ANNUAL REPORT

of the

ART GALLERY OF SOUTH AUSTRALIA

for the year

1 July 2011 – 30 June 2012

North Terrace
ADELAIDE SA 5000
www.artgallery.sa.gov.au

ISSN 0728-7925
The Hon John Hill MP, Minister for the Arts

Sir, I have the honour to present the seventieth Annual Report of the Art Gallery Board of South Australia for the Gallery’s 131st year, ended 30 June 2012.

Michael Abbott AO QC, Chairman

Art Gallery Board 2011–12

Chairman  Michael Abbott AO QC

Members  Mr Andrew Gwinnett (Deputy Chair)
Emeritus Professor Anne Edwards AO
Ms Frances Gerard
Ms Sandra Sdraulig
Mrs Tracey Whiting
Mrs Zena Winser
Robert Whitington QC
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PRINCIPAL OBJECTIVES

Objectives

The Art Gallery of South Australia’s objectives and functions are effectively prescribed by the Art Gallery Act 1939 and can be summarised as the preservation, research and communication associated with heritage and contemporary works of art of aesthetic excellence and historical or regional significance.

Mission

The mission of the Art Gallery of South Australia is to serve the South Australian and wider communities by providing access to original works of art of the highest quality. Through its permanent collections, temporary exhibitions and other public programs, the Art Gallery seeks to foster, promote and enhance understanding and enjoyment of the visual arts in general.

Vision

To be a leading art museum in Australia and the Asia Pacific Region that:

- is highly respected for the quality and display of its collection, exhibitions, programs, interpretation and research;
- engages South Australians from all walks of life in the visual arts;
- enlivens and enriches the cultural dimension of the city and the state; and
- is a major attraction for interstate and international visitors to South Australia.

Government Objectives

In addition, the Art Gallery plays a significant role in delivering specific elements of the South Australian Government’s seven strategic priorities:

- **Creating a vibrant city**

  Creating an eclectic and exciting artistic program attracts local and interstate visitors to the North Terrace precinct, greatly increasing the numbers of people in the city while bringing vibrancy to the city streets, which in turn will both enhance the city’s atmospheric appeal and build upon the South Australian brand.

- **Every chance for every child**

  Learning and children’s programs are at the core of the Art Gallery’s artistic program, as it is recognised that building a lifelong love of the visual arts and the Art Gallery begins at an early age.
MAJOR ACHIEVEMENTS 2011–2012

(Note: Where appropriate, relationship to South Australia’s Strategic Plan is indicated)

Community Engagement

615 538 people visited the Gallery, free of charge, to see the permanent collection and exhibitions an increase from the 531,564 visitors in the last financial year which represents a 16% increase (SASP Target 4: Tourism industry; SASP Target 99: Cultural engagement – institutions).

An additional 63,070 people visited the Gallery’s touring exhibitions interstate (SASP Target 4: Tourism industry; SASP Target 3: Cultural vibrancy – arts activities).

A total of 11,790 visitors attended the Gallery’s 53 regular gallery floor-talks, 27 special lectures, 4 forums, 6 special Gallery tours, 3 culture days and 3 Members/Adult Education Workshops; 7,300 visitors attended the Gallery’s children’s and family programs and events; and, 26,050 school students visited the Gallery as part of the Schools Support Services and 551 teachers received professional development (SASP Target 3: Cultural vibrancy – arts activities).

A total of 13,707 visitors undertook tours by the Gallery’s Volunteer Guides (SASP Target 4: Tourism industry; SASP Target 24: Volunteering).

The Gallery Website had 207,226 visits, an increase of 17.7% from previous financial year, and the Website had 853,125 pages viewed, an increase of 8.3% from previous financial year.

Artistic Program

The Gallery lent a total of 61 works of art to 26 exhibitions, including major national touring exhibitions (SASP Target 4: Tourism Industry; SASP Target 3: Cultural vibrancy – arts activity).

Seven temporary exhibitions were staged at the Gallery: SAATCHI Gallery in Adelaide: British Art Now; Beneath the Winds: Masterpieces of Southeast Asian Art & The Eko Chamber; Inspired Design: Love and Death; International Art Series; Parallel Collisions: 12th Adelaide Biennial of Australian Art; South Australia Illustrated: Colonial painting in the Land of Promise and From the Street; Bounty: Nineteenth-century South Australian gold and silver (a complete list of exhibitions and public programs is at Appendix I) (SASP Target 4: Tourism industry; SASP Target 99: Cultural engagement – institutions; SASP Target 3 Cultural vibrancy – arts activities).

Sixteen special collection displays were staged at the Gallery: Terrain: Landscape and Country in the collection; Water Mark; The Sleep of Reason: the prints of Louise Bourgeois, Benjamin Armstrong and Brent Harris; La Belle Époque: French prints and drawings from the 1880s to 1910s; Inspired Design: Love and Death; Deep Space: new acquisitions from the Australian contemporary art collection; Cinematic: Australian Photography; AES+F, Allegoria Sacra; Grand Design: Architecture’s influence on European decorative arts; NEW: Australian Contemporary Decorative Arts; 20 Years: Rhianon Vernon-Roberts Memorial Collection; Krishna and visions of Sri Nathji: Indian temple paintings from the collection of Barrie and Judith Heaven; New acquisitions of Asian Art; Teeth of the Rice Plant: Political art from Indonesia and China; Expressions in Clay: 125 years of Japanese Ceramics; From the Continent: the Art of China and Korea (SASP Target 4: Tourism industry; SASP Target 3: Cultural engagement – institutions; SASP Target 3: Cultural vibrancy – arts activities).

The Gallery produced the following publications: Saatchi Gallery in Adelaide: British Art Now; Beneath the Winds: Masterpieces of Southeast Asian Art from the Art Gallery of South Australia; Inspired Design: European and North American Decorative Arts from the Art Gallery of South
Australia; Parallel Collisions: 12th Adelaide Biennial of Australian Art; South Australia Illustrated: Colonial painting in the Land of Promise; Bounty: Nineteenth-century South Australian gold and silver; Winter and Spring 2011, Summer 2011-12 and Autumn Articulate magazines; children’s activity trails; and a range of merchandise including calendars, boxed greeting cards and postcards and various leaflets and brochures promoting exhibitions (SASP Target 99: Cultural engagement – institutions; SASP Target 3: Cultural vibrancy – arts activities).

Collection Development

277 works of art were acquired across all areas of the collection. Details of significant additions to the collection are available in the section Collections Development with a complete list of acquisitions at Appendix F (SASP Target 4: Tourism industry; SASP Target 99: Cultural engagement – institutions; SASP Target 27: Understanding of Aboriginal culture; SASP Target 6: Aboriginal wellbeing).

Stock-check of the Gallery’s high-value items has been completed and the non-Asian Applied Arts was commenced.

2,520 digital images were added to the Gallery’s collections database with 9,564 images now available online.

Audience Development

The Gallery staged five DepARTure events, aimed at the 18-40 year old age group, attracting 1,860 participants (SASP Target 99: Cultural engagement – institutions; SASP Target 3: Cultural vibrancy – arts activities).

The Gallery continued to run the Graduate Program in Art History in conjunction with the University of Adelaide (SASP Target 47: Jobs).

Benefaction and Fund-raising

The combined value of gifts of cash to fund purchases of works of art and donations of works of art was $7.2 million, increased from $5.6m in the 2010/11 year.

207 volunteers contributed to the Gallery’s operations (SASP Target 24: Volunteering).

Strategic Development

The Gallery developed a Strategic Plan outlining the focus for 2012-15 which also includes key Government priorities.

The opening of the Elder Wing of Australian Art followed the replacement of the lighting system with a full rehang of the Australian collection to 1950. This rehang included for the first time Aboriginal and Torres Strait Islander works within the historical narrative of Australian art.

The refurbishment of the Vestibule was undertaken which included new cloaking, toilets and reception and set a new tone for the institution maintaining the historic integrity of the building while presenting a 21st century welcome for visitors.

The Gallery continued to implement Occupational Health, Safety and Welfare policies and systems and make improvements as necessary (SASP Target 21: Greater safety at work).
KEY CHALLENGES FACING THE GALLERY

The Art Gallery faces a number of challenges in delivering upon its artistic vision and building upon gained success.

The Gallery’s most serious challenge is its ability to meet financial and administrative obligations and resolve the current funding issue. Without a solution to this issue, the Art Gallery will be unable to deliver upon the South Australian Government’s cultural agenda, its obligations under the Art Gallery Act, or respond to community requirements in a meaningful way.

Further, strategic organisational and structural change is required to ensure the operational effectiveness of the Art Gallery, and provide a foundation for the institution moving into the future, where a strong focus on robust financial management, effective staffing and core operational compliance is critical.

A serious test for the Gallery is the accessibility of all collecting areas for display given the lack of public display space and the capacity to manage its collection storage facility which is critically in need.

The building infrastructure of the Art Gallery is the physical embodiment of South Australia’s commitment to the visual arts and as such, the interior and exterior spaces of the Art Gallery are paramount. The Art Gallery requires constant maintenance and improvement to ensure excellence in presentation of the collection, and a physical infrastructure that allows accessibility for all visitors regardless of age or ability.

Developing commercial operations, and increasing revenue through retail, publishing and licensing income streams requires much needed investigation to grow. A strategy to address the lack of specialist merchandising expertise, improve the current retail activity and increase revenue in these areas must be established.

Finally, the development of a long-term major exhibitions partnership is critical to ensuring that the Art Gallery remains relevant on a national and international stage, and delivers upon the goal to develop South Australia as a cultural tourism destination. A long term planning cycle with appropriately supported funding is critical to achieving this aim.
STRATEGIC GOALS 2012–2015

1. Present a dynamic artistic program and build our collection

The goal is to have a collection and an artistic program that:

- are unique to Australia and increase the profile of both the Art Gallery and the state as cultural tourism destinations;
- place the Art Gallery at the forefront of the nation’s art museums, such that it is highly respected for the quality and innovation of its collection and exhibitions, and its curatorship;
- build upon the reputation of the Art Gallery as a hub for research on South Australian art and artists, utilising both the collection and archival resources;
- enable the careful management, research and preservation of the collection to maintain its relevance and accessibility to a wide and diverse audience; and
- engage a global audience through a dynamic online experience of the Art Gallery’s collection and exhibitions.

2. Inspire new audiences

The Art Gallery perceives audience engagement to be at the heart of its role as an initiator of innovative exhibitions and visual arts-based public programs in South Australia, and as such must:

- deliver one major, international and unique annual exhibition that restores South Australia to its rightful place as a national leader in the visual arts;
- develop the Adelaide Biennial of Australian Art as a nationally recognised landmark event;
- engage with and attract people with a different demographic profile in the community, specifically focusing on children and young families, with the aim of educating, informing and inspiring South Australians about all aspects of the visual arts;
- generate long-term relationships with the Art Gallery by introducing children to art and encouraging them to engage with the collection through interactive activities, thereby establishing the foundations for a lifelong love of the arts, specifically, the visual arts;
- entice young adults into the Art Gallery by creating tailored events such as Departure, for an urban professional demographic who will be nurtured into the next generation of supporters and benefactors;
- communicate using focused and innovative digital marketing strategies to attract visitors with a different demographic profile to the Art Gallery; and
- create an online presence for the Art Gallery to extend the reach of the artistic program.
3. **Enrich the cultural life of all South Australians**

Communication and connection with audiences are at the heart of building a lifelong relationship with the visual arts. Therefore, the Art Gallery’s public programs must:

- recognise diversity and promote cultural understanding, by creating an artistic program and collection that will attract audiences with diverse demographic profiles in the community;

- establish stronger connections and strategic partnerships with festivals, regional programs and cultural institutions to collaborate on shared goals and promote the arts throughout the state;

- engage and inspire students of all ages by embedding targeted learning in our artistic program;

- collaborate with all tiers of the education sector to both nurture artistic talent in our young people and confirm the Art Gallery’s position as the educational hub for visual arts within South Australia; and

- contribute to the economic and cultural development of South Australia by promoting the state as a cultural tourism destination, and contributing to the broader government agendas.

4. **Nurture collective achievement**

The Art Gallery recognises that creating an artistic program that inspires, educates and provides aesthetic enjoyment relies on a broad community of participants and supporters, especially those who support the Art Gallery through sponsorship and benefaction. As such, the central focus must always be on:

- delivering an eclectic and rich artistic program that attracts and enhances community support through benefaction, attendance and volunteering;

- attracting significant contributions from private benefaction to enable the ongoing expansion of the collection, while encouraging broader support for the Art Gallery’s artistic program;

- building membership by developing targeted programs that extend into new and different audiences and encourage online interaction; and

- strengthening relationships with the corporate sector to create mutually beneficial and relevant partnerships.
RESOURCES AND ADMINISTRATION

LEGISLATIVE RESPONSIBILITY AND THE ART GALLERY BOARD

The role and function of the Board of the Art Gallery of South Australia is described in the *Art Gallery Act, 1939*. The Art Gallery Board is a body corporate and consists of up to nine members appointed by the Minister for the Arts.

Members of the Board as at 30 June 2011 were: Mr Michael Abbott AO QC (Chairman), Mr Andrew Gwinnett (Deputy Chair), Emeritus Professor Anne Edwards AO, Ms Frances Gerard, Ms Sandra Sdraulig, Mrs Tracey Whiting, Ms Zena Winser and Mr Robert Whittington QC.

FINANCIAL MANAGEMENT AND RESOURCES

<table>
<thead>
<tr>
<th>Revenue</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of goods</td>
<td>838</td>
</tr>
<tr>
<td>Fees and Charges</td>
<td>783</td>
</tr>
<tr>
<td>Bequests and Donations</td>
<td>2,119</td>
</tr>
<tr>
<td>Donations of Heritage Assets</td>
<td>3,662</td>
</tr>
<tr>
<td>Grants</td>
<td>1,173</td>
</tr>
<tr>
<td>Sponsorships</td>
<td>1,261</td>
</tr>
<tr>
<td>Resources Received Free of Charge</td>
<td>552</td>
</tr>
<tr>
<td>Interest and Investment Income</td>
<td>415</td>
</tr>
<tr>
<td>Rent and Facilities Hire</td>
<td>260</td>
</tr>
<tr>
<td>Net gain from disposal of non current assets</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>15</td>
</tr>
<tr>
<td>Revenue from SA Government – Recurrent Operating Grant</td>
<td>8,008</td>
</tr>
</tbody>
</table>

ACCOUNT PAYMENT PERFORMANCE

<table>
<thead>
<tr>
<th>Number of Accounts Paid</th>
<th>% of Total Accounts Paid</th>
<th>Value of Accounts Paid</th>
<th>% $ of Total Accounts Paid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paid by due date*</td>
<td>4,167</td>
<td>95.8%</td>
<td>$12,956 054</td>
</tr>
<tr>
<td>Paid late &amp; paid &lt; 30 days from due date</td>
<td>147</td>
<td>3.4%</td>
<td>$484 744</td>
</tr>
<tr>
<td>Paid late &amp; paid &gt; 30 days from due date</td>
<td>35</td>
<td>0.8%</td>
<td>$87 749</td>
</tr>
<tr>
<td>Total</td>
<td>4,349</td>
<td></td>
<td>$13,528 548</td>
</tr>
</tbody>
</table>

* The Due Date is defined as per 11.2 of the instruction. Unless there is a discount or written agreement between the public authority and creditors, payment should be within thirty days of the date of the invoice or claim.

SPONSORSHIP, GRANTS, DONATIONS, ETC.

All commercial sponsorship and development activities undertaken by the Art Gallery are divided into four areas of equal importance: commercial Sponsorship, Grants, Foundation and direct gifts of money for acquisitions.

The Art Gallery of South Australia sought to enlist the support of many partners for its programs. Support secured during the 2011–12 financial year included:

CASH:

- ANZ
- ARUP
- BankSA
- Ernst & Young
- ETSA
- MINI Garage Adelaide

Macquarie
Robert Walters
Santos
Travelex
University College of London

Total cash 2011–2012 as at 30 June 2012: $554 000
**IN-KIND:**

891 ABC Adelaide  
Accolade Wines- Hardy’s  
Adshel  
Advertiser Newspapers Ltd  
Aesop  
BankSA  
Bang & Olufsen  
Carlton & United Breweries  
Channel 7  
Charming Waters  
Dulux Group (Selleys)  
Fresh FM  
Heggies Vineyard  
Hot Beam  
Intercontinental Adelaide  
Jansz Tasmania  
Kwik Kopy Norwood  
M&C Saatchi  
MINI Garage Adelaide  
Osram  
Penny’s Hill  
Qantas  
Rip It Up  
Santos  
South Australian Tourism Commission  
Typespace  
Visualcom

Total in-kind 2011–12 as at 30 June 2012: $703,545

**GRANTS:**

Adelaide City Council  
James & Diana Ramsay Foundation  
Gordon Darling Foundation  
The Balnaves Foundation

Total grants 2011–12 as at 30 June 2012: $492,228

**FOUNDATION**

There was a total of $1.4 million cash donated to the Foundation.

**CONTEMPORARY COLLECTORS**

There was a total of $369,285 cash donated to Contemporary Collectors.

**BOARD MEMBER FEES**

The overwhelming proportion of Board fees have been donated or forgone by Board Members.

**SELF-INSURANCE/INDEMNIFICATION**

The Gallery’s fund for self-insurance against minor claims below $20,000 was maintained at satisfactory levels.

**ORGANISATIONAL STRUCTURE AND SENIOR GALLERY MANAGEMENT**

The Art Gallery of South Australia, founded in 1881, is governed by the Art Gallery Board of South Australia. The Gallery comprises the following distinct divisions: Directorial, Curatorial, Public Programs, Administration and Corporate Services.

**FRAUD**

There have been no instances of fraud detected.

**MEASURES TO PREVENT FRAUD**

The Art Gallery reviewed and maintained risk management systems throughout the year and conducted reviews of security arrangements.
CONSULTANCIES
No consultancies were engaged during this financial year.

CONTRACTORS
The Gallery contracted Total Design.
The Gallery contracted Hassells.
The Gallery contracted Alexie Glass-Kantor and Natasha Bullock to co-curate the 2012 Adelaide Biennial of Australian Art.

DISABILITY ACTION PLAN
The Art Gallery endeavours to support the plan in the following manner:

Ensure accessibility to services
All patrons are encouraged to avail themselves of disability services including wheelchair access, wheelchair lifters and toilets for the disabled.

Ensure information about the Art Gallery is inclusive of those with disabilities
Information was available to those with disabilities via the website, printed guides to the Art Gallery, telephone enquiry services.

Provide services with awareness and understanding of issues affecting people with disabilities
The Art Gallery provided guided tours for persons with disabilities and also conducted public events that were accompanied by Auslan sign language interpretation for people with hearing disability. Hearing loops are installed in the Radford Auditorium.

GREENING OF GOVERNMENT OPERATIONS REPORTING
Mark Horton, Associate Director, has been appointed to the Department of Premier and Cabinet Sustainability and Greenhouse Gas Reduction Task Group which is responsible for the development of an Environmental Sustainability Policy and the Sustainability Action Plan.

ENERGY EFFICIENCY ACTION PLAN
The Art Gallery’s energy efficiency statistics are captured in the Department of Premier and Cabinet Annual Report.

ASBESTOS MANAGEMENT
In compliance with the OHS&W Regulations, 1995, all asbestos products have been identified and are recorded in the Asbestos Register.

The Asbestos Register contains the Management Plan, Inspection Report and Register of Asbestos Containing Products.
**Annual Asbestos Management Report**

<table>
<thead>
<tr>
<th>Category</th>
<th>Number of Sites</th>
<th>Category Description</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>At start of year</td>
<td>At end of year</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Remove</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>4</td>
<td>Remove as soon as practicable</td>
</tr>
<tr>
<td>3</td>
<td>0</td>
<td>0</td>
<td>Use care during maintenance</td>
</tr>
<tr>
<td>4</td>
<td>0</td>
<td>0</td>
<td>Monitor condition</td>
</tr>
<tr>
<td>5</td>
<td>0</td>
<td>0</td>
<td>No asbestos identified/identified asbestos has been removed</td>
</tr>
<tr>
<td>6</td>
<td>0</td>
<td>0</td>
<td>Further information required</td>
</tr>
</tbody>
</table>

**OVERSEAS TRAVEL**

<table>
<thead>
<tr>
<th>Name</th>
<th>Destination</th>
<th>Reasons for travel</th>
<th>Total cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nick Mitzevich</td>
<td>United Kingdom, Italy</td>
<td>Meeting with Tate Gallery re Turner exhibition and visiting Venice Biennale, 4–13 October 2011</td>
<td>$7,890</td>
</tr>
<tr>
<td>Nick Mitzevich</td>
<td>Indonesia</td>
<td>Exhibition development, 21–28 January 2012</td>
<td>Cost covered by grant from Gordon Darling Foundation</td>
</tr>
<tr>
<td>Nick Mitzevich</td>
<td>New Zealand</td>
<td>Meeting with Director, Auckland Art Gallery, 25–27 March 2012</td>
<td>$1,580</td>
</tr>
<tr>
<td>Nick Mitzevich</td>
<td>Hong Kong, China</td>
<td>Escorting Contemporary Collectors Group to the Hong Kong Art Fair, 15–19 May 2012</td>
<td>Cost covered by Contemporary Collectors</td>
</tr>
<tr>
<td>Robert Reason</td>
<td>Japan</td>
<td>Courier trip, 2 - 10 September 2011</td>
<td>$1,820 cost to AGSA remainder covered by Brain Trust Inc.</td>
</tr>
<tr>
<td>James Bennett</td>
<td>Indonesia</td>
<td>Exhibition development, 20 January–1February 2012</td>
<td>Cost covered by grant from Gordon Darling Foundation</td>
</tr>
<tr>
<td>Russell Kelty</td>
<td>Japan</td>
<td>Japan Foundation Language Program, 15 June–15 August 2012</td>
<td>Grant, no cost to Gallery</td>
</tr>
<tr>
<td>Antonietta Itrupico</td>
<td>China</td>
<td>Press checking Inspired Design and Beneath the Winds publications, 18–25 September 2011</td>
<td>$4,146</td>
</tr>
<tr>
<td>Name</td>
<td>Country</td>
<td>Activity</td>
<td>Cost</td>
</tr>
<tr>
<td>-----------------------</td>
<td>------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Antonietta Itropico</td>
<td>China</td>
<td>Press checking South Australia Illustrated and Bounty publications, 25 March–1 April 2012</td>
<td>$2,440</td>
</tr>
<tr>
<td>Lisa Slade</td>
<td>India</td>
<td>Assess possibility of presenting 12th Adelaide Biennial of Australian Art at the National Gallery of Modern Art, New Delhi as part of Oz Fest 2012, 23 January–1 February 2012</td>
<td>Grant from Australian High Commission, New Delhi, no cost to Gallery</td>
</tr>
<tr>
<td>Jane Messenger</td>
<td>United Kingdom and The Netherlands</td>
<td>To research J.M.W. Turner at Tate Britain in order to write for the Turner from the Tate: the making of a master exhibition catalogue and develop the exhibition display with accompanying interpretative material. To visit Maastricht for TEFAF to seek possible acquisitions for the collection and develop networks with European Art dealers. 11 February – 17 March 2012</td>
<td>$10,000</td>
</tr>
</tbody>
</table>

**EXECUTIVE EMPLOYMENT, STAFF EMPLOYMENT AND OTHER HUMAN RESOURCES MATTERS**

Details of employment in the Art Gallery of South Australia as at 30 June 2012 are provided in the tables below:

<table>
<thead>
<tr>
<th>Agency</th>
<th>Arts SA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Persons</td>
<td>70</td>
</tr>
</tbody>
</table>

| FTE's | 62.3 |

<table>
<thead>
<tr>
<th>Gender</th>
<th>% Persons</th>
<th>% FTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>35.71</td>
<td>40.13</td>
</tr>
<tr>
<td>Female</td>
<td>64.29</td>
<td>59.87</td>
</tr>
</tbody>
</table>

| Number of Persons Separated from the agency during the last 12 months | 10 |
| Number of Persons Recruited to the agency during the 2011/12 financial year | 17 |
| Number of Persons Recruited to the agency during the 2011/12 financial year AND who were active/paid at June 2012 | 11 |
| Number of Persons on Leave without Pay at 30 June 2012 | 0 |

**NUMBER OF EMPLOYEES BY SALARY BRACKET**

<table>
<thead>
<tr>
<th>Salary Bracket</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0 - $51,599</td>
<td>8</td>
<td>13</td>
<td>21</td>
</tr>
<tr>
<td>$51,600 - $65,699</td>
<td>8</td>
<td>14</td>
<td>22</td>
</tr>
<tr>
<td>$65,700 - $84,099</td>
<td>6</td>
<td>17</td>
<td>23</td>
</tr>
<tr>
<td>$84,100 - $106,199</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>$106,200+</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>45</td>
<td>70</td>
</tr>
</tbody>
</table>

14
### Status of Employees in Current Position

<table>
<thead>
<tr>
<th>Gender</th>
<th>FTE's</th>
<th>Ongoing</th>
<th>Short-term contract</th>
<th>Long-term contract</th>
<th>Casual</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>19</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>Female</td>
<td>24.23</td>
<td>6.6</td>
<td>4.8</td>
<td>1.67</td>
<td>37.3</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>43.23</td>
<td>10.6</td>
<td>5.8</td>
<td>2.67</td>
<td>62.3</td>
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<table>
<thead>
<tr>
<th>Gender</th>
<th>Persons</th>
<th>Ongoing</th>
<th>Short-term contract</th>
<th>Long-term contract</th>
<th>Casual</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>19</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>Female</td>
<td>27</td>
<td>8</td>
<td>5</td>
<td>5</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>46</td>
<td>12</td>
<td>6</td>
<td>6</td>
<td>70</td>
<td></td>
</tr>
</tbody>
</table>

### Number of Executives by Status in Current Position, Gender and Classification

<table>
<thead>
<tr>
<th>Classif.</th>
<th>Ongoing</th>
<th>Term</th>
<th>Term</th>
<th>Other (Inc. Casual)</th>
<th>Other</th>
<th>Total</th>
<th>% of total Execs</th>
<th>% of total Execs</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>100</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>100</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

### Total Days Leave Taken

<table>
<thead>
<tr>
<th>Leave Type</th>
<th>2011/12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Sick Leave Taken</td>
<td>81.51</td>
</tr>
<tr>
<td>2) Family Carer's Leave Taken</td>
<td>11.2</td>
</tr>
<tr>
<td>3) Miscellaneous Special Leave</td>
<td>1</td>
</tr>
</tbody>
</table>

### Number of Aboriginal and/or Torres Strait Islander Employees

<table>
<thead>
<tr>
<th>Salary Bracket</th>
<th>Aboriginal Employees</th>
<th>Total employees</th>
<th>% Aboriginal employees</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0 - $51,599</td>
<td>0</td>
<td>21</td>
<td>0</td>
</tr>
<tr>
<td>$51,600 - $65,699</td>
<td>0</td>
<td>22</td>
<td>0</td>
</tr>
<tr>
<td>$65,700 - $84,099</td>
<td>1</td>
<td>23</td>
<td>1.43</td>
</tr>
<tr>
<td>$84,100 - $106,199</td>
<td>0</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>$106,200+</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>0</td>
<td>70</td>
<td>1.43</td>
</tr>
</tbody>
</table>

### Number of Employees by Age Bracket by Gender

<table>
<thead>
<tr>
<th>Age Bracket</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 - 19</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>20 - 24</td>
<td>1</td>
<td>5</td>
<td>6</td>
<td>8.57</td>
</tr>
<tr>
<td>25 - 29</td>
<td>0</td>
<td>4</td>
<td>4</td>
<td>5.71</td>
</tr>
<tr>
<td>30 - 34</td>
<td>2</td>
<td>6</td>
<td>8</td>
<td>11.43</td>
</tr>
<tr>
<td>Age</td>
<td>Male</td>
<td>Female</td>
<td>Total</td>
<td>% of Agency</td>
</tr>
<tr>
<td>-----</td>
<td>------</td>
<td>--------</td>
<td>-------</td>
<td>------------</td>
</tr>
<tr>
<td>35 - 39</td>
<td>1</td>
<td>7</td>
<td>8</td>
<td>11.43</td>
</tr>
<tr>
<td>40 - 44</td>
<td>6</td>
<td>4</td>
<td>10</td>
<td>14.29</td>
</tr>
<tr>
<td>45 - 49</td>
<td>5</td>
<td>5</td>
<td>10</td>
<td>14.29</td>
</tr>
<tr>
<td>50 - 54</td>
<td>4</td>
<td>8</td>
<td>12</td>
<td>17.14</td>
</tr>
<tr>
<td>55 - 59</td>
<td>2</td>
<td>4</td>
<td>6</td>
<td>8.57</td>
</tr>
<tr>
<td>60 - 64</td>
<td>3</td>
<td>2</td>
<td>5</td>
<td>7.14</td>
</tr>
<tr>
<td>65+</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1.43</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>45</td>
<td>70</td>
<td>100</td>
</tr>
</tbody>
</table>

**CULTURAL AND LINGUISTIC DIVERSITY**

<table>
<thead>
<tr>
<th>Name</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>% of Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Employees born overseas</td>
<td>3</td>
<td>5</td>
<td>8</td>
<td>11.43</td>
</tr>
<tr>
<td>Number of Employees who speak language(s) other than English at home</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>2.86</td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF EMPLOYEES WITH DISABILITIES (ACCORDING TO COMMONWEALTH DDA DEFINITION)**

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>% of Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**TYPES OF DISABILITY (WHERE SPECIFIED)**

<table>
<thead>
<tr>
<th>Disability</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>% of Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disability Requiring Workplace Adaptation</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Physical</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Intellectual</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Sensory</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Psychological/Psychiatric</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**NUMBER OF EMPLOYEES USING VOLUNTARY FLEXIBLE WORKING ARRANGEMENTS BY GENDER**

<table>
<thead>
<tr>
<th>Leave Type</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchased Leave</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Flexitime</td>
<td>18</td>
<td>31</td>
<td>49</td>
</tr>
<tr>
<td>Compressed Weeks</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Part-time</td>
<td>0</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>Job Share</td>
<td>1</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>Working from Home</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

**DOCUMENTED REVIEW OF INDIVIDUAL PERFORMANCE MANAGEMENT**

<table>
<thead>
<tr>
<th>Documented Review of Individual Performance Management</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>% Reviewed within the last 12 months</td>
<td>0</td>
</tr>
<tr>
<td>% review older than 12 months</td>
<td>51.43</td>
</tr>
<tr>
<td>% Not reviewed</td>
<td>48.57</td>
</tr>
</tbody>
</table>
EQUAL EMPLOYMENT OPPORTUNITY PROGRAMS

As an EEO employer, the Art Gallery is committed to employing on merit regardless of race, gender, sexuality, marital status, age, pregnancy or physical or intellectual impairment for all positions within the organisation. This is supported by our diverse workforce profile. In addition, the Department established and trained an EO Contact Officer who is available to provide support and advice to employees.

OCCUPATIONAL HEALTH, SAFETY AND REHABILITATION
(INCLUDING INJURY MANAGEMENT)

AGSA OHS&W MANAGEMENT SYSTEM

The Art Gallery continues to address this issue through the Art Gallery’s Occupational Health, Safety & Welfare Committee, chaired by the Manager Operations, Syd Bower. He is also the Art Gallery Management representative with Tracey Dall, Employee Representative on the Arts SA Arts Coordinating Committee. Kym Hulme chaired the Art Gallery’s Occupational Health, Safety & Welfare Committee from July to November 2011 and Syd Bower from December 2011 to June 2012. The continuous review of OHS&W policies, procedures and work practices is now an integral part of the workplace.

KEY ACHIEVEMENTS

The Safety Action Management Plan (SMAP) and the Safety in the Public Sector (SIPS) reports were reviewed by the AGSA OHS&W Committee to ensure the relevance of their scope and content. Both documents are reported on in accordance with the Monitoring and Reporting Framework. Policies and procedures continue to be reviewed in consultation with employees to ensure their continued sustainability and effectiveness.

The Internal Audit and Workplace Inspection Procedure ensured that injury management processes are conducted in accordance with legislative requirements and internal policies and procedures.

Twenty-five employees received a flu vaccination as part of the Flu Vaccination Program.

OCCUPATIONAL HEALTH, SAFETY AND INJURY MANAGEMENT INFORMATION

Workers Compensation Claims Statistics
for the period July 2011 - June 2012

<table>
<thead>
<tr>
<th>TOTAL COST OF ALL CLAIMS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Lump Sums (s43, 44)</td>
<td>$ -</td>
</tr>
<tr>
<td>Common Law</td>
<td>$ -</td>
</tr>
<tr>
<td>Medical Reports</td>
<td>$ -</td>
</tr>
<tr>
<td>Other Costs</td>
<td>$ -</td>
</tr>
<tr>
<td>Legal Expenses</td>
<td>$ 11 368.72</td>
</tr>
<tr>
<td>Rehabilitation</td>
<td></td>
</tr>
<tr>
<td>Medical Expenses</td>
<td>$ 3 487.80</td>
</tr>
<tr>
<td>Redemptions (s42)</td>
<td>$ -</td>
</tr>
<tr>
<td>Income Maintenance</td>
<td>$ 184.57</td>
</tr>
<tr>
<td>TOTAL EXPENDITURE</td>
<td>$ 15 041.09</td>
</tr>
</tbody>
</table>

CURRENT OPEN CLAIMS 3
NEW CLAIMS 2
Rejected Claims 0
<table>
<thead>
<tr>
<th>Causes of New Claims</th>
<th>Number of Claims</th>
<th>%</th>
<th>Costs to date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Being Hit by Moving Objects</td>
<td>0</td>
<td>0%</td>
<td>$ -</td>
</tr>
<tr>
<td>Body Stressing</td>
<td>2</td>
<td>100%</td>
<td>$ 794.83</td>
</tr>
<tr>
<td>Chemicals &amp; Other substances</td>
<td>0</td>
<td>0%</td>
<td>$ -</td>
</tr>
<tr>
<td>Falls, Trips &amp; Slips</td>
<td>0</td>
<td>0%</td>
<td>$ -</td>
</tr>
<tr>
<td>Heat, Radiation &amp; Electricity</td>
<td>0</td>
<td>0%</td>
<td>$ -</td>
</tr>
<tr>
<td>Mental Stress</td>
<td>0</td>
<td>0%</td>
<td>$ -</td>
</tr>
<tr>
<td>Hitting Objects with Body</td>
<td>0</td>
<td>0%</td>
<td>$ -</td>
</tr>
<tr>
<td>Other and unspecified</td>
<td>0</td>
<td>0%</td>
<td>$ -</td>
</tr>
<tr>
<td>Sound &amp; Pressure</td>
<td>0</td>
<td>0%</td>
<td>$ -</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>2</strong></td>
<td><strong>100%</strong></td>
<td><strong>$ 794.83</strong></td>
</tr>
</tbody>
</table>

**BUILDING RESOURCES**

The program this year was focused on the Building Upgrade Project. These extensive works are directed at providing additional and enhanced infrastructure throughout the Art Gallery complex.

