them.

**g) Revaluation of Land, Buildings and Infrastructure and Works of Art**

The Board has a policy of valuing land and buildings at their fair value. Revaluations undertaken by the Valuer General's Office are recognised in the financial statements. 2003/04 buildings valuation was based on Integrity 3.3 (kerbside valuation). Written down values for the buildings were adjusted in line with these valuations (see Note 21).

The fair value of works of art consists of items at cost and items at internal valuation. Works of art in the State Collection that have a value in excess of \$100,000 are revalued annually. The balance of works of art are revalued on a rolling basis in conjunction with the demands of the exhibition program. All valuations are conducted by curators at the Art Gallery of Western Australia, with reference to external information sources. In 2003–04 works representing approximately 68% of the total collection value were revalued.

#### **h) Leases**

The Board has entered into a number of operating lease arrangements for buildings, vehicles and office equipment where the lessors effectively retain all of the risks and benefits incident to ownership of the items held under the operating leases. Equal instalments of the lease payments are charged to the Statement of Financial Performance over the lease term, as this is representative of the pattern of benefits to be derived from the leased property.

#### **i) Cash**

For the purpose of the Statement of Cash Flows, cash includes cash assets and restricted cash assets. These include short-term deposits that are readily convertible to cash on hand and are subject to insignificant risk of changes in value.

#### **j) Inventories**

The Board's inventories relate to stock held at the Art Gallery Shop. The inventories are valued at the lower of cost and net realisable value.

#### **k) Receivables**

Receivables are recognised at the amounts receivable and as they are due for settlement no more than 30 days from the date of recognition. Recoverability Collectability of receivables is reviewed on an ongoing basis. Debts that which are known to be uncollectible are written off.

#### **l) Investments**

Investments are brought to account at the lower of cost or recoverable amount. The Board accrues interest on its interest bearing accounts that are recognised as they are accrued.

#### **m) Intangible Assets**

##### **Software**

Significant costs associated with the acquisition or development of computer software are capitalised and amortised on a straight-line basis over the periods of the expected benefit.

##### **Web site costs**

Costs in relation to web sites controlled by the Board are charged as expenses in the period in which they are incurred unless they relate to the acquisition of an asset, in which case they are capitalised and amortised over the period of expected benefit. Generally, costs in relation to feasibility studies during the planning phase of a website, and ongoing costs of maintenance during the operating phase are considered to be expenses. Costs incurred in building or enhancing a website, to the extent

that they represent probable future economic benefits controlled by the Board that can be reliably measured, are capitalised as an asset and amortised over the period of the expected benefits which can vary from three to five years.

#### **n) Payables**

Payables, including accruals not yet billed, are recognised when the Board becomes obliged to make future payments as a result of a purchase of assets or services. Payables are generally settled within 30 days.

#### **o) Interest – bearing liabilities**

The Board considers the carrying amounts of borrowings approximate the net fair value. A portion of the annual appropriation is applied to the repayment of loan principal, interest and guarantee fees. Interest and guarantee fees are recognised on an accrual basis.

#### **p) Employee entitlements**

All staff of the Culture and Arts portfolio agencies, including the Board of the Art Gallery of Western Australia, are employees of the Department of Culture and the Arts. Therefore, the Board has no liabilities in relation to employee entitlements, as it no longer employs staff (refer to Note 2).

#### **q) Superannuation**

Staff may contribute to the Pension Scheme, a defined benefits pension scheme now closed to new members or to the Gold State Superannuation Scheme, a defined lump sum scheme now closed to members. All staff who do not contribute to either of these schemes become non-contributory members of the West State Superannuation Scheme, an accumulation fund complying with the Commonwealth Governments Superannuation Guarantee (Administration) Act 1992. All of these schemes are administered by the Government Employee Superannuation Board (GESB).

The liabilities for superannuation charged under the Gold State super Schemes and the West States Superannuation Scheme are extinguished by payment of employer contributions to the GESB.

#### **r) Accrued salaries**

The Department of Culture and the Arts received an appropriation to cover the cost of the staff previously employed by the Board, and which still provide services to the Board. These resources, including accrued salaries, provided to the Board but paid for by the Department, have been treated as 'resources received free of charge'.

#### **s) Resources received free of charge or for nominal value**

Resources received free of charge or for nominal value, which can be reliably measured, are recognised as revenues and as assets or expenses as appropriate at fair value.

