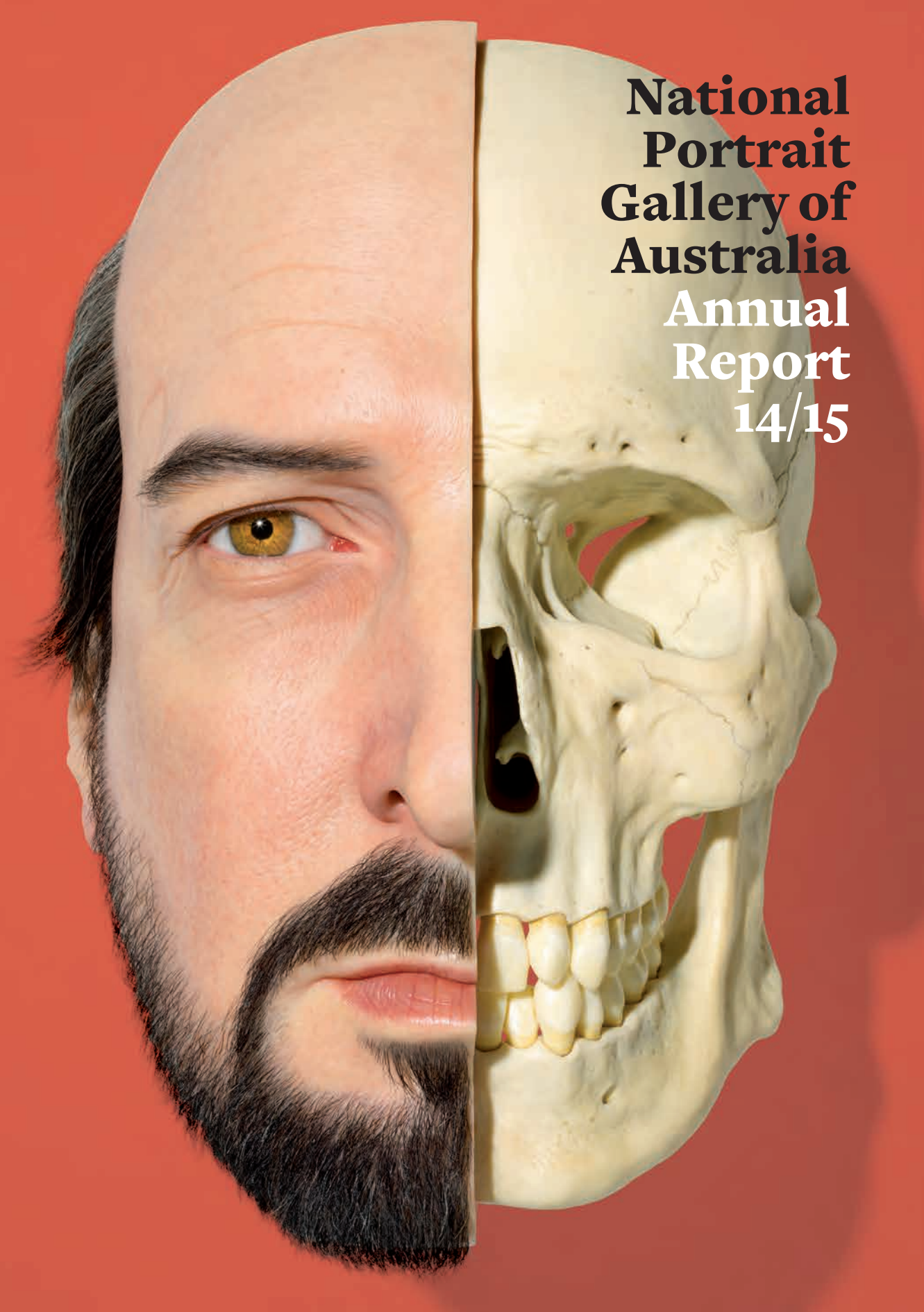


**National  
Portrait  
Gallery of  
Australia  
Annual  
Report  
14/15**







**National  
Portrait  
Gallery of  
Australia  
Annual  
Report  
14/15**

GORDON DARLING HALL

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of Australia 2015

ISSN 2204-0811

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All photographs unless otherwise stated  
by Mark Mohell.

This report is also accessible on the  
National Portrait Gallery's website  
[portrait.gov.au](http://portrait.gov.au)

National Portrait Gallery  
King Edward Terrace  
Canberra, Australia

Telephone (02) 6102 7000

[portrait.gov.au](http://portrait.gov.au)

The National Portrait Gallery is located on  
King Edward Terrace in the Parliamentary  
Zone of Canberra.

### **Location and opening hours**

The National Portrait Gallery is situated in  
front of the High Court and alongside the  
National Gallery of Australia. The Gallery is open  
every day of the year from 10.00am – 5.00pm  
except Christmas Day 25 December. For more  
information visit [portrait.gov.au](http://portrait.gov.au)

### **Parking**

The underground public carpark can be accessed  
from Parkes Place. The car park is open seven  
days per week and closes at 5.30pm. Parking  
spaces for people with mobility difficulties are  
provided in the carpark close to the public access  
lifts. Paid parking applies Monday to Friday  
8.30am to 5.00pm daily, excluding weekends  
and public holidays.

### **Public transport**

Bus routes run from the various city centres past  
the National Portrait Gallery on a regular basis.  
Routes 1, 2, 3, and 80 on weekdays, and routes  
934 and 935 on weekends and public holidays.  
For the latest bus timetable information visit  
the ACTION buses website or Google Transit.

9 October 2015  
Senator the Hon Mitch Fifield  
Minister for the Arts  
Parliament House  
CANBERRA ACT 2600

Dear Minister

On behalf of the National Portrait Gallery of Australia Board, I am pleased to submit the Gallery's annual report, for presentation to each House of Parliament. The report covers the period 1 July 2014 – 30 June 2015.

This report is submitted in accordance with the *National Portrait Gallery of Australia Act, 2012*, Section 46 of the *Public Governance, Performance and Accountability Act, 2013*. Sections 7AB and 7AC of the *Public Governance, Performance and Accountability (Consequential and Transitional Provisions) Rule 2014* continues the application of the *Commonwealth Authorities (Annual Reporting Orders), 2011* for the 2014–15 reporting period.

The financial statements are prepared in accordance with Section 42 of the *Public Governance Performance and Accountability Act, 2013*.

Yours sincerely

A handwritten signature in black ink, appearing to read 'H. Nugent', with a long horizontal flourish extending to the right.

**Dr Helen Nugent AO**  
Chairman



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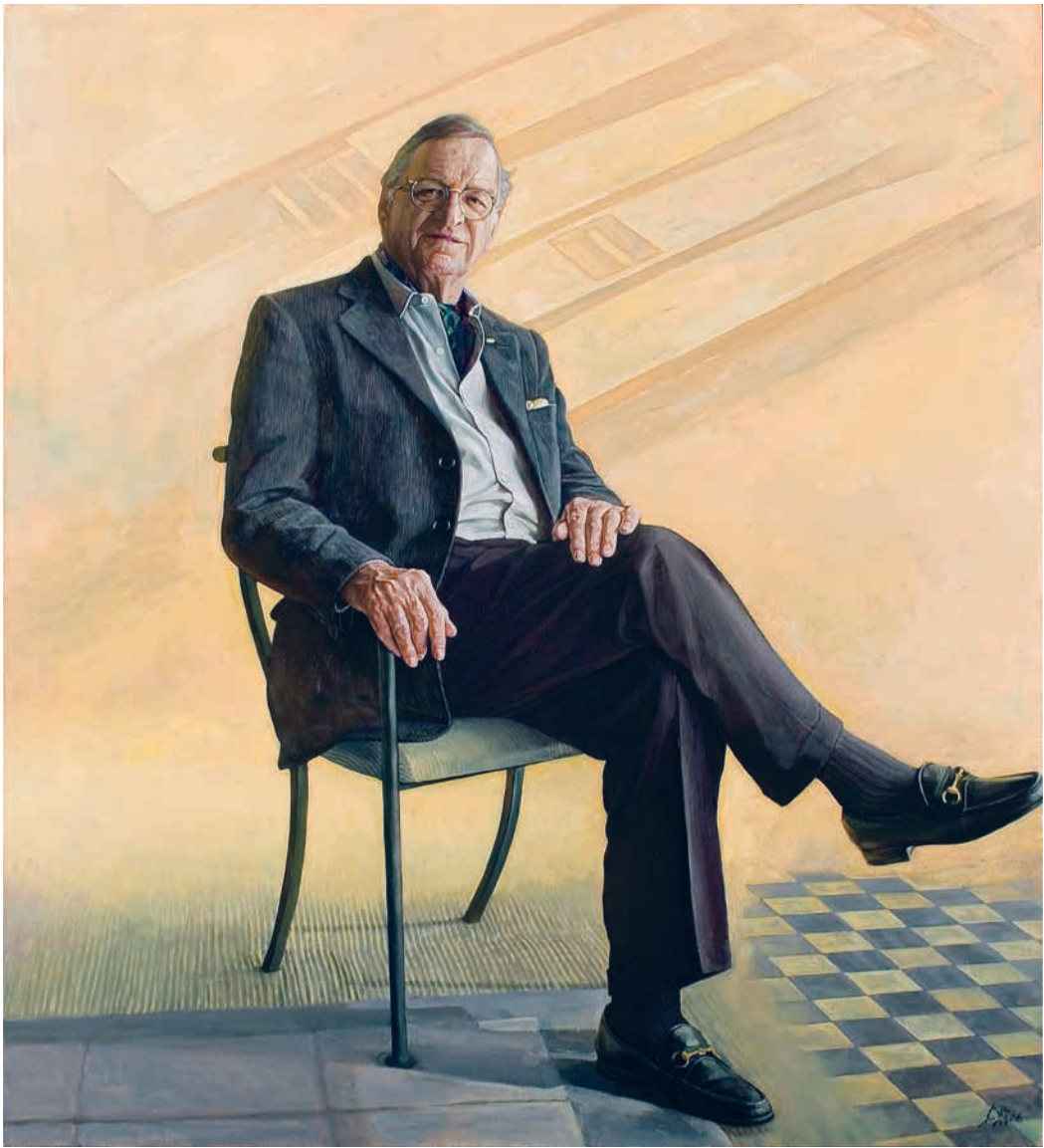
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*L. Gordon Darling* AC CMG 2006 by Jiawei Shen  
Purchased with the assistance of the Mundango Charitable Trust and Claudia Hyles 2006



## TRIBUTE TO L. GORDON DARLING AC CMG

The Chairman, Board, Director and all the Staff of the National Portrait Gallery mourn the loss of our Founding Patron L. Gordon Darling AC CMG, who died peacefully in Melbourne on Monday 31 August 2015. He was 94.

Without the vision, commitment and unflinching support of Gordon Darling – practical, financial, and, above all, moral (for well over the past twenty-five years) – the National Portrait Gallery would never have come into being as it did.

A few months ago, the Gallery was able to pay a fitting tribute to Gordon and Marilyn Darling for all that they have achieved at the Gallery to date. At the same time, commensurate with their vision, the National Portrait Gallery Foundation was launched. Gordon Darling foresaw that this measure will ensure that future generations will build upon the very solid foundations that he and Marilyn Darling have laid.

To Marilyn Darling AC and their families, we extend our most sincere condolences in their loss – a loss in which the whole of their extended National Portrait Gallery family and indeed the Australian public shares.

Gordon Darling was born in England to an Australian father and an English mother. His Scottish great-grandfather John Darling was a pioneering pastoralist, and his grandfather (also John) was one of the founders, and, later, Chairman from 1907 to 1914, of the Broken Hill Proprietary Company Limited (BHP).

Gordon Darling was educated first at Stowe School, Buckingham. During World War II, he served as a major in the AIF in Papua New Guinea. He sat on the Board of BHP for a record 32 years from 1954. For fifteen years during that period he was also Chairman of Rheem Australia, and of Koitaki Ltd. For twenty years he was also a Director of Elder Smith Goldsbrough Mort Ltd., as well as being on the Council of Geelong Grammar School. He was also a trustee of the World Wildlife Fund from 1978 to 1982.

Gordon Darling was distinguished by an abiding and passionate interest in the visual arts. From 1982 to 1986, he was chairman of the Council of Trustees of the Australian National Gallery (as it was then known, now the National Gallery of Australia).

He was instrumental in establishing the American Friends of the Australian National Gallery (AFANG); the Gordon Darling AFANG Fund, and, at the end of his term as Chairman, Mr. Darling provided funds for the establishment of the Gallery's Gordon Darling Asia Pacific Print Fund, which has since acquired more than 7,000 works of art for the national collection.

In 1991 he established the Gordon Darling Foundation, which has since provided funding and support for a wide range of visual arts projects to more than 700 institutional recipients, an extraordinary record of munificence.

Any one of these distinctions would have been enough to define Gordon Darling as one of Australia's most influential businessmen, and certainly as one of our most effective and generous philanthropists. However, in the years following the Bicentenary in 1988, and his marriage to Marilyn Darling in 1989, Gordon Darling turned his attention to the idea of establishing for Australia a National Portrait Gallery.

To that end he and Marilyn Darling convened an exhibition entitled *Uncommon Australians – Towards an Australian Portrait Gallery*, which toured throughout Australia in 1992–93. The huge success of that project ensured that, in stages, the National Portrait Gallery was established – at first as a program within the National Library of Australia, and subsequently, from 1998, in Old Parliament House as a separate entity with an impressive series of board member initially chaired by Robert Edwards AO for three years and then by Marilyn Darling AC for eight years. The inaugural director from 1997 to 2010 was Andrew Sayers AM.

With Gordon and Marilyn Darling's unflinching commitment, support and encouragement, the NPG quickly established itself as an ambitious collecting institution, and, in 2008, a new building, designed by the Sydney firm of Johnson Pilton Walker, was opened in the Parliamentary Triangle.

For Gordon Darling, the National Portrait Gallery would without hesitation, in our splendid building today, adopt the famous epitaph of Sir Christopher Wren in St. Paul's Cathedral: "Si monumentum requiris, circumspice," which means "If you seek his monument, look around you".

Gordon was a great visionary, a great Australian and a great friend. He is sorely missed.

## CHAIRMAN'S REPORT

The Directors have pleasure in presenting the second annual report of the National Portrait Gallery of Australia (NPGA) since it was established as a Statutory Authority. This year success came to the NPGA in five key ways:

### Launch of the NPGA Foundation

On 12 March 2015 the Minister for the Arts, Senator the Hon George Brandis QC, officially launched the NPGA Foundation under the inaugural presidency of Mr Sid Myer AM. That landmark event also marked three other major achievements in the life of the NPGA.

We were able to acknowledge the exceptional generosity of our Founding Benefactor Mr Tim Fairfax AC, my predecessor as Chairman, who has made a truly exceptional seeding gift of funds to the Foundation, with which we hit the ground running.

We also opened our touring exhibition *Uncommon Australians: The Vision of Gordon and Marilyn Darling*, and launched the accompanying book, both of which document everything that has been achieved by our Founding Patrons for the NPGA since the institution was established in 1998. The vision of Gordon and Marilyn Darling, who were both present, forms a template and a platform for everything that the new Foundation aims to achieve in the years ahead. In retrospect, this acknowledgement of Gordon Darling's enormous contribution to the Gallery was particularly poignant given Gordon's subsequent death in August 2015. We salute and thank him for his vision and leadership.

At the same function in March, we were able to unveil a major acquisition to mark the launch of the NPGA Foundation, a rare portrait of William Bligh, currently attributed to John Webber, which must have been painted at around the time Bligh was chosen to sail aboard HMS *Endeavour*, under the command of James Cook. That splendid acquisition was made possible by the generosity of the Liangis Family. John Liangis now joins the NPGA Foundation together with Marilyn Darling AC, Tim Fairfax AC, Mr David Smorgon OAM, and myself.

This occasion represented for the NPGA a very important step forward in the past year.

### The activities of our chief patron

Mrs Margie Abbott embraced her role as our Chief Patron with great generosity and enthusiasm, officially bringing to the NPGA Madame Tran Thanh Kiem, wife of the Prime Minister of the Socialist Republic of Vietnam, as well as separate parties from the Parliamentary Spouses Association and members of the Diplomatic Corps. Her particular interest in making her guests aware of our programs for schoolchildren – by actually shadowing them – could not have been more warmly appreciated. In what has now become a tradition, Mrs Abbott is the fourth spouse or partner of the Prime Minister of Australia to assume this important role. We also acknowledge the service of her predecessors Mrs Janette Howard, Ms Thérèse Rein, and Mr Tim Mathieson.

### Enhanced the collection and presented exciting exhibitions

This year the permanent collection grew apace. 117 works of art (40 more than last year) were added to the collection, by gift, purchase, or commission, and all are illustrated in the body of this report. The steady growth of the collection continually adds to and refines the picture of Australian life and achievement that the NPGA offers our visitors, of whom this year we welcomed more than 528,000 to Canberra. Of these, one in thirteen participated in one of our extraordinarily diverse bespoke public program offerings. This is a very high proportion.

At the same time, a diverse and exciting series of rotating collection displays and temporary exhibitions have been presented, and greeted with particular warmth by audiences and critics alike. These included *In the flesh*, a large and ambitious exhibition project; *Arcadia: Sound of the sea*; the *Macquarie Digital Portraiture Award 2014*; the *National Photographic Portrait Prize 2015*; *Masters of modern Indonesian portraiture*, a fruitful ongoing collaboration with our colleagues at the National Gallery of Indonesia in Jakarta; and the NPGA's contribution to this year's national commemoration of the centenary of ANZAC: *All that fall: Sacrifice, life and loss in the First World War*. Since our establishment, the exhibition program has been used consistently

to look at the very possibilities of portraiture itself, and this year's offerings have done this particularly well.

We continue to be grateful to our sponsorship partners without whose practical support these exhibitions and programs would not be possible: above all our principal sponsor EY; our exhibition sponsors St. George Bank, the Macquarie Group Foundation, EIZO Corporation, and Sun Studios Sydney; our web hosting sponsor uberglobal; our accommodation partner Crowne Plaza Canberra; and our hospitality partners Negociants, and Robert Oatley Vineyards, who have supplied every drop of wine that has been offered to our guests since the NPGA came into being.

#### **The new website**

The accelerating pace of change in the online and digital environments is an opportunity for all cultural institutions, and ours is no different. The launch of an entirely redesigned NPGA website in September 2014 has led to an impressive increase in participation over the previous year of 41.5%. The website is now a platform for many different types of greatly enhanced content. There were 430,000 unique visits to the website. 86% of the NPGA collection is now digitized and readily accessible to online visitors all over the nation, and the world. Thanks to the generosity of Tim Fairfax AC, we are now able to offer livestream learning programs to classrooms as far afield as Northern Germany. We had 107,000 Facebook followers and therefore a Facebook reach of an additional nearly 1.7 million. Over 13,000 people followed us on Twitter. The enormous potential for all these methods of reaching digitally far beyond our walls and to attract more people physically through our doors is truly exciting.

#### **Maintained financial health**

The Directors and management have been focussed on ensuring the long-term sustainability of the Gallery. To that end, this year we have worked to ensure that tight financial control has been exercised, in conformity with the *Smaller Government policy* by which various transactional functions

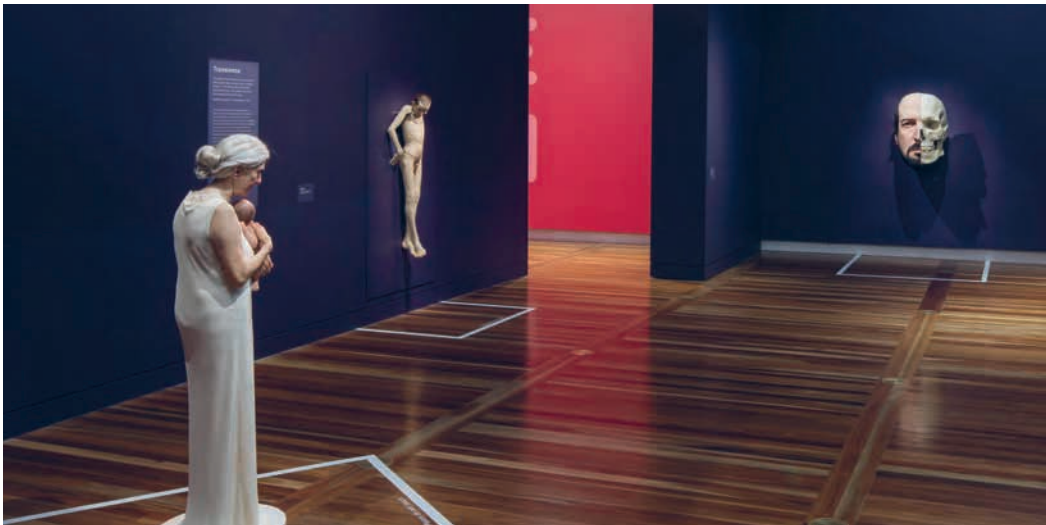
were consolidated within the Shared Service Centre in the Department of the Attorney-General. This transition was navigated with minimal impact on our core business. On a consolidated basis, including the Foundation (which is separately managed and accounted for) a surplus of \$397,000 was generated.