**ART GALLERY RESTAURANT**

The operator of the Art Gallery Restaurant Patika Pty Ltd continues to operate successfully and profitably. The Restaurant continues to attract strong patronage and bookings for catered functions.

**OCCUPATIONAL HEALTH SAFETY & WELFARE**

The Art Gallery continues to address this issue through the Art Gallery’s Occupational Health, Safety & Welfare Committee, chaired by the Manager Operations, Syd Bower. The continuous review of OHS&W policies, procedures and work practices is now an integral part of the workplace. Syd Bower is the management representative and Tracey Dall is the employee representative on the Arts SA WHS Coordinating Committee.

**FACILITIES HIRE**

The Gallery continued to be a popular hire venue for a wide range of functions. This year 190 events were held in the various Art Gallery function spaces. These events included workshops, conferences, cocktail parties, wedding receptions, formal dinners, theatrical productions, award presentations, product launches and concerts.
CLEANING CONTRACT
The contract for the provision of Cleaning Services to the Gallery is provided by ISS Facility Services

SECURITY
The contract for the provision of Security Services to the Gallery is provided by Wilson Security.

STAFF DEVELOPMENT AND TRAINING
The Gallery continued its program of staff training in a range of areas including OH&S courses and information sessions to ensure had the necessary skills and information.

VOLUNTEERS
The Art Gallery values the contribution of its many volunteers who provide a variety of services to visitors and staff in the areas of guiding, education, public programs, front of house visitor services and ticket sales, curatorial research, registration and administration. For the year ending 2011-2012, the Art Gallery was supported by 207 registered volunteers.

On 29 November 2011, in recognition of the valuable contribution made throughout the year, the Gallery hosted the annual end of year celebration for all current volunteers. This year the Volunteer of the Year Award was presented to Gallery Guide, Laurel Laurence, to acknowledge 18 years of outstanding and sustained service. Volunteer Excellence certificates were awarded to David Gill, Gerri Jennings, Annette Chalmers and Terry Teusner in appreciation of their support to registration, visitor services and curatorial research respectively.

ART GALLERY OF SOUTH AUSTRALIA FOUNDATION
At the Annual General Meeting on 17 November 2011, Justice John Mansfield AM stepped down as Chairman of the Art Gallery of South Australia Foundation. Andrew Gwinnett was elected as Chairman of the Foundation and Max Carter AO was elected to continue serving as Deputy-Chairman.

The Foundation continued to increase its funds through encouraging financial donations, membership subscriptions, grants, bequests and generating income from fundraising events and investments. The Foundation raised $5.8 million in total for 2011–2012 comprising of works of art given valued over $4.4 million and income raised of $1.4 million.

The Foundation hosted fifteen events throughout the year, giving members the opportunity to engage closer with the Art Gallery, while also raising essential funds for works of art.

The Foundation Collectors Club dinner, held on 28 October, was the major fundraising event for the Gallery this year, raising $305 000. In 2011, there were 57 members, the most members in one year since its inception.

The Foundation continued to hold regular private viewings which highlighted recent gifts or acquisitions through the Foundation, also provided a forum to thank donors. All Foundation members are invited to learn about a recent acquisition through the Foundation. These break-even events are popular and eight were held in 2011–2012.

An event for Sydney-based donors was hosted by Andrew Gwinnett at his home situated on the harbour in October. This provided the opportunity for the Gallery to thank them for their support, and also discuss upcoming projects and was a successful event.

Foundation members received a preview of Saatchi Gallery in Adelaide: British Art Now together with a private tour by Natasha Hoare, Business Development Manager at Saatchi Gallery, London.

Foundation members attended the opening of Beneath the Winds: Masterpieces of Southeast Asian Art as their complimentary opening for the year, which followed the AGM.
The Foundation was delighted to create a new membership category called Patron, which recognises gifts over $10 million. This is such an extraordinary level of giving that the Board believed it merited recognition through a position on Council. The Art Gallery of South Australia Foundation is the first in Australia to establish a category at this level.

The 2011 Art Gallery of South Australia Foundation work of art appeal was successfully concluded. A rare silver covered Presentation cup, Charles Jones, c1850, Hobart was acquired for the Art Gallery of South Australia’s permanent collection. This work is a fitting tribute to commemorate the 130th anniversary of the Art Gallery. Its successful acquisition was celebrated at a morning tea for donors who contributed to it in March, hosted by the Director.

The Foundation successfully ran several other appeals during 2011–12. These included the Khai Liew Collectors Appeal, the George Hamilton Appeal, the Rosemary Laing Appeal and the Jun Takegoshi Appeal.

During the past twelve, twenty-six Foundation members pledged additional financial commitment to the Foundation and as a result were upgraded to higher levels of the Foundation. Forty-four members renewed their membership to the Foundation, and there were 82 new members.

<table>
<thead>
<tr>
<th>At 30 June 2012 active membership of the Foundation was as follows:</th>
<th>Active memberships</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patron (over $10M)</td>
<td>3</td>
</tr>
<tr>
<td>Founders (over $1M)</td>
<td>11</td>
</tr>
<tr>
<td>Governors (over $250 000)</td>
<td>21</td>
</tr>
<tr>
<td>Principals (over $100 000)</td>
<td>25</td>
</tr>
<tr>
<td>Guardians (over $50 000)</td>
<td>28</td>
</tr>
<tr>
<td>Benefactors (over $25 000)</td>
<td>48</td>
</tr>
<tr>
<td>Fellows (over $5000)</td>
<td>102</td>
</tr>
<tr>
<td>Members (over $1500)</td>
<td>148</td>
</tr>
<tr>
<td>Collectors’ Club members 2010 (over $5000)</td>
<td>57</td>
</tr>
<tr>
<td><strong>TOTAL MEMBERSHIP</strong></td>
<td><strong>443</strong></td>
</tr>
</tbody>
</table>

**CONTEMPORARY COLLECTORS**

During the 2011–2012 financial year the Contemporary Collectors Benefaction group successfully increased annual fundraising through new initiatives, and a continuing program of Member activities and events. The primary objective of this program is to connect members with the Art Gallery. Of special interest to CC members is the opportunity to view private art collections of prominent collectors.

In the 2011–2012 financial year, Contemporary Collectors raised $417,524 which comprised works of art given valued over $48,239 and income raised of $369,285 from Membership subscriptions, events, donations and sponsorship and support from Contemporary Collectors Program Sponsor Macquarie Private Wealth.

In addition, Contemporary Collectors sourced $18,977 from the following in-kind sponsors:

- Accolade Wines, Jansz, Penny’s Hill, Kwik Kopy Norwood, Splitrock & Tiro, and TypeSpace Design

The Director’s Project was launched in August 2011. The project seeks commitments of an annual donation for three subsequent years to support an acquisition or project chosen by the Director. The Project attracted pledges from 24 Members, and raised $185,000 in cash donations, and a further $20,000 of in-kind support for the acquisition of AES+F’s *Allegoria Sacra*. 
An intimate dinner was held for Director’s Project donors to preview *Allegoria Sacra*, and donors were also invited to the official launch on 24 February at an outdoor screening on North Terrace which coincided with the opening of the 2012 Adelaide Fringe.

Fourteen Contemporary Collector Member events were held throughout the year. These included exhibition previews and curator talks, informative talks about collecting Contemporary Art, the introduction of ‘What’s Hot’ educational evenings, and the continuation of the popular ‘Eat Your Art Out’ events held in the homes of private collectors. The Director also led a tour to the Honk Kong International Art Fair. A total of 34 Contemporary Collectors members attended, raising over $10,000.

The Contemporary Collectors also contributed financial support to the *2012 Adelaide Biennial of Australian Art*, and *South Australia Illustrated: From the Street* exhibitions.

<table>
<thead>
<tr>
<th>At 30 June 2012 active membership of Contemporary Collectors was as follows:</th>
<th>Active memberships</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual Memberships</td>
<td>25</td>
</tr>
<tr>
<td>Joint Memberships</td>
<td>72</td>
</tr>
<tr>
<td>Corporate Memberships</td>
<td>2</td>
</tr>
<tr>
<td>Circle – Individual</td>
<td>14</td>
</tr>
<tr>
<td>Circle – Joint</td>
<td>21</td>
</tr>
<tr>
<td>Circle - Corporate</td>
<td>2</td>
</tr>
<tr>
<td>TOTAL MEMBERSHIP</td>
<td>136</td>
</tr>
</tbody>
</table>

**MEMBERS OF THE ART GALLERY OF SOUTH AUSTRALIA**

Membership of the Art Gallery has continued to grow this year due to attractive and relevant exhibitions as well as various promotions.

Thirty-one Members’ events were presented including welcome orientation tours for new members, as well as a presentation by Jane Messenger, Curator of European Art of highlights of the *Saatchi Gallery in Adelaide: British Art Now* exhibition followed by morning tea. Exhibition previews were offered to Members of *Beneath the Winds: Masterpieces of Southeast Asian Art* by James Bennett, Curator of Asian Art and *The Eko Chamber: Recent works by Eko Nurgroho* by Russell Kelty, Assistant Curator, Asian Art. Seventy Members enjoyed a preview of *Parallel Collisions: 12th Adelaide Biennial of Australian Art* with the Curators before the official opening and Lisa Slade, Project Curator presented an illustrated talk to fifty-four Members about the Biennial exhibition over drinks and canapés. Members were also invited to preview the exhibition *South Australia Illustrated: Colonial painting in the Land of Promise* with a talk given by Jane Hylton, Emeritus Curator and Robert Reason, Curator of European and Australian Decorative Arts offered a talk of highlights of the exhibition *Bounty: Nineteenth-century South Australian gold and silver*.

The Members’ End of Year Party was again well-attended and included an after-dark viewing of *Beneath the Winds* and *The Eko Chamber* with the Curators. The Gallery Shop was open and offered double discount to Members on the night.

The promotions of ‘Join as a Member today, and see the exhibition free’ and ‘Join as a new Member and receive three months for free’ were offered and received strong uptake.

Robyn Lademan and Kathryn Fulwood continued in their roles of Membership/Foundation Officer and Bookings and Database Officer respectively.

The attractively packaged Gift of Membership on offer in the Bookshop or available to purchase online from the Art Gallery website remains popular for gift giving.
At 30 June 2012 active membership of Members was as follows:

<table>
<thead>
<tr>
<th>Active memberships</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friends Life Benefactor</td>
</tr>
<tr>
<td>Member</td>
</tr>
<tr>
<td>Member Concession</td>
</tr>
<tr>
<td>Member Corporate</td>
</tr>
<tr>
<td>Member Family</td>
</tr>
<tr>
<td>Member Joint</td>
</tr>
<tr>
<td>Member Joint Concession</td>
</tr>
<tr>
<td>Member Honorary</td>
</tr>
<tr>
<td>TOTAL MEMBERSHIP</td>
</tr>
</tbody>
</table>

DEPARTURE MEMBERS

In July 2011 a new membership category called DEPARTURE Members was launched. Targeted at people in their 20s and 30s who enjoyed attending the Gallery’s popular DEPARTURE events, DEPARTURE membership was sold in conjunction with event tickets.

The former DEPARTURE committee which comprised of external volunteers was disbanded in favor of an internal working group of Art Gallery Staff with the aim of maximising the interaction of DEPARTURE events with the Gallery’s exhibition program and to increase the engagement of DEPARTURE audiences, including DEPARTURE Members, with the Gallery’s broader programs.

The DEPARTURE membership category has had a successful uptake. This category is aligned with the Art Gallery Members program, and DEPARTURE Members receive the same benefits as Art Gallery Members. In addition to members’ price DEPARTURE tickets (Members $45/General admission $60), DEPARTURE Members also receive invitations to their own member events in place of First Class events. The first DEPARTURE Members event was a preview of Parallel Collisions: 12th Adelaide Biennial of Australian Art.

<table>
<thead>
<tr>
<th>Active memberships</th>
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</thead>
<tbody>
<tr>
<td>Individual memberships (only category)</td>
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In the 2011–2012 financial year, DEPARTURE raised $130,750 from Membership subscriptions, events, and sponsors, inclusive of generous support from Presenting Sponsor BankSA.

In addition, DEPARTURE sourced in-kind support from the following sponsors:

Penny’s Hill, Heggies, Jansz, Splitrock, TIRO, Carlton United Breweries, Asahi, Art Gallery Restaurant, Attitude Magazine
DEPARTURE Working Group (from January 2012)

<table>
<thead>
<tr>
<th>Art Gallery staff member</th>
<th>Department</th>
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<tbody>
<tr>
<td>Tom Gordon</td>
<td>Publications</td>
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<td>Ashlyn Jones</td>
<td>Development</td>
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<td>Rusty Kelty</td>
<td>Curatorial</td>
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<tr>
<td>Marika Lucas</td>
<td>Senior Publicist</td>
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<tr>
<td>Aimee Phillips</td>
<td>Public Programs</td>
</tr>
<tr>
<td>Teegan Schurgott</td>
<td>Benefaction and Membership</td>
</tr>
<tr>
<td>Charlotte Smith</td>
<td>Benefaction and Membership</td>
</tr>
<tr>
<td>Luke Thurgate</td>
<td>Public Programs</td>
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ART GALLERY OF SOUTH AUSTRALIA FOUNDATION COUNCIL 2011–2012

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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</thead>
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<tr>
<td>Chairman:</td>
<td>Hon Justice John R Mansfield AM (until 17 November 2011) Andrew Gwinnett (from 17 November 2012)</td>
</tr>
<tr>
<td>Deputy Chair:</td>
<td>Max Carter AO</td>
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<td>Representing Founders:</td>
<td>Diana Ramsay AO</td>
</tr>
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<td>Representing Governors:</td>
<td>Mary Abbott</td>
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<td>Representing Guardians:</td>
<td>Hiroko Gwinnett</td>
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<tr>
<td>Representing Benefactors:</td>
<td>Neil Verringer, Rob Patterson</td>
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<td>Appointed Members:</td>
<td>Charles Bagot, Ann Preston Flint, Richard Walsh, Naomi Williams</td>
</tr>
<tr>
<td>Ex Officio:</td>
<td>Michael Abbott AO QC, Fran Gerard, Nick Mitzevich</td>
</tr>
<tr>
<td>Executive Officer:</td>
<td>Charlotte Smith</td>
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CONTEMPORARY COLLECTORS COMMITTEE 2011–2012

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</thead>
<tbody>
<tr>
<td>Chairperson</td>
<td>Tracey Whiting</td>
</tr>
<tr>
<td>Deputy Chair</td>
<td>Marc Allgrove</td>
</tr>
<tr>
<td>Members</td>
<td>Silvana Angelakis, Candy Bennett, Cherise Conrick, Scott Elvish, Vicki Niehus, Mary Ann Santin, Thelma Taliangis, Tom Twopeny, Jane Yuile</td>
</tr>
<tr>
<td>Ex Officio</td>
<td>Nick Mitzevich, Tracey Lock-Weir, Jane Messenger, Lisa Slade</td>
</tr>
<tr>
<td>Coordinator</td>
<td>Teegan Schurgott</td>
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</tbody>
</table>


COLLECTIONS

COLLECTIONS DEVELOPMENT

The Gallery acquired 277 works of which 179 were gifts, 98 were purchased and there were no bequests. Of these 149 were European, Asian and Australian heritage works produced before 1960 and 128 were works produced after 1960.

The total value of gifts and purchases this year was $7,264,286.

ACQUISITIONS OF AUSTRALIAN ART

A broad range of works was acquired for the Australian art collections this year. The Gallery’s early colonial art collection was strengthened by the addition of a watercolour of an emu attributed to John Hunter. Other significant colonial acquisitions included a major donation of four rare 9 by 5 Australian Impressionist paintings and a Louis Buvelot painting from M.J.M. Carter AO. Also added to the nineteenth century collection were a German subject by Louis Tannert, an Australian genre subject painted by H.J. Johnstone in London, a rare book of lithographs by George Hamilton and two botanical watercolour studies by John Howard Angas. In the decorative arts a colonial South Australian silver presentation cup by Julius Schomburgk was acquired and an early tea caddy made in Sydney attributed to convict cabinetmaker, Lawrence Butler.

The twentieth century collection was enhanced with the addition of a cubist gouache, a drawing and a colour linocut by Dorrit Black and watercolours by Hans Heysen and James Cant. Estelle and David Farwell donated a major group of early-twentieth century works on paper including a drawing by Ivor Hele, watercolours by Mary P. Harris and Lionel Lindsay, prints by Charles Conder, Will Dyson, Tom Garrett, Hans Heysen, Norman Lindsay, J.C. Goodhart, Lionel Lindsay, Sydney Long, and Henri van Raalte. Other donations to the Gallery’s twentieth century collection included two bronze sculptures from Diana Ramsay AO: one by Guy Boyd and the other by John Dowie. Further acquisitions included works on paper by May Grigg, Betty Jew, Franz Kempf, Joyce Waterhouse, Ludwik Dutkiewicz, Kerry Dundas and Wolfgang Sievers. Chairs designed by Eric Nicholls and Clement Meadmore were added to collection as well as an important ceramic by Anne Dangar and batik by Mavis MacDonald.

Important works were donated to the Gallery’s contemporary art collection including a multi-panel painting by Ben Quilty, a painting and three prints by Tim Maguire, a diptych by Kathryn Del Barton, paintings by Helen Maudsley, Makinti Napanangka and Pungkai. Significant sculptural pieces were also added to the contemporary Australian art collection by artists Patricia Piccinini, Alexander Seton, Danie Mellor, Alec Mingelmanganu, Michelle Usher, and Sean Cordeiro and Claire Healy. Significant additions to the contemporary photography collection were photographs by Bill Henson, Jay Younger, Rosemary Laing, Brenda Croft. The Rhianon Vernon-Roberts memorial collection of contemporary Australian jewellery acquired new work by Christel van der Laan, Robert Baines, Dorothy Erickson and Manon van Kouswijk.

The Gallery’s South Australian contemporary art collection was strengthened with the gift of two paintings by Anna Platten, a painting by Christian Lock and a sculpture by Ariel Hassan. Two gouaches and a sculpture by Louise Haselton and a sculpture by Julia Robinson were purchased, as were paintings by Hector Burton, Ginger Wikilyiri and Keith Stevens. Works on paper by Lidia Groblicka, Ann Newmarch, Ed Douglas and Deborah Paauwe were also acquired. The Gallery acquired a number of works of art from artists associated with Ernabella, including batiks by Nyukana Baker and Betty Munti, and ceramics by Alison Carroll, Pepai Carroll and Carol Williams. Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland and Janet Worth all contributed to the major acquisition of a suite of six one-off pieces of furniture designed by Khai Liew and the artists Julie Blyfield, Kirsten Coelho, Gwyn Hanssen Pigott, Jessica Loughlin, Bruce Nuske and Prue Venables.

ACQUISITIONS OF INTERNATIONAL ART

The Gallery’s Old Master collection was substantially strengthened through Francisco Giralte’s The meeting at the Golden Gate, c1550s which was acquired through the Art Gallery of South Australia Foundation Collectors
Club. The first British neoclassical object designed by Matthew Boulton, *Pair of candle vases*, c1775, was also acquired through the Art Gallery of South Australia Foundation Collectors Club.

The Contemporary collections were also enriched with targeted acquisitions that resonate with existing European collection strengths: AES+F’s *Allegoria sacra* (*Sacred allegory*), launching the Director’s Project through the South Australia Contemporary Collectors 2011; Jake and Dinos Chapman’s *Das swings und rundabotts fur der kinder? Ja? Nein! Schweinhund!* (*Swings and roundabouts for the children? Yes? No! Pigface!*), through the Gwenda and Gerald Fischer Bequest Fund; Wim Delvoye’s *Untitled (Robert)* through the Roy and Marjory Edwards Bequest Fund; and Thomas Hirschhorn’s *Twin-subjecter* through the Art Gallery of South Australia Foundation. Ron Arad’s *Ravialo chair*, 2011, designed for Magis, Italy, was acquired for the International furniture collection and funded by Lesley Lynn.

Prints by German Renaissance artist, Albrecht Dürer and by seventeenth-century Dutch artist, Anthonie Waterloo, were donated to the Gallery’s old master print collection. Acquisitions to the gallery’s nineteenth and twentieth century European print collection included two early etchings by Pablo Picasso, prints by French artists Henri Fantin-Latour and Alphonse Legros, prints by German artists Max Beckmann, Georg Grosz and Käthe Kollwitz, and prints by British artists Mortimer Menpes and Theodore Roussel.

**ACQUISITIONS OF ASIAN ART**

In the area of Southeast Asian art the most significant single acquisition was the Indonesian *Temple doors*, dated 18th–19th century, donated by the Art Gallery Foundation. Michael Abbott QC AO donated thirty-one works of art including 28 textiles from Sumatra and Java. Among the textiles were two South Sumatran *kain songket limar*, eight Javanese *kain bersurat* and *iket kepala* featuring Islamic motifs, and six Chinese *peranakan* altar cloths and a baby carrier. There were also two 15th century Vietnamese Cham ceramics and an Arita ware bowl, found in Indonesia, from Japan. The gift was completed with a carved Balinese *tiang agung* architectural column. Damon Moon gifted nine hand-printed political posters produced by Taring Padi artists’ collective in Yogyakarta and a drawing by the Indonesian artist Eddie Hara. An East Javanese *Qur’an* was purchased. The continuing support of Andrew and Hiroko Gwinnett ensured that the Gallery acquired the early Vietnamese ceramic *Figure of a deity, identified as god of the wind* and the 18th century *Pair of columns* from the Philippines.

The East Asia collection continued to grow with notable gifts. Andrew and Hiroko Gwinnett gifted the Japanese *Portable storage chest* (*hasamibako*). Diana Ramsay AO gifted the two-panel miniature screen *The Two Accomplishments* and the painting *Hunting scene* as well as an *okimono* sculpture. Anne Kidman gifted *Sake bottle (tokkuri) with five colour palette (go-sai)*, Kutani ware by the Japanese contemporary ceramic artist Jun Takegoshi. The Emeritus Director of the Art Gallery of South Australia, Daniel Thomas, presented seven Chinese political propaganda posters from the Cultural Revolution era. A mid–19th century bronze sculpture *Eagle attacking monkeys* and four woodblock prints from the Meiji Era were purchased.

In the South Asian collection, the gift of six Indian-Indonesian trade cloths by Michael Abbott AO QC included the long *Ceremonial cloth and sacred heirloom (ma’a) with women musicians* as well as four *kain sembabi* decorated with gold leaf and a large palampore textile hanging. Barrie and Judith Heaven gifted the late 18th–19th century miniature painting titled *Portrait of a holy man*. Arthur Littlejohns presented the silver *Dish, with scalloped rim*, dated c1920, from Sri Lanka.

**COLLECTIONS MANAGEMENT**

2,751 images added to the database (total of 33 151).

**ACCESS TO COLLECTIONS & RESOURCES**

The collection of prints, drawings and photographs is accessible by appointment, to members of the public, primary, secondary and tertiary students and individual scholars. The collection was accessed by a total of 431 visitors. These were supervised by the Associate Curator of Prints, Drawings & Photographs (161 visitors) or the Education Officer (270 visitors).
INSTALLATION AND OFFSITE STORE

During the year the Gallery’s installation team were responsible for the movement of 15,716 works of art: these included changes to the permanent display, exhibition installation, curatorial research, conservation, reframing, outward loans, photography and public access. Of this total the Gallery’s off-site store team moved 2,406 works to and from the offsite store.

RESEARCH LIBRARY

Records Management has been designated a priority in the coming years, with an Action Plan drawn up for 2012–2014. As a consequence of raising awareness within the gallery, substantial amounts of material from various sections are being deposited in the Library, putting extra pressure on records storage. Ju Phan, Library Technician, has embarked on a one-year course “Certificate IV in Recordkeeping” at the State Records of SA.

Good progress has been made by dedicated volunteers in several archival projects. The entire run of the National Gallery of South Australia Bulletin has been scanned and indexed. Long sequences of indexes to letters received and sent by the Public Library, Museum and Art Gallery (PLMAG) have been recalled from State Records, photocopied and scanned; selected correspondence relating to the Art Gallery has been selected and copied from the broader PLMAG series, and an index to these letters has been created. Transcription of fragile letters from the H.P. Gill years is continuing. The AGSA Exhibitions database has been re-designed to incorporate more information and create more flexibility in searching and reporting; data is being migrated to the new database.

1,126 items were accessioned, about three-quarters of which were donated. Donors included Barbara Fargher and Chris Bonython. John Neylon gave a large quantity of art ephemera as well as books. The number of catalogued volumes stands at 38,930.

GRADUATE STUDIES IN ART HISTORY

The Art History program, jointly delivered by the University of Adelaide and the Gallery is now in its 12th year. The program continues to gain momentum with new courses developed and increasing enrolments. In July 2011, the University in collaboration with the Gallery, launched the world’s first Australian Indigenous Art online course. Developed by the University, the Gallery and consultant Dr Una Rey the online course draws on the comprehensive Indigenous collection of the Art Gallery of South Australia and on the expertise of the Gallery’s curatorial staff. In 2011 students enrolled in Curatorial and Museum Studies participated in a 20 day internship with the Gallery hosting five students working across publications, public programs, curatorial, marketing and registration. Recent graduates from the course have gone on to work in curatorial and other positions in art galleries and museums in the state and nationally.

The Art Gallery is now, due its collaboration in the Art History program, a partner investigator in a large ARC project Linkage project: Australian Art Exhibitions 1968–2009: A Generation of Cultural Transformation. Funding is for three years. Lisa Slade and Jin Whittington are the two Art Gallery staff involved along with Catherine Speck from the University. AGNSW, NGA, NGV and Museums Australia are other partner investigators in the project.

ENROLMENTS

<table>
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<tr>
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<td>Modern Australian Art</td>
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<td>European art since the Renaissance online</td>
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<tr>
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</tr>
<tr>
<td>Total</td>
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PUBLIC PROGRAMS

The presentation of a wide range of events and activities to support the visitor experience and to develop new audiences has been a major focus of exhibitions and public programs. Programs for school children, families and young adults have been supported through talks, performances, art workshops, films, up-late nights, lectures and public spectacles.

The development and presentation of major exhibitions like Saatchi Gallery in Adelaide allowed the gallery to explore a range of new initiatives to attract audiences. These included a special activity centre, up-late program, talks by international artists and innovative education programs. The Gallery presented the nationally acclaimed Beneath the Winds: masterpieces of Southeast Asian Art and an inspired selection of work by Indonesian artist Eko Nugroho, also supported with an activity space, exploring Nugroho’s design work. The exhibition was supported by a Culture Day attracting patrons from the culturally diverse regions of Southeast Asia.

The 2012 Adelaide Biennial of Australian Art employed innovative audience engagement strategies including the very popular installation of contemporary works of art in the Elder Wing of Australian Art. The highly successful International Art Series, presenting new works by major European contemporary artists was a highlight of the Adelaide Festival program. The exhibitions South Australia Illustrated and Bounty were supported by an extensive and multi-faceted public program and activity centre, to mark the significance of our colonial collection and to support curriculum studies by students in primary schools.

The Gallery presented three highly successful Culture Days - Magic India, Celebration Saturday and Let’s Start again explored the art and culture of Asia and India. All events were well attended.

The START program for children and families continued to thrive, providing high quality art education and entertainment programs. Children’s tours were particularly well supported and families were offered discount and free entry to our exhibitions. The Balnaves Foundation confirmed its ongoing commitment to the START program for a further three years.

In response to our steadfast aim to create a child friendly and educational environment, the James & Diana Ramsay Foundation announced that it would support the establishment of a children’s activity centre at the Gallery, to commence in late 2012. This was a most welcome development and will ensure that the Gallery maintains it place as a vital centre for visual arts learning. Especially significant collection tours and performances were conducted during Easter and just prior to Christmas.

The majority of our programs were presented free of charge to ensure easy participation in the educational and cultural life of the Art Gallery of South Australia.

During the year 25 065 patrons participated in a public program event.
Including free Guided tours, in excess of 38,772 patrons enjoyed the educational opportunities provided by the Gallery.

The Gallery maintained supportive partnerships with the OzAsia Festival, South Australian Living Artists Festival, University of Adelaide, The Contemporary Art Centre of South Australia, South Australian Museum, South Australian Maritime Museum, Jam Factory Contemporary Craft & Design, the Adelaide Film Festival, The Adelaide Festival Corporation and the Adelaide Festival Centre in support of the visual arts in South Australia. Frequently, for visual art organisations this involved access to our function facilities at no charge.

This year the Art Gallery presented a program of 6 major exhibitions, the South Australian Living Artists Festival exhibition and 16 significant collections displays. Public Programs coordinated the continuing national tours of DESERT COUNTRY and the South Australian tour of works of art by Patricia Piccinini.

Appendix I gives a complete list of Exhibitions and selected Public Programs.

EDUCATION SERVICES

The Education Services program is the result of a partnership between the Art Gallery of South Australia and the newly named Department for Education and Child Development (DECD), [formerly known as Department of Education and Children’s Services (DECS)]. It is part of Outreach Education, a team of DECD teachers.
based in major South Australian public organisations. Their role is to bring together learner needs, curriculum and good pedagogy with the expertise, collections and events at their organisations to create exciting learning experiences for Reception to Year 12 (R–12) students and teachers.

The Gallery based DECD Education Manager, Mark Fischer, planned and delivered a range of learning programs in the period under review supported by Karina Morgan, AGSA Education Support Officer.

The volunteer Education Guides and Education Administration volunteers, were trained and coordinated by the DECD Education Manager to maximise face to face learning opportunities for students, and to cater for the increasing number of schools and from a variety of early childhood services visiting the Gallery.

The current development of the new National Australian curriculum from Foundation (the year of schooling prior to Year 1) to Year 12 will impact considerably on the future design and delivery of programs to suit the needs of schools and early childhood services. Cross curricula learning areas supported by Education Services included Visual Arts, Design, History, Society and Environment, Science, English and Languages.

**TEACHING & LEARNING**

Education Services learning programs were based on DECD priorities for teachers and students and children included: facilitated face-to-face interpretation of works of art for permanent and temporary exhibitions; creation of exhibition and display learning materials (including pre and post visit); exhibition activity space programs; artist led studio workshops; online learning materials; interactive performances; partner programs with related organisations - Artlab, SA Museum and State Library of South Australia; as well as support for self-guided group visits and individual student and teacher requests.

8% of total school bookings were related to studies of Aboriginal art and to Indigenous’ perspectives within the colonial to modern period within Australia.

3 013 primary and senior secondary students participated in learning programs with practicing South Australian visual or performance artists.

Education Services offered a range of specialised learning programs:
- *Me, Myself, I* self-portraiture program, Early Years
- *Art Alive* interactive performances, Years 3–7
- *Science Week*, a cross precinct partner program with Artlab and the State Library of South Australia, Years 4–7
- Aboriginal Guided Sessions and connected practical workshops, Years 4–7
- Life-drawing, self-portraiture, figurative and botanical illustration drawing workshops, Years 10–12
- SALA does SAATCHI Workshops - Contemporary Sculpture with Roy Ananda, and - Contemporary Stitching with Sera Waters, Years 10–12
- The *Wacky Sticky Soaky Flowy Thing* exhibition, held in the Radford Auditorium during National Water Week, a collaboration between SA Water and the State Library of South Australia
- 2012 *Adelaide Biennial* exhibition Contemporary Sculpture Workshop with Nicholas Folland, Years 10–12
- *Art Career Awareness Forum*, Years 10–12
- *Year 12 Visual Arts Forums*, Years 10–12
- A secondary language program for students studying German, French, Spanish, Italian or Indonesian
- SALA Festival, *Secondary Drawing Exhibition*, Carclew Youth Arts Centre

**TEACHER PROFESSIONAL LEARNING**

Education Services actively promotes learning programs to DECD, Catholic and Independent teachers via the Gallery website and distributes via an electronic subscriber list a regular Learning e-News.

Introductory and specialised training for teachers R–12, provided information about current programs and supported development of skills in accessing and utilising the Gallery’s resources, exhibitions and displays.

381 teachers participated in the professional learning program. A key outcome of this program was that teachers enhanced their knowledge and capabilities to support student cultural and visual arts education learning across a wide range of learning areas.
Five Teacher Briefings were coordinated by Education Services with support of Gallery Curators for the following exhibitions and displays: Saatchi in Adelaide; Beneath the Winds: Masterpieces of Southeast Asian Art; Parallel Collision: 12th Adelaide Biennial of Australian Art; South Australia Illustrated: Colonial painting in the Land of Promise and supporting exhibitions Bounty: Nineteenth-century South Australian gold and silver, and South Australia Illustrated: From the Street.

A total of 301 teachers participated in these briefings.

The professional learning program included a two practical based Studio Workshops for 31 educators linked to the AGSA collection and temporary exhibitions including: Exploring Drawing Workshop facilitated by artist Christopher Orchard, and a Contemporary Stitching Workshop facilitated by artist Sera Waters.

A new Connecting Histories program was developed linked to the Australian Curriculum: history to support primary teachers. 49 teachers participated in this Outreach Education collaboration between Education Services at the Art Gallery of South Australia and South Australian Museum.