#### t) Foreign currency translation and hedges

Transactions denominated in a foreign currency are translated at the rates in existence at the dates of the transactions. Foreign currency receivables and payables at balance reporting date are translated at exchange rates current at balance reporting date. Exchange gains and losses are calculated at balance date. Such gains and losses are brought to account in determining the result for the year.

Forward foreign exchange contracts are entered into as hedges to avoid or minimise possible adverse financial effects of movements in exchange rates. Exchange gains and losses and costs arising from these contracts are deferred and included in the determination of the amounts at which the transactions are brought to account.

#### u) Rounding of figures

Amounts in the financial statements have been rounded to the nearest thousand dollars.

#### v) Comparative figures

Comparative figures are, where appropriate, reclassified so as to be comparable with the figures presented in the current financial year.

## 2. Department of Culture and the Arts

The Department services the Board of the Art Gallery of Western Australia and other agencies in the Culture and Arts portfolio.

The introduction of the Department (then Ministry) for Culture & the Arts from 1 July 1997 altered the appropriation arrangements of the Board, mainly in relation to salaries. The Board received an appropriation direct from government in relation to operating and capital expenditure, including the acquisitions of works of art.

The Department received an appropriation to cover the cost of the staff previously employed by the Board, and which still provide services to the Board. These resources, provided to the Board, but paid for by the Department, have been treated as 'resources received free of charge'. The expenses have been included in the appropriate categories, being offset by an equivalent amount included in the item Revenues from State Government.

	2004	2003
	\$000	\$000
<b>3. Employee expenses</b>		
Salaries and wages	2,797	2,799
Superannuation	248	252
Other related expenses	62	88
	<u>3,107</u>	<u>3,139</u>

2004  
\$000

2003  
\$000

## 4. Supplies and services

Consultants and contractors	213	207
Audit Fees	3	26
Bank Charges	8	9
Materials	213	104
Advertising	598	652
Freight and cartage	273	98
Photographic services	15	22
Exhibition fees	141	89
Travel	161	144
Insurance premiums	185	399
Printing	164	138
Other	126	114
	<u>2,100</u>	<u>2,002</u>

## 5. Depreciation

Plant and equipment	202	218
Buildings	293	463
	<u>495</u>	<u>681</u>

## 6. Borrowing cost expense

Interest paid	408	448
Guarantee fees	12	9
	<u>420</u>	<u>457</u>

## 7. Administration expenses

Communication	78	83
Consumables	26	114
Maintenance	27	23
Motor vehicles	56	50
Other	41	37
	<u>228</u>	<u>307</u>

## 8. Accommodation expenses

Accommodation maintenance	440	697
Facilities management	47	55
Cleaning	82	85
Electricity and gas	471	476
Security services	924	771
Other	5	3
	<u>1,969</u>	<u>2,087</u>

## 9. Grants and subsidies

Recurrent		
Bunbury Regional Art Gallery	153	90
	<u>153</u>	<u>90</u>

## 10. Capital user charge

Capital user charge	10,139	9,447
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A capital user charge rate of 8% has been set by the Government for 2003–04 and represents the opportunity cost of capital invested in the net assets of the Board used in the provision of outputs. The charge is calculated on the net assets adjusted to take account of exempt assets. Payments are made to the Department of Treasury and Finance on a quarterly basis.

	2004 \$000	2003 \$000
<b>11. Other expenses from ordinary activities</b>		
Bad debts written off	-	8
Loss on disposal/ write off of non-current assets	3	-
Other	11	12
	<u>14</u>	<u>20</u>
<b>12. User charges and fees</b>		
Exhibition revenue	444	300
Venue Hire	67	70
Public programs	29	32
Hire of works of art	24	7
Rent	49	44
Other	49	31
	<u>662</u>	<u>484</u>
<b>13. Trading profit</b>		
Sales	821	759
Cost of sales:		
Opening inventory	308	321
Purchases	527	447
Less: closing inventory	(348)	(308)
Cost of goods sold	<u>487</u>	<u>460</u>
Trading profit	<u>334</u>	<u>299</u>
<b>14. Sponsorship</b>		
Cash sponsorship	304	121
Sponsorship in kind	365	445
	<u>669</u>	<u>566</u>
<b>15. Revenues from State Government</b>		
<b>Appropriation revenue received during the year:</b>		
Output appropriations (I)	3,633	3,623
<b>Resources received free of charge (II)</b>		
Determined on the basis of the following estimates provided by agencies:		
Services provided by the Department of Culture and the Arts:		
Salaries and wages	2,815	2,695
Superannuation	247	252
Capital user charge	10,139	9,447
	<u>13,201</u>	<u>12,394</u>
Office of the Auditor General (III)	-	26
	<u>13,201</u>	<u>12,420</u>
<b>Total Revenues from State Government</b>	<u>16,834</u>	<u>16,043</u>

(I) Output appropriations are accrual amounts as from 1 July 2001, reflecting the full price paid for outputs purchased by the State Government. The appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the depreciation expense for the year.