#### **Conclusion**

In conclusion I pay tribute to the dedicated management and staff of the NPGA who have so capably led us through this second year of our history as a Statutory Authority. In particular, I acknowledge and thank Mr Angus Trumble for his capable leadership in this year of especially pleasing consolidation and growth. I also thank my colleagues on the Board for their commitment and dedication. In particular, I acknowledge the extraordinary contribution of Dr Gene Sherman AM, our Deputy Chairman who resigned in June to take on a very exciting role as co-chair of the Tate Asia Pacific Acquisitions Committee.



**Dr Helen Nugent AO**  
Chairman



*Arcadia* (14 Aug – 19 Oct 2014); *In the flesh* (7 Nov 2014 – 9 Mar 2015); *All that fall* (27 Mar – 26 Jul 2015).

The National Portrait Gallery of Australia (NPGA) began its life in 1998 with the powerful idea that the story of Australia could be told through portraits of our most distinguished, eminent and remarkable citizens. They come from many different walks of life in all of which we Australians have long punched above our weight in the world, in times of war and peace, adversity and prosperity, dearth and plenty, drought and flood. Our visitors come face to face with images of the people who, at one time or another, helped to eradicate smallpox; invented the black-box flight recorder; achieved greatness in test cricket; conquered the opera houses of the world; established our newspapers, hospitals, and universities; built our largest corporations; made our laws; developed penicillin and other antibiotics; created our literature; and by their philanthropic munificence have for the past 150 years made profound and perpetual contributions to the well-being, prosperity and cohesion of Australian society, in all its diversity.

The publication and tabling in the Commonwealth Parliament of last year's annual report, our first as a Statutory Authority, represented a watershed in the history of the NPGA. This year, our second, demonstrates heartening progress, consolidation and growth. As the Chairman notes, a very important event in the life of the Gallery this year was the official launch of the NPGA Foundation by the Minister, Senator the Hon George Brandis QC, on 12 March 2015, to which I shall return.

### **Financial performance**

I am pleased to report that the Gallery's solid financial performance delivered a \$0.4 million surplus on a consolidated basis. After adjusting for \$2.2 million of expenses not requiring revenue appropriations, such as depreciation on long-lived assets, the Gallery achieved a consolidated surplus of \$2.6 million. This result comprises donations to the Gallery's Foundation which recorded a surplus of \$1.6 million, funding for the rectification of building defects of \$0.9 million and a surplus from Core operations of \$0.1 million.

The Gallery's cash position has improved by \$2.0 million as a result of cash donations and

funding for the rectification of building defects. Collection acquisitions of \$1.2 million and donated artwork of \$0.3 million increased the value of the collection to \$31.1 million. The depreciation of the building and plant by \$2.9 million resulted in the overall fall in non-financial assets from \$119.2 million to \$117.8 million. Liabilities are maintained at a relatively low level of \$2.6 million.

I am most grateful to my executive team for the self-disciplined manner in which each and all assist me in husbanding the Gallery's budget.

### **Acquisitions**

Ever since the Gallery commissioned the portrait of Nick Cave by Howard Arkley, and purchased the portrait of Captain James Cook RN by John Webber, the propagation of our permanent collection has held in balance a program of acquisitions both new and old, such that the collection now stands at 2,402 portraits with an estimated value of \$31.1 million, an impressive record attained moreover in rather less than only seventeen years. These portraits span the entire breadth of the history of Australia from her colonial beginnings to the vibrant present. All of this year's acquisitions are illustrated in the body of this report, and attest to the sheer range of the identities so captured, including the young William Bligh, a major portrait currently attributed to John Webber, an acquisition made possible by the ongoing munificence and characteristic generosity of the Liangis Family; the squatter Jeremiah Ware and his wife Mary, of Koort Koort Nong near Warrnambool, a fine pair of colonial portraits by Robert Dowling which were purchased with funds provided by Mrs. Mary Isobel Murphy; a major 1945-46 self portrait by Arthur Boyd, one of a handful of the finest Australian self portraits created in the twentieth century, was likewise funded by the Liangis Family. A new portrait of the distinguished scientist Professor Mandyam Srinivasan by Sam Leach was commissioned with funds generously provided by Marilyn Darling AC. Other subjects acquired this year include but are not by any means restricted to Queen Victoria; members of the 1896 Australian cricket team; Lady (Maie) Casey; the prominent Catholic layman B. A. Santamaria; the rugby

legend Ken Catchpole; the distinguished poets Chris Wallace-Crabbe and the late Peter Steele SJ; the prima ballerina Dame Margaret Scott; the dancer, actor and polymath Sir Robert Helpmann; the artists Ben Quilty and Emily Kame Kngwarreye; Lady (Sonia) MacMahon; Prime Ministers Sir Robert Menzies, Sir John Gorton, and E. G. Whitlam; King George V and Queen Mary in photographs used by Tom Roberts for the relevant portion of his enormous painting of the opening by the Duke of Cornwall and York of the first Federal Parliament in Melbourne in May 1901.

### Exhibitions

In addition to a number of routine collection changeovers, by which many objects in the collection rotate on and off display, often in recognition of the life and achievements of great Australians who have lately died, this year the Gallery also presented its most ambitious suite of exhibitions to date – no fewer than nine. To the curatorial staff whose magnificent work resulted in the mounting of these I am particularly grateful, and also to the design, installation and publication teams whose efforts ensured that such a high standard of display has been maintained with such consistency and reliability.

The year began with *Beauty and Strength: Portraits by Michael Riley*, a photographic portfolio of subjects produced in Sydney in the 1980s by an influential Indigenous artist of subjects who likewise belonged to the vibrant, youthful Indigenous arts community of Sydney's inner west at its formative moment. The Gallery was delighted to seize the opportunity that presented itself during the run of the show to acquire the whole group for the permanent collection.

*Paul Kelly & The Portraits* travelled to the Mornington Peninsula Regional Art Gallery, and, together with the National Photographic Portrait Prize 2014 and Richard Avedon People, which between them travelled to Wagga Wagga, Cowra, Wangaratta, Devonport, Geelong, Melbourne and Perth, attracted in total slightly more than 50,000 visitors to offsite venues where our exhibitions were shown. Our touring exhibition programs continue to be in high demand, and

help us to fulfil a truly effective national remit – indeed the demand for our touring exhibitions is growing.

*Arcadia: Sound of the sea* was a beautifully nuanced exhibition consisting of lyrical, richly textured photographs by John Witzig; large-scale drawings by Nicholas Harding and film footage by Albert Falzon which in combination formed a sort of group portrait of Australian surf culture during the 1970s.

The annual *Macquarie Digital Portraiture Award 2014* once more reflected the Gallery's determination to extend the definition of portraiture in new media, and to foster emerging artists working with contemporary screen-based technology. We continue to be most grateful to the Macquarie Group Foundation for supporting this unique program.

*Masters of modern Indonesian portraiture* was the fruit of a close collaboration with the National Gallery of Indonesia. It was mounted and took place in record time; was generously supported by the Government of the Republic of Indonesia and by the Department of Foreign Affairs and Trade, and has since generated a close and ongoing working relationship with our colleagues in Jakarta.

*In the flesh* was the biggest and logistically most challenging loan exhibition the Gallery has ever mounted. Exploring the very concepts of human-ness and the hyperreal, *In the flesh* consisted of 63 works by ten artists: Jan Nelson, Natasha Bieniek, Sam Jinks, Yanni Floros, Patricia Piccinini, Juan Ford, Michael Peck, Ron Mueck, Petrina Hicks and Robin Eley. Of the 37 lenders, eight were institutions spread across Victoria, New South Wales, Queensland, and the ACT, led by our stalwart neighbour the National Gallery of Australia, and 29 were supremely generous individuals. Ambitious, imaginative, and daring as the exhibition is, it is no accident that an institution as young and as nimble as ours should have entrusted this project to the guiding care of our youngest and most recently arrived curator, Penelope Grist.

*Rick Amor: 21 Portraits* focussed on paintings, drawings and prints by the Melbourne-based artist, and documented certain of his portrait commissions, his life in Melbourne and periods

spent living abroad, always with stern and fastidious self-analysis.

*Uncommon Australians: The Vision of Gordon and Marilyn Darling* allowed us to pay a fitting tribute to our Founding Patrons, L. Gordon Darling AC CMG and Marilyn Darling AC, for all that they have achieved together for the Gallery so far. It is no exaggeration to state that the NPGA would not have come into being without the Darlings' sustained commitment and philanthropy. The word philanthropy comes from the ancient Greek phrase "love of mankind", so in a fundamental sense philanthropists give not only practical gifts of money, time, effort, care, and, in our care, works of art – although they do give all of these things, often spectacularly. True philanthropists also give something even more important: the inspiration, drive, and unity of purpose that arises from their deep commitment to an idea, often over the course of many years, and occasionally in the face of obstacles that may, for the rest of us, prove insuperable. Through that kind of tenacity great deeds are made possible, and whole institutions brought into being. So it was with Gordon and Marilyn Darling, and the NPGA. This exhibition was our opportunity to celebrate their many achievements.

The *National Photographic Portrait Prize 2015* was once again selected from a national field of entries reflecting the distinctive vision of Australia's aspiring and professional portrait photographers. We receive more entries this year than ever before, and a list of the most outstanding finalists was selected from well over 2000 entries.

*All that fall: Sacrifice, life and loss in the First World War* was the Gallery's contribution to the wider international commemoration of the centenary of ANZAC. *All that fall* focussed with considerable solemnity on hearth and home. Both were fitting: the sombre mood, and, for us, the domestic focus. The exhibition consisted of carefully chosen historical images and objects originally devised by and for Australians at home, often against a background of private suffering and grief. These were shown alongside contemporary works of art especially commissioned from the sound artist

Lawrence English, the artists Lee Grant and Ellis Hutch, and a collaboration with the cast of the Queensland Theatre Company's *Black Diggers*. We were especially grateful to the Australian War Memorial, the National Library of Australia, the State Library of New South Wales, the National Gallery of Australia, and the Newcastle Regional Gallery – loyal partners all – for lending works to the exhibition, as well as to the eminent contributors to the fine, ruminative accompanying publication, above all the moral philosopher Raymond Gaita; the historian Pat Jalland, and the exhibition curators, my colleagues Anne Sanders and Christopher Chapman.

The year ended with the launch *Life and Time: Portraits by Rod McNicol*, an artist who has for several decades been dedicated to photographic portraiture in inner Melbourne. The exhibition was developed in partnership with the Monash Gallery of Art in Melbourne.

### Sponsors

The Gallery has continued to receive extraordinarily generous support this year from our Principal Sponsor EY (Ernst & Young), whose longstanding and continuing relationship helps make possible all our programs. What makes EY such a superb principal sponsor is the firm's commitment to creating a culture that attracts and retains outstanding people, for through our programs and collections the Gallery strives to do this too – by using portraits of our most eminent citizens to hold up a mirror to the Australian nation. Beyond this, the three key elements of EY's people culture – inclusiveness, development, engagement – could not elide more perfectly with our own mission, to increase the understanding and appreciation of the Australian people – their identity, history, culture, creativity and diversity – through portraiture. It is an honour, a privilege and a pleasure for us to be so generously supported by EY in carrying out this inspiring task.

St. George Bank is one of Australia's leading retail and business banking brands, serving over 2.6 million consumer, business and corporate customers in Australia. We are delighted that this year St. George supported both *Arcadia: Sound of*



Mr John Liangis and Director Angus Trumble at the unveiling of *Portrait of William Bligh, in master's uniform c. 1776*, attributed to John Webber. This major acquisition was supported by Canberra philanthropists Mrs Sotiria Liangis OAM and Mr John Liangis.



*the sea* and *In the flesh*, and by doing so associated themselves of two of the most ambitious and carefully crafted exhibition projects that we have ever undertaken.

The Macquarie Group Foundation, which is the philanthropic arm of Macquarie Group, continued generously to support the *Macquarie Digital Portraiture Award 2014*.

EIZO Corporation (or EIZO) is a manufacturer of high-end computer displays. EIZO supported the provision of the highly commended award in this year's *National Photographic Portrait Prize 2015*, while Sun Studios Sydney, a busy hub for professional photography, television and video production image makers, supported this year's *National Photographic Portrait Prize People's Choice Award*.

Uberglobal continued to provide website hosting support this year, having done so since 2009. Uberglobal's mission is to create value for customers through continuous innovation and simplification of technology. Uberglobal is Australia's second largest provider of cloud services by market share, supporting and delivering everything from personal websites to SMB web and e-commerce solutions.

Crowne Plaza continued this year to accommodate the Gallery's guests from interstate, and also supported the *National Photographic Portrait Prize 2015 People's Choice Award*.

We continue to benefit from the longstanding support – starting with our establishment in 1998 – of Robert Oatley Vineyards, who have since supplied every drop of fine wine that has been served to our guests at Gallery events and functions, a superb record of generosity for which we are most grateful. Negotiants, meanwhile, generously provide Lord Nelson beer and Emily Redbank sparkling wine on a similar basis.

### **Benefactors, donors, supporters**

A complete list of the Gallery's benefactors, donors and supporters is provided at *Appendix 7*. As I observed last year, the size, reach, range, and generosity of this impressive group cannot be overstated – as well as the loyalty that they have

shown in continuing to support us year upon year, as we have grown apace, and urging others to join their number with equal enthusiasm. Those lists, moreover, do not take into account anonymous gifts of cash from visitors; the generosity of the Commonwealth through the Australian Tax Office; and donors of works of art through the Cultural Gifts Program.

### **National Portrait Gallery Foundation**

This year the Gallery made extraordinary progress with the official launch by the Minister, the Hon Senator George Brandis QC, of the NPGA Foundation, under the inaugural presidency of Mr Sid Myer AM. That red-letter event took place on 12 March 2015, and provided a welcome opportunity to mark three other milestones. The Minister, the Chairman and the President of the Foundation were able to acknowledge the exceptional generosity of our Founding Benefactor Mr Tim Fairfax AC, who last year and this has made truly exceptional seeding gifts of funds to the Foundation with which to propel its work forward with considerable momentum. We also opened our touring exhibition *Uncommon Australians: The Vision of Gordon and Marilyn Darling*, and launched the accompanying book, both of which document everything that has been achieved by our Founding Patrons for the NPGA since the institution was established in 1998. It was something of a blessing that Gordon and Marilyn Darling were both able to be present on that occasion, and to derive a great deal of satisfaction from what was, from our point of view, a vital and fitting tribute, for it is their greatest achievement that they forged a template and a model for everything that the new Foundation aims to achieve in the years ahead. I am sure that in this regard they would not mind if I refer to Sir Isaac Newton's famous phrase about "standing on the shoulders of giants", for this, I am sure, is how the Foundation will feel in respect of Gordon and Marilyn Darling fifty and 100 years from now.

At the same time we were able to unveil a major acquisition to mark the launch of the NPGA Foundation, a rare portrait of William Bligh, currently attributed to John Webber. That splendid acquisition has been made

possible by the generosity of the Liangis Family. John Liangis now joins the NPGA Foundation together with Marilyn Darling AC, Tim Fairfax AC, Mr David Smorgon OAM, and our Chairman, Dr Helen Nugent AO, under the inaugural presidency of Mr Sid Myer AM.

### **Access and learning**

If there is one statistic this year that reflects on the sheer quality, diversity and capacity of our access and learning programs, it is this: One in thirteen visitors to the Gallery (the total number of which exceeded 528,000 people) took part in paid and unpaid public programs ranging from performances and workshops to talks, forums, lectures and art-making activity programs. 522 schools and institutions of learning from every state and territory participated in communicative and accessible learning programs offered by the Gallery this year, of which 4% were pre-school; 46% were primary schools, 34% secondary schools; 9% tertiary institutions; and 7% aimed directly at educators themselves, who will henceforth naturally deploy and disseminate the NPGA experience in their own classrooms and curricula.

### **Website**

The Chairman has mentioned a number of the benefits we derived from the Gallery's re-designed website since it went live in September 2014: [portrait.gov.au](http://portrait.gov.au). The impact on our capacity to deliver different forms of online content, and so reach far beyond our walls, has been dramatically improved. In particular, the website has been reconceived so as to proffer many more points of access to content from which it is now far easier to navigate easily to related forms of content that reside either in parallel, or which previously required a far more fiddly process of excavation from the homepage and down through layers of content and back up to the top again. There is no question that this has improved the experience of our remote visitors, and that the flow of traffic to the website has also benefited from the proliferation of more and better directed forms of social media activity, to which the Chairman also referred. In March

2015 we joined the Google Cultural Institute with an initial presence of 100 portraits to which audio-visual content is attached to fifteen. No doubt this presence will expand, and further attract online visitation from points of origin ever more remote.

### **Loans**

As the Gallery's collection continues to grow, and at a faster rate, the traffic in significant outward loans continues to accelerate, and on the whole gaining in importance relative to exhibition projects undertaken by other, usually older and larger organising institutions. Last year I observed that while for many years we were supported by generous loans of objects from art museums and other institutions around the country to augment our relatively small collection, it was especially gratifying that this traffic is now much less of a one-way street. I am happy to say that this year's outward loans are even more satisfying in that regard.

### **Conclusion**

In conclusion, I must extend warm and hearty thanks to my Chairman, Dr Helen Nugent AO, to our splendid Board of Directors, to all my staff for their support, encouragement and help through my first full year as Director of the NPGA.

I conclude with some necessarily light-hearted remarks I delivered to a large group of our donors and benefactors after the official launch of the NPGA Foundation on the evening of 12 March 2015, with particular reference to the launch of the portrait of William Bligh, for they reflect the buoyant mood of the institution at year's end, and my and my colleagues' high hopes for the future:

On behalf of the whole staff I wish to thank you all for joining us on this very special occasion, and, if you will permit me to indulge in a little sustained nautical metaphor, to thank you this evening for splicing the mainbrace in honour of William Bligh, and, most of all, for putting fresh gusts of wind in our sails as, once more, we put to sea.

For the National Portrait Gallery, ladies and gentlemen, is a sleek, attenuated corvette, designed for maximum manoeuvrability; light of ballast, but well equipped for fair weather or foul; meant, above all, for special ops; copper-bottomed, sailing mighty fast...

Though not yet full to the gunnels, our hold is always shipshape and Bristol fashion. My crew knows the ropes, can batten down the hatches at a moment's notice, so we are never high and dry. Our clove hitches hold fast, so we have never slipped our moorings. I am proud of the cut of our jib, none of the cannons are loose, and if tonight we have pushed the boat out, you will note also that your grapefruit pearls were put there to prevent scurvy...

In short the glass is rising, and we anticipate plain sailing – *but only with your help.*

Many of you have been loyal cabin passengers practically since our keel was laid down, and certainly since we first glided down the slipway, but there are plenty of berths yet to fill. So we urge you to encourage others to come aboard and join us all on the next leg of this voyage of discovery, for, with your help, there is simply no limit to our range, or our horizons.



**Angus Trumble**  
Director

## VISION

A Portrait Gallery should be a place where the national story unfolds with clarity, and without complacency or self-satisfaction. A National Portrait Gallery should be a place where successive generations find inspiration in the mythic and/or heroic dimensions of our national heritage so as to build and extend these in perpetuity. A National Portrait Gallery should also present a broad and variegated picture of Australian life, national distinction and attainment with multiple points of access, and several grand themes and defining harmonies. We aspire to be the soul of the nation.



## MISSION AND VALUES

### Mission

The purpose of the National Portrait Gallery of Australia (NPGA) is to increase the understanding and appreciation of the Australian people – their identity, history, culture, creativity and diversity – through portraiture.

### Our values

#### WE ARE INCLUSIVE

We are approachable, friendly and welcoming of our visitors and each other. We strive to ensure that the Gallery, the collection and our programs are accessible to all.

#### WE OPERATE WITH INTEGRITY

We are accountable, responsible for our actions and act with honesty and empathy, remaining true to our purpose. We respect the focus of our collection, the sitters and their stories, the artists, our visitors and each other.

#### WE STRIVE FOR EXCELLENCE

We continue to strive and challenge ourselves through our initiative. We are innovative and inspire others to reach the highest professional standards and to lead in everything we do, as well as to enhance the visitor experience and meet the needs of contemporary society.



## STRATEGIC OBJECTIVES

To continue to develop the NPGA as an inspirational museum of international standing, the Corporate Plan 2014–17 identifies five strategic priorities. They are:

1. Develop the national portrait collection;
2. Reach out to and engage Australians from all geographies and walks of life in innovative and distinctive ways;
3. Engage with and add value for supporters in ways that help to build our resource base so as to ensure our long-term success;
4. Create a supportive but efficient internal culture that encourages everyone we touch to maximise their discretionary effort; and
5. Ensure that our signature building is maintained and enhanced.

The Gallery’s performance against each of the corporate plan goals and key deliverables for the 2014–15 year is discussed in detail in pages 19 to 62.