CURRICULUM RESOURCES

Access and engagement of young people through an on-line strategy continued to be a focus with the production of education resources (print and online) as well as children’s activity trails produced for:

Saatchi in Adelaide; Beneath the Winds: Masterpieces of Southeast Asian Art; Parallel Collisions: 12th Adelaide Biennial of Australian Art; South Australia Illustrated: Colonial painting in the Land of Promise and supporting exhibitions Bounty: Nineteenth-century South Australian gold and silver, and South Australia Illustrated: From the Street.

The Art Gallery’s website statistics for the Learning home page totalled 12,848 hits.

VOLUNTEER GALLERY GUIDE SERVICE


Guides provided 1,824 tours for 13,707 persons over the course of the year providing approximately 144 tours per month.

Guides offered daily tours of the Art Gallery collection at 11 am and 2 pm and provided regular tours for all exhibitions. Presenting a new tour initiative, the Guides provided Lunch Time Talks every day (excluding Tuesdays) at 12.30 pm.

Due to public demand additional exhibition tours were provided for the major exhibitions: SAATCHI Gallery in Adelaide: British Art Now, Beneath the Winds: Masterpieces of Southeast Asian Art & The Eko Chamber, recent works by Eko Nugroho, Parallel Collisions: 12th Adelaide Biennial of Australian Art and South Australia Illustrated: Colonial painting in the Land of Promise and Bounty: Nineteenth-century South Australian gold and silver. The after-hours tours for SAATCHI proved popular for corporate tours and in addition bought a new visitor mix to the Gallery.

Guides provided five children’s tours per day on the scheduled START family days as well as weekly children’s tours on Sunday’s at 2pm. The Guides also took tours for the Gallery’s school holiday program. The guides escorted 777 children and 731 adults on 96 START tours.

The Guides provided special support for major collection displays and exhibitions including Inspired Design, The Eko Chamber, International Art Series, AES&F’s Allegoria Sacra, NEW: Australian Contemporary Decorative, Deep Space and La Belle Époque.

During the year twenty two Guides also contributed to the education program providing tours for students from reception to year 12. The Guides toured 26% of tours provided to school groups.

In total they toured 132 School groups for a total of 3 168 students.
A highlight of the year was the celebration of 40 years of Guiding Services for the Art Gallery of South Australia. This significant milestone was celebrated with a special dinner attended by 120 Guides from the very first group to our most recent. A memorial booklet was created for the occasion.

The Guide’s continuing education program was presented each Tuesday with talks and lecture presentations by Art Gallery Staff, Gallery Guides, invited guests and artists.

Curators also gave valuable information about forthcoming exhibitions and artist presented floor talks on related exhibitions.

The Director, Nick Mitzevich, attended the Tuesday morning business meetings once a month providing valuable updates about the Gallery and information of forthcoming exhibitions. David O’Connor attended monthly meetings of the Guide’s executive group to advise of forthcoming public program events.

For the first time in three years, 16 new trainee guides commenced a 10 month education and training program supported by Gallery Curators, staff and Gallery Guides.

**FRONT OF HOUSE**

Visitor services to the Art Gallery continued to be provided by Front of House volunteers who staff the Visitor Desk at the main entrance in the Vestibule and the Information Desk in the Santos Atrium; welcoming visitors, receiving school groups and providing an information and reception service. Additionally, Front of House volunteers operated the Exhibition Ticket Desks selling tickets and merchandise during paying exhibitions.

In the year ending June 2012, Front of House volunteers assisted 81,278 visitors at the Visitor Desk, handled 42,126 enquiries from the Information Desk and sold over 45,000 exhibition tickets.

On average Front of House volunteers contribute three hours of service each week, amounting to approximately 15,000 hours of assistance to the Gallery over the past 12 months.

**THE GALLERY SHOP**

The 2011–12 financial year has been a difficult year for the Gallery Shop, but ended more successfully, with good sales of the books from the exhibitions *South Australia Illustrated: Colonial painting in the Land of Plenty* and *Bounty: Nineteenth-century South Australian gold and silver*. A full review of staffing levels, product mix and marketing is currently underway.

**INFORMATION TECHNOLOGY**

The Art Gallery is on a continuing replacement policy of renewing its client PC infrastructure with four personal computers being replaced each quarter.

**ART GALLERY WEBSITE**

The Gallery website is a key source of visitor information, providing a valuable resource to the general public, students and media on gallery activities, the collections (including the online collection), as well as exhibitions, education services, membership and function facilities.

During the 2011–12 financial year, the gallery website had 207,226 visits, an increase of 17.7% from previous financial year; of which 127,125 were unique and 57.4% of the visits were new visitors, in addition 23,160 of these visits were from mobile devices; the website had 853,125 pages viewed, an increase of 8.3% from previous financial year and with an average of 4 pages viewed per visit; the average time a visitor was on the website was 4 minutes and 46 seconds.

The most popular areas that were viewed on the Art Gallery’s web site were the Online Collection followed by Exhibitions and Events.
PUBLICATIONS

The Publication section continues to work as an efficient and effective unit within the Gallery. The publishing program continues to successfully raise revenue to fund more titles.

This year the catalogue produced to accompany the Saatchi exhibition sold out. The books produced last year for Desert Country and Patricia Piccinini continued to sell nationally through Thames & Hudson and resulted in further profits for the Gallery. South Australia Illustrated also sold well through its season and continues to do so. A complete list of titles can be found in Appendix L.

The new format for the Gallery’s magazine Articulate is highly regarded both with our members and nationally with our peers.

The Gallery prides itself on the exceptional quality of its printed materials and was rewarded for its efforts in the 2011 Printing Industries Craftsmanship Awards with the following:

GOLD - (limp bound books) ARTICULATE issue no. 1
GOLD - (commercial posters, showcards) A beautiful line poster
GOLD - (Digital printing, wide format) Saatchi cloaking desk vinyl
SILVER - (booklets, magazines not saddle stitched) ARTICULATE issue no. 2
SILVER - (digital printing wide format) Piccinini Adshells
(note: products printed offshore are not eligible for these awards)

Image Sales continues to grow as the Gallery’s works of art are requested more often. Images were provided to national and international magazines for promotion of the Gallery. Many images were supplied free of charge for curatorial, educational and promotional purposes as a means of providing access to the Gallery’s collections. As a condition of reproduction many complimentary copies of books were added to the Gallery’s Library.
APPENDIX A

CHARTER AND GOALS OF THE ART GALLERY OF SOUTH AUSTRALIA

To enable the South Australian and the wider community to experience directly high-quality works of visual art; to ensure that the experience is enlivening and enriching; and to demonstrate that a significant expression of South Australian life can be experienced in South Australian works of art.

GOALS

COLLECTION
The Gallery will identify and hold historically important works of art of aesthetic excellence and of regional significance in accordance with the Gallery's collections policies. Works on loan to the Gallery's collections will also be subject to those policies.

PRESERVATION
The Gallery will ensure the preservation and conservation of its collections by maintaining them in standard environmentally controlled conditions, by handling them safely and by ensuring their security at all times. The Gallery should stabilise or restore deteriorating or damaged works in its collections. Works temporarily in the Gallery's custody will receive the same environmental safeguards, safe handling and security as works in the Gallery's collections.

DOCUMENTATION
The Gallery will fully document its collections with a central catalogue system that includes complete visual as well as written records. Undocumented works temporarily in the Gallery's custody will also receive written and visual documentation.

RESEARCH
The Gallery will research and evaluate its collections (and related material) so that the collections' display, interpretation and promotion are carried out with integrity. The Gallery should make its collections and associated documentation accessible to others for the purposes of research.

DISPLAY
The Gallery will display its collections and program its temporary exhibitions in ways which enhance appreciation of the collections; displays should provide pleasure and education by being visually pleasing as well as appropriate for the particular public for whom they are intended; displays will be devised for the special interests of the specialist visual arts community as well as for the general public. Temporary exhibitions should be programmed to provide displays of works of art belonging to categories poorly represented in South Australia's collections. The Gallery will provide accurate and intelligible labels for works on display. Within normal security and conservation constraints, and provided there is clear public benefit, the Gallery should make works from its collections available for display elsewhere.

INTERPRETATION
The Gallery will provide easily accessible interpretative information about the collection displays and the temporary exhibitions in the form of signs and wall texts as well as public programs of publications, films, lectures, seminars and the services of Education Officers, Gallery Guides and other communicators. Interpretative services will be provided at various levels relevant to the Gallery’s various publics, from the specialist visual arts community to the least informed general public.

PROMOTION
The Gallery will promote its collections and temporary exhibitions, will promote in the community an awareness of art museum functions and of what can be gained from works of art, and should evaluate and act on the public’s needs and responses to the Gallery's activities.

ADVICE
The Gallery should responsibly exercise its legislative function of advising the South Australian Government on the allocation of South Australian resources to works of art, art collections, art museums and art associations.

REVIEW
The Gallery will frequently evaluate and review its goals and tasks and the effectiveness of their implementation.
APPENDIX B1

ART GALLERY BOARD

There were seven ordinary meetings of the Board during the year, attended as indicated.

<table>
<thead>
<tr>
<th>Name</th>
<th>Meetings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Michael Abbott AO QC (Chairman)</td>
<td>7</td>
</tr>
<tr>
<td>Emeritus Professor Anne Edwards AO</td>
<td>6</td>
</tr>
<tr>
<td>Ms Frances Gerard</td>
<td>4</td>
</tr>
<tr>
<td>Mr Andrew Gwinnett (Deputy Chair)</td>
<td>5</td>
</tr>
<tr>
<td>Ms Sandra Sdraulig</td>
<td>5</td>
</tr>
<tr>
<td>Mrs Tracey Whiting</td>
<td>6</td>
</tr>
<tr>
<td>Mrs Zena Winser</td>
<td>7</td>
</tr>
<tr>
<td>Mr Robert Whittington QC</td>
<td>5</td>
</tr>
</tbody>
</table>

APPENDIX B2

ART GALLERY OF SOUTH AUSTRALIA FOUNDATION COUNCIL 2011–2012

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman</td>
<td>Hon Justice John R Mansfield AM (until 17 November 2011)</td>
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<td></td>
<td>Andrew Gwinnett (from 17 November 2012)</td>
</tr>
<tr>
<td>Deputy Chair</td>
<td>Max Carter AO</td>
</tr>
<tr>
<td>Representing Founders</td>
<td>Diana Ramsay AO</td>
</tr>
<tr>
<td>Representing Governors</td>
<td>Mary Abbott</td>
</tr>
<tr>
<td>Representing Guardians</td>
<td>Hiroko Gwinnett</td>
</tr>
<tr>
<td>Representing Benefactors</td>
<td>Neil Verringer, Rob Patterson</td>
</tr>
<tr>
<td>Appointed Members</td>
<td>Charles Bagot, Ann Preston Flint, Richard Walsh, Naomi Williams</td>
</tr>
<tr>
<td>Ex Officio</td>
<td>Michael Abbott AO QC, Fran Gerard, Nick Mitzevich</td>
</tr>
<tr>
<td>Executive Officer</td>
<td>Charlotte Smith</td>
</tr>
</tbody>
</table>

CONTEMPORARY COLLECTORS COMMITTEE 2011–2012

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairperson</td>
<td>Tracey Whiting</td>
</tr>
<tr>
<td>Deputy Chair</td>
<td>Marc Allgrove</td>
</tr>
<tr>
<td>Members</td>
<td>Silvana Angelakis</td>
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<td></td>
<td>Candy Bennett</td>
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<td></td>
<td>Cherise Conrick</td>
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<td></td>
<td>Scott Elvish</td>
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<td>Vicki Niehus</td>
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<td>Mary Ann Santin</td>
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<td>Thelma Taliangis</td>
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<td></td>
<td>Tom Twopeny</td>
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<td></td>
<td>Jane Yuile</td>
</tr>
<tr>
<td>Ex Officio</td>
<td>Nick Mitzevich, Tracey Lock-Weir, Jane Messenger, Lisa Slade</td>
</tr>
<tr>
<td>Coordinator</td>
<td>Teegan Schurgott</td>
</tr>
</tbody>
</table>
DIRECTORIAL

Associate to the Director
Lindsay Brookes

Director
Nick Mitzevich

Foundation

Executive Officer, Benefaction & Membership
Charlotte Smith

Coordinator, Foundation & Contemporary Collectors
Teegan Schurgott

Membership/Foundation Officer
Robyn Lademan

Bookings & Database Officer
Kathryn Fulwood

Strategic Projects

Project Curator
Lisa Slade
CURATORIAL

Curatorial Administrative Assistant
Heather Brooks (p/t)
Miranda Comyns (p/t)

SENIOR CURATOR & CURATOR OF PRINTS, DRAWINGS & PHOTOGRAPHS
Julie Robinson

Curator of Australian Art
Tracey Lock-Weir

Associate Curator
Australian Paintings & Sculpture
Rebecca Capes-Baldwin

Assistant Curator of Australian Paintings & Sculpture
Elle Freak

Associate Curator of Australian Paintings & Sculpture
Nici Cumpston

Curator of Asian Art
James Bennett

Assistant Curator, Asian Art
Russell Kelty

Curator of European Art
Jane Messenger

Acting Associate Curator of European Art
Rebecca Capes-Baldwin
(from April 2012)

Curator of European & Australian Decorative Arts
Robert Reason

Associate Curator of Prints, Drawings & Photographs
Maria Zagala
(on leave from March 2012)

Acting Associate Curator of Prints, Drawings & Photographs
Elspeth Pitt
(from April 2012)
PUBLICATIONS

Publications Manager
Antonietta Ithropico

Publications Officer: Image Sales & Rights
Tracey Dall

Publications Officer: Logistics & Digital Imaging
Stewart Adams

Publications Officer: Digital Imaging
Saul Steed

Graphic Designer
Tom Gordon
EXHIBITIONS & PUBLIC PROGRAMS

Exhibitions & Public Programs Manager
David O’Connor

Exhibitions & Public Programs Coordinator
Luke Thurgate

Exhibitions & Public Programs Officer
Megan McEvoy (on leave)
Aimee Phillips (p/t)
Mairead Doyle (p/t)

Public Programs Officer – Children’s Activities
Clare Gilham (p/t)

Education

Education Officer
Mark Fischer

Education Support Officer
Karina Morgan
ART GALLERY OF SOUTH AUSTRALIA MANAGEMENT STRUCTURE

Director

- Foundation
- Corporate Services
  - Administration
  - Operations
  - Finance
  - Information Technology
  - Gallery Shop
  - Registration

- Development, Marketing
  - Sponsorship
  - Marketing & Communications
    - Membership & Benefaction
    - Contemporary Collectors

- Publications

- Curatorial
  - Curators

- Associate to the Director
- Strategic Projects
  - Exhibitions & Public Programs
    - Exhibitions
    - Public Programs
    - Education
APPENDIX B4

ART GALLERY STAFF

SENIOR MANAGEMENT
Nick Mitzvich, BA(Fine Arts), Grad.Dip.FA(Hons), Grad.DipED
Mark Horton, DIPBus,MPA (ongoing), Associate Director

CURATORIAL
Julie Robinson, BA, MA, prelim, Grad.DipMus Stud., Senior Curator, Prints, Drawings & Photographs
James Bennett, DipArtEd, Curator of Asian Art
Tracey Lock-Weir, BA (Visual art), Grad.DipEd, Curator of Australian Art
Jane Messenger, BA (Hons), MA (ArtCurStud), Curator of European Art
Robert Reason, BA, Postgrad DipArtCurStud, MA, Curator of European & Australian Decorative Arts
Rebecca Capes-Baldwin BA (Hons), Associate Curator of Australian Paintings and Sculpture (maternity leave from April 2011 – April 2012), Acting Associate Curator of European Art (from April 2012)
Nici Cumpton, BA (Visual) (Hons), Associate Curator of Australian Paintings, Sculpture & Indigenous Art
Maria Zagala, BA(Hons), MA(Art History, Research), Associate Curator, Prints Drawings & Photographs (on leave from March 2012)
Elspeth Pitt, BA(Media), MA(Art History), Acting Associate Curator, Prints Drawings & Photographs (from April 2012)
Lisa Slade, BA,DipEd(Visual Arts & English), Ph.D. (continuing), Project Curator
Sally Foster, BA(Fine Arts), MA(Curatorial and Museum Studies), Assistant Curator, Prints, Drawings & Photographs/Assistant Curator Australian Paintings & Sculpture (until February 2012)
Elle Freak, BA(Visual arts), GradDip(Art History), MA(Curatorial and Museum Studies), Assistant Curator, Australian Paintings & Sculpture
Russell Kelty, BA(Art History), MA(Art History), Assistant Curator, Asian Art

PUBLIC PROGRAMS/EDUCATION
David O’Connor, DipT(Fine Arts), BEd(Fine Arts), Grad DipArtsAdmin, Exhibitions and Public Program Manager
McGevoy, Cert2ArtsAdmin, GradDipArts & Cultural Mngt continuing, Exhibitions & Public Programs Officer (p/t), (on Maternity Leave from February 2012)
Luke Thurgate, Cert4, Training and Assessment; BA (Fine Art); Exhibitions & Public Programs Coordinator (from 4 July 2011)
Aimee Phillips, BA (continuing), Exhibitions & Public Programs Officer (p/t) (from May 2012)
Mairead Doyle, BVA, GradDip-Arts & Cultural Management, Exhibitions & Public Programs Officer (p/t), (from May 2012)
Clare Gilham, MA, Museum & Cultural Studies; Bachelor of fine Arts, Public programs: Children’s Activities (p/t), (from December 2011)
Karina Morgan, Education Support Officer (p/t)
Mark Fischer, DipEd (Fine Art), BA, Education Officer (seconded)

PUBLICATIONS
Antonietta Itropico, BA, Manager, Publications & Sales
Tracey Dall, Publications Officer – Image Sales & Rights
Stewart Adams, Publications Officer – Logistics & Digital Imaging
Saul Steed, Publications Officer – Digital Imaging
Tom Gordon, Graduate Officer: Graphic Design

MARKETING & DEVELOPMENT
Jeff Dermann, Head Marketing & Development (from July 2011 to April 2012)
Stacie Morrison, Marketing Manager (until July 2011)
Emma Fey, BMan (Marketing), Manager Development (on leave until May 2012)
Nikki Hamdorf, Manager Development (from April 2011 to May 2012)
Marika Lucas, GradDipComm(PubRel), BA, Senior Publicist
Ashlyn Jones, Development Officer
Heidi Chamberlain, BA, GradCert (Art History), Marketing & Development Officer (on leave until June 2012)

BENEFACTION & MEMBERSHIP
Charlotte Smith, MA (Museum and Curatorial Studies), BA, DipLang, Executive Officer, Benefaction and Membership
Robyn Ladem, Membership/Foundation Officer
Teegan Shurgott, Coordinator Contemporary Collectors
Kathryn Fulwood, Bookings and Database Officer, BA(Media)

REGISTRATION
Jan Robison, BA(Hons), GradDipEd MSc, Registrar
Vicki Petrusevics, BA(Visual Arts), GradDipManagArt, Associate Registrar Exhibitions & Loans
Georgia Hale, BA(DesCeramics), AsslDipGraphicDes, Associate Registrar Collection Management
Anne Wright, Registration Assistant
Sue Smith, Collection Database Officer
Tim Tyler, Senior Registration Officer
Stephen Oates, Registration Officer
John Webster, Registration Officer
Noel White, Registration Officer
Richard King, Registration Officer
Graham Christopher, Registration Officer
Daniel Schutt, Registration Officer
Franz Nieuwenhuizen, Artisan/ Painter
Nick Didenko, Artisan/Carpenter
Darren Hehir, Artisan/Carpenter

LIBRARY
Jin Whittington, BMus(Hons), GradDipLibStud, Information Manager
Ju Phan, AssocDipLibTech, Library Technician (p/t)

ADMINISTRATIVE AND IT SERVICES
Lance Learhinan, AssocDipElecEng, Manager Information Technology
John O’Rielly, IT Support Officer
Lindsay Brookes, Associate to the Director
Margaret Bicknell, Administrative Services Coordinator
Heather Brooks, Curatorial Administrative Assistant (p/t)
Miranda Comyns, Curatorial Administrative Assistant (p/t)

GALLERY SHOP
Letitia Ashworth, Shop Manager
Suzanne Clift, Shop Supervisor
Anika Williams, part-time Shop Assistant
Anna Burdin, Casual Shop Assistant
Chandan Bala Jain, Casual Shop Assistant
Thomas Clift, Casual Shop Assistant
Lorinda Curnow, Casual Shop Assistant
Alicia Kaye, Casual Shop Assistant
Elizabeth Pascale, Casual Shop Assistant
Aimee Phillips, Casual Shop Assistant
Soyara Phillips, Casual Shop Assistant

OPERATIONS
Kym Hulme, Operations Manager (until December 2011)
Syd Bower, Operations Manager (on leave until December 2011)
Cate Parkinson, DipBus, DipArts, Front of House Coordinator
Lorinda Curnow, Casual Volunteer Support
Aimee Phillips, Casual Volunteer Support
VOLUNTEERS

GALLERY GUIDES - Executive Committee
Pamela Harding (until September 2011)
Margaret Payne – Co-ordinator (from September 2011)
Jill Swann – Coordinator Elect
Maureen Nimmo – Secretary / Treasurer
Pamela Harding – Roster Manager
Rosemary Collins – Continuing Education Manager
Barbara Humphries – Promotions Manager
Rosemary Nursery-Bray – Children’s Tours Manager

GALLERY GUIDES
Joan Allister, Hasmik Balakrishnan, Jo Ben Tovim, Kay
Bennetts, Sarah Black, Ann Blandford, Chris Bowman,
Christine Briggs, John Brookling, Annette Chalmers,
Rosemary Collins, Robyn Cowan, Cathy Crockett, Gillian
Davis, Estelle Farwell, Trish Finnimore, Lorraine Franzin,
Gordon Goulding, Christine Guille, Julian Hafner, Pamela
Harding, Jennifer Harris, John Hayes, John Hown,
Barbara Humphries, Bev Jager, Jenny Jarvis, Julienne
Keane, Jenifer Klenner, Jessica Knight, Phillip La Forgia,
Laurel Laurence, Helga Linnert, Judy Lloyd, Jan
McKinlay Moss, Gillian Morris, Robyn Mullins,
Christopher Nance, Maureen Nimmon, Rosemary Nursey-
Bray, Jennifer Palmer, Wendy Parsons, Margaret Payne,
Veronika Petroff, Mary Rivett, David Roach, Christabel
Saddler, Mary Schinella, Jenni Scrymgour, Michael
Shepherd, Perla Soberon Brittle, Nel Steele, Jill Swann,
Eileen Taylor, Janet Taylor, Pamela Terry, Jo Thyer, Ruth
Walter, Chris Wigg, Sandra Winder, John Woodrow

FRONT OF HOUSE
INFORMATION DESK, VESTIBULE DESK &
EXHIBITION TICKET SALES
Margaret Archer, Ganesh Balakrishnan, Anne Ballard,
Elle Bertagnol, Patsy Brebner, Isabelle Bryce, Virginia
Bungey, Sandy Byrne Gilbert, Barry Carter, Patricia
Church, Kristin Clark, Judy Clarke, Kathleen Crockett,
Frances Cumming, Doreen Dare, Barbara Day, Kelly Day,
Bice Della Putta, Anna De Minico, Gai Dudley, Faye
Duncan, Lorna Elcombe, Cynthia Elford, Lesley Ewens,
Conzita Ferrer, Christine Fidock, Genevieve Forster,
Mary Gaillard, Kay Gill, Beverley Golding, Lucy Grey-
Gardner, Karen Hammond, Debra Hansen, Maureen
Heaver, Olga Hoepner, Mary Hogan, Geraldine Jennings,
Dee Jones, Jennifer Klanner, Renate Leak, Julia
Lesniewski, Margaret Lord, Deborah Martin, Jean
Matthews, Patricia McGaffin, Jane McGregor, Violetta
Mount, Margaret Neagle, Pamela Norman, Christine
O’Connor, Heather Pearce, Rita Pemberton, Rhonda
Perriam, Barbara Phillips, Lorraine Phillips, Jacqueline
Polasec, Elizabeth Pritchard, Bert Prowse, Marion Queale,
Alexandra Reinhold, Ruth Retallack, Caroline Reynolds,
Sandra Richardson, Angela Rieger, Diana Roberts, Eric
Rossi, Jan Rowell, Kyoko Schultz, Merryl Scott,
Dhanushka Senavirathne, Chris Short, Julie Smith, Libby
Stalley, Margaret Stevens, Marie Strauss, Daisy Sugars,
Glennis Syddell, Julie Tammo, Angela Tizard, Rebecca
Tuck, John Tuit, Sally Twisk, Yolande van Haelen, Paul
Verbeeck, Maxie Walker, Yvonne Waller, David
Washington, Lorraine White, Christine Wiles, Naomi
Williams, Serena Wong, Pauline Wood, Xuna

PUBLIC PROGRAMS
Clare Gilham, Alexandra Reinhold, Harriet Geater-
Johnson, Genevieve Dawson-Scott, Elle Dawson-Scott,
Carol Watson, Gerri Jennings, Serena Wong, Julia
Townsend, Margaret Neagle

START & SCHOOL HOLIDAY PROGRAMS
Clare Gilham, Gerri Jennings, Brian Knott, Michelle Lee,
Julie Mayfield, Margaret Neagle, Alexandra Reinhold,
Carol Watson

VOLUNTEER EDUCATION GUIDES
Bente Andermahr, Catherine Bagot, Jenny Cunningham,
Alma Duhoen, Gai Dudley, Sue Kent, Brian Knott, Kirsty
Kurlinksus, Ann Noble, Pam Norman, Trish Roche,
Barbara Tanner, Carol Watson

EDUCATION ADMINISTRATION VOLUNTEERS
Ann Keast, Lucy Macdonald, Caterina Pennestri

GALLERY GUIDES (supporting Education Services):
Kay Bennetts, Christine Briggs, John Brookling,
Rosemary Collins, Pamela Harding, Jennifer Harris,
Julienne Keane, Helga Linnert, Maureen Nimon, Rosey
Nursey-Bray, David Roach, Christabel Saddler, Nel
Steele, Jill Swann, Pamela Terry, Sandra Winder

CURATORIAL
Meg Apsey, Kris Bisland, Annette Chalmers, Angela
Dawes, Caitlin Eyre, Barbara Faragher, James Iannaccone,
Kate Jordan-Moore, Heather Pearce, Lucy Belle
Tesoriero, Terry Teusner, Susan Woodburn

CURATORIAL INTERNS
Viona Fung (VIC), Robert Fielding, Angela Dawes,
Daniel Harkin

LIBRARY
Kathryn Boyes, Outi Brennan, Emily Catt, Sharon Frost,
Judy Gall, Anne Hawkins, Hugo Latorre, Lesley Lynn,
Annette Masters, Peggy Molloy, Sharon Mosler, Joan
Newman, Patricia Paddick, Jacqueline Polasec, Jose
White, Susan Woodburn

REGISTRATION
Conzita Ferrer, David Gill, Peter Lane

MARKETING & PUBLIC RELATIONS
Lauren Roberts, Cassie Young

ADMINISTRATION
Chris Doherty, Alexandra Reinhold, John Tuit
APPENDIX C

STAFF PUBLIC COMMITMENTS

NICK MITZEVICH
Nine talks to Gallery Guides
Four lunchtime talks on the collection
Ten radio interviews
Twenty-six newspaper and magazine interviews
Nine television interviews
Four talks to special interest groups in Adelaide
Opened four exhibitions
Judged The Alice Prize
Opened the touring Desert Country exhibition at two interstate galleries
Opened the touring Patricia Piccinini: Road trip exhibition at one regional gallery
COMMITTEES: Council of Australian Art Museum Directors
Arts SA Senior Management Group
Helpmann Academy Board
Graduate Studies in Art History Joint Committee
PUBLICATIONS: Forewords for Beneath the Winds: Masterpieces of Southeast Asian Art (AGSA, 2011);
Inspired Design: Love and Death (AGSA, 2011);
Parallel Collisions: 12th Adelaide Biennial of Australian Art (AGSA, 2012); South Australia Illustrated: Colonial painting in the Land of Promise (AGSA, 2012) and Bounty: Nineteenth-century South Australian gold and silver (AGSA, 2012); Four Director’s Messages for the Articulate magazine.

MARK HORTON
One talk to the Gallery Guides
One talk to Piper Alderman
COMMITTEES: OHS&W Committee
DPC Sustainability & Greenhouse Gas Reduction Task Force

JULIE ROBINSON
Five lectures for Graduate Studies in Art History
Two lunchtime talks
Two talks to the Gallery Guides
One talk for Foundation members
COMMITTEES: Graduate Studies in Art History Joint Committee; Committee member Museums Australia Art, Craft & Design Special Interest Group
PROFESSIONAL: Co-judge of the Print Council of Australia Commissioned Prints for 2012

TRACEY LOCK-WEIR
Two exhibition opening speeches
One floor talk
Three lectures for Graduate Studies in Art History
Six specialist floor talks
One Gallery Guide talk
Two lunchtime talks
One newspaper interview

ROBERT REASON
One television interview
PUBLICATIONS: Sydney Long: The spirit of the land (National Gallery of Australia, 2012) contributing author

JAMES BENNETT
Two lectures for Graduate Studies in Art History
Three lunchtime talks
Four talks to the Gallery Guides
Three specialist floor talks
Four exhibition talks
Four public lectures
PROFESSIONAL: Thesis supervision: two PhD candidates, one Masters candidate
OVERSEAS VISIT: Exhibition development trip to Indonesia 20 January–1 February 2012
**RUSSELL KELTY**  
Three lectures for Graduate Studies in Art History  
Two lunchtime talks  
One talk to the Gallery Guides  
One talk to Contemporary Collectors’  
One talk to High School students  
OVERSEAS VISIT: Japan Foundation grant to attend Language Program: Japan 15 June –15 August 2012

**JANE MESSENGER**  
Three lectures for Graduate Studies in Art History  
Four lunchtime talks  
Three talks to Gallery Guides  
Three radio interviews  
One television interview  
Two newspaper interviews  
Two teachers’ briefings  
One public lecture  
Five Sponsors’ talks  
One Foundation talk  
PUBLICATIONS: Tracey Emin, My bed in Saatchi Gallery in Adelaide: British Art Now (AGSA, 2011)  

**REBECCA CAPES-BALDWIN**  
One lecture for Curatorial and Museum Studies  
One lecture for Trainee Gallery Guides  
COMMITTEES: Trustee of the Nora Heysen Foundation; OHS&W Committee (AGSA)

**NICI CUMPSTON**  
Four lectures for Graduate studies in Art History  
Two online lectures for Graduate studies in Art History  
Four lunchtime talks  
Four talks to Gallery Guides  
Four specialist floor talks  
Two external guest lectures  
One external exhibition opening speech  
Four radio interviews  
COMMITTEES: Selection panel for Our Mob – annual exhibition at Artspace, Adelaide Festival Centre; Board Member, Tandanya (resigned in January 2012)  
PROFESSIONAL: Judge, 28th National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory; Mentor for Masters student SA School of Art, University of South Australia; Supervised student Masters in Art History; Supervised intern from Mimili Community, APY lands; Supervised intern from University of South Australia  

**MARIA ZAGALA** (Maternity leave from 3 March 2012)  
Two lectures for Graduate Studies in Art History  
Four lunchtime talks  
Twelve exhibition talks  
One newspaper interview  
COMMITTEES: Board Member Australian Experimental Art Foundation (Deputy Chair)  
Artlink Editorial Advisory Committee; Helpmann Academy Selection Committee  
PROFESSIONAL: Co-judge Hutchins Works on Paper Prize, Hobart October 2011; attended Impact 7 international print conference Melbourne, Monash University, September 2011

**LISA SLADE**  
Ten lectures in Graduate Studies in Art History  
Two online lectures for Graduate Studies in Art History  
Five lunchtime talks  
Three floor talks  
Weekly presentations to Trainee Guides in 2012  
Presentation at Gallery symposia and members events including Contemporary Collectors  
Four external opening addresses  
Regular radio interviews, in support of the Balnave START program.  
COMMITTEES: Artlink Editorial Advisory Committee  
PROFESSIONAL: Paper presented at IMPACT 7 conference, Melbourne 2011; Session Chair at Artists’ Week, Adelaide Festival 2012; Presentation for Queen Adelaide Club 2012; Chair of Artist’s Panel for Annual event, Friends of SASA 2012

**ELSPETH PITT** (commenced 16 April 2012)  
One lecture for Graduate Studies in Art History  
One external lecture for South Australian School of Arts, Gallery  
OVERSEAS VISITS: Japan Foundation grant to attend Wardang Island Cultural festival, 2012; ‘Crystal Voyager’ Broadsheet Issue 40.4, 2012; “Speaking through the museum: Stephanie Radok at FUAM” Art Monthly Australia Summer, 2011  
COMMITTEES: Artlink Editorial Advisory Committee  
PROFESSIONAL: Paper presented at IMPACT 7 conference, Melbourne 2011; Session Chair at Artists’ Week, Adelaide Festival 2012; Presentation for Queen Adelaide Club 2012; Chair of Artist’s Panel for Annual event, Friends of SASA 2012

**ELLE FREAK**  
One video interview with Service Skills SA, Career Snapshot  
One talk to the Gallery Guides

**DAVID O’CONNOR**  
Two talks for Curatorial and Museum Studies  
Member of Curatorial Studies Assessment panel  
Supervision of Art History intern, Clare Gilham  
COMMITTEES: Board Member Contemporary Art Centre of South Australia; Member, Art for Public Places Committee, Arts SA  
Judged 2011 Port Adelaide Rotary Art Prize
LUKE THURGATE
One workshop for University of South Australia
Two volunteering presentations to University of South Australia
One presentation to Adelaide Central School of Art
Judge for the 2011 Port Lincoln Art Prize
Judge for the 2012 John Shaw Neilson Acquisitive Art Prize
One installation workshop for Fleurieu Art Prize volunteers

MARK FISCHER
Presentation Adelaide Decorative Fine Arts Society (ADFAS)
Water Week schools Exhibition Opening, Radford Auditorium
2011 SALA Launch and SALA Awards
SALA Festival, 'Secondary Drawing Exhibition'
Opening, Carclew Youth Arts Centre
SALA Festival Awards night
Lord Mayoral Reception for 2011 SALA - South Australia Living Artists Festival
Opening, Mercedes Art Exhibition
Precinct 'Science Week' collaboration: Artlab and the State Library of South Australia
Talk to the Association of Independent Schools of South Australia (AISSA)
Centre of Excellence and Innovation in Early Childhood Development- expert panel
Presentation to Curatorial and Museum Studies B, Art History students
Two presentations to the Gallery Guides
Presentation to TafeSA Gilles Plains
Attended Norwood Morialta High School Art exhibition at Pepper Street Gallery
COMMITTEES: Member, SALA Inc. Board; Executive Committee SALA Board; Chair, Education Guides Committee, AGSA; Arts Advisory Group (ARTSAG), Consultation draft Shape of the Australian Curriculum: Arts; Visual Arts Educators of South Australia (VAESA); Friends of SASA Board; ACSA Schools Program Advisory Committee; Artists in Schools Advisory Panel, Carclew Youth Arts

JAN ROBISON
Two lectures, Graduate Studies in Art History
COMMITTEE: Member, Australian Registrars Committee; Team Leader, Disaster Plan, AGSA; Member, OHS&W Committee, AGSA

VICKI PETRUSEVICS
COMMITTEE: Member, Australian Registrars Committee; OHS&W Committee, AGSA

GEORGIA HALE
Two lectures, Graduate Studies in Art History
COMMITTEE: Member, Australian Registrars Committee; Member, Disaster Plan, AGSA

JIN WHITTINGTON
COMMITTEES: Secretary/Treasurer, ARLIS/ANZ SA Chapter

CHARLOTTE SMITH
COMMITTEES: AGSA Foundation, DEPARTURE (From January 2012)

TEEGAN SCHURGOTT
COMMITTEES: AGSA Contemporary Collectors, DEPARTURE (from January 2012)

SYD BOWER
COMMITTEES: OHS&W, AGSA; Disaster Recovery Group; AGSA CC; Arts SA Facilities Management (FM) Forum; Protection of Australasian Cultural Assets (PACA)

CATE PARKINSON
12 Volunteer Training Sessions

KYM HULME
COMMITTEES: OHS&W, AGSA; Front of House, AGSA; Café, AGSA; Disaster Recovery Group; ACCC; Precinct Risk Management; Arts SA Facilities Management (FM) Forum; Adelaide Business Watch

MARGARET BICKNELL
COMMITTEE: Member, Disaster Plan, AGSA

TRACEY DALL
COMMITTEE: OHS&W, AGSA

KARINA MORGAN
Opened the Norwood Morialta High School Art exhibition at Pepper Street Gallery
SALA Festival, 'Secondary Drawing Exhibition'
Opening, Carclew Youth Arts Centre ‘Through Deaf Eyes’ Opening, children’s photographic exhibition, Centre Gallery, Department of Children Services
COMMITTEE: Education Guides Committee, AGSA

SUE SMITH
COMMITTEE: Member, Disaster Plan, AGSA

ANNE WRIGHT
COMMITTEE: Member, Disaster Plan, AGSA
APPENDIX D

CONSERVATION

A total of 43 paintings, 28 sculptures, 38 decorative arts and 81 Asian art works were conserved. Two hundred and twenty eight paintings were reframed.