The \$3,633 comprised amounts appropriated for the following:

- depreciation	\$0.620M
- operations	\$3.013M

(II) Where assets or services have been received free of charge or for nominal consideration, the Board recognises revenues equivalent to the fair value of those assets and/or the fair value of those services that can be reliably determined and which would have been purchased if not donated, and those fair values shall be recognised as assets or expenses, as applicable.

(III) Commencing with the 2003–04 audit, the Office of the Auditor General will be charging a fee for auditing the accounts, financial statements and performance indicators. The fee for the 2003–04 (\$29,500) audit will be due and payable in 2004–05 financial year.

	2004 \$000	2003 \$000
<b>16. Restricted cash assets</b>		
Bequest, trust and special purpose accounts	5,198	5,370
Exhibition development fund	550	656
Amount held for 27th pay	45	45
	<u>5,793</u>	<u>6,071</u>

<b>17. Inventories</b>		
Current		
Inventories held for resale:		
At lower of cost or net realisable value	348	308
	<u>348</u>	<u>308</u>

<b>18. Receivables</b>		
Current		
Trade debtors	135	68
GST receivable	33	76
	<u>168</u>	<u>144</u>

<b>19. Amounts receivable for outputs</b>		
Current	80	158
Non-current	1,863	1,323
	<u>1,943</u>	<u>1,481</u>

This asset represents the non-cash component of output appropriations. It is restricted in that it can only be used for asset replacement or payment of leave liability.

<b>20. Other assets</b>		
Current		
Prepayments	3	-
Accrued income	27	15
	<u>30</u>	<u>15</u>

<b>21. Property, plant, and equipment</b>		
Land at fair value	3,247	3,247
Buildings at cost	100	-
Accumulated depreciation	(1)	-
	<u>99</u>	<u>-</u>

Buildings at valuation	15,400	14,584
Plant and equipment – at cost	2,495	2,445
Accumulated depreciation	(1,448)	(1,259)
	<u>1,047</u>	<u>1,186</u>
<b>Total property, plant and equipment</b>	<u>19,793</u>	<u>19,017</u>

The revaluation of buildings was performed in June 2004 by the Valuer General's Office. Fair value has been determined on the basis of current market buying values. The valuation was made in accordance with a policy of annual revaluation (see Note 1(g)).



## Reconciliations

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

	Freehold land \$000	Buildings \$000	Plant & equipment \$000	Total \$000
<b>2004</b>				
Carrying amount at start of year	3,247	14,584	1,186	19,017
Additions	-	100	66	166
Disposals	-	-	(3)	(3)
Revaluation increments/ (decrements)	-	1,108	-	1,108
Depreciation	-	(293)	(202)	(495)
<b>Carrying amount at end of year</b>	<b>3,247</b>	<b>15,499</b>	<b>1,047</b>	<b>19,793</b>
		2004 \$000	2003 \$000	

## 22. Works of art

At fair value	121,324	112,799
Purchases at cost	250	172
Donations at fair value	943	105
Commissioned works of art	389	77
	<b>122,906</b>	<b>113,153</b>

## 23. Sinking Fund

Sinking Fund	130	106
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Sinking fund for WA Treasury Corporation Loan No 11:  
Funds are paid into a sinking fund on a half-yearly basis to meet the repayment of a long-term loan of \$250,000 that matures in September 2007. This loan is included in note 25 as a non-current liability to the WA Treasury Corporation. The funds are invested by the WA Treasury Corporation and return interest income.

## 24. Payables

Current		
Trade payables for goods and services	82	319
Accounts payable for works of art acquisitions	-	44
Accrued expenses	177	111
	<b>259</b>	<b>474</b>

## 25. Interest-bearing liabilities

Current West Australian		
Treasury Corporation loans	297	290
Non Current West Australian		
Treasury Corporation loans	5,539	5,836
	<b>5,836</b>	<b>6,126</b>

## 26. Equity

Contributed equity		
Opening balance	44,898	43,988
Capital contributions (I)	837	910
Contributions to capital reserves	-	-
Closing balance	<b>45,735</b>	<b>44,898</b>

(I) From 1 July 2001, capital appropriations, termed Capital Contributions, have been designated as contributions by owners and are credited straight to equity in the Statement of Financial Position.