## MINISTRY FOR THE ARTS CROSS AGENCY KPI'S

From 2012–13 the national cultural institutions within the portfolio including the National Portrait Gallery of Australia contributed to a range of cross-agency key performance indicators. These indicators facilitate standardised reporting to enable aggregated reporting across the arts agencies.

Key performance indicators are reported in the Portfolio Budget Statements and Annual Reports. The results for 2014–15 are shown on page x. The National Portrait Gallery of Australia has one outcome:

*“Enhanced understanding and appreciation of Australian identity, culture and diversity through portraiture by engaging the public in education programs and exhibitions, and by developing and preserving the national portrait collection.”*

## KEY FOCUS AREAS IN 2014–15

- Refine and strengthen the portraiture collection;
- Digitise the collection to promote access;
- Deliver a positive and engaging experience to visitors – every time they visit;
- Redevelop our website;
- Implement the Livestream Learning program;
- Launch the NPGA philanthropic Foundation and garner significant support;
- Increase non-government revenue generated by our commercial arrangements, products and services;
- Better understand the opportunities the NPGA brand affords the organisation;
- Develop and implement a volunteer program; and
- Develop and negotiate an employment agreement with the staff.

## HIGHLIGHTS

- Launched the NPGA philanthropic Foundation and attracted significant donor support;
- Presented a range of major exhibitions including: *In the flesh*, *Arcadia: Sound of the sea*, *National Photographic Portrait Prize 2015*, *Masters of modern Indonesian Portraiture*, *All that fall*; *Sacrifice, life and loss in the First World War*;
- Attracted 53,021 visitors to offsite venues where NPGA travelling exhibitions are shown;
- Welcomed 528,752 visitors to the NPGA in Canberra;
- Redeveloped the website for improved discovery, increasing participation on the previous year by 41.5%;
- Implemented the Livestream Learning program focusing on educational outreach;
- 1:13 visitors who came to the NPGA participated in a learning or public program, a positive indicator of visitor engagement;
- 86% of the NPGA collection is digitised creating better accessibility to the national portraiture collection;
- Procured a Customer Relationship Management (CRM) system to improve the efficiency and management of stakeholder data;
- Implemented the *Smaller Government* policy by consolidating transactional functions to the Department of the Attorney General, Shared Service Centre.





**PERFORMANCE  
REPORT**





## **MASTERS OF MODERN INDONESIAN PORTRAITURE**

The exhibition *Masters of modern Indonesian portraiture* was a major National Gallery of Indonesia (Galeri Nasional Indonesia – GalNas) initiative developed collaboratively with National Portrait Gallery staff. The exhibition was presented in Canberra from 20 September to 15 October 2014.

*Masters of modern Indonesian portraiture* offered the Australian public significant insight into the rich portrait practice in Indonesian art. The exhibition included many key modernist works from the National Gallery of Indonesia's collection (1940s – 1980s) and a selection of contemporary works by emerging contemporary artists. Notably, the exhibition provided the Australian public with an overview of the dynamic historical and contemporary portrait practice in Indonesia, building awareness and growing understanding of the work of Indonesian modern masters including S. Sudjojono, Affandi and Hendra Gunawan. As Professor Sasha Grishin noted in the *Canberra Times* review (27 September 2014) 'In many ways, *Masters of modern Indonesian portraiture* is a ground breaking exhibition which starts to fill in our knowledge of an episode in the art of Australia's most populous neighbour.'

The exhibition received extensive media coverage both in Australia and Indonesia and attracted a substantive and noticeably culturally diverse audience including many first time visitors to the NPGA. The project increased the awareness and understanding of Indonesia in Australia, with many visitors commenting on its educational and cultural value; school and university groups and the general public alike embracing the exhibition. The media coverage received in Indonesia also demonstrates that the exhibition positively increased awareness and appreciation of Australia in Indonesia.

Representatives from GalNas travelled to Canberra for unpacking and installation of the exhibition and attended the official opening, exhibition seminar and artist talk and three representatives travelled back to Canberra for the repacking and de-installation at the

exhibition's closure. All GalNas representatives were extremely appreciative of the support shown by NPGA. They found this exhibition experience beneficial in increasing their knowledge of the NPGA as a leader in best museum practice. The Indonesian visitors also met Australian museum professionals from other cultural institutions during their visit to Canberra.

The two institutions are now working together on a workshop series. The aim of the workshops, scheduled for early 2016, is to develop staff skills at both institutions, allowing for a tangible transfer and flow of experience and expertise and capacity building in collection management.

The National Portrait Gallery in collaboration with the National Gallery of Indonesia received a 2015 ICOM Australia Award (International Council of Museums) to recognise the outstanding work undertaken by Australian institutions and individuals that has strengthened international relations and contributed to the cultural richness of our region.

## **GOAL 1**

### **DEVELOP THE NATIONAL PORTRAIT COLLECTION**

- 1.1 Seek out portraits for acquisition and identify sitters for new commissions which generate meaning about what it means to be Australian, with an emphasis on:
  - representing the broadest spread of professions and geography to portray the layered dimensions of our national heritage; and
  - strategically developing the collection to showcase the unique character of Australian endeavor and mirror the achievements of the nation.
- 1.2 Foster relationships with collectors, dealers, academics and other key stakeholders to encourage the donation and loan of appropriate portraits to the collection;
- 1.3 Maintain, conserve, store and protect the Collection in accordance with international museum standards and legislative obligations; and
- 1.4 Expand the digitisation program to support the effective management of all collection material and contextual material.

#### **Develop the national portrait collection**

Central to the *National Portrait Gallery of Australia Act, 2012* is the legislated mandate to develop, preserve, promote and provide access to a national collection of portraiture and related materials. Collection development and management is the touch-stone in delivering the purposes of the Gallery and to fulfil the organisation's vision and mission. At 30 June 2015, there were 2402 portraits in the National Portrait Collection with a value of \$31.1m.

The Collection is at the core of the Gallery's artistic identity and the reference point for its programs. The Curators actively seek out portraits for proposed inclusion in the Collection. Portraits of subjects that would enhance the Collection are researched and sought from art dealers and commercial galleries, and through auction when appropriate. Donations of portraits are actively pursued from potential donors. The Gallery also receives unsolicited

offers of portraits for purchase and donation on an ongoing basis. Ongoing analysis of the professional categories represented through sitters in the Collection and the quality of the artwork continues to inform opportunities for acquisition and research.

A broad range of professions are represented in the Collection. The Collection Database Distinctions project groups sitters by their field of distinction (for example sports and recreation, science and technology, writing, government and leadership) to provide rich data for public searches and to inform collection priorities. The project interrogates the biographies of each sitter in the Collection and assigns first, second and third level distinctions (for example Performing arts – Musician – Guitarist). Research to this point has demonstrated that visual artists and performers are strongly represented in the Collection, which is a natural consequence of the circumstances in which portraits are made. The first level distinctions are searchable through the NPGA website. The project is ongoing and aims to embrace all portrait subjects within the Collection.

The National Portrait Gallery of Australia undertakes conservation treatment of Collection works to reduce the risk of deterioration and ensure long term preservation and to enhance their display. A total of 17 works of art underwent conservation treatment during the reporting period. The conservation treatments were undertaken on recently acquired works of art to remediate minor pre-acquisition issues such as minor paint loss or canvas tears, removal of non-archival backing mounts and surface cleaning of paintings. A further 107 Collection works underwent preservation treatments during the period for storage and display including framing and archival mounting.

Gallery staff maintain and continuously strengthen professional collegiate relationships with peers. These networks facilitate sharing of information and assist research on the Collection and for exhibition projects.

The NPGA Research Library, staffed by a team of dedicated expert volunteers, is a small, professionally focussed research collection,

tightly aligned to the Gallery's permanent collection and exhibition program.

The major initiatives of the Research Library during the year included:

- preparation for the upgrade of the library management system by UNILINC;
- on-going cataloguing of the Collection with around 5500 items now catalogued including 457 artists files;
- the receipt of many relevant donations including around 400 additional items added to the Anne Gray gift;
- maintenance of a targeted library exchange program.

The Gallery is highly appreciative of the work of the three Research Library volunteers.

## **GOAL 1**

### **CORPORATE PLAN**

#### **DELIVERABLES 2014–15**

#### **Portraits acquired/donated**

117 portraits were acquired through donation, purchase and commission during the reporting period.

Acquisition highlights for the 2014–15 year included the following portraits:

*Jeremiah Ware* and *Mary Ware*, c.1854 by Robert Dowling, purchased with funds provided by Mary Isabel Murphy and Rosalind Blair Murphy;

*William Bligh* c.1776 attributed to John Webber, purchased with funds provided by the Liangis family 2015;

*Professor Mandyam Srinivasan* 2014 by Sam Leach, commissioned with funds provided by Marilyn Darling AC 2014;

*Emily Kame Kngwarreye* 1993 by Jenny Sages, bequest of Alan Boxer 2014;

*Self portrait* 1945/46 by Arthur Boyd, purchased with funds provided by the Liangis family 2014; and

*Thomas Wentworth Wills* c.1859, by an unknown artist, gift of T S Wills Cooke 2014. Donated through the Australian Government's Cultural Gifts Program.

The NPGA de-accessioned an engraving of Guy-Victor Duperré (1775–1846), donated in 2012 and valued at \$247, after research revealed that the sitter had been misidentified as Louis Isidore Duperrey (1786–1865), naval officer and explorer.

*Appendix 1* on pages 120 to 236 illustrates all acquisitions made during the year.

#### **Minimum two commissioned works of art annually**

Commissioning portraits enables the Gallery to target significant subjects during their lifetimes and/or at the full flourish of their careers, and to acquire works by desirable artists, including artists not usually working in the field of portraiture. In 2014–15 three new portraits across science, culture and sport were commissioned.

The portraits of Ken Catchpole OAM by

photographer Gary Greal; Mandyam Srinivasan AM by painter Sam Leach; and Richard Walley OAM by painter Julie Dowling, were each assisted by donor funding.

*Appendix 1* on pages 120 to 236 illustrates all acquisitions made during the year.

#### **100% of collection stored in accordance with international museum standards**

The NPGA undertakes to preserve and care for the national collection. All collection storage and display areas are maintained with stable air temperature and stable relative humidity reducing the risk of deterioration. Display light levels are maintained at appropriate levels to minimise the risk of fading light sensitive works of art. Additional preservation measures are undertaken by using inert or archival materials in the storage facility and through the continued implementation of the Gallery's integrated pest management program. All portraits acquired during the year have been accessioned into the Collection and catalogued in the collection database.

#### **Zero preventable incidents of damage or deterioration to the collection**

There were no cases of preventable damage or deterioration of the Collection and all works of art were stored and displayed to museum standards with controlled and stable environment conditions for temperature and relative humidity and controlled artificial lighting.

#### **75% of the collection digitised**

As of 30 June 2015, a total 86% of the NPGA Collection has a low resolution digital image suitable for internet viewing while 59% of the collection is currently digitised to high resolution 50MB suitable for publishing and preservation documentation. The Gallery's digitisation program aims to photograph the entire Collection to high resolution over the forward three year period.

#### **2 engagements/initiatives with overseas institutions**

1. National Gallery of Indonesia (Galerie Nasional Indonesia – GalNas) in relation to

the exhibition *Masters of modern Indonesian portraiture* shown at the NPGA during the period 20 September and 15 October 2014.

A further aspect of the collaboration is a workshop to be held at GalNas in early 2016 to enable a flow of experience and expertise and capacity building in art collection management between the two institutions.

The NPGA was a recipient of the 2015 International Council of Museums (ICOM) Australia award in recognition of the active partnership of the NPGA and GalNas that has strengthened international relations and contributed to the cultural richness of the region.

2. Richard Avedon Foundation in relation to the *Richard Avedon Portraits* exhibition. The exhibition was curated by the NPGA from photographs in the Richard Avedon Foundation collection which is located in New York and at the Centre for Creative Photography at the University of Arizona. The exhibition was displayed at the NPGA from 23 August 2013 to 24 November 2013 prior to its touring as an NPGA travelling exhibition, where it was shown at the Art Gallery of Western Australia, Perth, from 2 August 2014 to 17 November 2014 and at the Ian Potter Museum of Art, Melbourne, from 6 December 2014 to 15 March 2015.





## LIVESTREAM LEARNING

The National Portrait Gallery piloted a suite of new learning programs this year delivered through video conferencing technology. Funded by the philanthropic donation of Tim Fairfax AC, the six month Livestream Learning pilot program began with delivery to Northern Germany at the Niedersächsisches Internatsgymnasium Esens to a group of eager English language students who were keen to learn about Australian art and culture to deepen their studies. Maintaining the interactivity of the National Portrait Gallery programs and aligning our pedagogical aims and achievable outcomes with the new mode of delivery has been very successful. The project reached 741 participants in 26 audience groups, predominantly from regional and remote New South Wales and Victoria, over the trial period. Recent technology purchases have enabled the addition of a 'virtual tour' aspect to the programs and enriched media content. Our ambition for the program is to reach audience groups for whom travel to Canberra is precluded by distance, disability, and disadvantage.

## Visitor's comments

### EXHIBITIONS

'My family went to the *In the flesh* exhibition. Thank you all. A wonderful must see exhibition. Mostly I want to congratulate the curator. The show was so superbly put together the curation was fantastic. A real effort to make the complexity of the works accessible and interpretable to all. It wasn't over loaded, pre-imbued ... delightfully done!'

JANUARY 2015

### ACCESS

'As I always bring my profoundly intellectually disabled daughter with me, I always find the staff really understanding and welcoming. Thank you.'

APRIL 2015

### PORTRAIT SCHOOL

'My granddaughter came here for school and she absolutely loved it and she asked to come back.'

APRIL 2015

'I thought we would be coming to the Gallery and seeing lots of dusty old portraits but we have seen lots of really interesting ones and it was actually a lot of fun.'

MARCH 2015

@NPG\_Canberra Thanks for the fantastic educational program with my year 10's today. Great people, art and facility!

MARCH 2015 twitter

### PORTRAIT PLAY

'They came last week with their grandmother and did music and movement which they really enjoyed. I'm giving it a go this week.'

JANUARY 2015

### PORTRAIT ADVENTURES – FAMILY SPACE

'We have been on Little Faces a few times. Our girls love craft. Anouk remembered this room with all the craft activities and has been asking about it all morning. She loves the *In the flesh* exhibition too. We brought our friends today so Anouk could show them around.'

JANUARY 2015

## GOAL 2

### REACH OUT TO AND ENGAGE AUSTRALIANS FROM ALL GEOGRAPHIES AND WALKS OF LIFE IN INNOVATIVE AND DISTINCTIVE WAYS

- 2.1 Devise programs that are innovative and surprising, but equally communicative and articulate so as to reach as large and diverse a national audience as possible;
- 2.2 Maintain the high quality of the visitor experience as one of the chief points of difference between us and other national collecting agencies, especially the imaginative ways in which we represent the history of our nation ;
- 2.3 Create new and ingenious ways of providing access to our collections and programs via technologies and a new and much improved website, including sound, moving images, and other interactive resources;
- 2.4 Build on our national touring exhibition programme, ensuring that it reaches even further into all regions, states and territories;
- 2.5 Provide rich and innovative learning programs and resource materials to foster an understanding among those who seek to learn about what it means to be an Australian;
- 2.6 Strive to make our institutional “language” – our exhibitions, our publications, and our online presence – communicate on as many different levels as will resonate with any and all Australians, and the peoples of the rest of the world; and
- 2.7 Forge imaginative alliances with institutional and corporate partners throughout the country and elsewhere in the world to help us offer distinctive images of Australia and its place in the world.

#### Reach out to and engage Australians

One of the key functions of the Gallery as described in the *National Portrait Gallery of Australia Act, 2012*, is to develop and engage a national audience in relation to the portraiture collection through the presentation of

exhibitions, education, research, publications, public and online programs. The description in the Act mandates the Gallery to use every endeavor to make the most advantageous use of the national collection in the national interest while promoting the efficient, effective, economical and ethical use of public resources. The following report demonstrates the Gallery’s achievements in delivering its learning and engagement programs during the 2014–15 year.

#### Exhibitions

During the period the NPGA presented a diverse range of nine temporary exhibitions in the Marilyn Darling Introductory Gallery and the temporary exhibition galleries. Focused on presenting themes of identity, history, culture, creativity and diversity, the exhibition program during the year has been an eclectic mix from the monographic to digital portraiture. Highlights of the exhibition program were the summer exhibition – titled *In the flesh* that showcased the work of ten contemporary Australian artists, *Masters of modern Indonesian portraiture* which was an exhibition of modern and contemporary portraits from the National Gallery of Indonesia and from leading contemporary Indonesian artists working in the field of portraiture, and *All that fall: Sacrifice, life and loss in the First World War* which was displayed during the Centenary of ANZAC. A full listing of exhibitions may be found at *Appendix 3* on page 239.

#### Collection displays

To enable visitors to view the broadest selection of portraits in the Collection, regular changes are made in the galleries to refresh and enhance the display. Major change-overs were undertaken during the year which presented new acquisitions, focus displays relating to achievements or issues of the moment and presented intriguing aspects of the Collection in inspiring ways. The NPGA is fortunate in being able to respond rapidly to newsworthy events pertaining to subjects in the Collection. Changing the Collection regularly supports the conservation effort of fragile works of art to ensure the deterioration of portraits is prevented.

### **Travelling exhibitions**

The travelling exhibition program aims to develop a national audience for the Collection and other portraits and to engage audiences in a dialogue that explores and extends the understanding of portraiture. Exhibitions off-site are augmented by a range of programs and materials, including delivery of public programs by NPGA professional staff, artist talks, an online tour manual and education resource packs for use by the venue. This year, the NPGA travelled to nine new venues in four states.

Travelling exhibitions are supported the Commonwealth Government's NCITO (National Collecting Institutions Touring and Outreach) Program. A full listing of travelling exhibitions can be found at *Appendix 3* on page 239.

### **Outward loans**

The National Portrait Gallery also supports the exhibitions of other public cultural institutions through its outward loans program. A total of 26 works from the Collection were loaned to state and regional galleries and other public cultural institutions and galleries in Australia for exhibition purposes. The details of outgoing loans can be found in *Appendix 2* on page 238.

### **Visitor services and experience**

Highly trained staff work across three streams; visitor services, learning and public programs at the Portrait Gallery. This approach is unique amongst the cultural institutions and provides visitors with an exceptional experience in terms of quality of information. This is reflected in quarterly evaluations which show the majority of visitors appreciate their interactions with staff, have a positive experience visiting the Gallery and would recommend the Gallery to their friends and associates.

### **Access**

As part of living our organisational values of inclusivity and access, NPGA continues to work with a focus on accessibility for all Australians. The Gallery was endorsed at the Arts Activated Conference for consistent and commendable work in the area of accessibility. In partnership

with the National Gallery of Australia and the YWCA the NPGA co-designed and delivered an eight part workshop program for students at risk. The Gallery deepened its relationship with Disability Education particularly in areas of hearing and visual disability, embarking on a project of audio description for the sight impaired and opening up the training to other Canberra based cultural institutions. We continue to offer programs for people with dementia and their carers.

### **Learning**

522 schools and learning institutions from every state and territory in Australia participated in communicative and accessible learning programs at the Gallery this year. 4% were pre-schools, 46% were primary schools, 34% secondary schools, 9% tertiary institutions and 7% were participants in programs for educators. Students in more remote locations are now able to access NPGA learning programs via Livestream Learning which allows the Gallery to reach those for whom physical access is not possible.

Further details on the sources of learning visitors and the programs delivered during the year may be found in *Appendix 4* on page 241.

### **Public programs**

The Gallery maintained a high rate of participation in varied public programs with around 1:13 of all visitors taking part in paid and unpaid programs ranging from performances and workshops to talks, forums and art making activity programs.

Further details on the NPGA's diverse public program delivered in 2014-15 may be found in *Appendix 5* on page 243.

### **Online**

The Gallery's redesigned and rebuilt website was released in October 2014. Robust in its engineering and modular in its presentation, the site went on to receive a high commendation in the Museums Australia Publication Design Awards of 2015 with the comment that the new site 'presents a lot of information beautifully'.

To find portraits of interest, visitors can browse by medium or date, the gender or profession of the sitter, works on display, or newly accessioned works. As well as framing each portrait in the Collection, the site provides plenty of side-steps to related information: other portraits of that person, other portraits by that artist, a related magazine article or video.

Visitation to the website increased by 41.5% on last year. The website had 475,041 visits and 1,340,730 page views in 2014–15. The single biggest attractor to the website remains the *National Photographic Portrait Prize*, with the People’s Choice Award attracting over 8000 votes this year.