AUSTRALIAN PAINTINGS

Charles Hill, A Bargain, painting and frame, CP
Andrew McCormac, Self Portrait, painting and frame MP
Louis Tannert, Woman Spinning, frame, LB
John Upton, George Hamilton, Commissioner of police 1867-82, frame LB
John Irvine, The Rev. Francis Cox, painting MP
James Shaw, York Hotel, painting ET
JA Turner, Oaklands Bridge, painting ET

AUSTRALIAN SCULPTURES

Clifford Last, Standing figures, collections care AMB/NF
Michael Kutschbach, Little big things, treatment RR
Ron Robertson-Swann, Floor piece, exhibition FQ
Benjamin Armstrong, Hold everything dear 2, collections care JG

A total of 31 paintings and 19 sculptures were conserved. A total of eight paintings were reframed.

ABORIGINAL AND TORRES STRAIT ISLANDER ART

This year 27 Aboriginal and Torres Strait Islander items were treated by Artlab Australia. There were 10 boxes made for storage of fragile bark paintings and artefacts. There were four paintings stretched and four sculptures were prepared for display. There were four paintings prepared for loan including condition reporting and backing boards and five sculptural works were treated in the Freezer due to pests.

EUROPEAN PAINTINGS, SCULPTURE & WATERCOLOURS

This year European Art continued its program of undertaking major conservation treatments to key works of art in the collection, as well as preventative conservation and framing. The works include:

Gerard Richter, Abstract painting number 424 MP
Pieter Neeffs the Elder and Frans Francken II, A church interior with elegant figures strolling and figures attending mass LB
circle of Alonso Berruguete, St. John the Baptist FQ and JG

George Frederick Watts, Love and death, MP, ET and LB

DECORATIVE ARTS

Three decorative arts items required general exhibition preparation.

Sixteen decorative arts items required general storage preparation.

Nineteen items were conserved.

WORKS ON PAPER

Mount cutting and framing of works on paper in preparation for exhibitions and collection displays, as well as general collections maintenance, has continued to be an ongoing process. This year 199 prints, drawings & photographs underwent preparation, framing or conservation.

Major work included the framing of a large drawing by Locust Jones, three photographs by Trent Parke and an eighteen-part photographic work by Narelle Auto.

ASIAN ART

This year 88 Asian art items were treated by Artlab Australia. Asian works on paper that were prepared for storage and display included 24 Indian paintings prepared for storage and five Japanese woodblock prints, seven Indonesian and seven Chinese posters matted for framing and display.

Twenty three Indonesian textiles were prepared for exhibition and storage KP
Twelve Indian paintings on cloth were prepared for display and storage KP
Ten Indonesia, Burmese, Thai, Japanese and Chinese objects were prepared for display and storage JG

Key to Conservators:

<table>
<thead>
<tr>
<th>AMB</th>
<th>Abbie Maxwell-Brown</th>
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<tbody>
<tr>
<td>MP</td>
<td>Marek Pacyna</td>
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<tr>
<td>ET</td>
<td>Eugene Taddeo</td>
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<tr>
<td>CP</td>
<td>Charlotte Park</td>
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<tr>
<td>FQ</td>
<td>Filipa Quintilla</td>
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<td>KP</td>
<td>Kristin Phillips</td>
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<td>JG</td>
<td>Justin Gare</td>
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<td>LB</td>
<td>Lisette Burgess</td>
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<td>RR</td>
<td>Renita Burgess</td>
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<td>NF</td>
<td>Nick Flood</td>
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<tr>
<td>DB</td>
<td>David Button (private conservator)</td>
</tr>
<tr>
<td>MJ</td>
<td>Mary Jose (private conservator)</td>
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</tbody>
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APPENDIX E

DONORS, FUNDS, SPONSORSHIPS, GRANTS

DONORS
Michael Abbott AO QC
Carol Adams
Ross Adler AC
Veronica Aldridge
Beverley Anderson
Anonymous donor
Susan Armitage
Art Gallery of South Australia Contemporary Collectors
Art Gallery of South Australia Foundation
Philip Bacon
Colin Beer
Margaret Bennett
Albert Bensimon
Catherine Boros
Daniel Brine
MJM Carter AO
Mary Choate
Patrick Corrigan
Jill Cottrell
Colin Cowan
Colin & Robyn Cowan
Craft Australia
Shirley Crinion
Brenda Croft
Ann Croser
Ed Douglas
Lady Downer
Dr Michael Drew
Estate of Ludwick Dutkiewicz
Professor Anne Edwards AO
Diana Evans
Barbara Fargher
Barbara Fargher and Family
Estelle and David Farwell
Elizabeth Finnegan OAM
Frances Gerard
Paul Greenaway OAM
Andrew and Hiroko Gwinnett
Jennifer Hallett
Brent Harris
Dr Michael Hayes
Barrie and Judith Heaven
Anne Hetzel
Brian Jew
Lipman Karas
Anne Kidman
Diana Laidlaw AM
Sonia Laidlaw
Shane Le Plastrier
Arthur Littlejohns
Mark Livesey QC
Councillor Dr Michael Llewellyn-Smith
Lesley Lynn
Tim Maguire Pty Ltd
Sashi Maharaj QC
John Mansfield AM

Helen Brack
Skye McGregor
Wayne McGeoch
Professor Jennifer McKay
David McKee
Pamela McKee
Peter McKee
Danie Mellor
J Raymond Michell AM
Damon Moon
Hon Dr Kemeri Murray AO
Ian North
Tom Pearce
Janice Pleydell
Lady Porter
Graham Prior
Ben Quilty
Diana Ramsay
Judith Rischbieth
Patricia Ryan
Malgosia Schild
Peter & Mary Sutherland
The Macquarie Group Foundation
Daniel Thomas
Janette Thornton
Sue Tweddell
Louise and Virginia Ward
Peter Ward
Richard T Walsh
Jean Waterhouse
Marion Wells
Dick Whittington QC
Zena Winser
Janet Worth
Tiffany Wood-Ardnt
Leonie Woolhouse
Jay Younger
Irena Zhang

DONORS OF PURCHASE FUNDS
Board Members Fund
Public Donations Fund
Ed and Sue Tweddell Fund for South Australian Contemporary Art
Rhianon Vernon-Roberts Memorial Fund
Maude Vizard-Wholohan Purchase Award

BEQUEST FUNDS
DB Baker Bequest Fund
d’Auvergne Boxall Bequest Fund
Dora Chapman Bequest Fund
JC Earl Bequest Fund
Roy and Marjory Edwards Bequest Fund
Gwenda and Gerald Fischer Bequest Fund
Jean McGregor Reid Bequest Fund
VBF Young Bequest Fund
CONTEMPORARY COLLECTORS CIRCLE
Silvana and Michael Angelakis
Susan Armitage
Dr Mark Awerbuch and Jill Awerbuch
Jane and John Ayers
Candy Bennett
James and Helen Carreker
Cherise Conrick
James Darling AM and Lesley Forwood
Scott and Zoë Elvish
Richard and Jan Frolich
Paul Greenaway OAM
Rob and Jane Greenslade
Julian and Stephanie Grose
Andrew and Hiroko Gwinnett
Dr Michael Hayes and Janet Hayes
Ulrike Klein
Ian Little and Jane Yuile
John McBride AM
Dr Peter McEvoy
David and Pam McKee
Jane Michell and Sadie Michell
Hugo and Brooke Michell
Jan Minchin
Jane and Peter Newland
William Nuttall and Annette Reeves
Creagh and Patty O’Connor
Roslyn and Tony Oxley
John Phillips and Abram Phillips
Dr Dick Quan and John McGrath
Ben Quilty
Maureen Ritchie
Gosia Schild
Thelma and Paul Taliangis
Peter Weeks and Lisa Herbst
Tracey and Michael Whiting
Macquarie Private Wealth

2012 DIRECTOR’S PROJECT
John and Jane Ayers
Candy Bennett
Jim and Helen Carreker
Cherise Conrick
James Darling, AM and Lesley Forwood
Scott and Zoë Elvish
Richard and Jan Frolich
Rob and Jane Greenslade
Andrew and Hiroko Gwinnett
Dr Michael Hayes and Janet Hayes
Ulrike Klein
Ian Little and Jane Yuile
Dr Peter McEvoy
David and Pam McKee
Jane Michell
Hugo and Brooke Michell
Peter and Jane Newland
Creagh and Patty O’Connor
John Phillips
Dr Dick Quan
Gosia Schild
Paul and Thelma Taliangis
Tracey and Michael Whiting
Anonymous (x1)
APPENDIX F

ACQUISITIONS

AUSTRALIAN PAINTINGS


Del Kathryn Barton, Australia, born 1972, *for the feeling*, 2011, Sydney, synthetic polymer paint, gouache, watercolour, ink on canvas; Gift of the Art Gallery of South Australia Foundation 2011


Dorrit Black, Australia, 1891–1951, *Study for 'The lawn mower' and studies for Modern Art Centre poster, verso: Study for 'Dutch Peasant', c1931–1932, Sydney, gouache, pencil, linocut on paper; Gift of Ross Adler AC, Albert Bensimon, Catherine Boros, Ann Croser, Elizabeth Finnegan OAM, Anne Hetz, Skye McGregor, David McKee, Janice Pleydell and Graham Prior through the Art Gallery of South Australia Foundation Collectors Club 2011

Hector Burton, Australia, born c1939, *Anumara Tjukarpa*, 2011, Tjala Arts, Amata, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2011

Louis Buvelot, Australia, 1814–1888, *Sheep wash in the western district*, 1874, Melbourne, oil on canvas; MJM Carter AO Collection through the Art Gallery of South Australia Foundation to mark the 175th Anniversary of the founding of the Province of South Australia 2011


Charles Conder, Australia/Britain, 1868–1909, *A Dream of Handel’s Largo*, 1889, Melbourne, oil on wood panel; MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2012, to mark the 123rd anniversary of the *9 by 5 Impression Exhibition*, August 1889. Donated through the Australian Government’s Cultural Gifts Program

Charles Conder, Australia/Britain, 1868–1909, *Dandenongs from Heidelberg*, c1889, Melbourne, oil on wood panel; MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2012, to mark the 123rd anniversary of the *9 by 5 Impression Exhibition*, August 1889. Donated through the Australian Government’s Cultural Gifts Program

Mary P Harris, Australia, 1891–1978, *Rain ancestor of Kaporilja*, 1956, South Australia, charcoal, watercolour on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

Louise Haselton, Australia, born 1960, *Untitled #2*, 2008, Adelaide, correction fluid and butterfly wings on board; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2011

Louise Haselton, Australia, born 1960, *Untitled #3*, 2008, Adelaide, correction fluid and butterfly wings on board; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2011


Hans Heysen, Australia, 1877–1968, *Hills landscape*, c1929, South Australia, watercolour on paper; Gift of Malgosia Schild through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program


HJ Johnstone, Australia, 1835–1907, *Slab cottage with river rush roof*, c1880, London?, oil on board; Gift of Malgosia Schild through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

Tjampawa Katie Kawiny, Australia, born c1921, *Seven Sisters*, 2011, Amata, Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2011

Lionel Lindsay, Australia, 1874–1961, *Taormina*, c1920s, Taormina, Spain, watercolour on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program
Christian Lock, Australia, born 1969, *Taste the space candy*, 2011, Adelaide, synthetic polymer paint and oil on canvas; Gift of Paul Greenaway OAM and an anonymous donor through the Art Gallery of South Australia Foundation 2012


Helen Maudsley, Australia, born 1927, *Romantic Man*, 1956, Melbourne, gouache on paper; Gift of the artist through the Art Gallery of South Australia Foundation with assistance of the d’Auvergne Boxall Bequest Fund 2011

Helen Maudsley, Australia, born 1927, *Entitlement. Lordship. For ever and ever*, 2010, Melbourne, oil on canvas; Gift of the artist through the Art Gallery of South Australia Foundation with assistance of the d’Auvergne Boxall Bequest Fund 2011

Queenie McKenzie, Australia, c1915–1998, *Texas Downs*, 1993, Turkey Creek, east Kimberley, Western Australia, natural pigments and bush gum on canvas; Gift of the Art Gallery of South Australia Foundation 2012

Dickie Minyintiri, Australia, born c1915, *Wati wiliu-ku inma Tjukurpa*, 2011, Ernabella, South Australia, synthetic polymer paint on canvas; South Australian Government Grant 2011

Kumantjayi (Makinti) Napanangka, Australia, c1922–2011, *Untitled*, 2003, Kintore, Northern Territory, synthetic polymer paint on linen; Gift of Shane Le Plastrier through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Anna Platten, Australia, born 1957, *(Mother and child)*, 1996, Adelaide, oil pastel on paper; Gift of Barbara Fargher and family through the Art Gallery of South Australia Foundation 2012


Pungkai, Australia, born 1958, *Boddington = BT*, 2009, Ceduna, South Australia, synthetic polymer paint on canvas; Gift of Wayne McGeoch through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Ben Quilty, Australia, born 1973, *Evening shadows, Rorschach after Johnstone*, 2011, Robertson, New South Wales, oil on linen, eight panels; Gift of Ben Quilty through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

Tom Roberts, Australia, 1856–1931, *Andante*, 1889, Melbourne, oil on wood panel; MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2012, to mark the 123rd anniversary of the 9 by 5 Impression Exhibition, August 1889. Donated through the Australian Government's Cultural Gifts Program

Arthur Streeton, Australia, 1867–1943, *Orange, blue and white (portrait of Keith)*, 1889, Melbourne, oil on cardboard; MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2012, to mark the 123rd anniversary of the 9 by 5 Impression Exhibition, August 1889. Donated through the Australian Government's Cultural Gifts Program

Louis Tannert, Australia, 1831–1915, *Woman spinning*, 1870, Düsseldorf, Germany, oil on canvas, mounted on composition board; JC Earl Bequest Fund 2011

Ginger Wikilyiri, Australia, born c1932, Keith Stevens, Australia, c1940, *Piltati*, 2011, Nyapari, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2012

**AUSTRALIAN SCULPTURES**


Louise Haselton, Australia, born 1960, Scrutineers, 2011, Adelaide, copper, brass, rocks, mirrored discs; South Australian Government Grant 2011

Ariel Hassan, Australia, 1977, We were faster than life - Oh how we laughed - This was all the life on Earth #7, 2011–12, Adelaide, nickel-plated steel, dura tran, glass mirror, LED circuit; Gift of the Art Gallery of South Australia Contemporary Collectors 2012

Danie Mellor, Australia, born 1971, A Rousseauian Authority (A parley with the chiefs), 2009, Canberra, taxidermy possum with gilded branch, engraved brass plate & marble pedestal; Gift of the artist through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

Alec Mingelmanganu, Australia, c1910–1981, Wandjina, c1977, Kalumburu, north west Kimberley, Western Australia, slate, incised; South Australian Government Grant 2011

Alec Mingelmanganu, Australia, c1910–1981, Wandjina, c1977, Kalumburu, north west Kimberley, Western Australia, slate, incised; South Australian Government Grant 2011

Patricia Piccinini, Australia, born 1965, The lovers, 2011, Melbourne, fibreglass, automotive paint, leather, scooter parts; Roy and Marjory Edwards Bequest Fund 2011


Alexander Seton, Australia, born 1977, My concerns will outlive yours, 2011, Sydney, Wombeyan marble, stainless steel eyelets, halyard; Gift of the Art Gallery of South Australia Foundation 2011


AUSTRALIAN DRAWINGS

Dorrit Black, Australia, 1891–1951, Study for two figures, 1929, Paris, pencil on paper; d’Auvergne Boxall Bequest Fund 2011

Ludwik Dutkiewicz, Australia, 1921–2008, Life drawing of seated nude, verso: life drawing of back view of standing nude, c1952, Adelaide, red conté crayon on paper (recto & verso); Gift of the Estate of Ludwik Dutkiewicz through the Art Gallery of South Australia Foundation 2011

Ivor Hele, Australia, 1912–1993, The grip of Mammon, 1928, Adelaide, pencil, pen & ink on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program


Percy Lindsay, Australia, 1870–1952, Man running from woman wielding a chair, early 20th century, Sydney, pen & ink, brush & ink on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

Danie Mellor, Australia, born 1971, Postcards from the edge (in search of living curiosities), 2011, from the series Multiple histories, Canberra, mixed media on paper; d’Auvergne Boxall Bequest Fund 2011

Tom Nicholson, Australia, born 1973, Evening shadows, 2011–12, Melbourne, charcoal on paper, three DVDs, offset posters; Maude Vizard-Wholohan Purchase Award 2012
AUSTRALIAN PRINTS


Dorrit Black, Australia, 1891–1951, *The lawn mower*, c1932, Sydney, colour linocut on paper; Gift of Ross Adler AC, Albert Bensimon, Catherine Boros, Ann Croser, Elizabeth Finnegan OAM, Anne Hetzel, Skye McGregor, David McKee, Janice Pleydell and Graham Prior through the Art Gallery of South Australia Foundation Collectors Club 2011

Charles Conder, Australia/Britain, 1868–1909, *Fantaise Espagnole [Spanish fantasy], from The carnival set*, 1905, London, lithograph printed in red ink on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Will Dyson, Australia, 1880–1938, *Henry Lawson*, 1928, Melbourne, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

Tom Garrett, Australia, 1879–1952, *Carrick, Tasmania*, 1930s?, Hobart?, monotype printed in coloured inks on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

JC Goodhart, Australia, 1875–1952, *German Charlie's shanty, Silverton*, 1927, Adelaide, etching, aquatint, printed in black and grey inks on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012


JC Goodhart, Australia, 1875–1952, *The hill, Port Lincoln*, 1920s, Adelaide, etching, aquatint, printed with plate-tone on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

May Grigg, Australia, 1885–1969, *A glimpse through the trees*, Robe, South Australia, c1929, Adelaide, etching, aquatint on paper; Gift of Brian Jew 2012


May Grigg, Australia, 1885–1969, *Four gum trees in a paddock*, c1920s, Adelaide, etching on paper; Gift of Brian Jew 2012


May Grigg, Australia, 1885–1969, *Town hall, Ballarat*, c1930s, Ballarat, Victoria, etching on paper; Gift of Brian Jew 2012


George Hamilton, Australia, 1812–1883, *Colonial sketches*, c1848-60, printed by Penman & Galbraith, Adelaide, seven lithographs on paper; Gift of Tom Pearce through the Art Gallery of South Australia Foundation with the assistance of the JC Earl Bequest Fund 2012


Harold Herbert, Australia, 1891–1945, *Brixham trawlers*, c1923, Melbourne, etching on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

Hans Heysen, Australia, 1877–1968, *The cow*, c1910s, Hahndorf, South Australia, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

Kei Kalak, Australia, born 1975, *Augud*, 2011, Cairns; printed by Theo Tremblay at Editions Tremblay NFP, Cairns, Queensland, linocut on paper; Print Council of Australia Members Print 2012

Lionel Lindsay, Australia, 1874–1961, *Morning tea*, 1924, Sydney, wood-engraving on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Lionel Lindsay, Australia, 1874–1961, *The drover*, 1924, Sydney, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Lionel Lindsay, Australia, 1874–1961, *Philosophy*, 1925, Sydney, wood-engraving on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Lionel Lindsay, Australia, 1874–1961, *Toucans*, 1925, Sydney, wood-engraving on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program


Norman Lindsay, Australia, 1879–1969, *The butterfly*, 1922, Sydney, etching, soft-ground etching, engraving, stipple, engraving on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program


Sydney Long, Australia, 1871–1955, *Hawkesbury Landscape*, late 1920s?, Sydney, etching, aquatint printed in blue inks on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program


Ann Newmarch, Australia, born 1945, *Queen of the home*, 1975, Adelaide, screenprint on paper; Gift of Peter Ward 2011


Henri van Raalte, Australia, 1881–1929, *The farmhouse*, 1920, Adelaide, etching printed in brown ink on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Henri van Raalte, Australia, 1881–1929, *The far shore*, 1921, Adelaide, etching, drypoint printed in brown ink on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Henri van Raalte, Australia, 1881–1929, *Moonlit fields*, 1928, South Australia, aquatint printed in brown inks on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Max Ragless, Australia, 1901–1981, *Haystacks*, 1930s, Adelaide, etching, aquatint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program
Edward Warner, Australia, 1879–1968, In the north-west, c1925, Sydney?, etching on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Dora Whitford, Australia, 1898–1969, Moonlight through the saplings, 1931, Adelaide?, etching, aquatint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

Dora Whitford, Australia, 1898–1969, The Sentinel, c1926, Adelaide, etching on paper; Gift of Peter Ward 2011

AUSTRALIAN PHOTOGRAPHY

Brenda L Croft, Australia, born 1964, Brabiralung/mapping, from the series She’ll be right mate: Strangers in a strange land, 2009, Adelaide, inkjet print on paper; Gift of the artist in memory of Joseph Croft through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

Brenda L Croft, Australia, born 1964, Ngarigo/industry, from the series She’ll be right mate: Strangers in a strange land, 2009, Adelaide, inkjet print on paper; Gift of the artist in memory of Joseph Croft through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

Brenda L Croft, Australia, born 1964, Walbanga/exotic creatures, from the series She’ll be right mate: Strangers in a strange land, 2009, Adelaide, inkjet print on paper; Gift of the artist in memory of Joseph Croft through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

Ed Douglas, Australia, born 1943, French image, 1972, Arles, France, gelatin-silver photograph; Gift of Ian North 2011

Ed Douglas, Australia, born 1943, Gael (a), 1973, Devonport, Tasmania; printed 2011, Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, Gael (b), 1973, Devonport, Tasmania; printed 2011, Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012


Ed Douglas, Australia, born 1943, City-spaces # 1, 1976, Sydney; printed 2011 Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, City-spaces # 21, 1976, Sydney; printed 2011 Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, City-spaces # 28 (John Williams), 1976, Sydney; printed 2011, Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, City-spaces # 29 (Ingeborg Tyssen), 1976, North Sydney; printed 2011, Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, City-spaces # 39A (statues), 1976, Sydney; printed 2011 Aldgate, South Australia, gelatin-silver photograph; Gift of the artist 2012

Ed Douglas, Australia, born 1943, City-spaces # 45 (Glen Osmond Rd), 1977, Adelaide, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, City-spaces # 48B (self/other), 1977, Adelaide, gelatin-silver photograph; Gift of the artist 2012

Ed Douglas, Australia, born 1943, City-spaces # 49A (Grote Street), 1977, Adelaide, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, City-spaces # 64 (street view # 14), 1978, Adelaide, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, City-spaces # 68 (street view # 18), 1978, Adelaide, gelatin-silver photograph; South Australian Government Grant 2012

Joyce Waterhouse, Australia, 1887–1966, *White gum by sand road*, 1931, Central Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Kerry Dundas, Australia, 1931–2010, *Floating lid, high octane fuel tank, Caltex oil refinery*, c1956, Kurnell Peninsula, New South Wales, gelatin-silver photograph; d’Auvergne Boxall Bequest Fund 2011

Joyce Waterhouse, Australia, 1887–1966, *Album of Central Australia*, 1956, Central Australia, 79 gelatin-silver photographs; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012


Joyce Waterhouse, Australia, 1887–1966, *Approach to station*, 1910s–1930s, South Australia?, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012


Joyce Waterhouse, Australia, 1887–1966, *Bridge in the Adelaide Hills*, 1910s–1930s, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Rosemary Laing, Australia, born 1959, *groundspeed (rose petal) #17*, 2001, New South Wales, type C photograph; Gift of Susan Armitage through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Foxgloves in garden*, 1910s–1930s, Mount Lofty House, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Rosemary Laing, Australia, born 1959, *Jim*, 2010, New South Wales, type C photograph; Maude Vizard-Wholohan Purchase Award 2012

Joyce Waterhouse, Australia, 1887–1966, *Foxgloves in garden*, 1910s–1930s, Mount Lofty House, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012


Joyce Waterhouse, Australia, 1887–1966, *Garden path and foxgloves*, 1910s–1930s, Mount Lofty House, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012


Joyce Waterhouse, Australia, 1887–1966, *Hermannsburg school children*, 1931, Central Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Garden and Natives at Loves Creek*, 1931, Central Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Helen Waterhouse and her horse jumping a fence*, 1910s-1930s, Adelaide Hills, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012


Joyce Waterhouse, Australia, 1887–1966, *Homestead, Piccadilly*, 1910s–1930s, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Natives at Loves Creek*, 1931, Central Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Helen Waterhouse and her horse jumping a fence*, 1910s-1930s, Adelaide Hills, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Natives at Loves Creek*, 1931, Central Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Homestead, Piccadilly*, 1910s–1930s, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012
Joyce Waterhouse, Australia, 1887–1966, Pack of kangaroos, feeding, 1910s–1930s, South Australia?, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, Mrs Wheeler and officer patient, c1939–1945, Britain, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, Thames Park, c1939–1945, Britain, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Jay Younger, Australia, 1960, The spin doctors’ mirage VI, 2004, Brisbane, direct positive colour photograph; Gift of the artist through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

AUSTRALIAN DECORATIVE ARTS

Robert Baines, Australia, born 1949, Frisches fleisch, one giraffe, brooch, 2011, Melbourne, silver, paint; Rhianon Vernon-Roberts Memorial Collection 2011

Nyukana (Daisy) Baker, Australia, born 1943, Raiki wara [batik], 2005, Ernabella, South Australia, silk satin; Gift of Susan Armitage through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

attributed to Lawrence Butler, Australia, 1750–1820, Tea caddy, c1810, Sydney, Casuarina and Huon pine veneers, pine carcass, gilt bronze, bone, paper; MJM Carter AO Collection and the Art Gallery of South Australia Foundation 2011

Dorothy Erickson, Australia, born 1939, Hakea laurina (necklace), 2011, Perth, steel mesh, tourmaline, steel cable, goldplated silver, oxidized silver; Rhianon Vernon-Roberts Memorial Fund 2012

Mavis McDonald, Australia, working 1930s, Batik hanging, 1933, Adelaide, printed silk batik, silk tassel, wooden rods; Gift of Leonie Woolhouse in memory of Mavis McDonald 2012

Betty Kutungu Munti, Australia, born 1942, Batik, c1980, Ernabella, South Australia, batik on silk; South Australian Government Grant 2011

Julius Schomburgk, Australia, 1819–1893, Presentation cup, 1861, Adelaide, silver, gilt (interior), malachite; JC Earl Bequest Fund 2011

Oliver Smith, Australia, born 1974, Totem cutlery [knife, fork and spoon], 2011 (designed 2011), Canberra, stainless steel; South Australian Government Grant 2011

Stokes & Sons, Melbourne, Australia, est. 1856, The Harry P Gill memorial medal for applied art founded 1916. Awarded to Mavis J McDonald 1933, 1933, Melbourne, bronze; Gift of Leonie Woolhouse in memory of Mavis McDonald 2012

Christel van der Laan, Australia, born 1963, Holier than thou (Brooch), 2009, Perth, painted silver, carved ceramic honeycomb block, micro geode agates, 18ct gold; Rhianon Vernon-Roberts Memorial Fund 2012

Manon van Kouswijk, The Netherlands, born 1967, Necklace, from the series Perles de Artiste, 2011, Melbourne, porcelain; Rhianon Vernon-Roberts Memorial Collection 2011

David Walker, Australia, 1941, Eucalyptus [articulated brooch], 2011, Perth, painted brass, stainless steel; DB Baker Bequest Fund 2012

Joyce Waterhouse, Australia, 1887–1966, Blanket, c1940s, wool; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Alison Milyika Carroll, Australia, born 1958, Minyma kutjara #1, 2011, National Art School, Australian National University, Canberra, terracotta, terra sigillata, slips, sgraffito; South Australian Government Grant 2011

Pepai Jangala Carroll, Australia, born 1950, Tali-sand dune vessel, 2011, Ernabella, South Australia, raku clay with terra sigillata and ochres; South Australian Government Grant 2011

Greg Daly, Australia, born 1954, Morning mist, 2011, Cowra, New South Wales, white earthenware, lustre glaze; South Australian Government Grant 2012

Anne Dangar, Australia, 1885–1951, Aladin, c1938–1951, Moly Sabata, France, glazed earthen ware; Gift of the Art Gallery of South Australia Foundation 2012


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Carol (Anilyura) Williams, Australia, born 1977, *Ngayuku Walka*, 2011, National Art School, Australian National University, Canberra, terracotta, terra sigillata, slips, sgraffito; South Australian Government Grant 2011

Khai Liew, Australia, born 1952, Julie Blyfield, Australia, 1957, *Julie [cabinet on stand]*, 2010, from the Collec+ors series, Norwood, Adelaide, Queensland blackbean, sterling silver; Gift of Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland, Janet Worth and TBC through the Art Gallery of South Australia Foundation 2012

Khai Liew, Australia, born 1952, Kirsten Coelho, Australia, born 1966, *Kirsten [armchair]*, 2010, from the Collec+ors series, Norwood, Adelaide, American white oak, porcelain; Gift of Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland, Janet Worth and TBC through the Art Gallery of South Australia Foundation 2012

Khai Liew, Australia, born 1952, Gwyn Hanssen Pigott, Australia, born 1935, *Gwyn [serving table]*, 2010, from the Collec+ors series, Norwood, Adelaide, Queensland blackbean, kangaroo hide, waxed linen, porcelain; Gift of Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland, Janet Worth and TBC through the Art Gallery of South Australia Foundation 2012

Khai Liew, Australia, born 1952, Jessica Loughlin, Australia, born 1975, *Jessica [screen]*, 2010, from the Collec+ors series, Norwood, Adelaide, European limewood, glass; Gift of Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland, Janet Worth and TBC through the Art Gallery of South Australia Foundation 2012

Khai Liew, Australia, born 1952, Bruce Nuske, Australia, born 1949, *Bruce [cabinet on stand]*, 2010, from the Collec+ors series, Norwood, Adelaide, American white oak, porcelainous stoneware, sgraffito decoration; Gift of Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland, Janet Worth and TBC through the Art Gallery of South Australia Foundation 2012

Khai Liew, Australia, born 1952, Prue Venables, Britain/Australia, born 1954, *Prue [cupboard]*, 2010, from the Collec+ors series, Norwood, Adelaide, Canadian rock maple, porcelain; Gift of Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland, Janet Worth and TBC through the Art Gallery of South Australia Foundation 2012


Eric Nicholls, Australia, 1902–1965, *Study chair [for Young men's bible study group, hall, Highbury Grove Wesleyan Church Kew]*, c1922, Melbourne, oak, wire, leatherette; Jean McGregor Reid Bequest Fund 2012

**AUSTRALIAN MOVING IMAGES**


**EUROPEAN PAINTINGS**

Wim Delvoye, Belgium, born 1965, *Untitled (Robert)*, 2004, Beijing, China and Ghent, Belgium, tattooed pig skin, glass, frame; Roy and Marjory Edwards Bequest Fund 2011

Thomas Hirschhorn, Switzerland, born 1957, *Untitled, George Orwell*, 1999, Paris, paper, plastic, adhesive tape, fibre-tipped pen, ball point pen on paper; Gift of Tiffany Wood-Arndt through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

Mortimer Menpes, Britain/Australia, 1855–1938, *Portrait (girl holding flowers)*, c1900, London, pencil, watercolour on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