	2004 \$000	2003 \$000
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## Reserves

### Asset revaluation reserve (I)

Opening balance	74,308	58,953
Net revaluation increments/(decrements):		
Land & buildings	1,108	(1,966)
Works of art	8,257	17,321
Closing balance	<b>83,673</b>	<b>74,308</b>

(I) The asset revaluation reserve is used to record increments and decrements on the revaluation of non-current assets.

### Bequest, trust and special purpose reserve (II)

Opening balance	6,040	5,444
Bequest Contributions*	251	683
Exhibition Development Fund	-	-
Foundation other income*	4	-
Interest received*	313	281
Bequest distributions*	(837)	(368)
Closing balance	<b>5,771</b>	<b>6,040</b>

(II) The bequest, trust and special purpose reserve is used to record increment and decrements to the bequest, trust and special purpose funds.

### Donated works of art reserve (III)

Opening balance	9,002	8,897
Donated works of arts for the year*	943	105
Closing balance	<b>9,945</b>	<b>9,002</b>

Total Reserves	<b>99,389</b>	<b>89,350</b>
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(III) The donated works of art reserve is used to record donations of works of art received by the Art Gallery of Western Australia.

### Accumulated surplus/(deficiency)

Opening balance	104	469
Change in net assets	1,592	335
Transfers to above reserves*		
(sum of asterisks above)	(674)	(700)
Closing balance	<b>1,022</b>	<b>104</b>

## 27. Notes to the Statement of Cash Flows

### a) Reconciliation of cash

Cash at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position as follows:

Cash at bank	318	47
Cash on hand	3	5
Cash invested at call	812	605
Shown as Cash assets	<b>1,133</b>	<b>657</b>

Bequest, trust and special purpose accounts	5,748	6,026
Salaries suspense	45	45
Shown as Restricted cash assets	<b>5,793</b>	<b>6,071</b>

Sinking Fund	130	106
Total cash	<b>7,056</b>	<b>6,834</b>



b) Non-cash financing and investing activities  
During the financial year, there were no assets/liabilities transferred/assumed from other government agencies not reflected in the Statement of Cash Flows.

c) Reconciliation of net cost of services to net cash flows provided by/(used in) operating activities.

	2004 \$000	2003 \$000
Net Cost of Services	(15,242)	(15,708)
Non-cash items:		
Depreciation expense	495	681
Resources received free of charge	13,201	12,420
(Profit)/loss on sale of property, plant & equipment	-	3
Bad debts / write offs	-	-
Donated works of art	(943)	(105)
Adjustment for other non-cash items	3	12
(Increase) /decrease in assets:		
Receivables	(67)	25
Inventories	(39)	12
Other assets	(15)	24
Increase /(decrease) in liabilities:		
Payables	(189)	(11)
Other liabilities	3	(3)
Net GST receipts / (payments)	-	(3)
Change in GST in receivables/payables (I)	40	34
<b>Net Cash Provided by/(used in) operating Activities</b>	<b>(2,753)</b>	<b>(2,619)</b>

## 28. Commitments for expenditure

a) Capital expenditure commitments

Capital expenditure commitments, being contracted capital expenditure additional to the amounts reported in the financial statements, are payable as follows:

Within 1 year	229	-
The capital commitments include amounts for:		
Buildings	179	-
Plant and equipment	50	-
	<u>229</u>	<u>-</u>

b) Non-cancellable operating lease commitments

The Board has lease commitments in relation to 6 motor vehicles, categorised as follows:

Not later than 1 year	24	25
Later than 1 year and not later than 5 years	14	15
	<u>38</u>	<u>40</u>

## 29. Events Occurring After Reporting Date

The Board has no subsequent events (other than those events whose financial effects have already been brought to account) to report.

## 30. Explanatory Statement

(i) Significant variations between actual revenues and expenditures for the financial year and revenues and expenditures for the immediately preceding financial year.

Details and reasons for significant variations between actual results with the corresponding items of the preceding year are detailed below. Significant variations are considered to be those greater than 10% and \$100,000.