In 2014–15 the video interview series, *Portrait Stories*, grew to include stories about:

Kate Grenville  
Penny Sackett  
Akira Isogawa  
Hugo Weaving  
Robert Drewe  
Cate Blanchett  
Aldo Giurgola  
Gordon Darling  
Marilyn Darling  
William Bligh  
Charles Teo

### Google Cultural Institute

In March 2015 the Gallery joined the Google Cultural Institute, contributing 100 portraits – 15 of which are accompanied by a short video about the subject – and three exhibits. The exhibits focus respectively on colourful characters in our colonial past; fickle fashions of men’s facial hair; and the curious gestures of both artist and subject in John Webber’s portrait of Captain James Cook. The Gallery’s presence in this high-profile environment provides greater and finer access to select works in the National Portrait Collection: the high-resolution images enable a view of the portraits in amazing detail, and exhibit features, such as guided zoom, enable the Gallery to include fine contextual detail in our storytelling.

### Social media

The Gallery’s Twitter followers grew significantly this year from 6,886 to 13,205, but the Facebook page remains the strongest social channel: its ‘likes’ grew from 22,000 to 30,974. On TripAdvisor the Gallery has now been reviewed 736 times and is currently ranked #3 of 136 things to do in Canberra. The email newsletter readership has grown by 3,600 to 9,720; we have 2,101 subscribers from the Circle of Friends; and 1,531 teachers subscribe to the education newsletter.

### Publishing

Publishing information about the Collection, displays, exhibitions and learning programs is an important part of promoting and making information about the themes of portraiture, Australian history and identity accessible to the broadest audience. Publishing in various formats such as magazines, books and catalogues, learning resources, other printed material and online publishing was undertaken during the year.

Publications for the year included:

- Issues 47, 48 *Portrait* magazine;
- *National Photographic Portrait Prize 2015*; exhibition catalogue;
- *Uncommon Australians The vision of Gordon and Marilyn Darling*; exhibition catalogue;
- *Arcadia: Sound of the sea*; exhibition catalogue;
- Second edition of *The Companion*; guide to the Collection;
- 11 new *Portrait Stories* were produced; video cameos of subjects in the Collection.

Other publishing activities included a wide range of promotional material; brochures, flyers, posters and invitations. A focus during the year was the creation of a range of digital resources profiling subjects in the National Portrait Collection.

Editing and designing the suite of NPGA publications is undertaken in house.

Publishing is supported by the copyright, permissions and reproductions function which negotiates with copyright holders and facilitates external requests for NPGA images.

At the 2015 Museums Australia Publishing Design Awards, the National Portrait Gallery received awards in four categories:

**EXHIBITION CATALOGUE (SMALL) – WINNER**

National Portrait Gallery of Australia  
*Arcadia: Sound of the sea*  
Designer: Brett Wiencke

Judge's comments: Awesome. Timeless imagery. Great use of contrast and colour combinations.

**BOOK (LEVEL B) – WINNER**

National Portrait Gallery of Australia  
*The Companion*  
Designer: Brett Wiencke

Judge's comments: A beautiful balance of typography and imagery. The design frames the portraits sensitively. The size and binding make it easy to hold and read. Strong use of image juxtaposition.

**POSTER (LEVEL B) – WINNER**

National Portrait Gallery of Australia  
*Arcadia: Sound of the sea*  
Designer: Brett Wiencke

Judge's comments: Bold treatment of the image. Readable, well-integrated design. Retro and emotive use of colour and typography.

**INSTITUTION WEBSITE – HIGHLY COMMENDED**

National Portrait Gallery of Australia  
portrait.gov.au  
Designer: Patrick Cox

Judge's comments: Presents a lot of information beautifully.<sup>2</sup>

2. <http://www.mapda.org.au/2015-award-winners.html>

## **Communications and Public Relations**

To encourage a visit to the Gallery, a range of innovative activities to communicate and promote programs to the broadest audience was implemented.

Support was provided to the exhibition and collection display program, public programs and events, the Foundation and membership functions, travelling exhibitions and to commercial opportunities.

Word of mouth referral previously dominated the means by which visitors heard

about the National Portrait Gallery of Australia with over two thirds of people hearing about the Gallery from others. In 2014–15 referral to the website and website research was identified as a supplement to word of mouth. The website accounted for 26.1% of source information about the Gallery while word of mouth represented 29.9% of all sources. This result underpins the success of the redeveloped website, coupled with an active social media program.

Highlights of the year included the partnership with the ACT Government to participate in the Enlighten festival held annually in March.

## **Advertising and market research**

Audience evaluation and market research ensures a value for money outcome in advertising and promotional strategies and ensures the broadest national audience is reached.

The Gallery's advertising relates to promotion of its exhibitions and programs. These are promoted to a national audience through print, digital, broadcast and outdoor advertising, supported by events, promotions and public relations activities. Preparation of all published material for communication and marketing purposes is prepared in house. Mitchell Adcorp Alliance, the Australian Government's appointed media agency is the contracted advertising placement agency who provide services to the Gallery for both print and digital advertising placement. Editorial comment and critical review are also important to convey information about Gallery programs to audiences.

The value of audience evaluation during the 2014–15 financial year was \$10,000 for general audience evaluation and \$6,000 for the national awareness study.

Total expenditure on advertising and promotions during 2014–15 was \$462,000 compared with \$337,000 in 2013–14.

## **Visitor attendance**

For the period 1 July 2014 to 30 June 2015, the Gallery welcomed 528,752 visitors to its Canberra location, a further 475,041 online visitors and 53,021 visitors attended NPGA travelling exhibitions.

The total visitation to the NPGA for the 2014–15 year including all categories of visitation was 1,056,814. Compared with the 978,396 visitors who attended the NPGA in Canberra, the website or travelling exhibitions in 2013–14, an 8.02% increase was achieved in 2014–15. The result was driven by improved web engagement and high visitation to NPGA travelling exhibitions.

Please refer to *Appendix 6* on page 248 for further information.

### Understanding our audiences

The NPGA is committed to a comprehensive understanding of its visitors to meet its objectives for access to the National Portraiture Collection and associated programs.

#### NATIONAL ENGAGEMENT STUDY REVEALED PROMISING AWARENESS OF THE GALLERY

A national omnibus study across 1500 Australian adults to ascertain the level of understanding, awareness and propensity to engage with the NPGA was undertaken by an independent consultancy Jigsaw Strategic Research during the year. The findings revealed that:

- A third of Australians say they have at least a reasonable interest in the arts and Australian history, with a further third saying it is of some interest;
- A third of Australians are aware of the NPGA;
- Almost three quarters of Australians feel that the purpose that the NPGA serves is an important one;
- A fifth of Australians have engaged with the NPGA (through a range of touch points) in the last two years, rising to two fifths among those who are aware. 7% say they have visited the Gallery itself;
- Two fifths of Australians show some propensity to engage with the NPGA over the next two years;
- Over half of those who are likely to engage in the future have not done so previously. Those that have will mostly do so again.<sup>3</sup>

3. Jigsaw Strategic Research: Understanding awareness and propensity to engage with the NPGA report pages 3-8, 2015.

#### ONGOING EVALUATION INTO THE RELEVANCE AND USE OF GALLERY PROGRAMMING

Evaluation was undertaken during the year on behalf of the NPGA by the University of Canberra to explore onsite visitor demography, characteristics and motivations for engaging with the Collection and the Gallery. Relevance of programming and visitor satisfaction was also investigated. This is the fifth full year of qualitative audience evaluation which offers insights and opportunities for refining programming and visitor services.

1,198 responses were received from visitors who completed the questionnaire during a visit to the Gallery. Highlights included:

- Gallery visitors mostly sought cognitive experiences which aided their understanding of portraiture, Australian history, culture and identity;
- In 2014–15 there was a significant shift toward visitors who came to progress their individual professional development. This is most likely due to the nature of the program in 2014–15 which included the exhibitions of *Arcadia: Sound of the sea*; *Masters of modern Indonesian portraiture*; *In the flesh*; *National Photographic Portrait Prize 2015* and *All that fall: Sacrifice, life and loss in the First World War*, complemented with a diverse and comprehensive series of formal learning and public programs;
- The portraits themselves are an important cornerstone of a visit to the NPGA;
- There was also a significant shift in visitors who encouraged others to experience art and culture. This finding relates to children’s programming, an opportunity initially identified by this research in 2011. At this point demand for children’s programming continues to grow year on year;
- In terms of service and quality benchmarking, tangible elements of the visit were highly prominent. Tangibles include the physical facilities, staff presentation and materials associated with service delivery.

FEEDBACK GROWS OUR UNDERSTANDING OF VISITORS AND THEIR NEEDS

The Gallery welcomes feedback from visitors to continually assess and improve the programs and services it provides. There are a range of means for visitors to comment including:

- Through informal methods such as by phone, email to the information or feedback mailboxes, through the website, by letter, by providing comments to staff who record feedback or by writing comments in the visitor's book;
- Through completion of the onsite evaluation questionnaire which explores visitor demography, characteristics and motivations for engaging with the Collection and the Gallery during a visit;
- By using social media such as Twitter, Facebook, Tripadvisor and others from which the Gallery receives a range observations, opinions and comments from visitors;
- By formal post- program evaluations with teachers and participants;
- Through the formal service charter which outlines what visitors can expect from the NPGA and how visitors can contribute to promote improvements to programming and service quality; and/or
- Through the formal complaints handling procedure that provides means for the staff and public to lodge complaints about any aspect of the NPGA's operations.

A range of comments were received from visitors throughout the year including commendations for programs, staff and exhibitions.

No formal complaints were received during the period from either the staff or the public.

## **GOAL 2**

### **CORPORATE PLAN**

#### **DELIVERABLES 2014–15**

#### **Minimum six temporary exhibitions**

- Five major temporary exhibitions: *Arcadia: Sound of the sea; In the flesh; National Photographic Portrait Prize 2015; Masters of modern Indonesian portraiture; All that fall: Sacrifice, life and loss in the First World War.*
- Four focused temporary exhibitions: *Beauty and Strength: Portraits by Michael Riley; Uncommon Australians: The vision of Gordon and Marilyn Darling; Rick Amor 21 portraits; Macquarie Digital Portraiture Award 2014.*

Please refer to *Appendix 3* on page 239.

#### **Minimum two enhancements to collection displays annually**

Two complete enhancements were undertaken supplemented with nuanced presentations to acknowledge portrait subjects who may have been honored for achievements during the year or were paid tribute on their passing.

#### **>90% of visitors satisfied or very satisfied with their visit**

The NPGA visitor survey revealed that 94.91% of visitors were satisfied or very satisfied with their visit during the 2014–15 year. Results are based on 1,198 respondents to an ongoing qualitative evaluation survey. More information can be found on pages 32 to 33.

#### **80% of teachers reporting an overall positive experience**

98% of teachers reported an overall positive experience. They were sampled in two tranches of teacher evaluation across the 2014–15 year.

#### **75% of teachers reporting relevance to the curriculum**

94% of teachers report that the program attended had relevance to the Australian curriculum. They were sampled in two tranches of teacher evaluation across the 2014–15 year.

#### **620,000 total number of visits to the NPGA onsite**

528,752 visitors attended the NPGA in Canberra during 2014–15, which represented a 9.89% reduction on the visitation of 2013–14. However, with website visitation included there was an overall increase in the past year.

#### **250,000 total number of unique visits to portrait.gov.au**

The website received 475,041 unique visits during the year which represented 1,340,730 page views.

This represents an increase of 41.5% visits to the portrait.gov.au website from 2013–14 and demonstrates the success of the redeveloped website. Page views increased 27.2% on the 2013–14 results of 1,054,195 pages.

#### **Optimise social media technologies to reach diverse audiences**

- Facebook fans: 30,974
- Twitter followers: 13,205
- Instagram followers: 1,214
- YouTube channel subscribers: 157
- Tripadvisor rankings: In 2014–15 the NPGA ranked number 3 out of 136 things to do in Canberra.

#### **16,500 students participating in school programs**

Portrait School participation remained steady this year almost equaling the heightened visitation throughout the 2013–14 Centenary of Canberra year. 18,361 students participated in school programs exceeding the target of 16,500. The Livestream Learning pilot extended our reach to students whose geographical or economic circumstance precludes a visit to the Gallery and for the first time extended our programs internationally.

More information about participation in learning programs can be found in *Appendix 4* on page 241 and *Key performance indicators* on page 60.

#### **12,000 people participating in public programs**

22,269 people participated in public programs, nearly doubling the anticipated attendance.



The Portrait Gallery's reputation for family programming, especially our work with the youngest children has built, and we continue to attract high participation in these programs spanning grandparents, carers and children from a wide variety of demographics. A variety of performances responding to the Collection or temporary exhibitions also attracted high visitation with many people who have never attended the theatre enjoying dance and musical performances. The performances are designed to deepen an understanding of exhibition content and themes to encourage visitation to them.

More information about participation in public programs and the diversity of the offering can be found in *Appendix 5* on page 243 and key performance indicators on page 60.

### **Travelling exhibitions presented in each state and targeted international venues as resources allow**

Six NPGA travelling exhibitions including:

- *National Photographic Portrait Prize 2013*
- *National Photographic Portrait Prize 2014*
- *National Photographic Portrait Prize 2015*
- *Richard Avedon People*
- *Paul Kelly & The Portraits*
- *Arcadia: Sound of the sea*

were shown in nine venues in four states of Australia.

More information can be found in *Appendix 3* on page 239.

### **Endorsed publishing program delivered**

The endorsed publishing program was delivered including two issues of *Portrait* magazine and catalogues to support the *National Photographic Portrait Prize 2015*, *Uncommon Australians* *The vision of Gordon and Marilyn Darling* and *Arcadia: Sound of the sea*. A second edition of *The Companion*, a guide to the National Portrait Collection was produced.

National distribution and wholesaling of these titles was successful during the year.



National Portrait Gallery Foundation President Mr Sid Myer AM and the Hon George Brandis QC, Attorney-General, Minister for the Arts at the National Portrait Gallery Foundation launch dinner.

## FOUNDATION PRESIDENT'S OVERVIEW

The National Portrait Gallery of Australia has enjoyed countless acts of substantial benefaction from leading Australian philanthropists and families in its relatively short history. This benefaction, and the energy, commitment and passion behind it, provides the pillars upon which the NPGA has grown and thrived.

It is with this rich history of financial and personal support for the NPGA, and an imaginative and compelling strategy for the future, that the Board launched the National Portrait Gallery Foundation this year. The role of the Foundation is to support the NPGA by securing funding for the Gallery's future initiatives. Importantly, the Foundation's role is to aid the development of a national footprint of interested and supportive individuals, families and institutions.

Let there be no misunderstanding, the NPGA needs the support of the Australian community. Whilst funded by government to a substantial degree, sole reliance on government funding is not the pathway to future sustainability. The NPGA needs to build secure alternative funding sources to achieve its objectives as set out in the NPGA Act. The NPGA also needs to provide compelling reasons to give by creating outstanding projects and opportunities that need support. Securing the support of the Australian community not only provides necessary funding for NPGA initiatives, but also validates the relevance of the NPGA in the community.

I am honoured to be the first President of the National Portrait Gallery Foundation. I am also delighted to be joined on the Foundation Board by Marilyn Darling AC, Tim Fairfax AC, Helen Hugent AO, John Liangis and David Smorgon OAM. This team, supported by Angus Trumble and his management team have ambitious goals for the Foundation. There is much to be done in establishing the Foundation and building the awareness of the NPGA across Australia, in creating a culture of celebrating philanthropic support at the NPGA, and developing the habit of supporting the organisation in the future.

**Sid Myer AM**  
Foundation President

### **GOAL 3 ENGAGE WITH AND ADD VALUE FOR SUPPORTERS IN WAYS THAT HELP TO BUILD OUR RESOURCE BASE SO AS TO ENSURE OUR LONG-TERM SUCCESS**

- 3.1 By establishing the National Portrait Gallery of Australia Foundation, create a fund large enough to sustain increasingly ambitious acquisitions, exhibitions, publications and access and learning programs, and create the skills within the Gallery to raise money;
- 3.2 Build long term, exciting relationships with sponsors that create mutual benefits for both parties;
- 3.3 Enter into commercial relationships that are mutually beneficial;
- 3.4 Seek support from Government where it is appropriate; and
- 3.5 Build momentum with the Circle of Friends programme.

#### **Engage with and add value for supporters**

To give rise to the Gallery's aspirations and diverse work program, a range of support is received from individuals and the private and public sectors. This comes by way of cash or in-kind donor and sponsor support for exhibitions and programs, successful applications for grant funding and the steadfast support of the Gallery's membership base.

By far the most significant of those activities during the year was the formal establishment of the NPGA Foundation.

#### **National Portrait Gallery of Australia Foundation**

The Gallery is the recipient of generous benefaction which has enabled new and enhanced programs to be developed and has supported the growth of the National Portrait Collection. To further promote philanthropic support and grow a dynamic culture of giving into the future, in 2014–15 the NPGA Board approved the formation of a National Portrait Gallery Foundation and endorsed its Charter of Operations.

The NPGA Foundation has been established as a committee of the NPGA Board.

The Australian Tax Office has determined that the NPGA has Deductible Gift Recipient (DGR) status under Items 1 and 4. This is an incentive for donors who can claim a donation over \$2 as a tax deduction.

#### **FOUNDATION LAUNCH**

The Minister for the Arts, Senator The Hon George Brandis QC officially launched the National Portrait Gallery Foundation on 12 March 2015. To mark this important milestone in the history of the Gallery, a major work of Captain Bligh c 1776 attributed to John Webber was unveiled, made possible with the support of the Liangis family.

#### **NPGA FOUNDATION MISSION**

The purpose of the NPGA Foundation is to attract funds to assist in the fulfilment of the Gallery Board's aspirations, including, but not limited to, the encouragement of:

- donations;
- bequests and legacies of property;
- gifts (works of art); and
- sponsorship.

The Foundation actively seeks and promotes philanthropic support through private and corporate patrons ensuring that potential donors are aware of the NPGA's Deductible Gift Recipient (DGR) status.

#### **NPGA FOUNDATION BUSINESS PLAN 2015-18**

The Foundation has identified the following priorities to realise donations and support significant enough to sustain ambitious Gallery projects into the future:

**Goal 1:** Engage with and add value for supporters in ways that help to build the Gallery's resource base so as to ensure its long-term success;

**Goal 2:** Foster synergies between the Foundation and the NPGA Board to enable the Foundation to coordinate its strategic efforts with those of the broader organisation;

**Goal 3:** Create pathways to assist the development of new supporters;

**Goal 4:** Recognise and acknowledge the generosity of benefaction to the Gallery; and

**Goal 5:** Provide resourcing and support to

the Foundation to enable the achievement of its objectives.

A full listing of benefactors, donors and supporters can be found at *Appendix 7* on page 249.

#### FOUNDATION ACHIEVEMENTS

The establishment of the NPGA Foundation formalises arrangements to encourage private giving and philanthropy. During the year a total of \$1,228,425 was raised in cash donations and a further \$314,125 of gifts of works of art was realised.

The Gallery acknowledges the significant contribution of founding benefactor Mr Tim Fairfax AC during the year. Mr Fairfax's generous support enabled the Gallery to present new learning, children's and family programs. It enabled the pilot of the Livestream Learning program to be undertaken and Mr Fairfax's benefaction further supported a staff position creating digital content for wide dissemination.

### **Membership program**

The Circle of Friends membership program provides the Gallery with access to a loyal core of supporters and advocates. Established in 2001, the program now has over 1100 members, some of whom subscribed as founding members. Memberships are offered across Australia and overseas.

In 2013–14, a Membership review was undertaken to consider opportunities to strengthen and encourage a strong and viable membership program into the future. Some recommendations from the review were implemented during the 2014–15 year including initiatives that built on the current strengths and activities of the membership program:

- Establish defined pathways for members to encourage further benefaction to the Gallery;
- Strengthen the cost recovery model on Circle of Friends events to enable the program to contribute to core Gallery operations;
- Execute an annual acquisition fund to support the purchase of a portrait, in 2014–15 the portrait of Emeritus Professor

and Australian poet Chris Wallace-Crabbe;

- Participate in the working group assigned to manage the selection and implementation of a new Customer Relationship Management (CRM) system which will better manage membership records and data; and
- Implement specific membership recruitment initiatives in conjunction with major exhibitions.

The Circle of Friends annual calendar of events is diverse. During the year Friends participated in a range of programs including exclusive exhibition previews and openings, seasonal dinners and lunches with keynote speakers, lectures and talks, bus trips, a book club, a special wine dinner and discounted Member's offers for learning and public programs. All of these activities were well subscribed during the year. Friends are kept informed via the quarterly *Portrait* magazine, monthly e-newsletters and seasonal calendars of events.

The Friends are a valuable asset to the Gallery, through their frequent visits, strong attendance at events and programs and their loyal word of mouth promotion.

### **Sponsorship**

The National Portrait Gallery continued to strategically develop its relationships with sponsors, partners and supporters during the year to mutually optimise the value of the organisational brands. Sponsorship has been built on existing, valued relationships while new business development opportunities have been pursued.

Sponsorship has been gained for exhibitions, learning and public programs, and supplemented by promotional support for the Gallery's core activities. Cash sponsorship of \$185,000 was raised, while in-kind sponsorship made up \$91,674 in a challenging sponsorship environment.