EUROPEAN SCULPTURES


Francisco Giralte the Elder, Spain, c1510–c1576, *The meeting at the Golden Gate*, c1550s, Madrid, pine; Gift of Veronica Aldridge, Colin Beer, Shirley Crinion, Lady Downer, Dr Michael Drew, Andrew Gwinnett, Dr Michael Hayes, Mark Livesey QC, Councillor Dr Michael Llewellyn-Smith, Sashi Maharaj QC, Pam McKee, J Raymond Michell AM, Tom Pearce and Dick Whittington QC through the Art Gallery of South Australia Foundation Collectors Club 2011


EUROPEAN & NORTH AMERICAN PRINTS

Max Beckmann, Germany, 1884–1950, *The beggars (Die Bettler)*, plate 7 from the series *Trip to Berlin (Berliner reise)*, 1922, Berlin; printed by C Naumann’s Drukerei, Frankfurt Am Main, Germany, lithograph on paper; VBF Young Bequest Fund 2011

Albrecht Dürer, Germany, 1471–1528, *Three peasants in conversation*, 1497, Nuremberg, Germany, engraving on vellum; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program


Félix González-Torres, United States, 1957–1996, *Untitled (Passport #II)*, 1993, New York, off-set lithograph on paper bound in 12 page booklet; Gift of Brent Harris through the Art Gallery of South Australia Contemporary Collectors 2012

George Grosz, Germany, 1893–1959, *Ständche (Serenade)*, 1922, Berlin, photolithograph on paper; VBF Young Bequest Fund 2011

Käthe Kollwitz, Germany, 1867–1945, *Sharpening the scyth (Beim Dengeln)*, plate 3 from the series *Peasants (Bauern Kreig)*, 1905 (printed 1908), Berlin, etching, soft-ground etching on paper; VBF Young Bequest Fund 2011

Alphonse Legros, France, 1837–1911, *Le Grand Espagnol (Vieillard)*, c1870s, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

Mortimer Menpes, Britain/Australia, 1855–1938, *Picnicking, Japan*, c1897–1907, Pangbourne, United Kingdom, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program


Mortimer Menpes, Britain/Australia, 1855–1938, *Richmond Park*, c1912, Pangbourne, United Kingdom, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

Paul Nash, Britain, 1889–1946, *Rufus Clay, the Foreigner*, 1921, Dymchurch, Kent, Britain; published by Yale University Press, wood-engraving on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program


Theodore Roussel, Britain, 1847–1926, *Battersea from Chelsea*, 1888–89, London, etching on paper; Gift of Barbara Fargher through the Art Gallery of South Australia Foundation, to commemorate the fortieth anniversary of the founding of the Gallery Guides 2012

Anthonie Waterloo, The Netherlands, 1609–1690, *Three fishermen on a small bridge*, c1637–50, Amsterdam or Utrecht, The Netherlands, etching on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

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**EUROPEAN DECORATIVE ARTS**

Boulton & Fothergill, Soho, Birmingham, Britain, 1762–1782, Matthew Boulton, Britain, 1728–1809, *Pair of candle vases*, c1775, Birmingham, gilt bronze, blue john; Gift of Margaret Bennett, Mary Choate, Colin Cowan, Peter McKee, Hon Dr Kemeri Murray AO, Lady Porter, Marion Wells and Zena Winser through the Art Gallery of South Australia Foundation Collectors Club 2011

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**EUROPEAN MOVING IMAGES**

AES+F, Russia, est. 1987/1995, *Allegoria sacra (Sacred allegory)*, 2010–11, Moscow, 39.39 minute, 3 channel moving image with sound; Director's Project through the Art Gallery of South Australia Contemporary Collectors 2011

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**INTERNATIONAL PHOTOGRAPHS**


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**ASIAN PAINTINGS**

Eddie Hara, Indonesia, born 1957, *Postcards from the Alps: I'll shoot this dictator down*, 1998, Yogyakarta, Indonesia, ink, watercolour on envelope; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

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**ASIAN SCULPTURES**

Indonesia, Bali, *Temple doors*, 18th–19th century, Tejakula, Buleleng, Bali, wood, pigment, gold leaf; Gift of the Art Gallery of South Australia Foundation 2011

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**ASIAN PRINTS**

Ogata Gekko, Japan, 1859–1920, *With all his might General Odera Yasuzumi attacks the hundred foot cliff fortress (near Weihaiwei)*, 1895, Tokyo, three colour woodblock prints on paper (nishiki-e); d’Auvergne Boxall Bequest Fund 2011
Jiangsu People's Publishing House, Jiangsu, China, est. post 1949, Ke Xiang, party ‘representative of the Farmers’ Self-defence Army of Azalea Mountain, from the colour film of revolutionary modern opera ‘Azalea Mountain’, 1974, Jiangsu, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

Kobayashi Kiyochika, Japan, 1847–1915, Artillery Captain Ikeda, 1895, Tokyo, three colour woodblock prints on paper (nishiki-e); Public Donations Fund 2011

Kobayashi Kiyochika, Japan, 1847–1915, Our torpedo hitting a Russian warship at the Great Navel Battle of Port Arthur, 1904, Tokyo, three colour woodblock print on paper (nishiki-e); d’Auvergne Boxall Bequest Fund 2011

People’s Fine Art Publishing House, Beijing, China, est. 1951, Chairman Mao Zedong, after photograph by Hou Bo, b. 1924, 1968, Shanghai, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

People’s Fine Art Publishing House, Beijing, China, est. 1951, Long Live, Long Live, Long Live the Great Leader Chairman Mao, after photograph by Hou Bo, b. 1924, 1969, Beijing, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

Political Propaganda Group Of The Revolutionary Committee Of The Shanghai Electric Machinery Factory, Shanghai, China, est. post-1949, Loving care, Great encouragement, 1971–74, Shanghai, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

Shaanxi Provincial Creative Art Group, Shaanxi, China, China, est. post–1949, The hearts and minds of the sons and daughters of Yan’an go out to Chairman Mao, 1974, Tianjin, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

Taring Padi Collective, Indonesia, est. 1998, Bangun nusantara tanpa tetes darah (Develop the archipelago without drops of blood), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, Bersatu dalam perbedaan (Unity in difference), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, Perang hanya mempersulit keadaan!! (War only worsens the situation), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, Senjata bukan untuk demokrasi (Weapons not for democracy), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, Senjata tak-selesaikan masalah (Weapons don’t solve the problem), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, Hentikan kekerasan (Stop the violence), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, Rukun agave sentosa: Senjata tidak berkuasa atas manusia (Harmony brings prosperity: Weapons don’t overpower humanity), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Migita Toshide, Japan, 1863–1925, Japanese torpedo boat firing at Russian ships, during the Battle of Port Arthur, 1904, Tokyo, three colour woodblock prints on paper (nishiki-e); d’Auvergne Boxall Bequest Fund 2011
Xinhua News Agency, Beijing, China, est. 1931, *Unite to fight, advance together, from the Revolutionary modern opera, Raid on the White Tiger Regiment*, 1974, Shanghai, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

Liu Zhongfu, China, c1940, *People's Liberation Army uncles passing through our village on their way to camp and field training*, 1974, Heibei, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

**ASIAN DECORATIVE ARTS**

India - Indonesia, *Ceremonial cloth and sacred heirloom (kain sembagi)*, with women musicians, 17th century, Gujarat, India; found in South Sulawesi, Indonesia, cotton, mordant and resist-dye, woodblock print and batik; Gift of Michael Abbott QC in commemoration of the 130th anniversary of the Art Gallery of South Australia through the Art Gallery of South Australia Foundation 2011

India - Indonesia, *Ceremonial cloth and sacred heirloom (kain sembagi)*, with interlocking floral pattern and gold leaf, 19th century, Coromandel coast, India, found in Lampung, Indonesia, cotton, mordant dye, woodblock print, gold leaf; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

India - Indonesia, *Ceremonial cloth and sacred heirloom (kain sembagi)*, with quatrefoil motif and gold leaf, 19th century, Coromandel coast, India, found in Lampung, Indonesia, cotton, mordant dye, woodblock print, gold leaf; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

India - Indonesia, *Ceremonial cloth and sacred heirloom (kain sembagi)*, with three trees, 19th century, Machilipatam, Andhra Pradesh, India, found in Aceh, Indonesia, cotton, mordant dye, woodblock print; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

India - Indonesia, *Ceremonial drape (kain bersurat)*, with Arabic calligraphy and birds, mid-20th century, north coast Java or South Sumatra, Indonesia, cotton, natural dye, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

India - Indonesia, *Ceremonial drape (kain bersurat)*, with Arabic calligraphy and three trees, mid-20th century, north coast Java or South Sumatra, Indonesia, cotton, natural dye, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

India - Indonesia, *Baby carrier, gendongan*, c1920, Central Java, Indonesia, cotton, synthetic dyes, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

India - Indonesia, *Wrap cloth (kain panjang)*, with zeppelin and palm trees, 1930s, Kudus, Central Java, Indonesia, cotton, natural and synthetic dyes, cap batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

India - Indonesia, *Ceremonial drape (kain bersurat)*, with three cartouche and birds, 20th century, north coast Java, Indonesia, cotton, natural dye, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program

India - Indonesia, *Head cloth (iket kepala)*, with Arabic calligraphy and Zulfikar sword, 20th century, north coast Java, Indonesia, cotton, indigo, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government’s Cultural Gifts Program
Indonesia, Java, *Ceremonial drape (kain bersurat)*, with three cartouche and Zulfikar sword, early 20th century, north coast Java, Indonesia, cotton, natural dye, tulis batik, metallic thread; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Ceremonial drape (kain bersurat)*, with three cartouche and Zulfikar sword, early 20th century, north coast Java, Indonesia, cotton, natural dye, tulis batik, metallic thread; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Altar cloth (tokwi)*, with qilin, c1970s, north coast Java, possibly Pekalongan, Indonesia, cotton, indigo, cap batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Altar cloth (tokwi)*, with dragon guarding wish-fulfilling pearl, early 20th century, north coast Java, possibly Cirebon, Indonesia, cotton, natural and synthetic dyes, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Altar cloth (tokwi)*, with large phoenix, early 20th century, north coast Java, possibly Pekalongan, Indonesia, cotton, natural and synthetic dyes, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Altar cloth (tokwi)*, with qilin and phoenix, early 20th century, north coast Java, possibly Pekalongan, Indonesia, cotton, natural and synthetic dyes, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Altar cloth (tokwi)*, with Three Faiths, early 20th century, north coast Java, possibly Pekalongan, Indonesia, cotton, natural and synthetic dyes, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Ceremonial drape (kain bersurat)*, with crossed scimitars, early 20th century, north coast Java, Indonesia, Indonesia, cotton, natural dye, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Head cloth (iket kepala)*, with Arabic calligraphy, mid 20th century, north coast Java, Indonesia, cotton, indigo, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Head cloth (iket kepala)*, with large cartouche with Arabic calligraphy, mid 20th century, north coast Java, Indonesia, cotton, indigo, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, North Sumatra, *Manuscript scroll [pustaha]*, 19th century, Lake Toba region, North Sumatra, bark paper, ink, pigment, wood; d’Auvergne Boxall Bequest Fund 2011

South Sumatra Indonesia, *Ceremonial wrap (kain limar lawon)*, 19th century, Palembang or Bangka, South Sumatra, Indonesia, silk, natural dyes, weft ikat, supplementary weave, gold metallic thread; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program
South Sumatra Indonesia, *Ceremonial wrap (kain limar lawon)*, 19th century, South Sumatra, Indonesia, silk, natural dyes, weft ikat, supplementary weave, gold metallic thread; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, West Java, *Table runner, with shadow puppet figures*, early 20th century, Cirebon, West Java, Indonesia, cotton, natural and synthetic dyes, cap batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program


Japan, Edo period 1615–1868, *The Two Accomplishments*, c1700, Japan, two-panel screen, paper, pigment, ink and gold leaf, silk supplementary weft weave, wood; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2012

Philippines, Mindanao, *Ceremonial cloth (kumo)*, c1965, Mindanao, Philippines, abaca, natural dyes, warp ikat; Gift of Louise and Virginia Ward in memory of their mother Margaret Ward through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Sri Lanka, *Dish, with scalloped rim*, c1920, Sri Lanka (possibly Kandy), silver; Gift of Arthur Littlejohns through the Art Gallery of South Australia Foundation 2012

Japan-Indonesia, *Bowl, with dragon and phoenix*, 17th century, Arita, Saga Prefecture, Japan, found in Indonesia, stoneware, underglaze blue decoration; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Jun Takegoshi, Japan, 1948, *Sake bottle (tokkuri) with five colour palette (go-sai)*, Kutani ware, 2003, Ishikawa prefecture, porcelain, overglaze enamels; Gift of Anne Kidman through the Art Gallery of South Australia Foundation 2012

Vietnam, *Figure of a deity, identified as God of the Wind*, late 14th–15th century, Hanoi region, stone ware, underglaze blue decoration; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2011

Vietnam -Indonesia, *Large bowl, with floral stamped design*, 15th century, Champa, southern Vietnam, found in Indonesia, stoneware, olive glaze; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Vietnam -Indonesia, *Large bowl, with incised interior*, 15th century, Champa, southern Vietnam, found in Indonesia, stoneware, olive glaze; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

**ARCHIVAL**

Unknown, Europe, active 20th century, *Girls Hockey Club*, c1900, probably England, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse 2012


Unknown, Europe, active 20th century, *Girls Hockey team*, c1900, England, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse 2012

Unknown, Europe, active 20th century, *Joyce Waterhouse on skis*, c1920s, Europe, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse 2012
APPENDIX G

INWARD LOANS

During the year 301 works were borrowed for 10 exhibitions and 14 for collection display.

INWARD LOANS TO THE COLLECTION

Adelaide Town Hall, Adelaide, SA: James Shaw, Opening ball in the Town Hall Adelaide 22nd June 1866

Ayers House Museum, Adelaide, SA: Charles Hill, A Bargain

Colin Burgin, Kent Town, SA: Bert Flugelman, Spheres

David Button, Basket Range, SA: Lacquer tray

Flinders University Art Museum, Adelaide, SA: Albert Namatjira, Finke Gorge (woomera); Albert Namatjira, Mt Sonder (woomera)

Ian Friend, Woolloongabba, Qld: Ian Friend, Une violente aventure sentimentale

Neriba Gallasch, Hahndorf, SA: Torres Strait Islander figure

JB Hawkins, Hobart, TAS: Julius Schomburgk, JM Wendt, Pair of epergnes

Shane Le Plastrier, Adelaide, SA: Rosalie Gascoigne, Tally I–V

Mr Alan Myren, Adelaide, SA: Vishnu, Sri-Krishna, Indian, c850AD

Alan Myren & Lee Grafton, Adelaide, SA: Burma, Buddhist offering vessel, Hsun ok

Denis Savill, Sydney, SA: Henry Steiner, Gold Adelaide Hunt Cup

State Library of New South Wales, Sydney, NSW: Joseph Lycett, Corroboree at Newcastle

INWARD LOANS TO EXHIBITIONS

For: Krishna & Visions of Sri Nathji exhibition, Art Gallery of South Australia, 2 September 2011 to 29 January 2012:

Barrie & Judith Heaven, Adelaide, SA: India, Rajasthan, A Picchvai of Krishna with Gopis; India, Rajasthan, A Picchvai of Vallabhbhacharya’s Descendents; India, Rajasthan, A Picchvai of the Radha; India, Rajasthan, A Pata of Radha; India, Rajasthan, A large Pata of Krishna; India, Rajasthan, A Picchvai of Krishna and Radha; India, Rajasthan, A temple hanging of Krishna and Radha; Krishna; Haveli or Shrine Pichhavai for Gopasht; Haveli or Shrine Pichhavai for Birthday Celebrations; Temple Pichhavai of Pilgrimage Holy Sites for Vraja Yatra; Haveli or Shrine Pichhavai for Annakuta, Mountain of Food Festival

For: Expressions in clay, Art Gallery of South Australia, 19 September 2011 to 29 January 2012:

David Button, Adelaide, SA: Kobayashi Kiyochika, Fukuchi Gen’ichiro

Hamilton Art Gallery, Hamilton, Vic: Uchida Koichi, Line scratched large vase; Uchida Koichi, Small sake cup; Uchida Koichi, Small dish x 2

Russell Kelty, Adelaide, SA: Uchida Koichi, Line scratched large vase; Uchida Koichi, Small sake cup; Uchida Koichi, Small dish x 2; Uchida Koichi, Small box

For: Eko Nugroho Contemporary Indonesian, Art Gallery of South Australia, 18 November 2011 to 29 January 2012:

Eko Nugroho, Yogyakarta, Indonesia, Eko Nugroho, Invasion series 1; Eko Nugroho, Invasion series 2; Eko Nugroho, Invasion series 3; Eko Nugroho, Invasion series 4; Eko Nugroho, Invasion series 5; Eko Nugroho, Invasion series 6; Eko Nugroho, Invasion series 7; Eko Nugroho, Invasion series 8; Eko Nugroho, Invasion series 9; Eko Nugroho, Invasion series 10; Eko Nugroho, Invasion series 11; Eko Nugroho, Invasion series 12; Eko Nugroho, Invasion series 13; Eko Nugroho, Invasion series 14; Eko Nugroho, Invasion series 15; Eko Nugroho, Invasion series 16; Eko Nugroho, Invasion series 17; Eko

**For: Parallel Collisions: 12th Adelaide Biennial of Australian Art, Art Gallery of South Australia, 2 March to 29 April 2012:**

Australian Club, Melbourne, Vic: Rosemary Laing, *after Heysen 2004*

Richard Bell, Brisbane, Qld: Richard Bell, *Solidarity*

Jen Berean & Pat Foster, Brunswick, Vic: Jen Berean, Pat Foster, *Unity and fragments (how to be alone)*

Stephen Bram, Kew, Vic: Stephen Bram, *Art Gallery of South Australia, north wing, basement*

Pat Brassington, Hobart, Tasmania: Pat Brassington, *A heartbeat away*

Robert Cook & Max Pam, Perth, WA: Robert Cook & Max Pam, *Narcolepsy (a novella)*

Timothy Cook, Melville Islands, NT: Timothy Cook, *Kulama*; Timothy Cook, *Kulama*; Timothy Cook, *Tutini 1*; Timothy Cook, *Tutini 2*; Timothy Cook, *Tutini 3*

Daniel Crooks, Northcote, Vic: Daniel Crooks, *A Garden of Parallel Paths*

Nicholas Folland, Adelaide, SA: Nicholas Folland, *Untitled (map)*

Marco Fusinato, Melbourne, Vic: Marco Fusinato, *Imperial Distortion*; Marco Fusinato, *Double Infinitive 5*; Marco Fusinato, *Parallel Collisions*

Shaun Gladwell, Melbourne, Vic: Shaun Gladwell, *Pacific Undertow Sequence (Bondi)*; Shaun Gladwell, *In a Station Metro*

Shaun Gladwell, London, UK: Shaun Gladwell, *The Pirate Bay*

Susan Jacobs, Princess Hill, Vic: Susan Jacobs, *Snake Drawing*


Yvonne Koolmatrie, Berri, SA: Yvonne Koolmatrie, *River dreaming*


Rob McLeish, Melbourne, Vic: Rob McLeish, *Gravity stole my eyelid*; Rob McLeish, *Look up your concepts*; Rob McLeish, *Have a good time*


Philip Samartzia, Melbourne, Vic: Philip Samartzia, *Microphonics*


Michelle Ussher, London, UK: Michelle Ussher, *Amaurot’s Mirror*
For: *South Australia Illustrated: Colonial painting in the Land of Promise, Art Gallery of South Australia, 2 June to 5 August 2012*

Mr & Mrs A. Angas, Clare, SA: John Irvine, *George Fife Angas*


J.M. Crossland, *George Fife Angas, founder of the South Australian Banking Company and the Union Bank of Australia*


Government House, Adelaide, SA: RE Minchin, *Illuminated manuscript, Lady Musgrave*

Mr & Mrs J. Jarvis, Adelaide, SA: Andrew MacCormac, *The Bushman*

Mr & Mrs David Lush, Victor Harbor, SA: John Lush, *The Burial*

Anne Morphett, Adelaide, SA: George Hamilton, *Colonel*

John Morphett, Adelaide, SA: EA Opie, *Glenelg Bay; George Hamilton, Darling*

National Gallery of Australia, Canberra, ACT: Charles Hill, *The back garden;*

Alexander Schramm, *Adelaide, a tribe of natives on the banks of the River Torrens;*

J.M. Crossland, *Staffordshire bull terrier belonging to the Rev. John Gower;*

Alfred Sells, *Album of sketches; J.M. Crossland, Portrait of Nannultera, a young Poonindie cricketer*

National Library of Australia, Canberra, ACT: J.M. Crossland, *Portrait of Samuel Kandwillan, a pupil of the natives' training institution, Poonindie, South Australia;*

ST Gill, *Cydnus, the property of Mr A Malcolm, winner of the Adelaide Grand Steelpechase, 1851, ridden and trained by Mr J Prest; W.R. Thomas, Three Aboriginal men and three dogs on a rocky outcrop, South Australia; W.R. Thomas, A night in the Mount Barker Ranges, near Adelaide, South Australia*

Mrs Toffee Perkins, Adelaide, SA: JM Skipper, *King Charles Spaniel; John Michael Skipper, There's Nothing Like Contrast*

Dr John Skipper, North Adelaide, SA: John Michael Skipper, *Sketches in GB Wilkinson's South Australia its advantages and resources 1849; JM Skipper, The Skipper family at Islington, 1851*

South Australian Maritime Museum, Port Adelaide, SA: *Mounted Murray cod head; Portrait of David Bower; Yatala; Murray; Ship model of Hesperus; Sepik River mask*

South Australian Museum, Adelaide, SA: George French Angas, *Portraits of the Aboriginal Inhabitants; George French Angas, Native weapons and implements; George French Angas, Portraits of the Aboriginal Inhabitants; George French Angas, The Aboriginal Inhabitants: Implements and utensils; Oscar Frimstrom, Polpalingada Booboorowrie (King Tommy Walker);*

HF Schrader, *Tenberry, a chief of The Murray;*

HF Schrader, *Wife of Tenberry*

South Australian Museum – Division of Science, Adelaide, SA: *Crocodile Skin; Lion skull; Taxidermic mount Grey-Headed Albatross; Taxidermic mount Crested pigeon; Taxidermic mount Butcherbird; Taxidermic Sulphur Crested Cockatoo; Taxidermic mount Yellow winged honeyeater; Taxidermic mount Barn Owl; Taxidermic mount Black backed magpie; Taxidermic mount Black tailed native hen; Taxidermic mount Common Bronze wing; Taxidermic mount Mutton bird; Taxidermic mount Buff Branded Rai; Taxidermic mount Cockatie; Taxidermic mount narrow billed Bronze Cuckoo; Taxidermic mount Spotted Crane; Taxidermic mount Redrumped Parrot - male and female; Taxidermic mount Noisy Miner; Caste Elephant Bird egg; Taxidermic mount Glass dome containing Wrens; Taxidermic mount Kingfisher display case; Three large volutes and one balier shell; Four replic clubs & four replica spears; Shell (large pink conch)*

State Library of New South Wales, Sydney, NSW: *William Cawthorne, Forty-five natives driven to the Police Court, by the Police trespassing; Eugene von Guerard, Sketchbook XXIV DGB 16 / vol. 3*

State Library of South Australia, Adelaide, SA: *Colonel William Light, Sketch for Landing Place at Glenelg, 16 June 1837, Glenelg, South Australia*
University of Adelaide, SA: ST Gill, Race meeting at Adelaide; ST Gill, Hunt Meet at Dry Creek near Adelaide; H.P. Gill, Evening, mouth of the Onkaparinga

University of Adelaide, Barr Smith Library, Adelaide, SA: John Stevens, The Land of Promise; Edward Gibbon Wakefield, The new British Province of South Australia; TJ Masien, The friend of Australia

Mrs Michele Virgo, Adelaide, SA: Andrew MacCormac, Caroline Chevalier as Lady Rubens

For: Bounty: Nineteenth-century South Australian gold and silver, Art Gallery of South Australia, 2 June to 5 August 2012:

Adelaide City Council, Adelaide, SA: CE Firnhaber, Toddy [punch ladle]; CE Firnhaber, Robert Tapley Andrews, Trowel [Adelaide Town Hall]; Henry Steiner, City of Adelaide mace; Henry Steiner, City of Adelaide mayoral chain

Botanic Gardens of Adelaide, Adelaide, SA: Schomburgk, The Schomburgk Cup; Rosa Fiveash, Eremophilae; Rosa Fiveash, Droseras (sundew); Rosa Fiveash, Xanthorrhoea semiplana (grass tree); Rosa Fiveash, Dipodium punctatum; Rosa Fiveash, Kennedya prostrata; Julius Schomburg, Wendt, JM, Schomburgk cup


Mrs Pauline Coulls, Blackwood, SA: Julius Schomburgk, Adelaide German Rifle Club kingship medal [for E. Lellmann]; Unknown photographer, Adelaide German Rifle Club team [with E. Lellmann]


Hahndorf Rifle Club, Hahndorf, SA: Hahndorf Rifle Club Kingship Apron; Kingshoot ring-target for 1860

Brian Hennig, Athelstone, SA: Otto von Hartitzsch, Alfred von Doussa [wearing the Hahndorf Rifle Club Kingship apron in 1879]; unknown photographer, Richard Borchers wearing the Kingship apron at the Hahndorf Rifle club 1918

Kapunda Historical Society Inc Museum, Kapunda, SA: CE Firnhaber, The Bagot Cup

Peter Lane, Adelaide, SA: AD Loewenstark, Ancient Order of Foresters, Court of Happy Home medallion (for William Cornish)

Khai Liew, Norwood, SA: Khai Liew, The Paterson Table

Lutheran Archives, Bowden, SA: Julius Schomburg, Wendt, JM, Muecke cup


Pauline Payne, North Adelaide, SA: Otto von Hartitzsch, Julius Schomburgk

Dick Phillips, Adelaide, SA: John Henry Pace, [Set of egg spoons]; John Henry Pace, Firnhaber spoon; CE Firnhaber, Odd fellows medallion; CE Firnhaber, Duke of York Lodge medallion; CE Firnhaber, Rose of Sharon Lodge medallion; att. Julius Schomburgk, Spoon; att. Henry Muirhead, Spoon

Powerhouse Museum, Haymarket, NSW: Henry Steiner, August L. Brunkhorst, Epergne [mode of the Broken Hill mine]


South Australian Museum, Adelaide, SA: Native copper; Native copper; Galena [Silver-lead ore]; Azurite [Copper carbonate]; Malachite [Copper carbonate]; Native silver; Gold on quartz; Gold

John & Wendy St Alban, Adelaide, SA: CE Firnhaber, Covered cup [for Thomas Graves]; Schomburgk, Julius, Steiner, Henry, Covered cup; JM Wendt, Inkstand; William Hutton & Sons, London, The Jobson salver

The University of Adelaide, Adelaide, SA: Julius Schomburgk, John Ridley Testimonial Candelabrum
For: *Teeth of the Rice plant: Political Art from Indonesia and China*, Art Gallery of South Australia, 8 June to 3 December 2012:

Dr Dick Quan, Darlinghurst, NSW: Eko Nugroho, *The New Flower Generation*

For: *Anna Platten, The devil is in the detail*, Art Gallery of South Australia, 2 August to 18 November 2012:

Dee Jones, Torrens Park, SA: Anna Platten, *Self portrait in studio, 1992*

For: *Dorrit Black*, Art Gallery of South Australia, 2013 (dates to be confirmed):

Mrs Hilary Knuepffer, Adelaide, SA: Dorrit Black, *The Avenue; The sisters; The cyclamen; Sicilian mountain; The white belladonnas; Wings, c1927*

Margaret Michelmore, Adelaide, SA: Dorrit Black, *Group of cottages, Corfe Coast; Reclining nude; Study for sketchclub; The acrobats; Dutch peasant; The cloth cutters; Under the pergola; Through the window*
APPENDIX H

OUTWARD LOANS

LOANS FROM THE COLLECTION

During the year 61 works were lent to 26 exhibitions, six of which were major national touring exhibitions and one of which was a major international touring exhibition. Eleven works were lent to seven Government Departments under the furnishing loans programme.

LOANS TO EXHIBITIONS


Cornelis Bega, Study for 'The Old Hostess', c1660


Indian, Shawl, c1850

Ballarat, Vic, Art Gallery of Ballarat Vic, Alternative persona exhibition, Art Gallery of Ballarat, 19 May to 30 June 2012:

Gareth Sansom “Yes?”, 1976

Brisbane, Qld, Queensland Art Gallery / Gallery of Modern Art, Daphne Mayo: Let There Be Sculpture, Queensland Art Gallery, 5 November 2011 to 12 February 2012:

Daphne Mayo, A student’s head, 1921
Daphne Mayo, Man in the street, c1943

Brisbane, Qld, University of Queensland Art Museum, Return to sender exhibition, University of Queensland Art Museum, 22 June to 9 September 2012:

Rosemary Laing, Untitled, 1992

Canberra, ACT, National Gallery of Australia, Fred Williams Retrospective exhibition, National Gallery of Australia, 12 August to 6 November 2011; Ian Potter Centre, NGV, 7 April to 22 July 2012; Art Gallery of South Australia, 31 August to 4 November 2012

Fred Williams, The little man, 1955-57
Fred Williams, You Yang Pond, 1963
Fred Williams, Silver and grey, 1969

Fred Williams, Forest Pond, 1974
Fred Williams, Flood bound cattle, 1975


Arthur Streeton, Orange, blue and white (portrait of Keith), 1889

Canberra, ACT, National Portrait Gallery, Elegance in exile exhibition, National Portrait Gallery, 1 June to 26 August 2012:

Thomas Bock, Wortabowigee, 1837
Thomas Bock, Tunnaminnerwate, 1837
Thomas Bock, Jessie Robertson, 1849

Caulfield South, Vic, Glen Eira City Gallery, A Visible Likeness: Robert Baines Survey Exhibition 1969–2011, Glen Eira City Gallery, 22 September to 17 October 2011:

Robert Baines, Gold Box, 1992–93

Geelong, Vic, Geelong Gallery, The picturesque ruin - in prints, painting and photography, Geelong Gallery, 21 April to 24 June 2012:

Claude Lorrain, Capriccio with ruins of the Roman Forum, c1634


Ken Whisson, Figures and dark sea, 1963
Ken Whisson, Two animals, 1964
Ken Whisson, Ship and flag, 1976
Ken Whisson, From the newspapers no.4, 2002

Melbourne, Vic, National Gallery of Victoria, Tjukurtjanu: Origins of Western Desert Art exhibition, The Ian Potter Centre, NGV, 30 September 2011 to 12 February 2012:
Kaapa Mbitjana Tjampitjinpa, *Untitled*, 1971
Shorty Lungkata Tjungurrayi, *Man Dreaming*, c1971–72
Kaapa Mbitjana Tjampitjinpa, *Budgerigar Dreaming*, 1972
Uta Uta Tjangala, *Old Man's Dreaming*, 1983

Mornington, Vic, Mornington Peninsula Regional Gallery, *Sea Fever: Images of Port Phillip Bay 1801–1914*, Mornington Peninsula Regional Gallery, 7 December 2011 to 19 February 2012:

Ludwig Becker, *Melbourne from across the Yarra*, 1854
Ambrose Patterson, *On the beach, Brighton*, c1913–14
Ambrose Patterson, *Beach scene*, c1913–14

Mornington, Vic, Mornington Peninsula Regional Gallery, *Controversy: the power of art exhibition*, Mornington Peninsula Regional Gallery, 21 June to 12 August 2012:

Hans Baldung, *The bewitched groom*, c1544
Francisco Goya, *And there's no help for it*, 1810–20
Francisco Goya, *Bury them and keep quiet*, 1810–20

Murray Bridge, SA, Murray Bridge Regional Gallery, *Trevor Nickolls exhibition*, Murray Bridge Regional Gallery, 11 May to 10 June 2012:

Trevor Nickolls, *Australian worker's portrait*, 1972
Trevor Nickolls, *Dreamtime machinetime*, 1979

Parkside, SA, Contemporary Art Centre of South Australia Inc., *CACSA@70 exhibition*, Contemporary Art Centre of South Australia, 18 May to 30 June 2012:

Ian North, *The olive plantation*, 1996


William Delafield Cook, *Kiah River near Eden*, 1977

Sale, Vic, Gippsland Art Gallery, *Nicholas Chevalier, Australian Odyssey exhibition*, Gippsland Art Gallery, 17 September to 13 November 2011; Geelong Art Gallery, 26 November 2011 to 12 February 2012:

Nicholas Chevalier, Caroline Chevalier, c1860
Nicholas Chevalier, *Review and encampment of Victorian volunteers at Werribee, 1st April 1861*, 1861
Nicholas Chevalier, *The Grampians*, 1863

Shepparton, Vic, *Sir John Longstaff exhibition*, Shepparton Art Gallery, 18 February to 22 April 2012:

John Longstaff, *The artist's wife*, c1896

Springfield, SA, Carrick Hill, *Russell Drysdale Centenary exhibition*, SH Ervin Gallery, 17 February to 25 March 2012; Carrick Hill, 5 April to 17 June 2012; Mornington Peninsula Regional Gallery, 30 June to 5 August 2012:

Russell Drysdale, *Studies of Heads and Figures*, 1947
Russell Drysdale, *Church and Building, Hill End*, 1948

Springfield, SA, Carrick Hill, *Russell Drysdale Centenary Drawing Exhibition*, Carrick Hill, 5 April to 17 June 2012:

Russell Drysdale, *Local VDC Parade*, 1943
Russell Drysdale, *Woman in a landscape*, 1949

Sydney, NSW, Art Gallery of New South Wales, *Australian Symbolism exhibition*, Art Gallery of New South Wales, 11 May to 29 July 2012:

James Walter Linton, *Australian landscape casket*, 1949
Charles Conder, *A Dream of Handel's Largo*, 1889
David Davies, *Moonrise*, 1893
Sydney Long, *Fleur de luce*, 1898
Sydney Long, *The valley*, 1898
Alice Hambidge, *By the light of the candle*, 1899


Ken Whisson, *Tobias and the Angel II*, 1973
Brian Blanchflower, *Nocturne 3 (Whale Rock)*, 1982
Lorraine Jenyns, *Shark vase*, 1987

Margaret Preston, General Post Office, Sydney. 1942

Sydney, NSW, Museum of Contemporary Art, Gulumbu Yunupingu exhibition, Museum of Contemporary Art, 30 March to 3 June 2012:
Gulumbu Yunupingu, Ganyu series, 2002
Gulumbu Yunupingu, Gan'yu-stars, 2006
Gulumbu Yunupingu, Gan'yu (stars), 2007
Gulumbu Yunupingu, Garak, the universe, 2007

Sydney, NSW, State Library of New South Wales, Mr J W Lewin: Painter & Naturalist exhibition, State Library of New South Wales, 5 March to 27 May 2012; National Library of Australia, 26 July to 28 October 2012:
JW Lewin, View from Governor Bligh's farm, Hawkesbury, New South Wales, c1806–10
JW Lewin, The grey opossum of New Holland, c1807
JW Lewin, Fish catch and Dawes Point, Sydney Harbour, c1813

FURNISHING LOANS

Classics Museum, Adelaide, SA:
Attic red figure column-krater, 450–425 BC–Classical
Chalcidian black figure neck amphora, 550–525 BC–Classical

Minister Fox, Adelaide, SA:
Laurent Matius Auguste Mattio, Barques a Toulon

Minister O’Brien, Adelaide, SA:
John Rowell, Winter Sunlight, c1925
Max Ragless, Barossa Valley, 1940s

Minister Portolesi, Adelaide, SA:
Nyayati Stanley Young, Pukara, 2007
Tjampawa Katie Kawiny, Kapi tjukula - rock hole, 2008

Minister Snelling, Adelaide, SA:
Ian W Abdulla, Finding frogs in the night to put on the cross line to catch a Ponde or Pilarkie over night, 1990

Parliament House, House of Assembly, Adelaide, SA:
James Shaw, Residence of FB Carlin, Flinders St., Kent Town, 1860

Parliament House, Legislative Council, Adelaide, SA:
Ron Hawke, Suburban shadows, c1991
Barney Wangin, Wanampi - Water or rainbow snake, 2008
APPENDIX I

EXHIBITIONS AND PUBLIC PROGRAMS

This year the Art Gallery presented a program of seven major exhibitions attracting a total of 602,224 patrons. Additionally the Gallery presented the official launch of the 2011 SALA Festival and 16 significant collection displays.