	2004 \$000	2003 \$000	Variance Over/(under) \$000
Depreciation expense	495	681	186
User charges and fees	662	484	178
Sponsorship	669	566	103
Donated works of art	943	105	838
Bequest, trust and special purpose funds contributions received	213	683	(470)
Other revenue from ordinary activities	213	79	134

### Depreciation

The variance is due to the \$2 million downward revaluation of the buildings at 30 June 2003.

### User Charges and fees

The variance is due to additional revenues being received for ticketed exhibitions.

### Sponsorship

The variance is due to higher cash sponsorship being received from the exhibition program.

### Donated works of art

The variance is due to a significant increase in the number of works of art donated in 2003–04.

### Bequest, trust and special purpose funds contributions received

Bequest, trust and special purpose funds contributions result from long term relationships and often involve irregular payments over extended periods. The variance is due to 2002–03 being a year that the community assisted the Art Gallery with significant individual contributions.

### Other revenues from ordinary activities

The variance is due to grants received for the exhibition program and favourable insurance adjustments.

**(ii) Significant variations between estimates and actual results for the financial year.**

Details and reasons for significant variations between estimates and actual results are detailed below. Significant variations are considered to be those greater than 10% and \$100,000.

	2004 Estimates	2004 Actual	Variance
	\$000	\$000	Over/(under)
			\$000
Supplies and services	2,355	2,100	(255)
Depreciation expense	799	495	(304)
Administration expenses	351	228	(123)
Accommodation expenses	1,734	1,969	235
Capital user charge	8,952	10,139	1,187
User charges and fees	500	662	162
Sponsorship	396	669	273
Donated works of art	-	943	943
Bequest, trust and special purpose funds contributions received	-	212	212

**Supplies and services**

The variance is due to electricity and gas being reclassified as accommodation expenses subsequent to preparation of Estimates.

**Depreciation**

The variance is due to the \$2 million downward revaluation of the buildings at 30 June 2003. The estimates were prepared prior to this adjustment.

**Administration expenses**

The variance is due to the exhibition related expenses being reclassified as supplies and services.

**Accommodation expenses**

The variance is due to electricity and gas being reclassified as accommodation expenses subsequent to preparation of Estimates. In 2002–03 electricity and gas were reported under Supplies and Services.

**Capital user charge**

The variance is due to a higher value of net assets mainly due to the increase in value of the State Collection.

**User Charges and fees**

The variance is due to higher than estimated revenues from ticketed exhibitions.

**Sponsorship**

The variance is due to additional cash and in-kind sponsorship being obtained.

**Donated works of art**

Donations of works of art result from long term relationships which generally result in donations at irregular intervals over extended periods. Due to the uncertainty associated with donations, this item is not estimated.

**Bequest, trust and special purpose funds contributions received**

Bequest, trust and special purpose funds contributions result from long term relationships which generally result in donations at irregular intervals over extended periods. Due to the uncertainty associated with donations, this item is not estimated.

### 31. Financial Instruments

#### (a) Interest rate risk exposure

The following table details the Board's exposure to interest rate risk as at the reporting date:

	Weighted average effective interest rate	Variable interest rate	Fixed interest rate maturities			Non interest bearing	Total
			1 year or less	1-5 years	Over 5 years		
2004	%	\$000	\$000	\$000	\$000	\$000	\$000
<b>Financial assets</b>							
Cash	5.31	812				366	1,178
Restricted Cash	5.31	5,748					5,748
Receivables						168	168
Sinking fund	5.31	130					130
		6,690				534	7,224
<b>Financial liabilities</b>							
Accounts payable						259	259
Interest – bearing liabilities	6.85		297	1,518	4,021		5,836
			297	1,518	4,021	259	6,095
<b>2003</b>							
Financial assets	4.88	6,737				241	6,978
Financial liabilities	7.43		290	1,565	4,271	474	6,600

#### b) Credit risk exposure

Amounts owing by other government agencies are guaranteed and therefore no credit risk exists in respect of those amounts.

All financial assets detailed in (a) above are unsecured.

#### c) Net Fair Values

The carrying amount of financial assets and financial liabilities recorded in the financial statements are not materially different from their net fair values, determined in accordance with the accounting policies disclosed in Note 1 to the financial statements.

### 32. Related bodies

At the reporting date, the Board of the Art Gallery of Western Australia had no related bodies as defined by Treasurer's Instruction 951.