The National Portrait Gallery is deeply appreciative of the continued support from EY (Ernst and Young) over several years of Principal

Sponsorship. St George Bank remains as a valued exhibition sponsor, supporting a range of exhibitions across the year. Macquarie Group Foundation supported the Digital Portraiture Award for the third year running. uberglobal and their critical support of web hosting ensured that digital visitors from across the globe can access information about the Gallery, the portraiture collection, programs and activities. Oatley Wines continues to provide fine quality wines to accompany Gallery events. The Gallery is most grateful for the ongoing support of these sponsors.

Crowne Plaza, Negotiants wines, Sun Studios and Eizo also supported a range of Gallery programs during the year.

A full listing acknowledging the Gallery's valued sponsors may be found at *Appendix 8* on page 256.

### **Other partnerships**

The Gallery enjoys active partnerships with a range of affiliated organisations all of whom help to amplify the Gallery's standing as a national cultural attraction. These include ACT Tourism, the National Capital Attractions Association, the National Capital Educational Tourism Project, Canberra Convention Bureau, the Tourism Industry Council, the Australian National University, University of Canberra and the ACT Business Chamber. The Director and relevant staff represent the Gallery and benefit from insights and initiatives in destination tourism marketing and events, and related activities specific to Canberra and the ACT. These fora offer opportunities not only for the NPGA, but collectively advance the objectives of the national cultural institution sector.

### **Grants**

The NPGA received \$100,000 (GST exclusive) from the Australian Government's National Collecting Institutions Touring and Outreach (NCITO) program for support of the 2014-15 travelling program. Through this vital support the Gallery was able to undertake development towards new travelling exhibitions and the tour of six exhibitions: *Arcadia: Sound of the sea*,

*National Photographic Portrait Prize 2013, 2014 and 2015, Uncommon Australians: The vision of Gordon and Marilyn Darling and Richard Avedon People.*

Development work was undertaken on a new NPGA travelling exhibition: *Awesome Achievers: Stories of Australians of the Year.*

The NPGA received \$11,000 (GST exclusive) from the Australian Government's Australia Indonesia Institute of the Department of Foreign Affairs and Trade, for support towards the exhibition *Masters of modern Indonesian portraiture* and the development of a series of professional development workshops between the NPGA and the National Gallery of Indonesia. These funds will be expended over two financial years 2014-15 and 2015-16.

### **Commercial operations**

The National Portrait Gallery of Australia generates revenue to supplement funding from government and private giving.

During the year revenue targets were impacted by environmental factors including a general decline in visitation to the Gallery in Canberra and the reduction in government and corporate spending in staging events and seminars.

In line with the Gallery's Corporate Plan, the Board and senior management has reviewed, formulated and enacted strategies to increase the Gallery's capacity to generate revenue from its own operations. Activities which contribute to this outcome include venue hire and catering, the Gallery's popular café and shop, publishing and merchandising, and access to selected paid public and learning programs and special exhibitions.

Aspects of the strategy include holding themed special events and retail programs, an enhanced publishing and merchandising offer, increased emphasis on venue and catering marketing, and a targeted approach to competition entries for the *National Photographic Portrait Prize* and the *Macquarie Digital Portraiture Award* and entry fees for major temporary exhibitions.

#### COMMERCIAL LICENCES

The Gallery entered the second year of a three

year contract with the Trippas White Group, who provides café services and event catering to the Gallery and its venue hire clientele. Together, Trippas White and the Gallery conducted a targeted program of events designed to influence market perceptions of the Gallery's café, venue hire and event catering offer which included corporate familiarisations, coffee cupping demonstrations, a calendar of themed food for special occasions, and the hosting of an industry familiarisation dinner in collaboration with the Canberra Convention Bureau.

During the period the standard of Trippas White's operations at the Gallery was recognised through the Restaurant and Catering (ACT) award for Event Caterer of 2014.

The Portrait Store, trading as The Curatorium, entered the second year of its licence and continued to showcase cutting-edge object, jewellery and textile designers in the context of a fine art and literature book shop. The fifth year of the Undercurrent design market proved another successful event for the Store and bolstered general community interest in the Gallery. Similarly, cross marketing opportunities afforded by the dual location of The Curatorium, which operates both at the Gallery and the National Arboretum, continues to emerge.

#### PAID PROGRAMMING

Whenever considered viable, a small fee is charged for Public Programs. Working on a cost recovery basis, approximately 40% of programs are fee paying.

Donations are actively encouraged at all Public Programs.

#### WHOLESALE AND DISTRIBUTION

The production and distribution of a range of published material and merchandise allows the NPGA to extend its reach beyond the Gallery site in Canberra to the broader market. The NPGA worked with its distributors to expand the presence and sales of the Gallery's products nationally.

*Portrait* magazine is distributed through newsagents and is supplied to Qantas lounges around the country.

### **GOAL 3**

## **CORPORATE PLAN**

## **DELIVERABLES 2014–15**

### **Foundation established**

The National Portrait Gallery of Australia Foundation was officially launched on 12 March 2015. The Foundation has been established as a Committee of the NPG Board and is subject to the control and the direction of the Board.

The Foundation's Charter is to establish and grow a dynamic culture of private giving to realise donations and support, significant enough to sustain ambitious Gallery projects into the future. Under the stewardship of inaugural Foundation President, Mr Sid Myer AM, the Foundation quickly garnered important support by establishing a Foundation Committee, ratified by the NPG Board, consisting of Mr Sid Myer AM, Mr Tim Fairfax AC, Mrs Marilyn Darling AC, Dr Helen Nugent AO, Mr John Liangis, Mr David Smorgon OAM and the Director, Mr Angus Trumble. The Foundation Committee is attended by Philanthropy Manager Ms Jenny Kich.

The Foundation Committee met once during the year.

The Foundation Committee established and ratified a Business Plan 2015-18 which sets out the Foundation's objectives against the backdrop of 5 key deliverables for the period.

Achievements during the year included the official launch of the Foundation by the Minister for the Arts, Senator The Hon George Brandis QC on 12 March 2015. Significant donations of funds and works of art were received coinciding with the launch. More information may be found in *Goal 3* on page 38, the financial statements pages 79-118 and the illustrated acquisitions from page 120 to 236.

### **50% level of retention and positive growth in Membership program**

A retention rate of 48% was achieved in 2014-15. The result is less than the previous average retention rate.

### **\$5,000 level of financial contribution from the Membership program**

The original goal of \$10,500 was met in the first four weeks of the Circle of Friends acquisition

campaign to support the purchase of the Chris Wallace-Crabbe portrait. At the end of the financial year, the stretch goal of \$16,500 was at 75% of the target.

### **>\$1m achieved in private giving goals including support for Collection development**

\$1,228,425 was raised in 2014-15.

Interest on funds generated \$277,016 in 2014-15.

Works of art donated in 2014-15 was \$314,125. Works of art may be donated as outright gifts or through the Australian Government's Cultural Gifts program.

### **>\$230,000 achieved in sponsorship goals**

\$185,000 was achieved in cash sponsorship in 2014-15.

Gains, or sponsorship in kind achieved \$91,674 in 2014-15.

### **>\$470,000 achieved in commercial operations goals**

Commercial licensing for the café and events, retail store and venue hire achieved \$386,715 during 2014-15.

Cost recovery on utility use is levied from the two commercial licensees. \$42,864 was recouped in 2014-15.

Total commercial operations for 2014-15 achieved \$429,579.

Other commercial revenue consisting of revenue generated by paid programs, publishing sales and distribution sales achieved \$50,809 in 2014-15.







## MUSEUM DANCE OFF

Last year, the National Portrait Gallery of Australia (NPGA) staff threw on their dancing shoes to compete in the inaugural Museum Dance-Off. This initiative, which was created by popular Tumblr blog 'When You Work at a Museum', encouraged museums, galleries and other cultural institutions from around the world to choreograph a short dance clip in their workplace, revealing a behind-the-scenes snapshot of the weird and wonderful people who make up the museum and gallery sector. The competition attracted entries from 22 museums and galleries from four continents, the NPGA being the only Australian institution to enter. The NPGA pushed through to the semi-finals and eventually came out second overall, against Spain's National Museum of Sculpture.

The Museum Dance-Off proved a spontaneous but invaluable experience for the NPGA. Not only was this one of the most effective online marketing exercises the institution has embarked on, it also generated a noticeable boost in staff morale thanks to the inclusive nature of a fun, teamwork exercise where all staff members were focussed on a mutual goal. All staff from across the institution – administration, security, cleaners, café and shop workers – were invited to participate, and even Director Angus Trumble led a mass dance across the Gordon Darling Hall. The clip, which was produced in-house, attracted nation-wide media coverage with exposure across major newspapers, radio, online blogs and social media platforms such as Facebook, Twitter and YouTube.

## GOAL 4

### CREATE A SUPPORTIVE BUT EFFICIENT INTERNAL CULTURE THAT ENCOURAGES EVERYONE WE TOUCH TO MAXIMISE THEIR DISCRETIONARY EFFORT

- 4.1 Encourage staff to efficiently give of their best in ways that are consistent with the values for which we stand;
- 4.2 Put in place effective shared service arrangements that allow staff to operate at the peak of their efficiency; and
- 4.3 Drive the volunteer programme to engage with supporters and strategically enhance operations and delivery.

#### Create a supportive but efficient internal culture

The Gallery's Board and management are committed to creating a safe, productive and collaborative work environment which encourages individual development and learning, supporting the achievement of the Gallery's stated vision and mission.

Gallery staff are employed under the *Public Service Act 1999*, with remuneration and conditions set out in the Gallery's Enterprise Agreement 2011-2014. Employees may enter into Individual Flexibility Agreements (IFA) with the Gallery under the terms of the Enterprise Agreement.

#### Enterprise Agreement negotiations

The Gallery's designated Enterprise Agreement 2011-2014 expired on 30 June 2014 in line with all Commonwealth agencies. On receipt of the Government's bargaining guidelines and policy in April 2015, the Gallery commenced discussions with the Australian Public Service Commission (APSC) to arrive at a pay and conditions offer which would meet the Guidelines' productivity and affordability requirements. A Bargaining Team comprising management and staff representatives has met on a regular basis to refine the Gallery's offer and ensure alignment of the Gallery's related policy suite.

At 30 June 2015 discussions were continuing

with the APSC and staff, and a new agreement had not been finalised. The terms of the previous agreement continue to operate in the interim, without general upward movement in staff remuneration except performance-based pay-point movement within classifications.

#### Staff retention

Staff retention rates at the Gallery during the year were high – approximately 89% – with almost all staff movements related to promotion opportunities, short term contract expiry or retirement.

#### Learning and Development

In respect of learning and development, the Gallery made reference to the Australian Government's training benchmark for business by expending approximately 1% of its payroll on the provision of staff training. A broad range of learning programs were experienced over the year, supplementing statutory training requirements relating to work health and safety and emergency awareness, and governance training arising from the introduction of the *Public Governance, Performance and Accountability (PGPA) Act* in July 2014.

Areas of learning ranged from doctoral and masters studies in art history, requirements for company directors, understanding Fringe Benefits Tax, managing risk under the PGPA Act and the Commonwealth Risk Management Policy, effective presentation methods, working with vulnerable people, working with difficult people, and the correct pronunciation of indigenous group names to a general refresher of the Microsoft Office suite aimed at improving efficiency when creating and sharing documentation across the Gallery.

The Gallery was well represented at industry conferences and seminars conducted by Museums Australia and the Art Association of Australia and New Zealand. Specialist staff attended the Total Facilities Expo in Sydney, the Australian Museum Marketing conference in Cairns and an Australian Federation of Friends of Museums (AFFM) workshop in Canberra aimed at attracting and retaining a membership loyalty program.

## Diversity

The breadth of learning and development opportunities afforded to staff over the reporting period is reflective of the diversity of Gallery's people, whose skills and experience reflect a range of technical, professional, financial and administrative expertise across all ages and backgrounds. The Gallery continues to attract and retain high quality staff whose front of house service and knowledge of the visual arts is highly commended by visitors on a regular basis.

## Organisational structure

At 30 June 2015 the Gallery's staffing profile was as follows:

	NO. STAFF	FEMALE	MALE
APS 3*	12	12	0
APS 4**	5	3	1
APS 5	10	6	4
APS 6	11	7	5
EL1	12	8	4
EL2	7	4	3
PEO	1	0	1

\* 3 casuals - 3 female \*\* vacancy

## Organisational effectiveness

### SENIOR MANAGEMENT COMMITTEES

#### AND THEIR ROLES

The Director and Section Managers comprise the NPGA Executive, the senior management committee.

The Executive meet fortnightly to:

- Provide strategic leadership;
- Monitor the performance of key objectives;
- Oversee operational matters including financial performance; and
- Coordinate the NPGA's activities.

The Executive is assisted by a range of working groups including:

- Program development and delivery working group;
- Research work group;
- Revenue work group;
- Capital Works Consultative Committee (CWCC);
- Publications Committee; plus the
- Consultative Committee; and
- Health and Safety Committee discussed in further detail below.

The following graphic depicts how the Gallery's Board and senior management committees interact with the Corporate Plan 2014-17 goals.

## Governance map

### MINISTER

Minister for the Arts

*National Portrait Gallery of Australia Act, 2012, National Portrait Gallery of Australia Regulations, 2012*

### BOARD

NPGA Governing Board

*NPGA Corporate Plan 2014-17*

*Portfolio Budget Statement 2014-15*

Audit Committee *Goals 1-5*

Foundation *Goals 1-3*

WHS Board Committee *Goals 2, 3, 4, 5*

### MANAGEMENT

Director

*NPGA Annual Business Plan 2014-15*

Executive

### WORKING GROUPS AND RELATIONSHIP

#### WITH CORPORATE PLAN GOALS

Program Development *Goals 1 & 2*

Research *Goals 1, 2 & 3*

Publishing *Goals 1, 2 & 3*

Revenue *Goals 2, 3 & 4*

Health and Safety *Goals 2, 4 & 5*

Consultative Committee *Goal 4*

Capital Works *Goals 2, 4 & 5*

### CORPORATE PLAN 2014-17 GOALS

#### GOAL 1

*Develop the national portrait collection*

#### GOAL 2

*Reach out and engage Australians*

#### GOAL 3

*Engage with and add value for supporters*

#### GOAL 4

*Create a supportive but efficient internal culture*

#### GOAL 5

*Ensure our signature building is maintained and enhanced*

### **Gallery Consultative Committee**

The Consultative Committee is a condition of employment covered in the Gallery's Enterprise Agreement 2011-2014. It is established to provide a consultative mechanism for employees and a forum for work related issues to be raised with management. The Consultative Committee ensures the NPGA meets its obligations under the *Public Service Act, 1999*, to foster workplace relations that value communication, consultation and cooperation.

Members consist of staff representing each functional section of the Gallery and a management representative who chairs the Committee. Representatives from the Community and Public Sector Union (CPSU) and the workplace delegates also attend. The Committee meets four times a year and considers matters stipulated in its terms of reference.

Matters brought to the Consultative Committee in the 2014–15 year included:

- Consideration of a revised performance agreement instrument "Workplace Conversations";
- Impact of paid parking and Fringe Benefit Tax liabilities for staff who are all required to pay for parking;
- Security vetting, clearances and positions of trust; and
- Considered the Enterprise Agreement (EA) bargaining framework released by the Australian Public Service Commission in early 2015; and
- Considered changes to the Fair Work Act, Anti Bullying Amendment.

### **Work Health and Safety**

The Gallery recognises that a healthy and safe workplace is an essential component of a professional, productive and supportive work environment and is committed to continually improve its Work Health and Safety (WHS) performance with its employees.

#### **WHS BOARD COMMITTEE**

To demonstrate commitment to health and safety, the NPGA Board continued a Work Health and Safety Board Committee

in which all Board members participate.

The WHS Board Committee met three times during the year. The Board WHS Committee consists of the following members: Dr Nugent (Chairman), Dr Sherman, Ms Allen, Ms Broadbent, Mr Dodge, Mr McMullin, Mr Myer, Mr Corrigan.

#### **NPGA HEALTH AND SAFETY COMMITTEE**

The Gallery has a local Health and Safety Committee to ensure it meets the requirements of the WHS Act, 2011, to consult with all workers and to define, document and practice its approach to a WHS management framework. The Committee considers matters of WHS policy and procedures, risks associated with the workplace, establishes measurable targets to ensure continuous improvement and ensures health and safety related information to all employees, contractors and visitors with a view to eliminating workplace related illness or injury.

During the year, the Health and Safety Committee considered a range of matters including:

- development and monitoring of a whole of organisation WHS risk (and hazard) assessment;
- reviewed and improved its incident and hazard reporting procedures;
- operational risk assessments relating to pedestrian safety in the public car park, working in the ceiling cavity space and handrails in the Liangis Theatre were developed. The WHS Board Committee considered a public safety risk assessment focussing on the potential impacts of a lone actor event in a place of mass gathering;
- comprehensive review of contractor management guidelines including updating contractor induction material;
- sit-stand work stations which proceeded to trial for selected staff;
- the suitability of the bench seating in the gallery and exhibition spaces;
- development and approval of a First Aid policy and procedures; and
- standing WHS metrics including leading and lagging indicators.

Health and safety representatives are fully trained to discharge their duties under the *WHS Act, 2011* and all staff are provided health and safety awareness training at least annually. During the 2014–15 year, the NPGA also provided a dedicated WHS session for supervisors highlighting their obligations as “officers” of the organisation and provided

mental health first aid and resilience training to front line staff and others interacting with the public.

#### WHS PERFORMANCE

The NPGA’s performance against the standing WHS metrics for the 2014–15 financial year are as follows:

### Work Health and Safety Metrics 2014–15

#### WHS POSITIVE (LEADING) PERFORMANCE INDICATORS

% of planned WHS workplace inspections completed	100% completed
% of WHS workplace inspection recommendations implemented	100% completed
% of reported incidents investigated	100% completed
% of managers and supervisors trained in their role and responsibility for managing staff with work-related injuries	100% trained
% of injured staff who have been offered support to return to work	Not applicable – nil workplace injuries in 2014–15
% of HSR positions filled	100%
% of staff with required WHS training, including first aid and emergency response	100%

#### WHS NEGATIVE (LAGGING) INDICATORS

Unscheduled absences include Sick leave Carer’s leave Other	Unscheduled absence for 2014–15 was 9.17 days per FTE
Provisional Improvement Notices issued	Nil
Lost time Injury frequency rate	Not applicable – nil lost time in 2014–15
Average time lost rate	Not applicable – nil lost time in 2014–15
Medically treated injury frequency rate	Not applicable – nil lost time in 2014–15
Workers compensation claims	Nil in 2014–15

## Shared services

As part of the Australian Government's *Smaller Government* agenda, the consolidation of back office functions for the Canberra based cultural institutions was announced in the 2014–15 federal budget. As the NPGA has always adopted an outsourced model for services relating to corporate functions and building operations, there was minimal impact for the Gallery as a result of the change.

Services included in the *Smaller Government* shared service arrangements are:

- payroll;
- accounts processing;
- records management;
- corporate systems hosting; and
- IT network infrastructure and services.

The nominated services were transitioned to the Attorney-General's Shared Service Centre in 2015. As a result of this change, the Gallery was required to provide targeted savings to assist the overall budget position of the Government.

## Competitive contracting and tendering

The NPGA is not a prescribed agency with regard to mandatory compliance with the Commonwealth Procurement Rules (CPR) although procurement and contracting processes are generally consistent with the CPR to ensure value for money is obtained.

Servicing for ICT, accounts processing, records management and payroll was established with the Attorney-General's Shared Service Centre in response to the 2014–15 *Smaller Government* budget measure, to consolidate common corporate functions for seven of the national collecting agencies into a shared services arrangement. The NPGA transitioned shared services arrangements for the provision of payroll services and a managed Information Communications Technology environment away from the Department of the Prime Minister and Cabinet and into the new arrangements during the year.

Services that are better performed by subject matter specialists such as protective security, cleaning services, legal services, internal audit, audience evaluation, retail

services, café and events catering and for some technical aspects of property management are outsourced by the NPGA through competitive procurement processes.

## Volunteer program

The Gallery recognises the enormous contribution made by volunteers. During the year the Gallery completed a review of its volunteer workforce, ensuring compliance with recent legislative changes, Work Health and Safety and insurance requirements, and policy and functional alignment. The Gallery is fortunate to operate a small, professionally focussed research collection library which is tightly aligned to the Gallery's *raison d'être* of portraiture. The research Library is staffed by three voluntary art librarians who represent 135 collective years of library and research experience.

A recently retired staff member was welcomed back in a voluntary role to lend support and expertise to the Circle of Friends program.

## Industry and government relations and interaction with other agencies

In the course of its work, the NPGA interacts widely with a range of stakeholders including the Commonwealth government, state and local governments, industry and special interest groups, art collectors, dealers and others.

The NPGA worked cooperatively with the Portfolio Department, the Attorney-General's Department, in a range of ways including participation in the Heads of Cultural Agencies (HOCA) forum whose outcomes and issues are communicated to the Minister through the Ministry for the Arts;

A range of other fora exist where the Directors of national collecting institutions meet to discuss matters of mutual interest, to share ideas and challenges and collectively to seek to advance the priorities of the national collections sector. These include the:

- Council Australasian Art Museum Directors (CAAMD);
- Council of Australian Museum Directors (CAMD);



- Culture Club – informal working group consisting of Canberra based collecting agency heads.