SAATCHI Gallery in Adelaide: British Art Now
30 July–23 October 2011
Admission: Adult $20, Concession $15, Member $12, Student (16+) $10, Child (U16) Free, Member Season Ticket $30, School Group $30
Guided Tours: Wednesdays, Thursdays, Saturdays, Sundays and public holidays at 1pm
Opening speaker: Hon. Mike Rann, MP, Premier and Minister for the Arts
Coordinating Curators: Jane Messenger, Curator of European Art and Maria Zagala, Associate Curator of Prints, Drawings and Photographs
Major Sponsors: Government of South Australia, Tourism Australia, South Australian Tourism Commission, ANZ, Robert Walters, Qantas, M&C Saatchi, Channel 7 Adelaide, Intercontinental Adelaide
Supporting Sponsors: ETSA, Travelex, Mini, ARUP, UCL University College of London, Adelaide City Council
Total attendance to exhibition: 31179

Beneath the Winds: Masterpieces of Southeast Asian Art & The Eko Chamber
8 November 2011–29 January 2012
Admission: Free
Guided Tours: Wednesdays, Thursdays, Saturdays, Sundays and public holidays at 12 noon.
Opening speaker: Hieu Van Le, Chairman, SA Multicultural & Ethnic Affairs Commission
Curator: James Bennett, Curator, Asian Art & Russell Kelty, Assistant Curator of Asian Art
Major Sponsors: Santos and Asahi
Total attendance to exhibition: 87582

Inspired Design: Love and Death
2 December 2011–9 April 2012
Admission: Free
Guided Tours: 11am & 2pm daily
Curator: Robert Reason, Curator European & Australian Decorative Arts
Major Sponsor: Publication supported by The Copland Foundation
Total attendance to exhibition: 173568

International Art Series
25 February–3 June 2012
Admission: Free
Guided Tours: 11am & 2pm daily
Curator: Jane Messenger, Curator of European and North American Art
Included works of art by Thomas Hirschhorn and Wim Delvoye as well as two new major acquisitions: AES+F, Allegoria Sacra (Sacred allegory) and Jake Chapman & Dinos Chapman, Das swings unt roundabouts fur der kinder? Ja? Nein! Schweinhund! (Swings and roundabouts for the children? Yes? No! Pigface!)
Total attendance to exhibition: 137,843
Parallel Collisions: 12th Adelaide Biennial of Australian Art
2 March–29 April 2012
Admission: Free
Guided Tours: Wednesdays, Thursdays, Saturdays, Sundays and public holidays at 12 noon.
Opening speaker: Paul Grabowski, Director of the 2012 Adelaide Festival
Curators: Natasha Bullock and Alexie Glass-Kantor
Artists: Richard Bell, Stephen Bram, Pat Brassington, Philip Brophy, Robert Cook vs. Max Pam, Timothy Cook, Daniel Crooks, Nicholas Folland, Pat Foster & Jen Berean, Marco Fusinato, Sean Gladwell, Susan Jacobs, Jonathon Jones, Yvonne Koolmatrie, Rosemary Laing, Rob McLeish, Tom Nicholson, Philip Samartzis Tim Silver, Ricky Swallow, Michelle Ussher
Major Sponsors: Arts SA, Australia Council for the Arts, The Adelaide Festival, The Bahnaves Foundation
Supporting Sponsors: Minifie van Schaik Architects, Fabio Ongarato Design
Total attendance to exhibition: 103,674

South Australia Illustrated: Colonial painting in the Land of Promise and From the Street
2 June–5 August 2012
Admission: Adult $12, Concession $10, Member $8, Student (14+) $6, Child (U14) Free, START family ticket $10, Member Season Ticket $10, Opening weekend 2 for 1 ticket offer, School Groups Free
Guided Tours: daily at 12 noon & 2pm.
Opening speaker: The Hon. Jay Weatherhill, Premier of South Australia
Curators: Jane Hylton (South Australia Illustrated), Robert Reason (Bounty) & Lisa Slade (From the Street)
Major Sponsor: Ernst & Young
Supporting sponsors: publication supported by The Gordon Darling Foundation
Total attendance to exhibition: 3,484 (2011–12 financial year only)

Bounty: Nineteenth-century South Australian gold and silver and From the Street
2 June–5 August 2012
Admission: Adult $12, Concession $10, Member $8, Student (14+) $6, Child (U14) Free, START family ticket $10, Member Season Ticket $10, Opening weekend 2 for 1 ticket offer, School Groups Free
Guided Tours: daily at 12 noon and 2pm.
Opening speaker: The Hon Jay Weatherhill, Premier of South Australia
Curators: Jane Hylton (South Australia Illustrated), Robert Reason (Bounty) & Lisa Slade (From the Street)
Major Sponsor: Ernst & Young
Supporting sponsors: publication supported by The Gordon Darling Foundation
Total attendance to exhibition: 3,484 (2011–12 financial year only)

COLLECTION DISPLAY EXHIBITIONS

Gallery 6
Terrain: Landscape and Country in the collection, 30 November 2011–24 June 2012, curated by Nici Cumpston and Lisa Slade

Gallery 7 Atrium
Water Mark, from 30 November 2011, curated by Nici Cumpston and Lisa Slade

Gallery 8
The Sleep of Reason: the prints of Louise Bourgeois, Benjamin Armstrong and Brent Harris, 25 November 2011–1 April 2012, curated by Maria Zagala

La Belle Époque: French prints and drawings from the 1880s to 1910s, from 6 April 2012, curated by Maria Zagala and Julie Robinson

Galleries 9, 10 & 11
Inspired Design: Love and Death, 2 December 2011–9 April 2012, curated by Robert Reason

Galleries 9 & 10
Gallery 11
_Cinematic: Australian Photography_, 21 April–15 July 2012, curated by Julie Robinson

Galleries 14, 15 & 16
_AES+F, Allegoria Sacra_, 28 February–3 June 2012, curated by Jane Messenger

**Gallery 19**


**20 Years: Rhianon Vernon-Roberts Memorial Collection**, from 31 March 2012, curated by Robert Reason

**Gallery 21**
_Krishna and visions of Sri Nathji: Indian temple paintings from the collection of Barrie and Judith Heaven_, 2 September 2011–29 January 2012, curated by James Bennett

**New acquisitions of Asian Art**, 10 February–4 June 2012, curated by James Bennett

_Teeth of the Rice Plant: Political art from Indonesia and China_, from 8 June 2012, curated by James Bennett

**Gallery 20**

*From the Continent: the Art of China and Korea*, from 26 January 2012, curated by Rusty Kelty

**NATIONAL EXHIBITION TOURING PROGRAM**

**DESERT COUNTRY**
Lawrence Wilson Gallery at the University of Western Australia
Until 31 July 4,088

Mornington Peninsula Regional Art Gallery, Victoria
17 August–2 October 8,036

Perc Tucker Regional Art Gallery, Queensland
18 November 2011–30 January 2012 8,744

Newcastle Region Art Gallery, New South Wales
17 March – 17 June 15,378

**SOUTH AUSTRALIAN REGIONAL TOURING PROGRAM**

**PATRICIA PICCININI**
Riddoch Art Gallery, Mt Gambier
30 November 2011–18 March 2012 23,238

Signal Point Gallery, Goolwa
5 April–6 May 2,525

Murray Bridge Regional Art Gallery
10 May–10 June 2012 1,061

Total attendance at Art Gallery exhibitions touring interstate and intrastate: 63,070
EXHIBITION TALKS

A total of 30 exhibition talks were presented by curators, artists and guest speakers. Special exhibition talks were presented for major exhibitions and displays:
- Saatchi Gallery in Adelaide: British Art Now, 10 talks, 598 patrons
- Beneath the Winds: Masterpieces of Southeast Asian Art & The Eko Chamber, recent works by Indonesian artist, Eko Nugroho, five talks, 196 patrons
- Inspired Design: Love & Death, three talks, 172 patrons
- Parallel Collisions: 12th Adelaide Biennial of Australian Art, 11 talks, 749 patrons
- South Australia Illustrated: Colonial painting in the Land of Promise & Bounty: Nineteenth-century South Australian gold and silver, four talks, 273 patrons

Attendance: 1 988

COLLECTION TALKS

A total of 23 collection talks were presented by curators, artists and guest speakers.

Weekly talks by curators and guest speakers were provided throughout the year.

Attendance: 972

INTERNATIONAL LECTURES

Yes, we’re mad. No, we’re not joking
Tuesday 27 September 2011, 6 pm
Speaker: Michael Landy, celebrated British artist
Attendance: 43

The Art of Chiharu Shiota: In her own words
Monday 5 March 2012, 2pm
Speaker: Chiharu Shiota, contemporary Japanese artist and Cultural Ambassador to Australia
Attendance: 45

Seeing Beyond the Stunners
Wednesday 2 May 2012, 1pm
Speaker: Dr Pamela Gerrish-Nunn, Adjunct Professor in the School of Humanities, University of Adelaide, works as an independent scholar in Christchurch, New Zealand
Attendance: 90

LECTURES

The Saatchi Effect: Contemporary Art Then and Now
Saturday 30 July 2011, 3pm
Speaker: Terry Smith, Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh
Attendance: 130

Just Who Are These YBAs?
Saturday 13 August 2011, 2pm
Speaker: Jane Messenger, Curator of European Art
Attendance: 20

Textile Conversation with Mary Jose
Sunday 20 November 2011, 2pm
Speaker: Mary Jose, conservator with a lifelong passion for textiles
Attendance: 26
**Contemporary Indonesian Art**  
Saturday 21 January 2012, 2pm  
Speaker: Dr Pam Zeplin, has had a passionate and long standing research career in contemporary visual culture in Australia and the Asia-Pacific region  
Attendance: 20

**Colour Me Dead Part I: Historical Artists**  
Saturday 3 March 2012, 5.30 pm  
Speaker: Philip Brophy  
Attendance: 94

**Colour Me Dead Part II: Cinema Psychos**  
Sunday 4 March 2012, 5.30pm  
Speaker: Philip Brophy  
Attendance: 63

**Curators’ Public Lecture**  
Saturday 28 April 2012, 2pm  
Speakers: Natasha Bullock & Alexie Glass-Kantor  
Attendance: 48

**The Music of AES+F Allegoria Sacra**  
Sunday 3 June 2012, 3.15pm  
Speaker: Christabel Saddler  
Attendance: 15

**Bountiful & Beautiful: ST Gill and Australia’s First Mining Era**  
Saturday 30 June 2012, 2pm  
Speaker: Greg Drew, Geologist, Australian Mining History Association  
Attendance: 45

**IN CONVERSATION, SYMPOSIA, FORUMS**

**In Conversation: Pillow Talk**  
Saturday 30 July 2011, 12noon  
Speakers: Nick Mitzevich, Jane Messenger and Maria Zagala  
Attendance: 64

**Forum: In Bed with Tracey Emin**  
Sunday 16 October 2011, 2pm  
Speakers: Dr Jennifer McMahon, Head of Philosophy, and Dr Deirdre Michell, Lecturer in Gender, Work and Social Inquiry, from the University of Adelaide  
Attendance: 45

**In Conversation**  
Nicholas Folland Untitled (Jump-up)  
Saturday 10 March 2012, 2pm  
Speakers: Nick Mitzevich, Director, Art Gallery of South Australia and Nicholas Folland, Adelaide based artist  
Attendance: 70

**Symposium: Colonial Art**  
Saturday 3 June, 1pm–4.30pm  
Speakers: Jane Hylton, Curator of *South Australia Illustrated: Colonial painting in the Land of Promise*; Robert Reason, Curator of *Bounty: Nineteenth-century South Australian gold and silver*; Lisa Slade, Curator of *South Australia Illustrated: From the Street*; Tom Gara, historian, Native Title Section of the South Australians Crown Solicitor’s Office; David Hansen, Senior Researcher, Sotheby’s Australia.  
Attendance: 65
SPRING LECTURE PROGRAM

Henri Dono
Saturday 1 October 2011, 2pm
Speaker: Henri Dono, celebrated Southeast Asian contemporary artist
Attendance: 26

Barry Reigate
Saturday 8 October 2011, 2pm
Speaker: Barry Reigate, British contemporary artist collected by Charles Saatchi and represented in Saatchi Gallery in Adelaide: British Art Now
Attendance: 34

Kay Lawrence
Saturday 15 October 2011, 2pm
Speaker: Kay Lawrence, AM, practicing artist and Professor of Visual Art in the School of Art Architecture and Design at the University of South Australia
Attendance: 35

Caroline Rothwell
Saturday 22 October 2011, 2pm
Speaker: Caroline Rothwell, contemporary artist whose work Transmutation was recently acquired by the Gallery
Attendance: 30

AUTUMN LECTURE PROGRAM

Decay
Saturday 5 May 2012, 2pm
Speaker: James Bennett, Curator of Asian Art
Attendance: 50

Mourning through Monuments – the case of Lady Franklin
Saturday 12 May 2012, 2pm
Speaker: Dr Alison Inglis
Attendance: 44

Art After Death: Contemporary art and spirituality
Saturday 19 May 2012, 2pm
Speaker: Rev Dr Rod Pattenden
Attendance: 50

Visions of What Could be: Art as the Expression of Freedom
Saturday 26 May 2012, 2pm
Speaker: Jennifer A McMahon, Adelaide University
Attendance: 51

START AT THE GALLERY

Family art program for children aged 5 -12. Supported by the Balnaves Foundation
3 July, Witty Wire: 343 children
7 August, Come fly with me: 450 children
4 September, What’s he up to? : 270 children
2 October, Treasure chest: 500 children
6 November, Magical India: 300 children
4 December, Festive fun: 350 children
1 January, Let’s START again: 200 children
5 February, Let’s find Morris: 500 children
4 March, Parallel Collisions: 650 children
1 April, Fool’s gold: 210 children
6 May, Heavenly beings: 370 children
3 June, Land of promise: 530 children
Attendance: 4673

ART TOURS FOR CHILDREN

Art Tours for children and families held every Sunday at 2pm. These tours are free and a great way to introduce children to the magic and mystery of the visual arts
Attendance: 1,497

SCHOOL HOLIDAY ART & CRAFT PROGRAM

School holiday art & craft activities presented in conjunction with exhibitions.
July 11 – 15 2011: Treasure your copy – copy your treasure: 346
October 10 - 14: Heads up!: 284
January 9-13 2012: Puppets and Patterns: 214
April 16-20 2012: Soaring Sculptures: 286

PERFORMANCES

Live musical performances - ‘Soundscapes’, held on the first Sunday of the month at 2 pm, in conjunction with the START at the Gallery program.

Attendance: 4,915

Electric Britain: Psychedelic Rays of Sound
Sunday 25 September 2011, 3pm
Attendance: 150

Javanese gamelan musical performance & dance performance
Saturday 19 November 2011, 11am & 2pm
Performers: Gamelan In Situ ensemble & Ade Suharto
Attendance: 100

Balinese Dance Performance
Saturday 31 March 2012, 1.30pm and 2.30pm
Attendance: 140

Corinthian Singers
Friday 6 April, 11am & 2.30pm
Attendance: 630

Poetry readings
Sunday 24 June 2012, 2pm
Presenter: Friendly Street Poets
Attendance: 40

CHRISTMAS AT THE GALLERY

Sunday 11 December 2011, 2pm
Christmas Tour of the Gallery with Bishop Ian George
Attendance: 65
EASTER AT THE GALLERY

Friday 6 April 2012, 11am & 2.30pm
Easter Tours of the Gallery with Bishop Ian George
Attendance: 210

Saturday 7 April 2012, 11am
Easter Tour of the Gallery with Reverend Father Anthony Kain
Attendance: 30

Easter Children’s Activities
Friday 6 April – Sunday 8 April, All Day
To celebrate Easter with Families, the Art Gallery offered tours, activities and a special Easter Trail for children.
Attendance: 423

SPECIAL TOURS

SA History Month Tours
Wednesday 2 May and Saturday 5 May, 12 noon.
Free guided tours on the early history and architecture of the Gallery presented by Gallery Guide: Laurel Lawrence.
Attendance: 30

CULTURE DAYS

Three culture days were presented at the Art Gallery, two of which were held in conjunction with the START at the Gallery program. Culture days were: 6 November 2011, ‘Magical India’; 19 November 2011, ‘Celebration Saturday’; and 1 January 2012, ‘Let’s START Again’. The ‘Magical India’ START day incorporated storytelling, and traditional Indian puppetry and music. ‘Celebration Saturday’ and ‘Let’s START again’, held in conjunction with the exhibitions Beneath the Winds: Masterpieces of Southeast Asian Art and The Eko Chamber, recent works by Eko Nugroho, celebrated South-East Asian culture through interactive Indonesian dance and music performances, art activities, talks and tours.
Attendance: 600

FILM PROGRAM

BRITFILM – The Best of British contemporary film
A program of free films was offered in support of the major exhibition, Saatchi Gallery in Adelaide: British Art Now. The Film Program was presented in association with the BigPond Adelaide Film Festival and films were screened on Saturdays, from 6 August to 1 October.
Total Attendance: 136

ADULT EDUCATION WORKSHOPS

Big Draw
Sunday 11 September 2011 & Sunday 9 October 2011, 10am–4pm
Free open drawing sessions, where participants contribute to a large-scale communal drawing
Attendance: 94

Big Draw – Evening Shadows
Sunday 25 March 2012, 12 noon–4pm
Contribute to the biggest drawn version of Evening Shadows by HJ Johnstone
Attendance: 40

Sketch Up
Saturday 11 March 2012 and Saturday 22 April 2012, 1–4pm
Artist-led sketching Tour of Parallel Collisions: 12th Adelaide Biennial of Australian Art
Attendance: 32
SPECIAL PROGRAM – OPENING & CLOSING WEEKENDS

All Things British – Art Activities for children and families, held on the first and last weekends of *Saatchi Gallery in Adelaide: British Art Now*  
Sunday 31 July & Sunday 23 October, 10am–4pm  
Attendance: 1 100

Meet the Artists – Opening Weekend of *Parallel Collisions: 12th Adelaide Biennial of Australian Art*  
Saturday 3 and Sunday 4 March 2012, 1–6.30pm  
Speakers: Curators Natasha Bullock and Alexie Glass-Kantor, and artists Shaun Gladwell, Stephen Braun, Tim Silver, Robert Cook, Max Pam, Philip Brophy, Tom Nicholson, Jonathon Jones, Daniel Crooks, Pat Foster, Jean Berean, Philip Samartzis and Susan Jacobs.  
Attendance: 650

AUSLAN

Five AUSLAN tours were presented free of charge for Deaf and hearing impaired patrons.  
Attendance: 22

IMAGE & WORDS

Sunday 24 June, 2pm  
Poetry readings by Adelaide Friendly Street Poets in conjunction with *South Australia Illustrated: Colonial painting in Land of Promise and Bounty: Nineteenth-century South Australian gold and silver*  
Attendance: 64

MISCELLANEOUS

Magazine Launch: Das Superpaper  
Saturday 3 March, 2012, 4pm  
Speaker: Nick Mitzevich, Director, Art Gallery of South Australia  
Attendance: 95

Artists in the Gallery: Colonial Portraiture  
Sunday 3 June 2012  
Presenter: South Australian artist Daryl Austin  
Attendance: 500

Saatchi Up Late  
Fridays 30 September and 7, 14, 21 October until 10pm  
Attendance: 2 994

Speakers’ Corner  
Sundays, 7 August–23 October 2011, 1–4pm  
Attendance: 500

Walking & Talking: Early Adelaide architecture  
Thursday 14 June 2012, 10am  
Presenter: Carolyn Prime  
Attendance: 22

Facts, Fiction & Food: Cathedral precinct, North Adelaide  
Thursday 28 June 2012, 10am  
Presenter: Graham Jaunay  
Attendance: 20
DEPARTURE

Friday 12 August 2011
DEPARTURE: UNDERGROUND
Exhibition: Saatchi Gallery in Adelaide: British Art Now
Speakers: Maria Zagala, Lisa Slade
Attendance: 490
Sponsors: BankSA (major sponsor), Penny’s Hill, Heggies, Splitrock, TIRO, Carlton United Breweries, Art Gallery Restaurant

Thursday 22 September 2011
DEPARTURE: First Class
Exhibition: Elder Wing of Australian Art (reopening)
Speakers: Tracey Lock-Weir
Attendance: 90
Sponsors: BankSA (major sponsor), Penny’s Hill, Heggies, Splitrock, TIRO, Carlton United Breweries, Art Gallery Restaurant

Friday 18 November 2011
DEPARTURE: Beneath the Winds
Exhibition: Beneath the Winds: Masterpieces of Southeast Asian Art
Speakers: James Bennett, Rusty Kelty
Attendance: 366
Sponsors: BankSA (major sponsor), Penny’s Hill, Heggies, Jansz, Splitrock, TIRO, Carlton United Breweries, Asahi, Art Gallery Restaurant

Friday 23 March 2012
DEPARTURE: Parallel Collisions
Exhibition: Parallel Collisions: 12th Adelaide Biennial of Australian Art
Speakers: Lisa Slade
Attendance: 398
Sponsors: BankSA (major sponsor), Attitude Magazine, Penny’s Hill, Heggies, Splitrock, TIRO, Carlton United Breweries, Art Gallery Restaurant

Friday 15 June 2012
DEPARTURE: SA Illustrated
Exhibition: SA Illustrated: From the Street, South Australia Illustrated: Colonial painting in the Land of Promise, Bounty: Nineteenth-century South Australian gold and silver
Speakers: Lisa Slade, James Dodd, Peter Drew
Attendance: 516
Sponsors: BankSA (major sponsor), Penny’s Hill, Heggies, Splitrock, TIRO, Carlton United Breweries, Art Gallery Restaurant
APPENDIX J

SCHOOLS SUPPORT SERVICES 2011/2012

AGSA EDUCATION SERVICES (SCHOOLS)

<table>
<thead>
<tr>
<th>GROUP VISITS/INQUIRIES</th>
<th></th>
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<tbody>
<tr>
<td>Student Gallery visitation</td>
<td>18 792</td>
</tr>
<tr>
<td>Support staff for Gallery visitation</td>
<td>2 832</td>
</tr>
<tr>
<td>Student workshops, forums and performances</td>
<td>3 013</td>
</tr>
<tr>
<td>Support staff for Student workshops, forums and performances</td>
<td>528</td>
</tr>
<tr>
<td>Individual student research inquiries</td>
<td>33</td>
</tr>
<tr>
<td><strong>Sub-total</strong> (all students/support staff)</td>
<td><strong>25 198</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TEACHER PROFESSIONAL LEARNING</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher Briefings (exhibitions/displays)</td>
<td>301</td>
</tr>
<tr>
<td>Individual teacher assistance</td>
<td>413</td>
</tr>
<tr>
<td>Teacher professional learning programs</td>
<td>80</td>
</tr>
<tr>
<td>Graduate teachers / Childcare workers / Other</td>
<td>58</td>
</tr>
<tr>
<td><strong>Sub-total</strong> (all teachers)</td>
<td><strong>852</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOTAL SCHOOL VISITATION</th>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>TOTAL SCHOOL VISITATION</strong></td>
<td><strong>26 050</strong></td>
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ANNUAL ATTENDANCES 2004 – 2012

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
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<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>26 050</td>
<td>36 394</td>
<td>23 552</td>
<td>22 142</td>
<td>21 012</td>
<td>33 351</td>
<td>27 759</td>
<td>20 140</td>
</tr>
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</table>

Client Use – Percentage Analysis

<table>
<thead>
<tr>
<th></th>
<th>Government (DECS)</th>
<th>Catholic (CEO)</th>
<th>Independent (ISB)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011–2012</td>
<td>41%</td>
<td>25%</td>
<td>34%</td>
</tr>
<tr>
<td>2010–2011</td>
<td>55%</td>
<td>20%</td>
<td>25%</td>
</tr>
<tr>
<td>2009–2010</td>
<td>50%</td>
<td>24%</td>
<td>26%</td>
</tr>
</tbody>
</table>
APPENDIX K

GALLERY GUIDE TOUR SERVICES

Total number of tours conducted this financial year including regular booked groups, children’s tours and corporate function tours: 1,824
Total persons toured this financial year: 13,707
Total number of tours conducted in previous financial year: 1,646
Total persons toured in previous financial year: 13,786

TOTALS FOR YEAR ENDED 30 June 2012

<table>
<thead>
<tr>
<th>Tour Type</th>
<th>Overseas</th>
<th>Interstate</th>
<th>Local</th>
<th>Total</th>
<th>No. of Tours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Articulate</td>
<td>937</td>
<td>865</td>
<td>1 128</td>
<td>2 930</td>
<td>720</td>
</tr>
<tr>
<td>Lunchtime</td>
<td>103</td>
<td>106</td>
<td>398</td>
<td>607</td>
<td>210</td>
</tr>
<tr>
<td>Weekenders</td>
<td>49</td>
<td>70</td>
<td>168</td>
<td>287</td>
<td>93</td>
</tr>
<tr>
<td>Exhibition – Saatchi</td>
<td>50</td>
<td>209</td>
<td>3 115</td>
<td>3 374</td>
<td>221</td>
</tr>
<tr>
<td>Exhibition – Biennial</td>
<td>82</td>
<td>127</td>
<td>371</td>
<td>580</td>
<td>72</td>
</tr>
<tr>
<td>Exhibition – Beneath the Winds</td>
<td>43</td>
<td>55</td>
<td>256</td>
<td>354</td>
<td>47</td>
</tr>
<tr>
<td>Exhibition – SA Illustrated</td>
<td>17</td>
<td>38</td>
<td>585</td>
<td>640</td>
<td>54</td>
</tr>
<tr>
<td>Total Unbooked</td>
<td>1 281</td>
<td>1 470</td>
<td>6 021</td>
<td>8 772</td>
<td>1 417</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th></th>
<th>Overseas</th>
<th>Interstate</th>
<th>Local</th>
<th>Total</th>
<th>No. of Tours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Booked Groups</td>
<td>62</td>
<td>25</td>
<td>2 177</td>
<td>2 264</td>
<td>216</td>
</tr>
<tr>
<td>Booked Exhibition</td>
<td>27</td>
<td>32</td>
<td>718</td>
<td>777</td>
<td>72</td>
</tr>
<tr>
<td>Members</td>
<td>0</td>
<td>0</td>
<td>275</td>
<td>275</td>
<td>16</td>
</tr>
<tr>
<td>New Members</td>
<td>0</td>
<td>0</td>
<td>126</td>
<td>126</td>
<td>5</td>
</tr>
<tr>
<td>Volunteers</td>
<td>0</td>
<td>0</td>
<td>22</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>Corporates</td>
<td>0</td>
<td>0</td>
<td>42</td>
<td>42</td>
<td>1</td>
</tr>
<tr>
<td>Total Booked</td>
<td>89</td>
<td>57</td>
<td>3 360</td>
<td>3 506</td>
<td>311</td>
</tr>
</tbody>
</table>

| Total Booked and Unbooked    | 1 374    | 1 536      | 9 389 | 12 299 | 1 728        |

<table>
<thead>
<tr>
<th></th>
<th>Children</th>
<th>Adults</th>
</tr>
</thead>
<tbody>
<tr>
<td>START Tours</td>
<td>699</td>
<td>660</td>
</tr>
<tr>
<td>Children’s Tours</td>
<td>0</td>
<td>78</td>
</tr>
<tr>
<td>Total of START and Children</td>
<td>0</td>
<td>777</td>
</tr>
</tbody>
</table>

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APPENDIX L

GALLERY PUBLICATIONS

BOOKS

Saatchi Gallery in Adelaide: British Art Now
Authors: Patricia Ellis, Jane Messenger, Maria Zagala
232 pp, 139 colour illus., 30 black & white illus.
ISBN 978 1 921668 10 4 case bound
Designer: Antonietta Itropico

Beneath the Winds: Masterpieces of Southeast Asian Art from the Art Gallery of South Australia
Author: James Bennett
252 pages, 158 colour illus.
ISBN 978 1 921668 074 case bound and limp bound
Designer: Antonietta Itropico

Inspired Design: European and North American Decorative Arts from the Art Gallery of South Australia
Author: Robert Reason
252 pages, 146 colour illus., 13 black & white illus.
ISBN 978 1 921668 067 case bound and limp bound
Designer: Antonietta Itropico

Parallel Collisions: 12th Adelaide Biennial of Australian Art
Author: Natasha Bullock and Alexie Glass-Kantor
356 pages, 164 colour illus., 184 black & white illus.
ISBN 978 1 921668 11 1 case bound
Designer: Fabio Ongarato Design

South Australia Illustrated: Colonial painting in the Land of Promise
Author: Jane Hylton
276 pages, 259 colour illus., 3 black & white illus.
ISBN 978 1 921668 081 case bound
Designer: Antonietta Itropico

Bounty: Nineteenth-century South Australian gold and silver
Author: Robert Reason
136 pages, 214 colour illus., 28 black & white illus.
ISBN 978 1 921668 12 8 case bound
Designer: Antonietta Itropico

Annual Report of the Art Gallery of South Australia 2010–11
Authors: Chairman, Director and staff
Co-ordinator: Margaret Bicknell
ISSN 0728–7925

31st Annual Report of the Art Gallery of South Australia Foundation 2010–11
Authors: John Mansfield, Nick Mitzevich, assisted by Charlotte Smith
60 pages, 17 colour illustrations
Designer: Antonietta Itropico

ARTICULATE
Winter 2011
Spring 2011
Summer 2011–12
Autumn 2012
ISSN 1838 627X
64 pages, full-colour throughout, paperback
Ephemera
Various leaflets and brochures promoting exhibitions were produced for distribution to the public, schools, sponsors, the Members and the Foundation.

EDUCATION PUBLICATIONS
Coordinated four Education Services resources (print and online) including children’s activity trails produced for: Beneath the Winds: Masterpieces of Southeast Asian Art, Saatchi Gallery in Adelaide: British Art Now, Parallel Collisions: 12th Adelaide Biennial of Australian Art; South Australia Illustrated: Colonial painting in the Land of Promise and supporting exhibitions Bounty: Nineteenth-century South Australian gold and silver, and South Australia Illustrated: From the Street.
ARTICULATE Learning articles
APPENDIX M

ANNUAL ATTENDANCES

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Gallery day attendance</td>
<td>433 796</td>
<td>442 328</td>
<td>436 365</td>
<td>507 737</td>
<td>571 192</td>
</tr>
<tr>
<td>Gallery after hours attendance</td>
<td>23 114</td>
<td>18 382</td>
<td>20 446</td>
<td>24 027</td>
<td>18 296</td>
</tr>
<tr>
<td>Gallery School attendance</td>
<td>21 526</td>
<td>22 142</td>
<td>23 552</td>
<td>36 394</td>
<td>26 050</td>
</tr>
<tr>
<td>Total</td>
<td>478 436</td>
<td>482 852</td>
<td>480 363</td>
<td>531 564</td>
<td>615 538</td>
</tr>
</tbody>
</table>

Additional Visitors to AGSA
Traveling exhibitions

| Visitors to AGSA exhibitions at other venues | 27 012 | 133 710 | 88 494 | *181 430 | 63 070 |

*Major Hans Heysen exhibition in 2010/11 which toured nationally

There were 123,404 enquiries at the Visitor Information Desks.
APPENDIX N

INFORMATION STATEMENT — FREEDOM OF INFORMATION ACT, 1991, PART II
SECTION 9(2)

STRUCTURE AND FUNCTIONS OF THE ART GALLERY OF SOUTH AUSTRALIA

Information relating to the organisational structure of the Art Gallery, its objectives and functions, legislation and resource levels is contained elsewhere in the Annual Report and is deemed to be consistent with the requirements of the Freedom of Information Act 1991. The Contact Officer is accredited and responsible for any Freedom of Information requests made to the Art Gallery of South Australia. Twelve applications were received in the 2011/12 financial year.