#### Remuneration of Senior Officers

The number of Senior Officers other than the members of the Board, whose total of fees, salaries, superannuation and other benefits for the financial year, fall within the following bands are:

	2004	2003
\$90,000 - \$100,000	0	1
\$100,000 - \$110,000	1	0
\$120,000 - \$130,000	0	0
\$130,000 - \$140,000	0	0
\$140,000 - \$150,000	0	0
\$150,000 - \$160,000	1	1

#### Remuneration of Members of the Board

The number of members of the Board, whose total of fees, salaries, superannuation and other benefits for the financial year, fall within the following bands are:

	2004	2003
	\$000	\$000
Under \$10,000	10	7
The total remuneration of the members of the Board is:	2	4

The total remuneration of the senior officers is:

	2004	2003
	\$000	\$000
The total remuneration of the senior officers is:	262	254
The superannuation included here represents the superannuation expense incurred by the Board in respect of Senior Officers other than senior officers reported as members of the Board.		

No Senior Officers are members of the Pension Scheme.

No retirement benefits were paid to members of the Board.

No members of the Board are members of the Pension Scheme.

### 35. Supplementary Information

	2004	2003
	\$000	\$000
<i>Write-Offs</i>		
Public property written off during the year		
_ Plant and equipment	13	57
<i>Losses Through Theft, Defaults and other causes</i>		
Losses of public property through theft	3	-
<i>Gifts of Public Property</i>		
There were no gifts of public property provided to the Board.	-	-

### 36. Output Information

For the financial year ended 30 June 2004, the Art Gallery operates under one output called Art Gallery Services and therefore output information is reflected in the Statement of Financial Performance.

### 37. The Impact of Adopting International Accounting Standards

The Australian Accounting Standards Board (AASB) is adopting the Standards of the International Accounting Standards Board (IASB) for application to reporting periods beginning on or after 1 January 2005.

AASB 1 requires an opening balance sheet as at 1 July 2004 and the restatement of the financial statements for the reporting period to 30 June 2005 on the International Financial Reporting Standards (IFRS) basis. These financial statements will be presented as comparatives in the first annual financial report prepared on an IFRS basis for the period ending 30 June 2006.

AASB 1047 'Disclosing the Impacts of Adopting Australian Equivalents to International Financial Reporting Standards' requires financial reports to disclose information about the impacts of any changes in accounting policies in the transition period leading up to the adoption date.

#### *How the transition to Australian equivalents to International Financial Reporting Standards is being managed*

The Board of the Art Gallery of Western Australia is represented on the project team which has been established by the Department of Culture and the Arts to manage the transition across the portfolio. The major focus of the project team is the preparation of an IFRS opening balance sheet in accordance with AASB 1 as at 1 July 2004 (the date of transition to IFRS).

#### *Key differences in accounting policies and disclosure requirements*

The Board of the Art Gallery of Western Australia has identified the following key differences:

- Accounting Standard AASB 136 Impairment of Assets requires an annual impairment test to be performed. The (Department of Culture and the Arts) is designated as a not-for-profit entity and the recoverable amount test will be applied at the higher of value less selling costs and depreciated replacement cost. This may have an effect on the carrying value of assets in the Statement of Financial Position.

## **LOCATION, SERVICES, PROGRAMS AND AMENITIES**

For further information regarding the Gallery, its programs and facilities, please contact:

### **Art Gallery of Western Australia**

Perth Cultural Centre, James Street, Perth WA 6000  
PO Box 8363, Perth Business Centre, Perth WA 6849  
Telephone 08 9492 6600 Infoline: 08 9492 6622  
Facsimile: 08 9492 6655  
Internet: [www.artgallery.wa.gov.au](http://www.artgallery.wa.gov.au)  
Email: [admin@artgallery.wa.gov.au](mailto:admin@artgallery.wa.gov.au)

Open 10am–5pm daily, Anzac Day 1–5pm,  
closed Good Friday and Christmas Day.

General admission is free.

Admission fees apply to some exhibitions.

Information on donations to the Gallery, including  
the Cultural Gifts Program and the Bequest Program,  
is available on request, as are copies of the Gallery's  
Mission and Vision statement and its Customer  
Service Charter.

For Gallery publications contact the Gallery Shop.  
Telephone: 08 9492 6766

### **Research Centre**

Open to the public by appointment.  
Telephone: 08 9492 6782

### **Foundation**

For information on Foundation membership and  
bequests, telephone: 08 9492 6761  
Gifts to the Foundation of \$2 or more are tax  
deductible.

### **Friends of the Art Gallery of Western Australia**

For membership and general enquiries, telephone:  
08 9492 6750, or fax: 08 9492 6755

### **Art Gallery Café.**

Telephone: 08 9328 2372