These groups meet between two to four times per year.

The Corporate Management Forum (CMF) is a working group consisting of the corporate heads from each of the participating national collecting agencies. The CMF reports to the Heads of Cultural Agencies through the Ministry for the Arts.

The charter for the CMF is to provide a regular forum for exploring opportunities for ongoing cooperation between the member agencies in regard to corporate support services and other relevant areas. The CMF met four times during the year.

There are five working groups which report to the CMF which cover the areas of finance, human resources, facilities and building management, ICT and risk and insurance.

The Gallery began collaborating with the National Film and Sound Archive on a concept for a future travelling exhibition showcasing film and TV personalities utilising resources from both collections. Similarly, the NPGA will work with the Australian National Maritime Museum and other collecting institutions with relevant holdings on presenting a cohesive program to celebrate the 200th anniversary of Captain James Cook's arrival to Australia in 2020.

During the year, the Gallery worked with the Federal Government's Centenary of Anzac Committees and working groups to present *All that Fall: Sacrifice, life and loss in the First World War*, a Centenary of Anzac initiative. The Gallery also participated in the ACT Government's annual Enlighten festival.

A number of NPGA staff are engaged in portfolio working groups relating to the following functional disciplines:

- Human resource management;
- Governance network;
- Security network;
- Visitor services;
- Public programs working group;

A number of staff also hold individual memberships with relevant organisations such as Museums Australia (MA), ArtsHub and the International Council of Museums (ICOM), a worldwide body. The Gallery is a corporate member of all three industry specific organisations.

## **GOAL 4**

### **CORPORATE PLAN DELIVERABLES 2014–15**

#### **High staff engagement rates**

Workplace attendance is a widely accepted measure of staff engagement. The Gallery's unscheduled absence rate for 2014–15 realised a significant improvement on the previous year. Similarly, the Employee Assistance Program provider reported nil contact from Gallery employees or eligible family members.

The Gallery provides an organic, employee focussed Health and Wellbeing program to foster engagement, inclusion and cross-Gallery cooperation. Program highlights include user-pays onsite lunchtime yoga classes, weekly fresh fruit and milk, free annual flu injections, monthly all staff "themed" luncheons and quarterly informal "lunchbox" meetings with the Gallery Director. Inclusion and engagement are further supported through the efforts of the Gallery's Social Club whose regular fundraising efforts support the staff Christmas party.

#### **Obtain value for money in shared services arrangements**

The NGPA transitioned ICT, payroll, accounts processing, records management and corporate systems hosting to the Attorney-General's Department Shared Service Centre in 2015. The service costs are lower than initial calculations provided at the time of NPGA's transition to a statutory agency which occurred on 1 July 2013.

#### **Introduce new Performance management system to underpin skills and capabilities**

Performance management instrument "Workplace Conversations" developed. To be followed up with a Performance Management policy and guidelines to coincide with a new Enterprise Agreement taking effect.





## ARCHITECTURAL VISION

The concept for the National Portrait Gallery responds directly to the inspirational values of the institution, its impressive beginnings and its brief.

It is expressive of the diversity, creativity and openness of the Australian character. It is identifiably of its time and place, but respectful of its heritage. In its openness, accessibility and in its ease of operations, the building will encourage an interest in portraiture and contribute to the story of our nation.

The National Portrait Gallery reinforces the Arts and Civics Precinct, adding a significant dimension in the Parliamentary Zone and reinforcing the urban and landscape design ideas of Canberra's early planners.

The design accords with the National Capital Authority's planning principles of the Precinct at the time of the design competition in late 2005.

The concept embraces the brief for human scale by employing the Vitruvian idea that the proportion of a building and its settings should correspond to those of a person and the same proportional system as the human face. The concept is simple and strong, flexible, legible and robust enough to provide an enduring direction and vision for the institution. The building uses its setting and form, its orientation, its materials and its services systems to visibly express its harmony with nature and its environmental responsibility. Materials and finishes represent Australia's unique natural resources and are detailed to exploit the creativity and craft of Australian tradespeople.

The National Portrait Gallery is a uniquely Australian response to the brief, site and vision.<sup>6</sup>

6. This statement was included in Johnson Pilton Walker's original competition design submission for the NPG building project, November 2005.

## **GOAL 5**

### **ENSURE THAT OUR SIGNATURE BUILDING IS MAINTAINED AND ENHANCED**

- 5.1 Maintain and preserve the building and its facilities through planned and periodic maintenance programmes;
- 5.2 Implement a capital works programme that helps optimise the building, thereby extending its useful life;
- 5.3 Operate in ways that are considerate of contemporary environmental practices; and
- 5.4 Explore the feasibility to extend our signature building to provide additional temporary and exhibition display space and visitor facilities.

#### **Maintain and enhance our signature building**

The NPGA has a Strategic Asset Management Plan (SAMP) to guide activities related to maintaining, preserving and upgrading the building and facility through its designed life. The SAMP works alongside the 40 year Lifecycle Plan to ensure that key building elements are maintained and upgraded, aligning with original manufacturer's specifications and the designed life of individual assets. Annual Building Condition Index assessments are conducted on every space within the building to ensure limited resources are allocated to areas most requiring attention.

#### **Asset management**

The Gallery's computerised asset management system, MEX, records all programmed and reactive maintenance to the building's infrastructure, as well as Capital Works. Scheduled maintenance programming of the Gallery's plant and equipment is overseen by Gallery staff, with all works undertaken through outsourced maintenance contracts in various disciplines including mechanical and fire, electrical and audio visual, lifts, security system and landscaping. The asset management system manages the work order and acquittal process allowing the Gallery to monitor its planned and reactive maintenance regime on a longitudinal

basis. This process has a further benefit in being able to monitor contractor responsiveness to work orders in terms of quantity of work orders processed and the timeliness of each service provider's delivery.

Each major asset and piece of equipment related to managing the facility is assigned a Maintenance Criticality Rating (MCR) resulting in a matrix based on the likelihood of risk of failure of each asset (or critical part) and the consequence should failure occur. Spare parts are in stock for all assets with an A1 MCR rating to ensure there are no avoidable losses of environmental conditions, essential for the storage and display of works of art and for the comfort of visitors.

#### **Paid parking**

In the 2013–14 federal budget, the Government announced an initiative to implement paid parking in the few remaining areas of national land in Canberra without paid parking. This included the suburbs of Barton, Reid, Acton, Russell and Parkes. The intention of the initiative was to ensure that visitors to national cultural institutions would be able to find parking accessible to major tourism attractions; car parks that had previously been monopolised by long-stay parking by commuters and public servants working nearby. The National Capital Authority was the coordinating body responsible for paid parking implementation.

All national cultural institutions located in the Parliamentary Zone were affected by the implementation of paid parking which had previously been time limited, but free.

The funds generated by paid parking are used to support the Gallery's operations in an era of fiscal restraint.

## **GOAL 5**

### **CORPORATE PLAN**

### **DELIVERABLES 2014–15**

#### **Comply with all relevant legislative requirements**

Relevant legislative requirements not discussed elsewhere in the report include:

- Protective Security Policy Framework (PSPF) – the NPGA maintains substantive compliance with government mandated PSPF. The year recommendations from the independent protective security risk review undertaken by the Australian Federal Police in 2013–14 were reviewed and actioned. Arising from the recommendations, the CCTV system was upgraded to include higher resolution cameras and increased storage for CCTV footage;
- Building Code of Australia (BCA) – all capital projects undertaken ensured that works complied with the current Building Code of Australia requirements;
- Emergency management – Australian Standard 3745, 2010 Planning for Emergencies guided the revision of the Emergency Management policy and procedures. Annual staff awareness training sessions were undertaken on two occasions during the year and specific training provided for members of the Emergency Control Organisation being Fire Wardens and First Aid Officers.

The Gallery has a full complement of first aid officers, all of whom have received the requisite training and qualification.

#### **90%+ Building condition index**

The Building Condition Index (BCI) is split into three areas being front of house, back of house and administration areas. Each room/area receives an annual inspection, particularly looking at building elements which may have suffered dilapidation, deterioration or damage. A weighting is put on the front of house spaces being the areas that Gallery visitors' access.

This information is used to inform the annual capital works and repairs and maintenance program.

An overall average condition for the building is calculated annually. In 2014–15, the following scores were recorded:

- Overall 2014–15 BCI average: 95.28%
- Front of house: Target 98%, Actual 94.05%
- Back of house: Target >90%, Actual 93.14%
- Administration area:  
Target >90%, Actual 98.65%

#### **70% planned maintenance versus 30% reactive**

Planned maintenance activities constituted 78% of all maintenance activity with 22% being reactive maintenance for breakdown or failure during 2014–15. Reactive maintenance represented a higher proportion of all maintenance than in the previous six years which have averaged less than 10% of all maintenance. The increase relates to generational issues to do with the building, plant and equipment, some of which is approaching the end of its useful life as the Gallery enters into its eighth year of operation in the King Edward Terrace site.

Of all planned maintenance work orders issued across the range of service providers, 88% were fully completed, demonstrating high contractual compliance from service providers in each maintenance discipline.

#### **2% reduction in utilities usage and 59% of waste recycled**

Combined utility usage (in Mj/s) for electricity and gas supply increased 4.79% on the previous year. The combined utility use was due to an increase solely in gas usage as electricity usage reduced by 2.5% on the usage on the previous year, meeting the targeted reduction.

The carbon pricing scheme was repealed from 1 July 2014 creating a reduction of 12.8% on electricity expenses in the 2014–15 financial year. Conversely, gas pricing increased 18.7% as gas consumption was 12.3% higher than in the previous year. The increase in gas usage was primarily in relation to prevailing weather conditions in the ACT with an increasing prevalence of hot and wet conditions. As the Gallery humidifies environmental conditions at 50% Relative Humidity constantly, wet conditions consume more energy.

The Gallery began exploring its options in relation to renewable energy sources.

The Gallery stepped up its recycling efforts during the year in conjunction with the retail store and the café. The recycling program was further supported by the Gallery’s membership of the ACT Government’s ACTSmart recycling program. Based on waste volume, the Gallery recycled 62% of its waste. This figure does not include recycling of organic waste which is an improvement initiative planned for the forthcoming year.

**Zero incidence of preventable loss of environmental conditions**

There were no instances of preventable loss of environmental conditions during the year and furthermore, no loss of environmental conditions through equipment breakdown.

**Delivery of endorsed capital works program**

The Gallery’s capital works program is established from the requirements of the 40 Year Lifecycle Plan and verified by the Capital Works Consultative Committee (CWCC) as necessary, prior to ratification from the Board. A review of the 40 Year lifecycle Plan was completed in June 2014 to ensure its continued

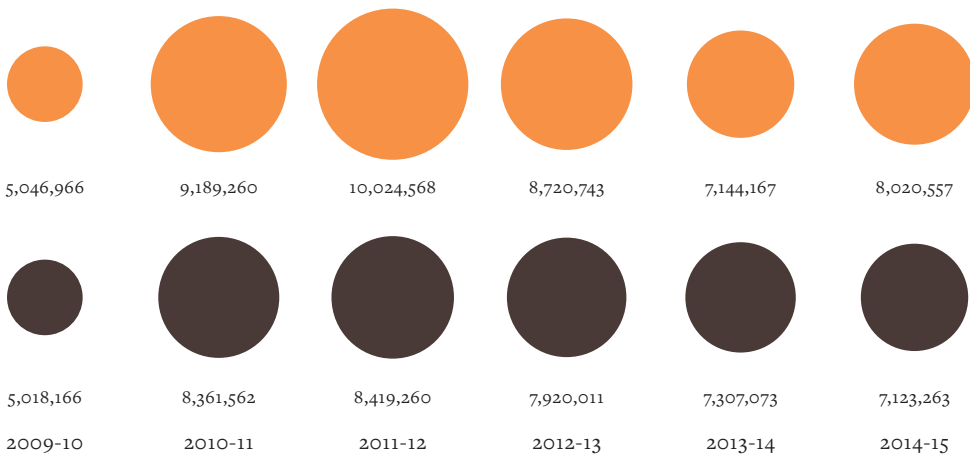
relevance and to review works completed or outstanding from the previous 5 years to current. All works in the 40 Year Lifecycle Plan are reviewed periodically to ensure the appropriate allocation of funds to those projects of the highest priority or risk. All projects undertaken meet the compliance requirements of the Building Code of Australia and any other applicable statutory requirements and always utilise the principles of ecologically sustainable development.

In 2014–15 approved capital works undertaken included:

1. Ply works Stage 1: The replacement of the external ply at the western end of the building was conducted during the year;
2. Landscaping works: 2014–15 works consisted of the renewal of plantings and rectification of irrigation systems in the garden beds on the western side of the building;
3. Car park infrastructure and signage: Additional signage and a combined cash/ credit payment machine was purchased;
4. CCTV upgrade: As recommended by the Protective Security Risk Review undertaken in late 2013–14, a range of CCTV cameras were upgraded to improve the quality of facial recognition. In addition, this project provided for increased storage for footage from the CCTV system.

**Energy usage (Megajoules)**

● Gas ● Electricity





5. Handrails in the Liangis Theatre:  
In response to an identified safety hazard, a project to install hand rails to the raked seating in the Liangis Theatre was undertaken.

A proportion of the 2014–15 capital budget relating to the building was quarantined to address an anticipated increased capital works project workload in future years.

## KEY PERFORMANCE INDICATORS

Key performance indicators are established in the *Portfolio Budget Statements and Corporate Plan 2014–17*.

The results for 2014–15 are shown below. The National Portrait Gallery of Australia has one outcome:

“Enhanced understanding and appreciation of Australian identity, culture and diversity through portraiture by engaging with the public in education programs and exhibitions, and by developing and preserving the national portrait collection.”<sup>8</sup>

8. Portfolio budget statements 2014–15, page 458

2014–15 KEY PERFORMANCE INDICATORS	2014–15 ACTUAL	2014–15 BUDGET	2013–14 ACTUAL
<b>Visitor interactions</b>			
Number of on-site visits to the organisation		620,000	
Number of paid on-site visits	19,211		40,676
Number of unpaid on-site visits	509,541		546,793
Number of on-site visits by students as part of an organised educational group	15,879	13,000	18,564
Number of on-site visits by pre-school students	551		726
Number of on-site visits by primary school students	9,286		9,573
Number of on-site visits by secondary students	5,347		7,486
Number of on-site visits by post-secondary education students	695		779
Number of visits to website	475,041	250,000	335,707
Number of page views on website	1,340,730		1,054,195
Number of off-site visits to the organisation	53,021		19,052
Percentage of visitors that were satisfied or very satisfied with their visit (>)	94.91%	<90%	91.70%
<b>Number and list of initiatives that strengthen ties with other countries</b>			
Number of formal initiatives	2	2	3
Number of other initiatives	1		1
<b>Professional development</b>			
Number of participant hours of professional development delivered to external stakeholders	170		168
Funding provided for professional development to external stakeholders	n/a		n/a
Number of external stakeholders funded/supported	n/a		n/a
<b>Share of funding by source</b>			
Operational funding from Government (as a % of total funds)	68.3%	72.95%	76.38%
Capital funding from Government (as a % of total funds)	19.4%	14.41%	10.77%
Cash sponsorship income (as a % of total funds)	1.3%	2.16%	1.30%
Other cash fundraising income (as a % of total funds)	0.00%	0.00%	0.00%
Other income (as a % of total funds)	11.0%	10.48%	11.56%

2014-15 KEY PERFORMANCE INDICATORS (CONTINUED)	2014-15 ACTUAL	2014-15 BUDGET	2013-14 ACTUAL
<b>Expenditure mix</b>			
Expenditure on collection development (as a % of total expenditure)	16.5%	18.37%	16.94%
Expenditure on other capital items (as a % of total expenditure)	6.0%	11.87%	7.94%
Expenditure on other (i.e. non-collection development) labour costs (as a % of total expenditure)	31.4%	31.53%	34.72%
Other expenses (as a % of total expenditure)	33.9%	38.23%	34.95%
<b>Research</b>			
Number of commissioned research projects undertaken	0		n/a
Number of published (commissioned) research pieces	3		3
Number of research presentations at key academic and industry conferences/seminars and other public fora	6		8
<b>Collection Management and Access</b>			
ACQUISITION			
Number of acquisitions (made in reporting period)	117	100	77
ACCESSIONS			
Total number of objects accessioned in the reporting period	117	100	77
Total number of objects awaiting accessioning at the end of the reporting period			3
Percentage of total objects (acquired in the reporting period) accessioned	100%		100%
ACCESS			
Percentage of total collection available to the public	86%	74%	76.70%
Percentage of total collection available to the public online	94.5%	95%	94.1%
Percentage of total collection available to the public on display	20.1%	12%	22%
Percentage of total collection available to the public on tour	0.79%	0.4%	0.83%
CONSERVATION/PRESERVATION			
Percentage of total objects assessed/condition checked in the reporting period	12.19%		12.35%
Percentage of total objects conserved in the reporting period for preparation for display or digitisation	0.7%		1.13%
Percentage of total objects treated for preservation purposes only in the reporting period	4.45%		7.07%
DIGITISATION			
Percentage of total collection digitised	86%	75%	76.7%

## 2014-15 KEY PERFORMANCE INDICATORS (CONTINUED)

	2014-15 ACTUAL	2014-15 BUDGET	2013-14 ACTUAL
<b>Participation in public and school programs</b>			
Number of people participating in public programs	22,269	12,000	22,937
Number of people participating in school programs	18,361	16,000	18,564
QUANTITY OF SCHOOL LEARNING PROGRAMS DELIVERED			
Number of organised programs delivered on-site	460	500	1,237
Number of student hours spent participating in organised programs delivered on-site	23,817		16,596
Number of organised programs delivered off-site	1		3
Number of student hours spent participating in organised programs delivered off-site	1		6
Number of program packages available on-line	100	5	17
Number of educational institutions participating in organised school learning programs	460	400	545
Number of pre-school institutions	18		23
Number of primary school institutions	233		229
Number of secondary school institutions	159		234
Number of post-secondary institutions	50		37
SCHOOL PROGRAM SURVEY RATING (BY TEACHERS)			
Percentage of teachers reporting overall positive experience	98%	80%	98.8%
Percentage of teachers reporting relevance to the classroom curriculum	94%	75%	92%



**Carl Gustav Wahl, 1871**  
**En ung man i blått**  
En ung man i blått, olja på duk, 1871. Carl Gustav Wahl, född 1844, död 1904. En av de mest framgångsrika konstnärerna i den svenska akademien. Han var en av de mest framgångsrika konstnärerna i den svenska akademien. Han var en av de mest framgångsrika konstnärerna i den svenska akademien.





**STATUTORY  
INFORMATION**

## Governance overview

The National Portrait Gallery of Australia is a Commonwealth corporate entity established by the *National Portrait Gallery of Australia Act, 2012*. The NPGA forms part of the Attorney-General's portfolio.

The powers of the National Portrait Gallery of Australia as prescribed in the NPGA Act 2012 are subject to that Act; to do all things necessary or convenient to be done for or in connection with the performance of its functions.

The NPGA's functions as described in the Act are to:

- develop, preserve, maintain, promote and provide access to a national collection consisting of portraits, other works of art or related material;
- develop and engage a national audience in relation to that collection and other portraits, works of art or related material including through exhibitions, education, research, publications and public and online programs;
- use every endeavour to make the most advantageous use of the national collection in the national interest and promote the efficient, effective, economical and ethical use of public resources;
- the NPGA may charge fees for things done in performing its functions or for other services provided by the NPGA.

The Gallery must comply with the directions set out in the *Public Governance Performance and Accountability (PGPA) Act, 2013*, and its attendant Rules. Each year, the Gallery must provide a statement of compliance to the Minister for the Arts and the Minister for Finance that the Gallery has complied with the Act. There were no material breaches of the PGPA Act during the year.

## Effects of ministerial directions

The Minister responsible for the NPGA during the year was Senator, The Hon George Brandis QC.

The *National Portrait Gallery of Australia Act, 2012* enables the Minister to:

- make available Commonwealth land and buildings for the National Portrait Gallery of Australia purposes;

- approve financial transactions in excess of the limit of one million dollars;
- at the request of the Board, the Minister may transfer or cause to be transferred to the NPGA works of art or other related material owned by the Commonwealth;
- appoint members to the Board, appoint a person to act as a Board member, grant the Chair of the Board leave of absence, terminate the appointment of a Board member and determine the terms and conditions in relation to a Board member holding office;
- appoint the Director (in relation to the first Director post enactment of the *NPGA Act, 2012*);
- may, by legislative instrument give directions to the Board; and
- may, by writing, delegate any or all of his or her functions or powers under the *NPGA Act, 2012*.