The Gallery aims to contribute to the economic, cultural and environmental development of the state in a socially inclusive manner, consistent with South Australia’s Strategic Plan.

EFFECT OF AGENCY'S FUNCTIONS ON MEMBERS OF THE PUBLIC

The Art Gallery has a direct effect on the general public through:

- the acquisition, evaluation and display of its collections of works of art
- the display of temporary and major touring exhibitions
- an ongoing program of research and publications
- conducting public awareness and education programs.

Details of the activities undertaken by the Art Gallery during 2011/12 are included elsewhere in the Annual Report.

ARRANGEMENTS FOR PUBLIC PARTICIPATION IN POLICY FORMULATION

The Art Gallery of South Australia operates within the broad framework of the State Government's Arts Policy Statement.

The public has the opportunity to participate in the department’s policy development in a number of ways, including community consultation forums, panels, surveys, membership and committees. The AGSA Board has community representation and these views are taken into consideration.

DESCRIPTION OF KINDS OF DOCUMENTS HELD BY THE AGENCY

The Art Gallery Board of South Australia holds various policy statements and minutes of all meetings.

ACCESS ARRANGEMENTS, PROCEDURES AND POINTS OF CONTACT – SECTION 9(2)(E)(F)

To access Board documents, it is necessary to apply in writing under the Freedom of Information Act to:

Contact Officer
Freedom of Information
Art Gallery of South Australia
North Terrace
Adelaide SA 5000
Telephone: (08) 8207 7004
WHISTLEBLOWERS PROTECTION ACT 1993

The Art Gallery of South Australia has appointed a responsible officer for the purposes of the Whistleblowers Protection Act 1993 pursuant to Section 7 of the Public Sector Act 2009.

There have been no instances of disclosure of public interest information to a responsible officer of the Art Gallery of South Australia under the Whistleblowers Protection Act 1993.
The Art Gallery Board

Annual Financial Statements

For the year ended 30 June 2012
Certification of the Financial Statements

We certify that the financial statements for the Art Gallery Board:

- are in accordance with the accounts and records of the Art Gallery Board;
- comply with relevant Treasurer's instructions;
- comply with relevant accounting standards; and
- present a true and fair view of the financial position of the Art Gallery Board at the end of the financial year and the results of its operations and cash flows for the financial year.

Internal controls employed by the Art Gallery Board over its financial reporting and its preparation of the financial statements have been effective throughout the financial year.

Mr Michael Abbott QC  
Chairman  
Art Gallery Board  
21 November 2012

Mr Nick Mitzevich  
Director  
Art Gallery of South Australia  
21 November 2012

Mr Mark Horton  
Associate Director  
Art Gallery of South Australia  
21 November 2012
## The Art Gallery Board

### STATEMENT OF COMPREHENSIVE INCOME

*For the year ended 30 June 2012*

<table>
<thead>
<tr>
<th>Note</th>
<th>2012 $'000</th>
<th>2011 $'000</th>
</tr>
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<tbody>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Staff benefits</td>
<td>4</td>
<td>4,907</td>
</tr>
<tr>
<td>Supplies and services</td>
<td>6</td>
<td>5,752</td>
</tr>
<tr>
<td>Accommodation and facilities</td>
<td>7</td>
<td>2,333</td>
</tr>
<tr>
<td>Depreciation</td>
<td>8</td>
<td>1,365</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td></td>
<td>15,357</td>
</tr>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sale of goods</td>
<td></td>
<td>8,388</td>
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<tr>
<td>Fees and charges</td>
<td>10</td>
<td>783</td>
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<tr>
<td>Grants</td>
<td>9(a)</td>
<td>1,173</td>
</tr>
<tr>
<td>Sponsorships</td>
<td>11</td>
<td>1,261</td>
</tr>
<tr>
<td>Resources received free of charge</td>
<td>12</td>
<td>552</td>
</tr>
<tr>
<td>Interest and investment income</td>
<td>13</td>
<td>415</td>
</tr>
<tr>
<td>Rent and facilities hire</td>
<td></td>
<td>260</td>
</tr>
<tr>
<td>Net gain from the disposal of non-current assets</td>
<td>14</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>15(a)</td>
<td>36</td>
</tr>
<tr>
<td><strong>Total income</strong></td>
<td></td>
<td>5,322</td>
</tr>
<tr>
<td><strong>Net cost of providing services</strong></td>
<td></td>
<td>10,035</td>
</tr>
<tr>
<td><strong>Revenues from SA Government</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recurrent operating grant</td>
<td>15 (b)</td>
<td>8,008</td>
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<tr>
<td>Capital grant</td>
<td></td>
<td>1,050</td>
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<tr>
<td><strong>Total revenues from SA Government</strong></td>
<td></td>
<td>9,058</td>
</tr>
<tr>
<td><strong>Net result before bequests and donations</strong></td>
<td></td>
<td>(967)</td>
</tr>
<tr>
<td><strong>Bequests and donations</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bequests and donations</td>
<td>9(b)</td>
<td>2,119</td>
</tr>
<tr>
<td>Donations of heritage assets</td>
<td></td>
<td>3,662</td>
</tr>
<tr>
<td><strong>Total bequests and donations</strong></td>
<td></td>
<td>5,781</td>
</tr>
<tr>
<td><strong>Net result after bequests and donations</strong></td>
<td></td>
<td>4,814</td>
</tr>
</tbody>
</table>

### Other Comprehensive income

| Change in value of heritage collections | 20 | - | (42,809) |
| **Total other comprehensive income** | | - | (42,809) |
| **Total comprehensive result ** | | 4,814 | (37,315) |

The net result and comprehensive result are attributable to the SA Government as owner.

* The total comprehensive result for the year includes capital grants, bequests and donations. Depending on the terms and conditions attributable to their receipt, these amounts are not available to fund the operating activities of the Gallery.

*The above statement should be read in conjunction with the accompanying notes*
# STATEMENT OF FINANCIAL POSITION

**As at 30 June 2012**

<table>
<thead>
<tr>
<th>Note</th>
<th>2012 $'000</th>
<th>2011 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>17</td>
<td>1,977</td>
</tr>
<tr>
<td>Receivables</td>
<td>18</td>
<td>664</td>
</tr>
<tr>
<td>Inventories</td>
<td>578</td>
<td>504</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td></td>
<td>3,219</td>
</tr>
<tr>
<td><strong>Non-current assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>19</td>
<td>34,160</td>
</tr>
<tr>
<td>Heritage collections</td>
<td>20</td>
<td>587,687</td>
</tr>
<tr>
<td>Investments</td>
<td>21</td>
<td>3,248</td>
</tr>
<tr>
<td><strong>Total non-current assets</strong></td>
<td></td>
<td>625,095</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>628,314</td>
</tr>
<tr>
<td><strong>Current liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>22</td>
<td>1,132</td>
</tr>
<tr>
<td>Staff benefits</td>
<td>23</td>
<td>564</td>
</tr>
<tr>
<td>Provisions</td>
<td>24</td>
<td>28</td>
</tr>
<tr>
<td>Other</td>
<td>25</td>
<td>15</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td></td>
<td>1,730</td>
</tr>
<tr>
<td><strong>Non-current liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>22</td>
<td>62</td>
</tr>
<tr>
<td>Staff benefits</td>
<td>23</td>
<td>665</td>
</tr>
<tr>
<td>Provisions</td>
<td>24</td>
<td>101</td>
</tr>
<tr>
<td>Other</td>
<td>25</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total non-current liabilities</strong></td>
<td></td>
<td>832</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td></td>
<td>2,571</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
<td>625,743</td>
</tr>
</tbody>
</table>

## Equity

<table>
<thead>
<tr>
<th></th>
<th>2012 $'000</th>
<th>2011 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retained earnings</td>
<td>419,348</td>
<td>414,534</td>
</tr>
<tr>
<td>Asset revaluation surplus</td>
<td>206,395</td>
<td>206,395</td>
</tr>
<tr>
<td><strong>Total equity</strong></td>
<td></td>
<td>625,743</td>
</tr>
</tbody>
</table>

The total equity is attributable to the SA Government as owner

Unrecognised contractual commitments | 26 |
Contingent assets and liabilities | 27 |

*The above statement should be read in conjunction with the accompanying notes*
The Art Gallery Board

**STATEMENT OF CHANGES IN EQUITY**

*For the year ended 30 June 2012*

<table>
<thead>
<tr>
<th></th>
<th>Asset revaluation surplus $'000</th>
<th>Retained earnings $'000</th>
<th>Total $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 30 June 2010</td>
<td>249 204</td>
<td>409 040</td>
<td>658 244</td>
</tr>
<tr>
<td>Net result for 2010-11</td>
<td>-</td>
<td>5 781</td>
<td>5 781</td>
</tr>
<tr>
<td>Loss on revaluation of heritage collections</td>
<td>(43 096)</td>
<td>-</td>
<td>(43 096)</td>
</tr>
<tr>
<td>Total comprehensive result for 2010-11</td>
<td>(43 096)</td>
<td>5 781</td>
<td>(37 315)</td>
</tr>
<tr>
<td>Error correction to revaluation on heritage collections</td>
<td>287</td>
<td>(287)</td>
<td>-</td>
</tr>
<tr>
<td>Total revised comprehensive result for 2010-11</td>
<td>(42,809)</td>
<td>5,494</td>
<td>(37,315)</td>
</tr>
<tr>
<td>Balance at 30 June 2011</td>
<td>206 395</td>
<td>414 534</td>
<td>620 929</td>
</tr>
<tr>
<td>Net result for 2011-12</td>
<td>-</td>
<td>4 814</td>
<td>4 814</td>
</tr>
<tr>
<td>Total comprehensive result for 2011-12</td>
<td>-</td>
<td>4 814</td>
<td>4 814</td>
</tr>
<tr>
<td>Balance at 30 June 2012</td>
<td>206 395</td>
<td>419 348</td>
<td>625 743</td>
</tr>
</tbody>
</table>

All changes in equity are attributable to the SA Government as owner.

*The above statement should be read in conjunction with the accompanying notes*
## Statement of Cash Flows

For the year ended 30 June 2012

<table>
<thead>
<tr>
<th>Note</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$'000</td>
<td>$'000</td>
<td></td>
</tr>
</tbody>
</table>

### Cash Flows from Operating Activities

#### Cash Outflows
- Staff benefits: (4,099)
- Supplies and services: (4,949)
- Accommodation and facilities: (2,333)

#### Cash Used in Operations
(11,981)

#### Cash Inflows
- Sale of goods: 868
- Fees and charges: 772
- Bequests and donations: 2,108
- Grants: 1,054
- Sponsorships: 522
- Interest and investment income: 436
- Rent and facilities hire: 232
- Other receipts: 46

#### Cash Generated from Operations
6,038

### Cash Flows from SA Government
- Receipts from SA Government: 9,068

#### Cash Generated from SA Government
9,068

Net cash provided by operating activities: 3,125

### Cash Flows from Investing Activities

#### Cash Outflows
- Purchase of heritage collections: (2,783)
- Purchase of investments: (926)
- Purchase of property, plant and equipment: (2,090)

#### Cash Used in Investing Activities
(4,873)

#### Cash Inflows
- Proceeds from the sale of / maturity of investments: 102
- Proceeds from the sale of heritage collections: 10
- Proceeds from the sale of property, plant and equipment: 1

#### Cash Generated from Investing Activities
103

Net cash used in investing activities: (4,770)

### Net Increase / (Decrease) in Cash and Cash Equivalents
- (1,645)

Cash and cash equivalents at the beginning of the financial year: 1,977

Cash and cash equivalents at the end of the financial year: 3,622

The above statement should be read in conjunction with the accompanying Notes.
Notes to and forming part of the Financial Statements

The Art Gallery Board

Note 1. Objectives of the Art Gallery Board

The Art Gallery Board (the Board) is constituted pursuant to section 4 of the Art Gallery Act 1939 (the Act). The Board is charged with the management of the Art Gallery of South Australia under the Act.

The objectives of the Art Gallery of South Australia are to:

- Collect heritage and contemporary works of art of aesthetic excellence and historical or regional significance;
- Ensure the preservation and conservation of the Gallery's collections;
- Display the collections and to program temporary exhibitions;
- Research and evaluate the collections and to make the collections and documentation accessible to others for the purposes of research and as a basis for teaching and communications;
- Document the collections within a central cataloguing system;
- Provide interpretative information about collection displays and temporary exhibitions and other public programs;
- Promote the Gallery’s collections and temporary exhibitions;
- Ensure that the Gallery’s operations, resources and commercial programs are managed efficiently, responsibly and profitably; and
- Advise the South Australian Government on the allocation of South Australian resources to works of art, art collections, art museums and art associations.

Note 2. Summary of significant accounting policies

2.1 Statement of compliance

The financial statements are general purpose financial statements. The accounts have been prepared in accordance with relevant Australian Accounting Standards and Treasury's Instructions and Accounting Policy Statements promulgated under the provision of the Public Finance and Audit Act 1987. The Board has applied Australian Accounting Standards that are applicable for not-for-profit entities as the Board is not-for-profit.

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet effective have not been adopted by the Board for the reporting period ending 30 June 2012. Refer to Note 3.

2.2 Basis of preparation

The preparation of the financial statements requires:

- The use of certain accounting estimates and requires management to exercise its judgement in the process of applying the Board’s accounting policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements, these are outlined in the applicable Notes;
- Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are reported; and
- Compliance with Accounting Policy Statements issued pursuant to section 41 of the Public Finance and Audit Act 1987. In the interest of public accountability and transparency the Accounting Policy Statements require the following Note disclosures, which have been included in the financial statements:
  a) Income, expenses, financial assets and liabilities where the counterparty is with an entity within the SA Government as at reporting date and greater than $100,000 are separately identified and classified according to their nature;
  b) Expenses incurred as a result of engaging consultants;
  c) Staff targeted voluntary separation package information;
  d) Staff whose normal remuneration is equal to or greater than the base executive remuneration level (within $10,000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly, by the entity to those staff; and
  e) Board/committee member and remuneration information, where a board/committee member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

The Board's Statement of Comprehensive Income, Statement of Financial Position and Statement of Changes in Equity have been prepared on an accrual basis and are in accordance with historical cost convention, except for certain assets that were valued in accordance with the valuation policy applicable.

The Statement of Cash Flows has been prepared on a cash basis.

The financial statements have been prepared based on a twelve month operating cycle and are presented in Australian currency.

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2012 and the comparative information presented for the year ended 30 June 2011.
2.3 Source of Funds

The Board's principal source of funds consists of grants from the State Government. In addition, the Board also receives money from sales, admissions, donations, bequests, sponsorships, interest and investment income and other receipts, and uses the monies for the achievement of its objectives. Bequests, donations and grants can only be used in accordance with the terms and conditions attributable.

2.4 Income and Expenses

Income and expenses are recognised in the Board's Statement of Comprehensive Income when and only when it is probable that the inflows of economic benefits or outflows of economic resources will be such flows that will occur and can be reliably measured, income and expenses have been classified according to their nature and have not been offset unless required or permitted by a specific Accounting Standard, or where offsetting reflects the substance of the transaction or other event.

Income from the sale of goods is recognised at the point of sale. Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets. Income from the rendering of a service is recognised when the Board obtains control over the income. Government grants are recognised as income in the period in which the Board obtains control over the grants.

Resources received free of charge
Resources received free of charge are recorded as income and expenditure in the Statement of Comprehensive Income at their fair value.

Under an arrangement with Arts SA and Artlab Australia, both divisions of the Department of the Premier and Cabinet, Artlab Australia receives SA Government appropriation to perform conservation services on the heritage collections of the Art Gallery. The value of the work performed is recognised as resources received free of charge in income (Note 12) and a corresponding amount included as conservation work expenditure in supplies and services (Note 6).

Under an arrangement with the Services Division of the Department of the Premier and Cabinet, financial services and human resources are provided free of charge to the Board. The value of these services is recognised as resources received free of charge in income (Note 12) and a corresponding amount included as a business services charge in supplies and services (Note 6).

2.5 Current and non-current classification

Assets and liabilities are characterised as either current or non-current in nature. The Board has a clearly identifiable operating cycle of 12 months. Therefore assets and liabilities that will be realised as part of the normal operating cycle have been classified as current assets or current liabilities. All other assets and liabilities are classified as non-current.

2.6 Cash & cash equivalents

Cash and cash equivalents in the Statement of Financial Position include cash at bank and on hand, and short-term deposits held with Bank SA. For the purposes of the Statement of Cash Flows, cash and cash equivalents are defined above.

Cash is measured at nominal value.

2.7 Receivables

Receivables include amounts receivable from trade, prepayments and other accruals.

Trade receivables arise in the normal course of selling goods and services to the public and other government agencies. Trade receivables are generally receivable within 30 days after the issue of an invoice or the goods/services have been provided under a contractual arrangement.

The ability to collect trade receivables is reviewed on an ongoing basis. Debts that are known to be uncollectable are written off when identified. An allowance for doubtful debts is raised when there is objective evidence that the Board will not be able to collect the debt.

2.8 Inventories

Inventories are measured at the lower of cost or their net realisable value. Cost of inventory is measured on the basis of the first-in, first-out method. Net realisable value is determined using the estimated sale proceeds less costs incurred in marketing, selling and distribution to customers. Inventories include books and publications held for sale.

The amount of any inventory write-down to net realisable value/replacement cost or inventory losses are recognised as an expense in the period the write-down or loss occurred. Any write-down reversals are recognised as an expense reduction.

2.9 Investments

Investments are brought to account at cost in accordance with Accounting Policy Framework IV Financial Asset and Liability Framework APS 2.1.

2.10 Non-current asset acquisition and recognition

The cost method of accounting is used for the initial recording of all acquisitions of assets. Cost is determined as the fair value of the assets given the consideration plus costs incidental to the acquisition. Assets donated during the year have been brought to account at fair value.

All non-current assets with a value of $10,000 or greater are capitalised.

Componentisation of complex assets is only performed when the complex asset's fair value at the time of acquisition is greater than $5 million for infrastructure assets and $1 million for other assets.
2.11 Valuation of non-current assets

All non-current assets are valued at written down current cost (a proxy for fair value); and revaluation of non-current assets or group of assets is only performed when its fair value at the time of acquisition is greater than $1 million and estimated useful life is greater than three years.

Land and buildings and heritage collections are re-valued every 5 years. However, if at any time management considers the carrying amount of an asset materially differs from its fair value, then the asset will be revalued regardless of when the last valuation took place. Non-current assets that are acquired between revaluations are held at cost until the next valuation, where they are revalued to fair value.

Any revaluation increment is credited to the asset revaluation surplus, except to the extent that it reverses a revaluation decrement of the same asset class previously recognised as an expense in the Statement of Comprehensive Income, in which case the increase is recognised as income in the Statement of Comprehensive Income.

Any revaluation decrement is recognised as an expense in the Statement of Comprehensive Income, except to the extent that it offsets a previous revaluation increase for the same asset class, in which case the decrease is debited directly to the asset revaluation surplus to the extent of the credit balance existing in the revaluation surplus for that asset class.

Upon revaluation, the accumulated depreciation has been restated proportionately with the change in gross carrying amount of the asset so that the carrying amount, after revaluation, equals its revalued amount.

Upon disposal or derecognition, any revaluation surplus relating to that asset is transferred to retained earnings.

Land and buildings
An independent valuation of the land and buildings was conducted as at 30 June 2008 by the Australian Valuation Office. The valuation at 30 June 2008 was prepared on a fair value basis.

Plant and equipment
Plant and equipment including computer equipment, on acquisition, has been deemed to be held at fair value.

Heritage collections
Heritage collections were last revalued as at 30 June 2011. The heritage collections are large and diverse. They include many items for which valuations are complex, given considerations of market value and their uniqueness.

The Board adopted the following methodology for valuing heritage assets held as at 30 June 2011:

Works of art were valued by the appropriate internal curator and external valuers with:

(i) All collection items with a value greater than $350,000 valued individually.
(ii) The remaining collection items valued by establishing an average value through the random sampling of 2% of each collection area.

The policy of the Board, in the event of variations between the values of the internal curator and the external valuer, is to adopt the average value.

The external valuations were carried out by the following recognised industry experts:

Collection | Industry Expert
---|---
Australian Paintings and Sculptures | Mr. J. Jones
Australian, European and International Decorative Arts | Mr. K. Rayment
Asian Art | Mr. D. Bulloch
European Art |
European collection Pre 1850 | Mr. P. Matthiessen
British collection and European collection Post 1850 | Mr. P. Nahum
Australian Prints and Drawings | Ms. S. Thomas
European Prints and Drawings | Ms. A. Kiker
Australian and International Photographs | Mr. J. Lebovic
Noye Collection of Photographic Material | Mr. M. Treloar
Numismatics | Mr. G. Morton
Kikkaiau and Murray Stamp Collection | Mr. B. Parkin

The Research Library collections were valued by sampling 1% of the collections and providing a market valuation of the entire stock based on the sample. The values were determined by searching catalogues in second-hand and antiquarian bookshops. Where a value was not available, an estimate was provided by the Librarian, Ms. Jin Whittington.

The Archival Collections, consisting of ephemera such as material on individual artists and galleries, was given a nil valuation as there is no reliable market value for this collection.

Heritage Collections acquired since 1 July 2011 are valued at cost for purchases, or average valuation for donated Works of Art.
2.12 Impairment of assets

All non-current assets are tested for indications of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. An amount by which the asset’s carrying amount exceeds the recoverable amount is recorded as an impairment loss.

For revalued assets, an impairment loss is offset against the asset revaluation surplus.

2.13 Depreciation of non-current assets

Depreciation is calculated on a straight-line basis to write off the net cost or revalued amount of each non-current asset over its expected useful life except for land and heritage collections, which are not depreciable. Estimates of remaining useful lives are made on a regular basis for all assets, with annual reassessments for major items.

The estimated useful life of the following classes of assets are as follows:

<table>
<thead>
<tr>
<th>Class of Asset</th>
<th>Useful Life (years)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Property, plant and equipment:</td>
<td></td>
</tr>
<tr>
<td>Buildings and improvements</td>
<td>20 to 100</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>3 to 20</td>
</tr>
</tbody>
</table>

Heritage collections are kept under special conditions so that there is no physical deterioration and they are anticipated to have very long and indeterminate useful lives. No amount for depreciation has been recognised, as their service potential has not, in any material sense, been consumed during the reporting period.

2.14 Payables

Payables include creditors, accrued expenses and staff on-costs.

Creditors and accrued expenses represent goods and services provided by other parties during the period that are unpaid at the end of the reporting period. All amounts are measured at their nominal amount and are normally settled within 30 days after the Board receives an invoice.

Staff on-costs include superannuation contributions and payroll tax with respect to outstanding liabilities for salaries and wages, long service leave and annual leave.

2.15 Staff Benefits

These benefits accrue for staff as a result of services provided up to the reporting date that remain unpaid. Long-term staff benefits are measured at present value and short-term benefits are measured at nominal amounts.

No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by staff is estimated to be less than the annual entitlement of sick leave.

Salaries, wages and annual leave

Liabilities for salaries, wages and annual leave have been recognised as the amount unpaid at the reporting date at current remuneration rates. The annual leave liability is expected to be payable within twelve months and is measured at the undiscounted amount expected to be paid.

Long service leave

An actuarial assessment of long service leave, undertaken by the Department of Treasury and Finance based on a significant sample of employees throughout the South Australian public sector, determined that the liability measured using a short-hand method was not materially different from the liability measured using a present value of expected future payments. Based on this actuarial assessment, the short-hand method was used to measure the long service leave liability for 2012. Refer to note 23. This calculation is consistent with the Board’s experience of staff retention and leave taken.

On-costs

Staff benefit on-costs (payroll tax, workers compensation and superannuation) are recognised separately under payables.

Superannuation

Contributions are made by the Board to several superannuation schemes operated by the State Government and private sector. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the superannuation schemes. The Department of Treasury and Finance centrally recognises the superannuation liability, for the schemes operated by the State Government, in the whole-of-government financial statements.

2.16 Workers compensation provision

A liability has been reported to reflect unsettled workers compensation claims. The workers compensation provision is based on an actuarial assessment performed by the Public Sector Workforce Relations Division of the Department of the Premier and Cabinet.

2.17 Leases

The Board has entered into a number of operating lease agreements for vehicles and photocopiers where the lessors effectively retain all of the risks and benefits incidental to ownership of the items held under the operating leases. Operating lease payments are representative of the pattern of benefits derived from the leased assets and accordingly are charged to the Statement of Comprehensive Income in the periods in which they are incurred.
2.18 Comparative Information

The presentation and classification of items in the financial statements are consistent with prior periods except where specific Accounting Standards and/or Accounting Policy Statements have required a change.

Where presentation or classification of items in the financial statements have been amended, comparative figures have been adjusted to conform to changes in presentation or classification in those financial statements unless impracticable to do so.

The restated comparative amounts do not replace the original financial statements for the preceding period.

2.19 Taxation

The Board is not subject to income tax. The Board is liable for payroll tax, fringe benefits tax, goods and services tax (GST) and emergency services levy.

Income, expenses and assets are recognised net of the amount of GST except where the amount of GST incurred by the Board as a purchaser is not recoverable from the Australian Taxation Office (ATO), in which case the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense.

The net GST receivable/payable to the ATO is not recognised as a receivable/payable in the Statement of Financial Position as the Board is a member of an approved GST group of which Arts SA, a division of the Department of the Premier and Cabinet, is responsible for the remittance and collection of GST. As such, there are no cash flows relating to GST transactions with the ATO in the Statement of Cash Flows.

2.20 State government funding

The financial statements are presented under the assumption of ongoing financial support being provided to the Board by the State Government.

2.21 Rounding

All amounts in the financial statements have been rounded to the nearest thousand dollars ($'000).

2.22 Insurance

The Board has arranged, through SANCORP, a division of the South Australian Government Financing Authority, to insure all major risks of the Board. The excess payable is fixed under this arrangement.

2.23 Unrecognised contractual commitments and contingent assets and liabilities

Commitments include those operating, capital and outsourcing commitments arising from contractual or statutory sources and are disclosed at their nominal value.

Contingent assets and contingent liabilities are not recognised in the Statement of Financial Position, but are disclosed by way of a note and, if quantifiable, are measured at nominal value.

Unrecognised contractual commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to the ATO. If GST is not payable to, or recoverable from the ATO, the commitments and contingencies are disclosed on a gross basis.

Note 3: New and revised Accounting Standards

The Board did not voluntarily change any of its accounting policies during 2011-12.

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet effective, have not been adopted by the Board for the period ending 30 June 2012. The Board has assisted the impact of the new and amended Standards and Interpretations and considers there will be no impact on the accounting policies or the financial statements of the Board.
4. Staff benefits

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and wages</td>
<td>3,772</td>
<td>3,362</td>
</tr>
<tr>
<td>Annual leave</td>
<td>129</td>
<td>74</td>
</tr>
<tr>
<td>Board fees</td>
<td>95</td>
<td>93</td>
</tr>
<tr>
<td>Long service leave</td>
<td>378</td>
<td>47</td>
</tr>
<tr>
<td>Payroll tax</td>
<td>230</td>
<td>194</td>
</tr>
<tr>
<td>Superannuation</td>
<td>413</td>
<td>347</td>
</tr>
<tr>
<td>Other staff related expenses</td>
<td>(11)</td>
<td>133</td>
</tr>
<tr>
<td><strong>Total staff benefits</strong></td>
<td><strong>4,907</strong></td>
<td><strong>4,250</strong></td>
</tr>
</tbody>
</table>

Remuneration of staff

The number of staff whose remuneration received or receivable falls within the following bands:

<table>
<thead>
<tr>
<th>Band</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$194,000 to $203,999</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>$214,000 to $223,999</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total number of staff</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
</tbody>
</table>

The table includes all staff who received remuneration equal to or greater than the base executive remuneration level during the year. Remuneration of staff reflects all costs of employment including salaries and wages, superannuation contributions, and fringe benefits and any fringe benefit tax paid or payable, and any other salary sacrifice benefits. The total remuneration received by these staff for the year was $220,000 (2011: $203,000).

Targeted voluntary separation packages

There were no targeted voluntary separation packages paid in 2011-12 or 2010-11.

5. Remuneration of board members

Members that were entitled to receive remuneration for membership during the 2011-12 financial year were:

- Art Gallery Board
  - Mr M Aldous Q.C. (Chairman)
  - Mr A W Gwynnott (Deputy Chairman)
  - Ms A Edwards
  - Mr F Geraghty
  - Mr S Spremo
  - Mr T Whiting
  - Mr R Whitington Q.C.
  - Ms Z Winter

The number of board members whose remuneration received or receivable falls within the following bands:

<table>
<thead>
<tr>
<th>Band</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0 - $9,999</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>$10,000 - $19,999</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>$20,000 - $29,999</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total number of board members</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
</tr>
</tbody>
</table>

Remuneration of board members reflects all costs of performing board member duties including sitting fees, superannuation contributions, fringe benefits tax and any other salary sacrifice arrangements. The total remuneration received by the board members for the year was $104,000 (2011: $101,000).

Amounts paid to superannuation plans for board members were $9,000 (2011: $8,000).

Unless otherwise disclosed, transactions between board members and/or their related entities, are on conditions, no more favourable than those that it is reasonable to expect the Board would have adopted if dealing with the related party at arm’s length, in the same circumstances.
### Supplies and services

<table>
<thead>
<tr>
<th>Note 6</th>
<th>Supplies and services</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2012</td>
</tr>
<tr>
<td>Administration expenses</td>
<td>1 023</td>
</tr>
<tr>
<td>Business services charge</td>
<td>133</td>
</tr>
<tr>
<td>Catering</td>
<td>165</td>
</tr>
<tr>
<td>Conservation work</td>
<td>452</td>
</tr>
<tr>
<td>Consultants’ fees</td>
<td></td>
</tr>
<tr>
<td>Contractors’ fees</td>
<td>20</td>
</tr>
<tr>
<td>Cost of goods sold</td>
<td>438</td>
</tr>
<tr>
<td>Entertainment</td>
<td>52</td>
</tr>
<tr>
<td>Fees – exhibitions and publications</td>
<td>793</td>
</tr>
<tr>
<td>Information technology</td>
<td>128</td>
</tr>
<tr>
<td>Insurance &amp; risk management</td>
<td>495</td>
</tr>
<tr>
<td>Investment written off</td>
<td>289</td>
</tr>
<tr>
<td>Maintenance</td>
<td>107</td>
</tr>
<tr>
<td>Marketing and promotion</td>
<td>1 686</td>
</tr>
<tr>
<td>Materials</td>
<td>119</td>
</tr>
<tr>
<td>Minor equipment purchases and leasing</td>
<td>196</td>
</tr>
<tr>
<td>Motor vehicle expenses</td>
<td>50</td>
</tr>
<tr>
<td>Preservation activities</td>
<td>201</td>
</tr>
<tr>
<td>Travel and accommodation</td>
<td>328</td>
</tr>
<tr>
<td>Valuation expenses</td>
<td>23</td>
</tr>
<tr>
<td>Other</td>
<td>94</td>
</tr>
<tr>
<td><strong>Total supplies and services</strong></td>
<td><strong>6 762</strong></td>
</tr>
</tbody>
</table>

**Supplies and services provided by entities within the SA Government**

| Administration expenses       | 57   | 63  |
| Business services charge      | 133  | 182 |
| Conservation work             | 435  | 483 |
| Cost of goods sold            |      | 20  |
| EDS charges                   |      | 3   |
| Fees – exhibitions and publications | 23   | 1  |
| Information technology        | 26   | 15  |
| Insurance & risk management   | 493  | 509 |
| Maintenance                   | 55   | 126 |
| Marketing and promotion       | 179  | 81  |
| Materials                     | 2    | 4   |
| Minor equipment purchases and leasing | 3    | 6   |
| Motor vehicle expenses        | 43   | 26  |
| Preservation activities       |      | 1   |
| Projects                      |      | 1   |
| Tours                         |      | 1   |
| Other                         | 34   | 30  |
| **Total supplies and services - SA Government entities** | **1 483** | **1 551** |

### Payments to Consultants

The number and dollar amount of consultations paid/payable (included in supplies and services expense) that fell within the following bands:

<table>
<thead>
<tr>
<th>2012</th>
<th>2012</th>
<th>2011</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number</td>
<td>$’000</td>
<td>Number</td>
</tr>
<tr>
<td>Below $10,000</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Between $10,000 and $50,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total paid/payable to the consultants engaged</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
</tbody>
</table>
### Note 7  Accommodation and facilities

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accommodation</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Facilities</td>
<td>627</td>
<td>617</td>
</tr>
<tr>
<td>Security</td>
<td>630</td>
<td>590</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,076</td>
<td>1,039</td>
</tr>
</tbody>
</table>

**Accommodation and facilities provided by entities within the SA Government**

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accommodation</td>
<td>81</td>
<td>59</td>
</tr>
<tr>
<td>Facilities</td>
<td>432</td>
<td>402</td>
</tr>
<tr>
<td>Security</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>523</td>
<td>469</td>
</tr>
</tbody>
</table>

### Note 8  Depreciation

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings and improvements</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>1,296</td>
<td>1,193</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,296</td>
<td>1,193</td>
</tr>
</tbody>
</table>

### Note 9 (a) Grants

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commonwealth Government - recurrent</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>State Government - recurrent</td>
<td>98</td>
<td>215</td>
</tr>
<tr>
<td>Other external grants - recurrent</td>
<td>193</td>
<td>185</td>
</tr>
<tr>
<td><strong>Total grants</strong></td>
<td>1,173</td>
<td>888</td>
</tr>
</tbody>
</table>

Grants received/receivable from entities within the SA Government

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>State Government - recurrent</td>
<td>593</td>
<td>185</td>
</tr>
<tr>
<td><strong>Total grants - SA Government entities</strong></td>
<td>593</td>
<td>185</td>
</tr>
</tbody>
</table>

### Note 9 (b) Bequest and Donations

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bequests</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Donations</td>
<td>306</td>
<td>489</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,313</td>
<td>1,309</td>
</tr>
</tbody>
</table>

**Bequests and donations can only be used in accordance with the terms and conditions attributable. Therefore depending on the terms and conditions, they are not available for the operating activities of the Gallery.**

### Note 10  Fees and charges

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fees for services</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Admissions to temporary exhibitions</td>
<td>476</td>
<td>653</td>
</tr>
<tr>
<td><strong>Total fees and charges</strong></td>
<td>783</td>
<td>1,055</td>
</tr>
</tbody>
</table>
### Note 11  Sponsorships

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash sponsorships</td>
<td>502</td>
<td>504</td>
</tr>
<tr>
<td>In-kind sponsorships</td>
<td>669</td>
<td>327</td>
</tr>
<tr>
<td><strong>Total sponsorships</strong></td>
<td><strong>1,261</strong></td>
<td><strong>1,031</strong></td>
</tr>
</tbody>
</table>

Sponsorships received/receivable from entities within the SA Government

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash sponsorships</td>
<td>-</td>
<td>220</td>
</tr>
<tr>
<td><strong>Total sponsorships</strong></td>
<td><strong>-</strong></td>
<td><strong>220</strong></td>
</tr>
</tbody>
</table>

### Note 12  Resources received free of charge

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resources received free of charge from entities within the SA Government</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Conservation services</td>
<td>399</td>
<td>423</td>
</tr>
<tr>
<td>Business Services</td>
<td>123</td>
<td>187</td>
</tr>
<tr>
<td><strong>Total resources received free of charge</strong></td>
<td><strong>522</strong></td>
<td><strong>610</strong></td>
</tr>
</tbody>
</table>

### Note 13  Interest and investment income

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest from entities within the SA Government</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Interest and investment income from entities external to the SA Government</td>
<td>48</td>
<td>53</td>
</tr>
<tr>
<td><strong>Total interest and investment income</strong></td>
<td><strong>435</strong></td>
<td><strong>257</strong></td>
</tr>
</tbody>
</table>

### Note 14  Net gain (loss) from the disposal of non-current assets

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plant and equipment</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Proceeds from disposal</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Less: Net book value of assets disposed of</td>
<td>-</td>
<td>(133)</td>
</tr>
<tr>
<td><strong>Net gain (loss) from disposal of plant and equipment</strong></td>
<td><strong>1</strong></td>
<td><strong>(133)</strong></td>
</tr>
<tr>
<td>Investments</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Proceeds from the sale of investments</td>
<td>102</td>
<td>1,122</td>
</tr>
<tr>
<td>Less: Net book value of investments</td>
<td>(103)</td>
<td>(933)</td>
</tr>
<tr>
<td><strong>Net gain (loss) from sale of investments</strong></td>
<td><strong>2</strong></td>
<td><strong>189</strong></td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>2</strong></td>
<td><strong>189</strong></td>
</tr>
<tr>
<td>Total proceeds from disposal</td>
<td>103</td>
<td>1,122</td>
</tr>
<tr>
<td>Less: Total net book value of assets</td>
<td>(103)</td>
<td>(946)</td>
</tr>
<tr>
<td><strong>Total net gain (loss) from disposal of non-current assets</strong></td>
<td><strong>2</strong></td>
<td><strong>176</strong></td>
</tr>
</tbody>
</table>

### Note 15 (a)  Other income

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fundraising</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Other receipts</td>
<td>3</td>
<td>28</td>
</tr>
<tr>
<td><strong>Total other income</strong></td>
<td><strong>35</strong></td>
<td><strong>51</strong></td>
</tr>
</tbody>
</table>
### Note 15 (b) Recurrent Operating Grant

<table>
<thead>
<tr>
<th>Year</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recurrent operating grant - (excluding additional exhibition funding) from Arts SA per initial budget advice</td>
<td>$6,154</td>
<td>$6,190</td>
</tr>
<tr>
<td>Recurrent operating grant - additional exhibition funding from Arts SA per initial budget advice</td>
<td>$500</td>
<td>$350</td>
</tr>
<tr>
<td>Additional one-off funding provided by Arts SA</td>
<td>$1,354</td>
<td>$64</td>
</tr>
<tr>
<td><strong>Total recurrent operating grant</strong></td>
<td><strong>$8,008</strong></td>
<td><strong>6,594</strong></td>
</tr>
</tbody>
</table>

### Note 16 Auditor’s remuneration

<table>
<thead>
<tr>
<th>Year</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audit fee paid/payable to the Auditor-General’s Department for the audit of the financial statements</td>
<td>$31</td>
<td>$28</td>
</tr>
<tr>
<td>Audit fee paid/payable to other auditors for the audit of the Art Gallery Foundation</td>
<td>$7</td>
<td>$2</td>
</tr>
<tr>
<td><strong>Total audit fees</strong></td>
<td><strong>$38</strong></td>
<td><strong>$30</strong></td>
</tr>
</tbody>
</table>

Other Services

No other services were provided to the Board by the Auditor-General’s Department or the other auditors.

### Note 17 Cash and cash equivalents

<table>
<thead>
<tr>
<th>Year</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deposits with the Treasurer</td>
<td>$967</td>
<td>$2,063</td>
</tr>
<tr>
<td>Deposits with Bank SA</td>
<td>$1,000</td>
<td>$1,550</td>
</tr>
<tr>
<td>Cash on hand</td>
<td>$10</td>
<td>$9</td>
</tr>
<tr>
<td><strong>Total cash and cash equivalents</strong></td>
<td><strong>$1,977</strong></td>
<td><strong>$3,622</strong></td>
</tr>
</tbody>
</table>

**Deposits with the Treasurer**

Deposits with the Treasurer are a combination of funds held in the "Art Gallery Board Requests Account", an account held with the Treasurer of South Australia pursuant to section 21 of the Public Finance and Audits Act 1987, and funds held in the Premier and Cabinet Operating Account, an account held with the Treasurer of South Australia pursuant to section 8 of the Public Finance and Audits Act 1987.

There is a deficiency in the funds held in the "Art Gallery Board Requests Account” to the extent that the funds, held are not sufficient to cover the level of bequests and donations held.

**Deposits with BankSA**

Deposits with BankSA are funds held in term deposit facilities.

**Cash on hand**

Cash on hand includes petty cash, floats, change machines and an advance account.

**Interest rate risk**

Cash and cash equivalents are recorded at nominal value. Interest is calculated based on the average daily balances of the interest bearing funds. The interest bearing funds of the Board are held in the section 21 interest bearing account titled the “Art Gallery Board Requests Account” and the BankSA account.

In 2011-2012 deposits with the Treasurer were bearing a floating interest rate between 3.93 % and 4.6 % (2011: 4.35 % and 4.6 %). The interest rate for funds held with Bank SA is at 30 June 2012 is 5.1 % for the term deposits (2011: 5.75 % and 6.1 %).

### Note 18 Receivables

<table>
<thead>
<tr>
<th>Year</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td>$664</td>
<td>$434</td>
</tr>
<tr>
<td>Prepayments</td>
<td>$333</td>
<td>$153</td>
</tr>
<tr>
<td>Receivables</td>
<td>$251</td>
<td>$265</td>
</tr>
<tr>
<td><strong>Total receivables</strong></td>
<td><strong>$664</strong></td>
<td><strong>$434</strong></td>
</tr>
</tbody>
</table>

105
Interest rate and credit risk

Receivables are raised for all goods and services provided for which payment has not been received. Receivables are normally settled within 30 days. Receivables and accrued income are non-interest bearing.

It is not anticipated that counterparties will fail to discharge their obligations. The carrying amount of receivables approximates their net fair value due to being receivable on demand. There is no concentration of credit risk.

(a) Maturity analysis of receivables - refer to Note 29.
(b) Categorisation of financial instruments and risk exposure information - refer to Note 29.

<table>
<thead>
<tr>
<th>Note 19 Property, plant and equipment</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Land, buildings and improvements</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land at valuation</td>
<td>4,850</td>
<td>4,850</td>
</tr>
<tr>
<td>Buildings and improvements at valuation</td>
<td>52,317</td>
<td>52,044</td>
</tr>
<tr>
<td>Accumulated depreciation at the end of the period</td>
<td>(24,489)</td>
<td>(23,193)</td>
</tr>
<tr>
<td>Total land, buildings and improvements</td>
<td>22,578</td>
<td>33,781</td>
</tr>
<tr>
<td>Work in progress</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Work in progress at cost</td>
<td>1,230</td>
<td>314</td>
</tr>
<tr>
<td>Total work in progress</td>
<td>1,230</td>
<td>314</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plant and equipment at cost (deemed fair value)</td>
<td>635</td>
<td>837</td>
</tr>
<tr>
<td>Accumulated depreciation at the end of the period</td>
<td>(1,303)</td>
<td>(448)</td>
</tr>
<tr>
<td>Total plant and equipment</td>
<td>382</td>
<td>389</td>
</tr>
<tr>
<td>Total property, plant and equipment</td>
<td>34,160</td>
<td>34,404</td>
</tr>
</tbody>
</table>

Valuation of non-current assets

The valuation of land, buildings and improvements was performed by the Australian Valuation Office as at 30 June 2008.

Impairment

There were no indications of impairment of property, plant and equipment as at 30 June 2012.

Movement reconciliation of property, plant and equipment

<table>
<thead>
<tr>
<th></th>
<th>Land</th>
<th>Buildings &amp; improvements</th>
<th>Work in Progress</th>
<th>Plant &amp; equipment</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>2012</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carrying amount at the beginning of the period</td>
<td>4,850</td>
<td>28,851</td>
<td>314</td>
<td>389</td>
<td>34,404</td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>-</td>
<td>1,089</td>
<td>-</td>
<td>1,121</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>-</td>
<td>(1,296)</td>
<td>-</td>
<td>(69)</td>
<td>(1,365)</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Transfers from capital work in progress</td>
<td>-</td>
<td>173</td>
<td>(173)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Carrying amount at the end of period</td>
<td>4,850</td>
<td>27,728</td>
<td>1,230</td>
<td>352</td>
<td>34,160</td>
</tr>
<tr>
<td>2011</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carrying amount at the beginning of the period</td>
<td>4,850</td>
<td>27,717</td>
<td>307</td>
<td>277</td>
<td>33,131</td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>-</td>
<td>2,354</td>
<td>179</td>
<td>2,533</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>-</td>
<td>(1,193)</td>
<td>-</td>
<td>(34)</td>
<td>(1,227)</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(13)</td>
<td>(13)</td>
</tr>
<tr>
<td>Transfers from capital work in progress</td>
<td>-</td>
<td>2,327</td>
<td>(2,327)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Carrying amount at the end of period</td>
<td>4,850</td>
<td>30,851</td>
<td>314</td>
<td>389</td>
<td>34,404</td>
</tr>
</tbody>
</table>
### Note 20  Heritage collections

<table>
<thead>
<tr>
<th></th>
<th>2012 At valuation</th>
<th>2012 At cost</th>
<th>2012 Total</th>
<th>2011 At valuation</th>
<th>2011 At cost</th>
<th>2011 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Australian paintings and sculptures</td>
<td>240 103</td>
<td>3 713</td>
<td>243 816</td>
<td>240 103</td>
<td>-</td>
<td>240 103</td>
</tr>
<tr>
<td>Australian and European decorative arts</td>
<td>28 363</td>
<td>4 584</td>
<td>28 821</td>
<td>28 363</td>
<td>-</td>
<td>28 363</td>
</tr>
<tr>
<td>Asian art</td>
<td>44 301</td>
<td>6 050</td>
<td>44 951</td>
<td>44 301</td>
<td>-</td>
<td>44 301</td>
</tr>
<tr>
<td>European paintings and sculptures</td>
<td>223 714</td>
<td>1 175</td>
<td>224 889</td>
<td>223 714</td>
<td>-</td>
<td>223 714</td>
</tr>
<tr>
<td>Prints, drawings and photographs</td>
<td>35 814</td>
<td>3 797</td>
<td>36 611</td>
<td>35 814</td>
<td>-</td>
<td>35 814</td>
</tr>
<tr>
<td>Numismatics</td>
<td>6 753</td>
<td>-</td>
<td>6 753</td>
<td>6 753</td>
<td>-</td>
<td>6 753</td>
</tr>
<tr>
<td>Philatelic material</td>
<td>450</td>
<td>-</td>
<td>450</td>
<td>450</td>
<td>-</td>
<td>450</td>
</tr>
<tr>
<td>Library</td>
<td>1 744</td>
<td>40</td>
<td>1 784</td>
<td>1 744</td>
<td>-</td>
<td>1 744</td>
</tr>
<tr>
<td>Archival Collection</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total heritage collections</strong></td>
<td><strong>581 242</strong></td>
<td><strong>6 445</strong></td>
<td><strong>587 687</strong></td>
<td><strong>581 242</strong></td>
<td>-</td>
<td><strong>581 242</strong></td>
</tr>
</tbody>
</table>

Reconciliation of carrying amounts of heritage collections

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Australian paintings and sculptures</td>
<td>240 103</td>
<td>3 713</td>
<td>-</td>
<td>243 816</td>
<td>186 196</td>
<td>2 561</td>
<td>-</td>
<td>-</td>
<td>51 346</td>
</tr>
<tr>
<td>Australian and European decorative arts</td>
<td>28 363</td>
<td>4 584</td>
<td>-</td>
<td>28 821</td>
<td>45 287</td>
<td>302</td>
<td>-</td>
<td>-</td>
<td>17 (7226)</td>
</tr>
<tr>
<td>Asian art</td>
<td>44 301</td>
<td>6 050</td>
<td>-</td>
<td>44 951</td>
<td>20 610</td>
<td>856</td>
<td>-</td>
<td>-</td>
<td>22 805</td>
</tr>
<tr>
<td>European paintings and sculptures</td>
<td>223 714</td>
<td>1 175</td>
<td>-</td>
<td>224 889</td>
<td>304 025</td>
<td>447</td>
<td>-</td>
<td>-</td>
<td>(80 758)</td>
</tr>
<tr>
<td>Prints, drawings and photographs</td>
<td>35 814</td>
<td>3 797</td>
<td>-</td>
<td>36 611</td>
<td>55 203</td>
<td>530</td>
<td>-</td>
<td>(7)</td>
<td>(19 912)</td>
</tr>
<tr>
<td>Numismatics</td>
<td>6 753</td>
<td>-</td>
<td>-</td>
<td>6 753</td>
<td>5 872</td>
<td>-</td>
<td>(3)</td>
<td>884</td>
<td>6 753</td>
</tr>
<tr>
<td>Philatelic material</td>
<td>450</td>
<td>-</td>
<td>-</td>
<td>450</td>
<td>433</td>
<td>-</td>
<td>-</td>
<td>15</td>
<td>450</td>
</tr>
<tr>
<td>Library</td>
<td>1 744</td>
<td>40</td>
<td>-</td>
<td>1 784</td>
<td>1 687</td>
<td>20</td>
<td>-</td>
<td>37</td>
<td>1 744</td>
</tr>
<tr>
<td>Archival Collection</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total heritage collections carrying amounts</strong></td>
<td><strong>581 242</strong></td>
<td><strong>6 445</strong></td>
<td><strong>587 687</strong></td>
<td><strong>619 315</strong></td>
<td><strong>4 746</strong></td>
<td>(10)</td>
<td><strong>(42 809)</strong></td>
<td><strong>583 242</strong></td>
<td><strong>581 242</strong></td>
</tr>
</tbody>
</table>

### Note 21  Investments

- **Non-Current**
  - Shares and other direct investments in companies 2 248
  - Total non-current investments 2 248
  - Total investments 2 248

The market value of investments as at 30 June 2012 is $3.1 million (2011: $3.3 million).

### Note 22  Payables

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>Current</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors and accruals</td>
<td>1 054</td>
<td>1 602</td>
</tr>
<tr>
<td>Staff on-costs</td>
<td>76</td>
<td>56</td>
</tr>
<tr>
<td><strong>Total current payables</strong></td>
<td>1 132</td>
<td>1 658</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>Non-current</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Staff on-costs</td>
<td>62</td>
<td>48</td>
</tr>
<tr>
<td><strong>Total non-current payables</strong></td>
<td>62</td>
<td>48</td>
</tr>
<tr>
<td><strong>Total payables</strong></td>
<td>1 194</td>
<td>1 706</td>
</tr>
</tbody>
</table>
Payables to SA Government entities

<table>
<thead>
<tr>
<th>Creditors and accruals</th>
<th>242</th>
<th>986</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff on-cost</td>
<td>65</td>
<td>59</td>
</tr>
<tr>
<td><strong>Total payables - SA Government entities</strong></td>
<td><strong>307</strong></td>
<td><strong>1,036</strong></td>
</tr>
</tbody>
</table>

An actuarial assessment performed by the Department of Treasury and Finance determined that the percentage of the proportion of long service leave taken as leave has changed from the 2011 rate of 35% to 60%, and the average factor for the calculation of employer superannuation on-cost remains unchanged from the 2011 rate of 10.3%. These rates are used in the employment on-cost calculation.

**Interest rate and credit risk**

Creditors and accruals are rated for all amounts billed but unpaid. Sundry creditors are normally settled within 30 days. Staff on-costs are settled when the respective staff benefit that they relate to is discharged. All payables are non-interest bearing. The carrying amount of payables approximates net fair value due to the amounts being payable on demand.

(a) Maturity analysis of payables—refer to Note 29.

(b) Categorisation of financial instruments and risk exposure information—refer to Note 29.

<table>
<thead>
<tr>
<th>Note</th>
<th>Staff benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2012</td>
</tr>
<tr>
<td></td>
<td>$'000</td>
</tr>
<tr>
<td>Current</td>
<td></td>
</tr>
<tr>
<td>Annual leave</td>
<td>403</td>
</tr>
<tr>
<td>Long service leave</td>
<td>161</td>
</tr>
<tr>
<td>Accrued salaries and wages</td>
<td>-</td>
</tr>
<tr>
<td>Total current staff benefits</td>
<td>564</td>
</tr>
<tr>
<td>Non-current</td>
<td></td>
</tr>
<tr>
<td>Long service leave</td>
<td>665</td>
</tr>
<tr>
<td>Total non-current staff benefits</td>
<td>665</td>
</tr>
<tr>
<td>Total staff benefits</td>
<td>1,229</td>
</tr>
</tbody>
</table>

AASB 119 Employee Benefits contains the calculation methodology for long service leave liability. It is accepted practice to estimate the present values of future cash outflows associated with the long service leave liability by using a shorthand measurement technique. The shorthand measurement technique takes into account such factors as changes in discount rates and salary inflation.

AASB 119 requires the use of the yield on long term Commonwealth Government bonds as the discount rate in the measurement of the long service leave liability. The yield on long term Commonwealth Government bonds has decreased from 2011 (3.25%) to 2012 (3.0%).

This significant decrease in the bond yield, which is used as the rate to discount future long service leave cash flows, results in a significant increase in the reported long service leave liability.

The net financial effect of the changes in the current financial year is an increase in the long service leave liability of $76,000 and employee benefit expense of $76,000. The impact on future periods is impracticable to estimate as the benchmark is calculated using a number of factors and assumptions—a key assumption is the long term discount rate. With current conditions, the long-term discount rate is experiencing significant movement.

The actuarial assessment performed by the Department of Treasury and Finance left the salary inflation rate at 4 percent. As a result, there is no net financial effect resulting from changes in the salary inflation rate.
### Note 24 Provisions

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provision for workers compensation</td>
<td>28</td>
<td>53</td>
</tr>
<tr>
<td><strong>Total current provisions</strong></td>
<td>28</td>
<td>53</td>
</tr>
<tr>
<td><strong>Non-current</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provision for workers compensation</td>
<td>101</td>
<td>177</td>
</tr>
<tr>
<td><strong>Total non-current provisions</strong></td>
<td>101</td>
<td>177</td>
</tr>
<tr>
<td><strong>Total provisions</strong></td>
<td>129</td>
<td>230</td>
</tr>
<tr>
<td><strong>Carrying amount at the beginning of the period</strong></td>
<td>230</td>
<td>203</td>
</tr>
<tr>
<td>Increase/(decrease) in provision recognized</td>
<td>(101)</td>
<td>27</td>
</tr>
<tr>
<td><strong>Carrying amount at the end of the period</strong></td>
<td>129</td>
<td>230</td>
</tr>
</tbody>
</table>

### Note 25 Other liabilities

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred assets</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td><strong>Total current other liabilities</strong></td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td><strong>Non-current</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred assets</td>
<td>4</td>
<td>19</td>
</tr>
<tr>
<td><strong>Total non-current other liabilities</strong></td>
<td>4</td>
<td>19</td>
</tr>
<tr>
<td><strong>Total other liabilities</strong></td>
<td>19</td>
<td>34</td>
</tr>
</tbody>
</table>

### Note 26 Unrecognised contractual commitments

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating lease commitments</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Commitments under non-cancellable operating leases at the reporting date not recognised as liabilities in the financial statements are payable as follows:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Within one year</td>
<td>25</td>
<td>24</td>
</tr>
<tr>
<td>Later than one year and not later than five years</td>
<td>29</td>
<td>15</td>
</tr>
<tr>
<td><strong>Total operating lease commitments</strong></td>
<td>54</td>
<td>39</td>
</tr>
</tbody>
</table>

The operating lease commitments comprise:

- Non-cancellable motor vehicle leases, with rental payable monthly in arrears. No contingent rental provisions exist within the lease agreements and no options exist to renew the leases at the end of their terms; and
- A non-cancellable photocopier lease, with rental payable monthly in arrears. No contingent rental provisions exist within the lease agreement and no option exists to renew the lease at the end of its term.

### Capital commitments

Capital expenditure contracted for at the reporting date but not recognised as liabilities in the financial statements, are payable as follows:

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>1,347</td>
<td>676</td>
</tr>
<tr>
<td><strong>Total capital commitments</strong></td>
<td>1,347</td>
<td>676</td>
</tr>
</tbody>
</table>
Remuneration commitments

Commitments for the payment of salaries and other remuneration under fixed-term employment contracts in existence at the reporting date but not recognised as liabilities are payable as follows:

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>275</td>
<td>210</td>
</tr>
<tr>
<td>Later than one year and not later than five years</td>
<td>561</td>
<td>678</td>
</tr>
<tr>
<td><strong>Total remuneration commitments</strong></td>
<td><strong>856</strong></td>
<td><strong>888</strong></td>
</tr>
</tbody>
</table>

Amounts disclosed include commitments arising from executive and other service contracts. The Board does not offer remuneration contracts greater than five years.

Other commitments

The Board’s other commitments are for contracts for works of art, exhibitions, security and cleaning.

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not later than one year</td>
<td>1,457</td>
<td>1,120</td>
</tr>
<tr>
<td>Later than one year and not later than five years</td>
<td>2,130</td>
<td>834</td>
</tr>
<tr>
<td><strong>Total other commitments</strong></td>
<td><strong>3,587</strong></td>
<td><strong>1,954</strong></td>
</tr>
</tbody>
</table>

Contingent rental provisions within the contracts require the minimum contract payments to be increased by variable operating costs and wage rises. Options exist to renew the contracts for another 12 months.

**Note 27 Contingent assets and liabilities**

Contingent Assets

The Board has been named as a beneficiary in a number of testamentary bequests. By their nature it is not possible to accurately estimate the amount and timing of these bequests. Amounts paid to the Board as a result of these bequests will be recognised on receipt.

The Board has lodged a claim for the refund of approximately $550,000 in dividend imputation credits with the Australian Taxation Office. The receipt of this amount is contingent on the approval of the Australian Taxation Office.

Contingent Liabilities

The Board has a contingent liability to the extent of the funds that are necessary to cover the level of bequests and donations held by the Board.

**Note 28 Cash flow reconciliation**

Reconciliation of cash and cash equivalents at the end of the reporting period:

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents disclosed in the Statement of Financial Position</td>
<td>1,977</td>
<td>3,622</td>
</tr>
<tr>
<td><strong>Balance as per the Statement of Cash Flows</strong></td>
<td><strong>1,977</strong></td>
<td><strong>3,622</strong></td>
</tr>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

Reconciliation of net cash provided by operating activities to net cost of providing services

Net cash provided by operating activities

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

Less: Revenues from SA Government

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

Less: Bequests and donations

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

Add (less) non-cash items:

Depreciation of property, plant and equipment

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

Donations of heritage collections

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

Gain (Loss) on sale of investments

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

Gain (Loss) on sale of plant and equipment

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

Changes in assets and liabilities

Increase in receivables

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

(Decrease) / increase in inventories

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

(Decrease) / increase in payables

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

(Decrease) / increase in staff benefits

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

Increase / (increase) in provisions

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>

**Net cost of providing services**

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>$’000</td>
<td></td>
</tr>
</tbody>
</table>
Table 29.1 Categorisation of financial instruments

Details of the significant accounting policies and methods adopted including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised with respect to each class of financial asset, financial liability and equity instrument are disclosed in Note 2 Summary of Significant Accounting Policies.

<table>
<thead>
<tr>
<th>Category of financial asset and financial liability</th>
<th>Statement of Financial Position line item</th>
<th>Note number</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Carrying amount</td>
<td>Fair value</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Financial assets</td>
<td>Cash and cash equivalents</td>
<td>17</td>
<td>1,977</td>
<td>1,977</td>
</tr>
<tr>
<td></td>
<td>Receivables (1)</td>
<td>18</td>
<td>584</td>
<td>584</td>
</tr>
<tr>
<td></td>
<td>Investments</td>
<td>21</td>
<td>3,248</td>
<td>3,088</td>
</tr>
<tr>
<td></td>
<td>Financial liabilities (at cost)</td>
<td>22</td>
<td>1,054</td>
<td>1,054</td>
</tr>
</tbody>
</table>

(1) Receivable and payable amounts disclosed here exclude amounts relating to statutory receivables and payables. In government, certain rights to receive or pay cash may not be contractual and therefore in these situations, the requirements will not apply. Where rights or obligations have their source in legislation such as levy receivables/payables, tax equivalents, Commonwealth tax, assets receivables/payables etc they would be excluded from the disclosure. The standard defines contract as enforceable by law. All amounts recorded are carried at cost (not materially different from amortised cost).

Credit risk

Credit risk arises when there is the possibility of the Board’s debtors defaulting on their contractual obligations resulting in financial loss to the Board. The Board measures credit risk on a fair value basis and monitors risk on a regular basis.

The Board has minimal concentration of credit risk. The Board has policies and procedures in place to ensure that transactions occur with customers with appropriate credit history. The Board does not engage in high risk hedging for its financial assets.

Allowances for impairment of financial assets are calculated on past experience and current and expected changes in client credit rating. Currently the Board does not hold any collateral as security for any of its financial assets. Other than receivables, there is no evidence to indicate that the financial assets are impaired.

The following table discloses the ageing of financial assets and the ageing of impaired assets:

Table 29.2 Ageing analysis of financial assets

<table>
<thead>
<tr>
<th></th>
<th>Past due by</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>38 days</td>
<td>60 days</td>
</tr>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>2012 Not impaired Receivables</td>
<td>116</td>
<td>52</td>
</tr>
<tr>
<td>2011 Not impaired Receivables</td>
<td>41</td>
<td>10</td>
</tr>
</tbody>
</table>

Maturity analysis of financial assets and financial liabilities

All financial assets and financial liabilities mature within one year.

Note 30 Events after balance date

There has not arisen in the interval between the end of the financial year and the date of this report, any other item, transaction or event of a material and unusual nature likely, in the opinion of members of the Board, to affect significantly the operations of the Board, the results of those operations, or the state of affairs of the Board in subsequent financial years.
INDEPENDENT AUDITOR’S REPORT

To the Chairman of the Board
Art Gallery of South Australia

As required by section 31(1)(b) of the Public Finance and Audit Act 1987 and section 20(3) of the Art Gallery Act 1939, I have audited the accompanying financial report of the Art Gallery Board for the financial year ended 30 June 2012. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2012
- a Statement of Financial Position as at 30 June 2012
- a Statement of Changes in Equity for the year ended 30 June 2012
- a Statement of Cash Flows for the year ended 30 June 2012
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairman, Art Gallery Board, the Director, Art Gallery of South Australia and the Associate Director, Art Gallery of South Australia.

The Art Gallery Board’s Responsibility for the Financial Report

The members of the Art Gallery Board are responsible for the preparation of the financial report that gives a true and fair view in accordance with the Treasurer’s Instructions promulgated under the provisions of the Public Finance and Audit Act 1987 and Australian Accounting Standards, and for such internal control as the members of the Art Gallery Board determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the requirements of the Public Finance and Audit Act 1987 and Australian Auditing Standards. The auditing standards require that the auditor comply with relevant ethical requirements and that the auditor plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the members of the Art Gallery Board, as well as the overall presentation of the financial report.
I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my qualified audit opinion.

**Basis for Qualified Opinion**

**Presentation of income from bequests and donations**

In the 2011-12 financial report of the Art Gallery Board, all income from bequests and donations has, for the first time, been presented separately from other items of income and has been excluded from the calculation of the net cost of providing services.

As a result, the Statement of Comprehensive Income for the Art Gallery Board does not comply with the requirements of the Treasurer’s Instructions, specifically Accounting Policy Framework II, APS 3.3. The Accounting Policy Framework requires the Statement of Comprehensive Income to be presented on a net cost of services basis. Presentation on this basis would include all income from bequests and donations made to the Art Gallery Board as part of the calculation of the net cost of providing services.

The net cost of providing services calculated in accordance with the Accounting Policy Framework would be $4.3 million ($3 million), rather than the $10 million ($7.6 million), while the total comprehensive result would remain the same.

In my opinion, the income from bequests and donations should not to be excluded from the calculation of the net cost of providing services.

**Disclosure of cash ‘deficiency’**

The total cash balance of the ‘Art Gallery Board Bequests Account’ at 30 June 2012 was $881,829, as reported in Statement G of the Treasurer’s Financial Statements.

Note 17 includes a disclosure stating that ‘there is a deficiency in the funds held in the “Art Gallery Board Bequests Account” to the extent that the funds held are not sufficient to cover the level of bequests and donations held’.

The Art Gallery Board initiated a review during 2011-12 to identify the total dollar value of bequests and donations which have been received and to identify what amount(s) are yet to be expended for their specified purpose. This review process involves a large number of transaction records and remains in progress at the time of issuing this opinion.

In my opinion, including comment within note 17 that there is a ‘deficiency’ in funds held is not appropriate as the review process to identify what, if any, funds with a specific purpose have not yet been expended has not been finalised.

**Disclosure of contingent liability**

Note 27 states ‘The Board has a contingent liability to the extent of funds that are necessary to cover the level of bequests and donations held by the Board’.

The disclosure of a contingent liability is only undertaken in accordance with Australian Accounting Standard AASB 137 Provisions, Contingent Liabilities and Contingent Assets when there is a possible or present obligation to an external party as result of past events.
As outlined above, the Art Gallery Board are still in the process of conducting a review to determine what funds, if any, with a specific purpose have not yet been expended.

If the review process identifies funds with a specific purpose that have not yet been expended, any resultant contingent liability would be offset by a corresponding contingent asset when the funds are expended for their specified purpose.

Further, as the review process has not been finalised at balance date it is not appropriate to recognise a contingent liability for the potential repayment of bequests and donations to the donor.

In my opinion the disclosure of a contingent liability as at 30 June 2012 is not appropriate.

Qualified Opinion

In my opinion, except for the effect of the matters described in the Basis for Qualified Opinion paragraphs, the financial report gives a true and fair view of the financial position of the Art Gallery Board as at 30 June 2012, its financial performance and its cash flows for the year then ended in accordance with the Treasurer’s Instructions promulgated under the provisions of the Public Finance and Audit Act 1987 and Australian Accounting Standards.

S O’Neill
AUDITOR-GENERAL
22 November 2012
23 November 2012

Mr Michael Abbott AO QC
Chairman of the Board
Art Gallery of South Australia
North Terrace
ADELAIDE SA 5000

Dear Mr Abbott

The audit of the Art Gallery Board for the year ended 30 June 2012

The audit of the Art Gallery Board (the Board) for the year ended 30 June 2012 has been completed.

The scope of the audit covered the principal areas of the financial operations of the Board and included the review of systems and processes, internal controls and financial transactions.

The notable areas of audit coverage included:

- legal compliance
- compliance with Treasurer’s Instructions
- minutes of Board meetings
- expenditure
- revenue
- payroll
- inventories
- property, plant and equipment
- heritage assets.

The audit coverage and its conduct is directed to meeting statutory audit responsibilities under the Public Finance and Audit Act 1987 and also the requirements of Australian Auditing Standards.

In essence, two important outcomes result from the annual audit process, notably:

- The issue of the Independent Auditor’s Report (IAR) on the integrity of the Board’s financial report.
• The issue of an audit management letter advising system, process and control matters and recommendations for improvement.

Returned herewith is the financial report of the Board together with the IAR.

My Annual Report to Parliament indicates that a modified IAR has been issued on the Board’s financial report. The IAR has been qualified on the basis of the presentation of income from bequests and donations in a manner inconsistent with the requirement set out in Accounting Policy Framework II, APS 3.3, the disclosure of cash deficiency in relation to bequests and donations held by the Board and the inclusion of a contingent liability in relation to donations and bequests held by the Board. These matters were discussed more fully in my letter dated 7 November 2012.

An audit management letter outlining matters identified during the interim audit was forwarded to the Director on 28 August 2012, with a response outlining planned actions received on 16 November 2012.

My Annual Report to Parliament includes a summary of the more significant matters raised and the responses received.

The financial statement audit process identified that there was potential for the information supplied to the Board in relation to the purchase of artworks to be improved. In particular:

• The papers presented to the Board for the ratification or approval of purchases of works do not separately identify those purchases which have been approved out-of-session. For example Allegoria Sacra was presented as a proposed acquisition in the 5 December 2011 board papers, although the purchase was approved by Board members in May 2011, and undertaken in July 2011.

• The provision of information provided by the Board for purchase approval, in line with the financial delegations, could be improved. Examples include the information provided to the Board for the purchase of Japanese Storage Chest (Hasamibako) at the August 2011 meeting including a price of $80 000, while the chest actually cost $84 000 (plus GST) and information being provided to the Board in relation to the payment of $50 000 to Khai Liew for a single instalment payment, while the full purchase price of the works was $220 000.

Finally, I would like to express my appreciation to the management and staff of the Art Gallery for providing assistance to my officers in the conduct of the annual audit.

Yours sincerely

S O’Neill
AUDITOR-GENERAL