## Exercise of Minister's powers

The Minister authorised three items during the year which was to:

- approve the National Portrait Gallery of Australia Corporate Plan 2014-17;
- agree to table the National Portrait Gallery of Australia Annual Report 2013-14 in Parliament; and
- agree to enter into an arrangement with the Department of Defence who facilitate the contract for electricity supply to Commonwealth Government agencies with sites in the ACT. Electricity supply over the life of the contract will exceed the \$1m financial threshold prescribed in the NPGA Regulations, 2012, Clause 5.

The NPGA received a new direction from the Minister regarding the appointment of a Board member, businessman and philanthropist, Mr Patrick Corrigan AM.

The Minister was also advised of the resignation from the NPGA Board of Dr Gene Sherman AM on 12 June 2015. Dr Sherman joined the NPG advisory Board in 2008 and was reappointed to the NPGA governing Board as Deputy Chairman on 1 July 2013 for a two year term.



## **Board of the National Portrait Gallery of Australia**

Exercising a robust governance framework is the essence of the Board's role in overseeing the management and performance of the NPGA. The Board monitored the performance of the NPGA at each of the 6 Board meetings held during the year. The NPGA Board oversees and ratifies the strategic planning and performance of the institution and receives regular reports of progress against objectives as set out in the Corporate Plan 2014-17. The Board Chairman meets with the Minister for the Arts personally.

The NPGA is governed by a nine member Board. NPGA Board members are appointed by the Minister, holding office on a part-time basis and must possess the requisite knowledge or experience relevant to the affairs of the NPGA. The Commonwealth Remuneration Tribunal determines remuneration for Board members.

The Board was assisted by the Audit Committee which met 4 times and the Board Work Health and Safety Committee which met three times during the year. The newly formed NPGA Foundation met once during the year.

### **MEMBERS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA BOARD**

During the year the following were Directors for all or part of the year.

#### **Dr Helen Nugent AO (Chairman)**

Helen Nugent has had extensive involvement in the arts. She has been appointed as Chairman of the Federal Governments' National Opera Review and was previously Chairman of the Major Performing Arts Inquiry. She has been Chairman of the Major Performing Arts Board; and Deputy Chairman of the Australia Council and Opera Australia. She has also served as a Non-Executive Director of the Playbox Theatre. In 2013 she was awarded the Creative Partnerships Australia Richard Pratt Business Arts Leadership Award.

Helen also gives back to the community in education. Currently, she is Chancellor at Bond University and President of Cranbrook School. She has previously served on the four person Bradley Review into tertiary education and was a member of Council at Monash University.

Currently, she is Chairman of Veda Group and Funds SA (the \$26 billion investment fund of the South Australian Government), as well as being a Non-Executive Director of Origin Energy. After fifteen years, she recently retired as a Non-Executive Director of Macquarie Group.

Helen was made an Officer of the Order of Australia in 2004 for her services to business, the arts and the community. She is also a recipient of a Centenary Medal.

#### **Dr Gene Sherman AM (Deputy Chairman)**

Gene Sherman is Chairman and Executive Director of Sherman Contemporary Art Foundation. She was formerly Director and Proprietor of Sherman Galleries, representing major artists across Australia and the Asia-Pacific region (1986-2007). She is Adjunct Professor, UNSW Australia Art & Design (formerly COFA), Deputy Chair of the National Portrait Gallery Board, an Asialink Asia Literacy Ambassador, (Advisory) Board Member of the *ARTAND* (formally *Art & Australia*) magazine, and The Australian Institute of Art History (2013). She is also a member of the Tate Asia-Pacific Acquisitions Committee and the International Association of Art Critics.

The Sherman Contemporary Art Foundation is a member of CIMAM, the International Committee of ICOM for Museums and Collections of Modern Art.

Dr Sherman's awards include the Chevalier de l'Ordre des Arts et des Lettres (2003), Doctorate of Letters honoris causa (The University of Sydney, 2008), Member of the Order of Australia (2010) and the B'nai B'rith award (2014).

Dr Sherman retired from the Board on 12 June 2015.

#### **Ms Yasmin Allen FAICD**

Yasmin Allen is a non-executive director of Insurance Australia Group Limited (IAG) where she is Chairman of IAG's Nomination and Remuneration Committee and a member of its Audit and Risk Committee. She is a non-executive director of Cochlear Limited and Chairman of its Audit Committee. Yasmin

MEMBERS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA BOARD



Dr Helen Nugent AO  
(Chairman)



Dr Gene Sherman AM  
(Deputy Chairman)



Ms Yasmin Allen FAICD



Ms Jillian Broadbent AO



Mr Alan Dodge AM



Mr Peter McMullin



Mr Sid Myer AM



Mr Brian Robinson



Mr Patrick Corrigan AM

is also Chairman of Macquarie Specialised Asset Management, a National Director of the Australian Institute of Company Directors and a member of the Salvation Army Advisory Board.

Prior to her directorships, Yasmin had an extensive career in investment banking, including as Vice President of Deutsche Bank, Director of ANZ Investment Bank in Sydney and Associate Director with HSBC in London.

Yasmin's previous directorships include Export Finance and Insurance Corporation (EFIC), Film Australia Limited and the Red Cross Blood Service. She has a Bachelor of Commerce from Melbourne University and is a Fellow of the Australian Institute of Company Directors.

#### **Ms Jillian Broadbent AO**

Jillian Broadbent AO has wide experience on the boards of public companies and arts organisations. She has been a trustee of the Art Gallery of NSW, and a member of the Boards of the Sydney Theatre Company and the Australian Brandenburg Orchestra.

Ms Broadbent is Chair of the Clean Energy Finance Corporation, Chair of the Board of Swiss Re Life & Health Australia Ltd, a member of the Board of Woolworths Limited and Chancellor of the University of Wollongong. She has been a Member of the Board of the Reserve Bank of Australia and served on the Boards of Woodside Petroleum Limited, Westfield Management Limited, Coca-Cola Amatil Limited and SBS Corporation. In 2003, Ms Broadbent was made an Officer of the Order of Australia for services to Australia's economic and financial development as well as to the broader community.

#### **Mr Alan Dodge AM**

Alan Dodge served in the art museum world for over 40 years. In 1972 he became a lecturer in the Education Department of the National Gallery of Art in Washington, D. C. In 1975, he was appointed the first Senior Research Officer of the fledgling Australian National Gallery (now National Gallery of Australia) where he stayed for 21 years. During that time he held a number of positions culminating in the role of Senior Advisor, Special Exhibitions and Development. In late 1996 Alan was appointed

Director of the Art Gallery of Western Australia, a position he held until the end of 2007. Alan is also on the boards of the John Curtin Art Gallery, the Cultural Collections Board of the University of Western Australia. Alan is also Chairman of the Murdoch University Art Board and on the Arts Advisory Committee of the QANTAS Foundation. Alan was made a Chevalier de l'Ordre des Arts et des Lettres by the French Government (2004), was made an Honorary Fellow by Edith Cowan University (2007), was recognized with an honour in the Order of Australia (AM) (2008) for service to the arts, WA Citizen of the Year, Culture, Arts and Entertainment (2011) and made an Honorary Doctor of Letters by Murdoch University (2012). He is also an Adjunct Professor in the School of Art, Curtin University of Technology.

#### **Mr Peter McMullin**

Peter McMullin has been actively involved in the arts over the past fifteen years. He has been a Director of the NPGA since 2011. Previously, he has been Chairman of the Melbourne International Comedy Festival and Deputy President of the Museums Board of Victoria. He was Deputy Lord Mayor of the City of Melbourne, and Mayor of the City of Greater Geelong.

Peter is currently President of the Victorian Employer's Chamber of Commerce & Industry (VECCI), Board Member of the Australian Chamber of Commerce & Industry (ACCI) and Board Member of the International Chamber of Commerce (Aust).

He is Special Counsel with Cornwall Stodart Lawyers in Melbourne.

#### **Mr Sid Myer AM**

Sid Myer is the Chief Executive Officer of Yulgilbar Group of Companies with responsibility for the development and management of local and international investment portfolios, agricultural interests in Australia, and the property and business interests within the Group.

Mr Myer is a Director of The Myer Family Investments, a diversified unlisted family investment company. He is also a director of Copia Investment Partners, a boutique funds management firm.

Mr Myer is an active contributor and a supporter of many philanthropic projects. He is the Chairman of The Estate of Sidney Myer and a Trustee of The Sidney Myer Fund which funds initiatives across a wide range of social and community projects in Australia and Asia.

Building Australia's engagement in Asia is important to Mr Myer. In December 2005, Mr Myer was appointed as Chairman of Asialink. Asialink builds the impact, influence and engagement of Australia and Australians in Asia. Now 25 years old, it delivers programs in education, arts and culture, Track 2 Dialogues, leadership training, community health and corporate and public policy.

### Mr Brian Robinson

Brian Robinson is an Australian artist with indigenous heritage from the Maluligal and Wuthathi peoples of the Western Torres Strait Islands and upper Eastern Cape York Peninsula. He is currently director and artist at tribeSTUDIO [indigenous art + design] based in Cairns. With 15 years curatorial experience and 18 years professional arts practice, Brian is a former board trustee of the Queensland Art Gallery | Gallery of Modern Art, former board director of KickArts Contemporary Arts and former curatorial panel member of Art + Place [Queensland Government Public Art Committee]. He is the recipient of numerous art awards including the Western Australian Indigenous Art Award in 2013. His work is held in numerous significant public and private collections throughout Australia and internationally.

### Mr Patrick Corrigan AM

Patrick Corrigan AM is an Australian businessman, art collector, jazz enthusiast and philanthropist who was appointed to the Board of the National Portrait Gallery of Australia in February 2015. Mr Corrigan has donated or contributed to the acquisition of some 130 works for the National Portrait Collection, as well as the Patrick Corrigan Portrait Commission Series of Australian rugby greats, which commenced in 2014.

Mr Corrigan has also served on numerous governing boards, both commercial and in the arts sector, and in 2000 was awarded the

Member of the Order of Australia medal for "service to the visual arts, particularly as a philanthropist to regional galleries and through a grant scheme for artists". In 2007 Bond University conferred upon him an Honorary Doctorate in recognition of his sustained support for and patronage of the visual arts, and in particular, Aboriginal art. In 2012 Mr Corrigan was the recipient of the Australian Business Arts Foundation's (now Creative Partnerships Australia) JB Were Philanthropy Leadership Award, for his leadership, advocacy, practice and example encouraging increased philanthropic giving to Australia's cultural life. In recognition of his steadfast support for and contributions to Bond University and many other Queensland cultural institutions, the Queensland Government conferred the Queensland Greats Award upon Mr Corrigan in 2014.

### MEETINGS OF NPGA BOARD

There were 6 meetings of the Board in the year ended 30 June 2015. The Board's appointments and meetings attended during the period were as follows:

DIRECTOR DATE OF APPOINTMENT – TERMINATION	MEETINGS ELIGIBLE	MEETINGS ATTENDED
Dr Helen Nugent AO (Chairman) 1/7/2013	6	6
Dr Gene Sherman AM (Deputy Chair) 1/7/2013 – 12/6/2015	5	2
Ms Yasmin Allen 1/7/2013	6	6
Ms Jillian Broadbent AO 5/8/2013	6	4
Mr Alan Dodge AM 1/7/2013	6	4
Mr Peter McMullin 1/7/2013	6	5
Mr Sidney Myer AM 5/8/2013	6	5
Mr Brian Robinson 1/7/2013 – 24/7/2014	0	0
Mr Patrick Corrigan AM 10/2/2015	2	2

MEMBERS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA FOUNDATION COMMITTEE



Mr Sid Myer AM  
(President)



Mrs Marilyn Darling AC



Mr Tim Fairfax AC



Dr Helen Nugent AO



Mr John Liangis



Mr David Smorgon OAM

BOARD COMMITTEES

In addition to the meetings of the full Board, the Audit Committee met four times and the Board Work Health and Safety Committee met three times during the reporting period.

Membership of the NPGA Audit Committee and the WHS Board Committee may be found on page 73 and page 48 respectively.

The NPGA Foundation is a Committee of the Board and met once during the year. The NPGA Board appointed an inaugural President and members of the Foundation in 2015, include:

President: Mr Sid Myer AM

Members: Mrs Marilyn Darling AC,

Mr Timothy Fairfax AC, Dr Helen Nugent AO, Mr John Liangis, Mr David Smorgon OAM

Mr Myer and Dr Nugent are members of the NPGA Board and also serve on the Foundation Committee. Their biographies can be found on pages 67 and 69. Short biographies for members of the Foundation Committee are shown below.

MEMBERS OF THE NPGA FOUNDATION COMMITTEE

**Mr Tim Fairfax AC**

Mr Tim Fairfax AC is a company director, pastoralist and philanthropist.

Tim was born in Sydney, educated in Victoria, was a volunteer teacher in New Guinea,

and served in Vietnam with the Australian Army in 1968–69. He studied farm management in the United Kingdom, before purchasing a cattle property in 1972 at Monto, Queensland, where he resided till 1997. Tim has pastoral interests in Central Western Queensland and Northern New South Wales which are involved with beef, wool and grain production.

Tim is currently Chancellor of Queensland University of Technology, Chairman of the Tim Fairfax Family Foundation, Vincent Fairfax Family Foundation, Member of Philanthropy Australia Council, Director of the Foundation for Rural and Regional Renewal, Deputy Chairman of the National Gallery of Australia and Chairman of the Salvation Army Brisbane Advisory Board. Tim is a Founding Benefactor of the National Portrait Gallery of Australia. Tim promotes higher educational opportunities, particularly to students from low socio-economic backgrounds and those in rural, regional and remote communities.

Tim was awarded the Companion of the Order of Australia (AC) in the 2014 for “eminent service to business and to the community, as an advocate for philanthropy and a major supporter of the visual arts, to the promotion of higher education opportunities, and to rural and regional development programs”.

### **Mrs Marilyn Darling AC**

Mrs Marilyn Darling AC Founding Chair, National Portrait Gallery, and Deputy Chair, Gordon Darling Foundation, Australia.

Marilyn Darling is a Founding Patron of the National Portrait Gallery and was Chair of the Board of the Gallery from 2000 to 2008. Under her leadership the Gallery grew from a small space in Old Parliament House to a significant Federal institution in its own building in Canberra.

In 2009 Marilyn Darling was awarded an AC (Companion of the Order of Australia) for “service to the development, advancement and growth of visual arts in Australia and internationally, particularly through the National Portrait Gallery, and to the community through a range of philanthropic endeavours”.

### **Mr John Liangis**

Mr John Liangis is a Director of Liangis Investments Pty Ltd and a lifelong resident of Canberra. John was educated at Canberra Grammar and is a graduate of the Canberra School of Art (BA (VA), Painting). For several years after completing his studies he pursued a full time career in painting and exhibited with the Canberra Contemporary Art Space and Gallery Constantinople. John has an in-depth knowledge of and passion for classical architecture, painting, portraiture, photography, music and cinema.

The Liangis family supports various philanthropic causes and charitable organisations within the Canberra region. They are Founding Benefactors of the National Portrait Gallery.

John is a Board member of the Canberra Glassworks.

### **Mr David Smorgon OAM**

Mr David Smorgon was a senior executive and Director of Smorgon Consolidated Industries which was one of Australia’s largest family companies.

After the sale of Smorgon Consolidated Industries in 1996, David and his three sons established Generation Investments focusing on business opportunities, equity and property investments. Testament to his wealth of experience in family business, David was named the inaugural Chairman of Family Business Australia in 1997, a position he held for six years.

David was also President of the Western Bulldogs from 1996 until he stepped down in 2012, ending a 16 year reign. He was recently awarded AFL Life Membership in recognition of his outstanding contribution. David was awarded the Medal of the Order of Australia in 2000 for his service to the Western Bulldogs and community contributions through education, social welfare and health. David has also been involved in a number of not for profit organisations.

His most recent business venture is Pointmade, where he assists family business owners, corporate teams and senior executives to professionalise their pitch and presentation

skills. Drawing on his own business acumen, he enjoys imparting his own rules for success to inspire others.

In June 2014 David joined PwC as Senior Advisor to the Family Business and Wealth division where he is currently assisting family business owners to professionalise their family's interests.

### **Insurance and indemnities for officers**

The Gallery has appropriate Director's and Officers' liability insurance cover through the Commonwealth's general insurer, Comcover.

### **Internal and external scrutiny**

The NPGA's Audit Committee oversees audit activity and the adequacy of internal controls. The role of the Committee is to assist and advise the Board in identifying areas of significant current or future operational risk. Specifically, the Audit Committee oversees:

- financial performance and financial statements;
- external audit;
- risk management;
- internal controls;
- internal audit;
- legislative and policy compliance; and
- fraud control.

The Audit Committee met 4 times during the year. The Audit Committee consists of the following members:

Members: Ms Allen (Chair), Dr Nugent, Ms Broadbent, Mr Myer;

External attendees: Australian National Audit Office; Mr Sean Benfield and Ms Jennifer Hutchinson; and

Internal auditors: Synergy Group Pty Ltd; Mr Nigel Fredericks and Mr Pieter Bosua.

The audit of the NPGA's financial statements was undertaken by the Australian National Audit Office. The financial statements may be found on pages x to y.

### **INTERNAL AUDIT**

Three compliance and performance reviews were undertaken during the year in accordance with the Audit Committee's identification of existing or emerging risks or opportunities to optimise performance. The following audit reports, independently prepared by the Synergy Group Pty Ltd, the Gallery's contracted internal auditors, was considered by the Committee:

- Non-appropriation revenue review – an assessment of the NPGA's governance framework for the management of external revenue and support, which included the development and implementation of strategies to increase and sustain its external revenue sources. The primary recommendation was to develop an integrated revenue development strategy and to widely communicate it through the Gallery;
- Payroll and leave management – to provide assurance around the HR data which drives leave liabilities (during the shared services transfer to Attorney-General's Department) and to assess the key controls surrounding the NPGA's personnel and payroll processes. The primary recommendation was to execute and subsequently monitor the Service Level Agreement with the Attorney General's Shared Service Centre for the provision of payroll services and to document payroll related processes and procedures; and
- Collection acquisition, handling and storage – an assessment of the adequacy of the NPGA's control framework for collection acquisition, handling and storage. The assessment included a review of processes for acquisitions, receipting and accessioning, registration, cataloguing, handling and storage of collections. There were no major findings arising from the audit, however, one improvement opportunity was suggested: to develop a detailed procedure for due diligence to determine provenance for the proposed acquisition of works of art.

## **Risk management**

The Gallery's risk management arrangements complies with the Commonwealth Risk Management Policy and Australian Standard 13000: 2009. A duty to establish and maintain appropriate systems relating to the oversight of risk and control is a requirement of an accountable authority under Section 16 of the *Public Governance, Performance and Accountability Act, 2013*.

The Commonwealth Risk Management framework consists of nine elements which together, establish and maintain appropriate systems of internal controls and the oversight and management of risk. Corporate Commonwealth entities such as the NPGA are not required to comply with the Commonwealth Risk Management Policy but are encouraged to review and align risk management arrangements and systems with the policy as demonstration of good practice. The Gallery seeks to have optimal risk management arrangements where internal systems and practices are commensurate with the scale and nature of its risk profile, and have aligned its procedures and systems with its risk exposure and the Policy.

## **Comcover Risk Benchmarking program**

As part of the Commonwealth risk management program, the Gallery participated in the 2015 Comcover Risk Benchmarking program, applied across all Australian Public Service entities. In 2015, the NPGA was ranked with a risk management maturity of Advanced and fell within the top 21% of all respondents to the survey who achieved either Advanced or Optimal risk maturity ratings. The survey business intelligence tool allows for entities to compare their risk resilience with other like organisations and self-selected communities of practice. When compared to all 21 organisations included in the "cultural entities" category, the NPGA was ranked third overall. When compared to the 8 organisations included in the self-selected community of practice representing the national collecting institutions, the NPGA was ranked second overall.

The Gallery was ranked highest in the following elements:

- establishing a risk management policy;
- establishing a risk management framework;
- embedding systematic risk management into business processes;
- communicating and consulting about risk;
- understanding and managing shared risk; and
- reviewing and continually improving the management of risk

Opportunities for further consolidation exist in the following risk management elements:

- defining responsibility for managing risk;
- developing a positive risk culture; and
- maintaining risk management capability.

These opportunities will be realised by implementing the following priorities to:

- strengthen the understanding and application of risk appetite and tolerance across all categories of risk;
- establish a standard risk metrics report for regular consideration by the Gallery's Audit Committee and Executive;
- include tailored requirements relating to risk in individual position descriptions and employee performance agreements;
- develop a responsibility matrix to assign risks and controls to risk owners.

## **Enterprise risk**

During the year, the NPGA Board and Audit Committee considered the Enterprise Risk Register and a range of operational risk assessments. The Audit Committee discussed its risk appetite and tolerance, tailored to each category of risk and some specific risks within categories.

Residual risk exposure for the Gallery exists within the areas of the potential for damage to its reputation and to its ongoing financial viability and sustainability. Other enterprise risks include risks related to:

- the collection and other assets;
- the safety of staff, visitors and contractors;
- cyber intrusion or business system failure;
- natural disaster;



- attraction and retention of key personnel;
- fraud; and
- the building not being appropriate for the purposes of the NPGA;

The management of risk is further enhanced by the use of contracted internal audit providers. The outcomes of the internal audit program may be found at page 73.

#### FRAUD CONTROL

The NPGA complies with the Commonwealth Fraud Control Framework 2014 and reinforces prevention with internal processes to report, investigate and monitor fraud. These processes are supported by the Fraud Control Plan 2013-15 and a current Fraud Risk Assessment.

Fraud receives regular oversight from the NPGA Audit Committee. The Gallery worked on better articulating its fraud investigation procedures and these will be considered by the Audit Committee early in the new financial year. The Australian National Audit Office complimented the Gallery on its approach to managing fraud risk during the year.

There were no known or reported instances of fraud by officers or Directors of the NPGA.

#### BUSINESS CONTINUITY MANAGEMENT

The aim of the NPGA's business continuity arrangements is to mitigate the potentially adverse impacts of a disruptive event to the NPGA's assets, including people, the portraiture collection and ongoing operations. Business continuity intersects with Disaster Recovery arrangements and Emergency Management arrangements.

The NPGA's business continuity arrangements align with the Australian National Audit Office's guidelines, the Protective Security Policy Framework Gov-11 criterion and draws upon AS/NZS 5050:2010 as well as the Good Practice Guidelines 2007 of the Business Continuity Institute and the UK standard BS25999.

Reciprocal arrangements for the use of adjacent standby sites was negotiated with the National Gallery of Australia and the Museum of Australian Democracy respectively as a contingency.

## Ecologically Sustainable Development and Environmental Performance

In accordance with Section 516A of the *Environmental Protection and Biodiversity Conservation (EPBC Act) Act 1999* (Cth) Australian Government agencies are required to include in annual reports information detailing the environmental performance of the organisation and the organisation's contribution to ecologically sustainable development.

The following is a summary of the National Portrait Gallery of Australia's activities in 2014-15 in accordance with the EPBC Act:

1. How the activities of, and the administration (if any) of legislation by, the agency during the period accorded with the principles of ecologically sustainable development (Section 516A (6) (a) of the *Environment Protection and Biodiversity Conservation Act, 1999*).

The Gallery worked with both local and international cultural agencies and collecting institutions to ensure the operation of the building is consistent with both national and international standards and that all attempts are made to minimise the Gallery's environmental footprint. This involves the development of policies, use of new technologies and continued optimisation of the existing plant and equipment to achieve the maximum output for the minimum input of resources.

Storage of Collection material is required to maintain temperature and humidity set-points to international museum standards, which results in constant operation of plant and equipment 24/7/365. The significant use of water, gas and electricity due to these requirements is closely monitored to ensure that the use of non-renewable resources is minimised wherever possible.

#### ACTIVITIES WHICH INTEGRATE ENVIRONMENTAL, SOCIAL, ECONOMIC AND EQUITABLE CONSIDERATION

The Gallery continues to deliver travelling exhibitions for the benefit of the Australian community, with 6 exhibitions being staged in 9 venues in 4 states in the 2014-15 year.

The Gallery participates in meetings with other cultural institutions in relation to matters of common interest, including joint procurement activities, methods for achieving savings in the use of water, gas and electricity and the sharing of critical information regarding changes in technology and efficiency trends.

**ACTIVITIES WHICH AIM TO PROMOTE CONSERVATION OF THE ENVIRONMENT FOR THE BENEFIT OF FUTURE GENERATIONS:**

The Gallery continues to focus on waste minimisation by measuring, monitoring and reporting resource use, recycling and efficiency strategies in procurement and capital works.

The Gallery harvests rain water which is stored in a 20,000 litre tank for use in the external water feature and for the operation of public restrooms. A second 100,000 litre underground tank collects water for the irrigation of garden beds.

The roof mounted solar hot water panels are utilised for heating of all water to the building's restrooms and kitchens.

Repair and upgrades of existing equipment take into account changes in technology allowing for increased life and reduced resource consumption. The ongoing replacement of existing halogen emergency and exit lighting with LED technology realises up to an 80% reduction in the power to operate and with an increased lifecycle by up to 100%.

**ACTIVITIES WHICH AIM TO IMPROVE VALUATION, PRICING AND INCENTIVE MECHANISMS:**

The Gallery participates, in conjunction with other institutions, in joint procurement exercises in order to achieve competitive prices for the supply of goods and services. There are quarterly meetings of Cultural Facility Managers working group to ensure regular exchanges of information.

2. How the outcomes specified in a relevant Appropriation Act contribute to ecologically sustainable development (Section 516A (6) (b)).

The outcome specified for the Gallery in the Portfolio Budget Statements (PBS) is

“enhanced understanding and appreciation of Australian identity, culture and diversity through portraiture by engaging the public in education programs and exhibitions, and by developing and preserving the national portrait collection”<sup>7</sup>

The Gallery achieves this outcome through Collection development, Collection management and access to and promotion of works of art.

Whilst Ecologically Sustainable Development (ESD) is not specifically noted as a criterion within the Portfolio Budget Statements (PBS), the Gallery acknowledges the implications to ESD initiatives, particularly in the area of Collection Management. This relates to the requirement to maintain environmental conditions within set parameters of temperature and relative humidity on an ongoing basis.

7. Portfolio Budget Statements 2014–15, page 458.

3. The effect of the Agency’s activities on the environment (Section 516A (6) (c)).

In meeting its obligations under the PBS, the Gallery aims to minimise the impact of its operations through the optimised utility use – the application of high efficiency lighting systems and recycling and reuse of waste wherever possible.

4. Any measures the Agency is taking to minimise the impact of its activities on the environment (Section 516A (6) (d)).

Through the principles of Reduce, Reuse, Repair, Rethink, Recycle, the Gallery maintains a strong commitment to reducing its environmental footprint. Through waste minimisation strategies and the reduction of utilities use, the Gallery continues to lessen its impact on the environment. Activities undertaken to improve environmental performance include:

- harvesting rainwater for irrigation and the operation of restrooms;
- solar hot water panels for hot water use throughout the building;
- continuous monitoring of plant and equipment performance to maximise efficiency and reduce resource use;
- consolidation of a waste management program to promote recycling;

- the installation of energy efficient lights throughout the Gallery;
  - printers are set to print duplex and black and white by default;
  - recycling of all paper, cardboard and commingles utilised within the building;
  - the use of 50% recycled paper in office operations; and
  - use of environmentally friendly chemicals and where possible, no chemical use in cleaning.
5. Mechanisms for reviewing and increasing the effectiveness of these measures (Section 516A (6) (e)).

The installation of an energy monitoring system has allowed the Gallery to record its use of gas, water, electricity per meter and hence monitor closely the operation of individual items of plant. This has allowed ongoing review of all activities involving the use of resources and continued streamlining of their operation.

The volume of waste broken into the percentage of recycled materials enables comparable assessments to be undertaken each year and also to determine where improvements can be made.

### **Judicial decisions**

There were no judicial decisions which involved the NPGA.

### **Ombudsman**

No matters relating to the NPGA were raised, referred or considered by the Commonwealth Ombudsman's Office.

### **Freedom of Information**

The NPGA received no requests for information under the *Freedom of Information Act, 1982* during the year. During 2014-15, the NPGA complied with the Information Publishing Scheme (IPS) requirements by detailing information published in accordance with the IPS on the NPGA website.

### **Privacy Legislation**

No reports were received from the Privacy Commissioner under Section 30 of the *Privacy Act, 1988* regarding its actions or practices.

The NPGA provides information as required to the Privacy Commissioner for inclusion in the Personal Information Digest.

### **Ethics**

Ethical behaviour is upheld as an integral value underpinning the work of the NPGA and staff are made aware of these requirements through induction processes, the policy and procedures framework and other programs.

The NPGA participated in the Australian Public Service Commission Ethics Contact Officer Network by which it gained advice and guidance on the application of ethical decision making, the APS values and Code of Conduct.

### **Social Justice and Equity**

The NPGA continued to customise its programs and activities to align with the principles of the Australian Government's Charter of Public Service in a Culturally Diverse Society, 1998, consistent with the diverse, contemporary society in Australia. More information is included in the report under *Goal 2 – Reach out to and engage Australians* on page 28.



## Operating result

Working within a tight budget environment, the Gallery's strong financial management delivered a surplus in 2014-15. The total income for the year was \$15.7 million compared to total expenses of \$15.3 million. The resulting surplus was \$0.4 million. After adjusting for the \$2.2 million impact of non-appropriated depreciation and amortisation expense, the Gallery achieved a surplus of \$2.6 million. This \$2.6 million surplus is attributable to generous cash and artwork donations of \$1.6 million, \$0.9 million received for the rectification of defects and a surplus from operations of \$0.1 million.

## Income analysis

Income received comprised revenue from government of \$12.3 million which included \$0.9 million for the rectification of building defects, goods and services revenue of \$0.9 million, donations to the Foundation of \$1.5 million, interest of \$0.5 million, sponsorship of \$0.3 million and grant funding for the National Collecting Institutions Touring and Outreach program of \$0.1 million.

FUNDING SOURCE % OF TOTAL FUNDS	RESULT 2014-15	TARGET 2014-15
------------------------------------	-------------------	-------------------

## Core Operations

Operating funding		
from Government	68%	73%
Capital funding		
from Government	20%	14%
Other sources of income	12%	13%

## Consolidated (including Foundation)

Operating funding		
from Government	62%	65%
Capital funding		
from Government	16%	12%
Other sources of income	12%	13%
Cash donations	8%	8%
Donated works of art	2%	2%

## Expenditure analysis

Employee-related expenses of \$5.7 million made up 37% of total expenses, suppliers expenses of \$5.7 million or 37% of total expenses and depreciation and amortisation of \$3.9 million or 26% of total expenses. Supplier expenses included payments for property operating and maintenance, consultants and contracts, ICT services and other general supplier expenditure. Depreciation related to buildings, property, plant and equipment, and heritage and cultural assets. Amortisation related to computer software. Only \$1.7 million of depreciation/amortisation was funded through revenue from government in 2014-15 resulting in a funding shortfall of \$2.2 million on long-lived assets.

## Financial position

During the year the overall cash position increased by \$2.0 million. This was mainly attributable to the receipt of cash donations and funding for the rectification of building defects which will be spent in 2015-16 and 2016-17.

The value of non-financial assets decreased from \$119.2 million in 2013-14 to \$117.8 million in 2014-15. Whilst new acquisitions of \$1.2 million and donations of \$0.3 million increased the collection to \$31.0 million, building and plant has reduced by \$2.9 million.

Liabilities are maintained at a relatively low level of \$2.6 million, consisting mainly of employee leave provisions of \$1.3 million, payables of \$1.1 million and prepayments of \$0.2 million.



**INDEPENDENT AUDITOR'S REPORT**

**To the Minister for the Arts**

I have audited the accompanying annual financial statements of the National Portrait Gallery of Australia for the year ended 30 June 2015, which comprise:

- Statement by the Board, Director and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Schedule of Commitments; and
- Notes to and forming part of the Financial Statements, including a summary of significant accounting policies.

***Accountable Authority's Responsibility for the Financial Statements***

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

***Auditor's Responsibility***

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the

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reasonableness of accounting estimates made by the Accountable Authority of the entity, as well as evaluating the overall presentation of the financial statements.

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

***Independence***

In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

***Opinion***

In my opinion, the financial statements of the National Portrait Gallery of Australia:

- (a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the National Portrait Gallery of Australia as at 30 June 2015 and its financial performance and cash flows for the year then ended.

Australian National Audit Office



Sean Benfield  
Audit Principal  
Delegate of the Auditor-General

Canberra  
9 October 2015

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

FINANCIAL STATEMENTS

*for the period ended 30 June 2015*

**Statement by the Board, Gallery Director  
and Chief Financial Officer**

In our opinion, the attached financial statements for the year ended 30 June 2015 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

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



Dr Helen Nugent AO  
Chairman  
9 October 2015



Angus Trumble  
Gallery Director  
9 October 2015



Trent Birkett  
Chief Financial Officer  
9 October 2015



**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

## STATEMENT OF COMPREHENSIVE INCOME

*for the period ended 30 June 2015*

	NOTES	2015 \$'000	2014 \$'000
<b>NET COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits	4A	5,712	5,667
Supplier expenses	4B	5,715	5,935
Depreciation and amortisation	4C	3,889	3,815
Write-down and impairment of assets	4D	12	337
<b>Total expenses</b>		<b>15,328</b>	<b>15,754</b>
<b>OWN-SOURCE INCOME</b>			
<b>Own-source revenue</b>			
Sale of goods and rendering of services	5A	942	1,052
Contributions	5B	1,413	2,209
Interest	5C	483	357
Other revenue	5D	994	296
<b>Total own-source revenue</b>		<b>3,832</b>	<b>3,914</b>
<b>Gains</b>			
Resources received free of charge	5E	406	544
<b>Total gains</b>		<b>406</b>	<b>544</b>
<b>Total own-source income</b>		<b>4,238</b>	<b>4,458</b>
<b>Net cost of services</b>		<b>(11,090)</b>	<b>(11,296)</b>
Revenue from Government	5F	11,487	11,767
<b>Surplus attributable to the Australian Government</b>		<b>397</b>	<b>471</b>

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

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

## STATEMENT OF FINANCIAL POSITION

as at 30 June 2015

	NOTES	2015 \$'000	2014 \$'000
<b>ASSETS</b>			
<b>Financial Assets</b>			
Cash and cash equivalents	7A	14,134	12,180
Trade and other receivables	7B	233	453
Other financial assets	7C	26	57
<b>Total financial assets</b>		<b>14,393</b>	<b>12,690</b>
<b>Non-Financial Assets</b>			
Land and buildings	8A, D	75,081	76,731
Property, plant and equipment	8B, D	11,306	12,586
Heritage and cultural assets	8C, D	31,046	29,633
Intangibles	8E, F	302	223
Inventories	8G	49	8
Other	8H	59	55
<b>Total non-financial assets</b>		<b>117,843</b>	<b>119,236</b>
<b>Total assets</b>		<b>132,236</b>	<b>131,926</b>
<b>LIABILITIES</b>			
<b>Payables</b>			
Suppliers	9A	938	1,332
Other	9B	377	281
<b>Total payables</b>		<b>1,315</b>	<b>1,613</b>
<b>Provisions</b>			
Employee provisions	10A	1,255	1,243
<b>Total provisions</b>		<b>1,255</b>	<b>1,243</b>
<b>Total liabilities</b>		<b>2,570</b>	<b>2,856</b>
<b>Net assets</b>		<b>129,666</b>	<b>129,070</b>
<b>EQUITY</b>			
Contributed equity		128,798	128,599
Retained surplus		868	471
<b>Total equity</b>		<b>129,666</b>	<b>129,070</b>

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### STATEMENT OF CHANGES IN EQUITY

for the period ended 30 June 2015

	RETAINED SURPLUS		CONTRIBUTED EQUITY		TOTAL EQUITY	
	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
<b>OPENING BALANCE</b>						
Balance carried forward						
from previous period	471	-	128,599	-	129,070	-
<b>Adjusted opening balance</b>	<b>471</b>	<b>-</b>	<b>128,599</b>	<b>-</b>	<b>129,070</b>	<b>-</b>
<b>COMPREHENSIVE INCOME</b>						
Surplus for the period	397	471	-	-	397	471
<b>Total comprehensive income</b>	<b>397</b>	<b>471</b>	<b>-</b>	<b>-</b>	<b>397</b>	<b>471</b>
<b>TRANSACTIONS WITH OWNERS</b>						
<b>Contributions by owners</b>						
Collection Development						
Acquisition Budget	-	-	199	-	199	-
Restructuring	-	-	-	119,397	-	119,397
Asset transfers	-	-	-	9,202	-	9,202
<b>Total transactions with owners</b>			<b>199</b>	<b>128,599</b>	<b>199</b>	<b>128,599</b>
<b>Closing balance as at 30 June</b>	<b>868</b>	<b>471</b>	<b>128,798</b>	<b>128,599</b>	<b>129,666</b>	<b>129,070</b>

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### CASH FLOW STATEMENT

for the period ended 30 June 2015

	NOTES	2015 \$'000	2014 \$'000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Receipts from Government		11,487	11,767
Sale of goods and rendering of services		949	1,188
Interest		468	289
Contributions		1,436	2,209
Other		1,004	296
Net GST received		279	179
<b>Total cash received</b>		<b>15,623</b>	<b>15,928</b>
<b>Cash used</b>			
Employees		5,675	5,629
Suppliers		6,056	5,436
<b>Total cash used</b>		<b>11,731</b>	<b>11,065</b>
<b>Net cash from operating activities</b>	12	<b>3,892</b>	<b>4,863</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash used</b>			
Purchase of artwork		1,201	264
Purchase of property, plant and equipment		820	964
Purchase of intangibles		116	117
<b>Total cash used</b>		<b>2,137</b>	<b>1,345</b>
<b>Net cash used by investing activities</b>		<b>(2,137)</b>	<b>(1,345)</b>
<b>FINANCING ACTIVITIES</b>			
<b>Cash received</b>			
Cash received from restructuring		-	8,662
Collection Development Acquisition Budget		199	-
<b>Total cash received</b>		<b>199</b>	<b>8,662</b>
<b>Net cash from financing activities</b>		<b>199</b>	<b>8,662</b>
<b>Net increase in cash held</b>		<b>1,954</b>	<b>12,180</b>
Cash and cash equivalents at the beginning of the reporting period		12,180	-
<b>Cash and cash equivalents at the end of the reporting period</b>	7A	<b>14,134</b>	<b>12,180</b>

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### SCHEDULE OF COMMITMENTS

as at 30 June 2015

	2015 \$'000	2014 \$'000
<b>BY TYPE</b>		
<b>Commitments receivable</b>		
Net GST recoverable on commitments <sup>1</sup>	207	288
<b>Total commitments receivable</b>	<b>207</b>	<b>288</b>
<b>Commitments payable</b>		
<b>Capital commitments</b>		
Property, plant and equipment <sup>2</sup>	249	75
Works of art	34	75
<b>Total capital commitments</b>	<b>283</b>	<b>150</b>
<b>Other commitments</b>		
Operating leases <sup>3</sup>	9	2
Building operations <sup>4</sup>	1,978	3,027
Other <sup>5</sup>	6	14
<b>Total other commitments</b>	<b>1,993</b>	<b>3,043</b>
<b>Total commitments payable</b>	<b>2,276</b>	<b>3,193</b>
<b>Net commitments by type</b>	<b>2,069</b>	<b>2,905</b>
<b>BY MATURITY</b>		
<b>Commitments receivable</b>		
<b>Net GST recoverable on commitments</b>		
Within 1 year	145	59
Between 1 to 5 years	62	229
<b>Total net GST recoverable on commitments</b>	<b>207</b>	<b>288</b>
<b>Commitments payable</b>		
<b>Capital commitments</b>		
Within 1 year	283	150
<b>Total capital commitments</b>	<b>283</b>	<b>150</b>
<b>Other commitments</b>		
Within 1 year	1,310	520
Between 1 to 5 years	683	2,523
<b>Total other commitments</b>	<b>1,993</b>	<b>3,043</b>
<b>Total commitments payable</b>	<b>2,276</b>	<b>3,193</b>
<b>Net commitments by maturity</b>	<b>2,069</b>	<b>2,905</b>

1. Commitments are GST inclusive where relevant.

2. Property, plant and equipment commitments are primarily contracts for the purchase of equipment.

3. Operating leases included were effectively non-cancellable.

4. Building operations commitments are contracts around cleaning, security and maintenance.

5. Other commitments include contracts where the goods or services have not been provided.

## **NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2015*

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## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### 1.1 Objectives of the National Portrait Gallery of Australia

The National Portrait Gallery of Australia (the Gallery) is an Australian Government controlled entity. It is a not-for-profit entity. The objective of the Gallery is to increase the understanding and appreciation of the Australian people – their identity, history, culture, creativity and diversity – through portraiture.

The Gallery is structured to meet a single outcome:

Outcome 1: Enhanced understanding and appreciation of Australian identity, culture and diversity through portraiture by engaging the public in education programs and exhibitions, and by developing and preserving the National Portrait Collection.

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

#### 1.2 Basis of preparation of the financial statements

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act* (PGPA) 2013.

The financial statements have been prepared in accordance with:

- Financial Reporting Rule (FRR) for reporting periods ending on or after 1 July 2014; and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

The financial statements are presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an accounting standard or the FRR, assets and liabilities are recognised in the statement of financial position when and only when it is probable that future economic benefits will flow to the Gallery or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executory contracts are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

Unless alternative treatment is specifically required by an accounting standard, income and expenses are recognised in the Statement of Comprehensive Income when and only when the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

#### 1.3 Significant accounting judgements and estimates

In the process of applying the accounting policies listed in this note, the Gallery has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- the fair value of land, heritage and cultural assets has been taken to be the market value of similar assets as determined by an independent valuer.
- the fair value of buildings, property, plant and equipment has been taken to be the depreciated replacement cost as determined by an independent valuer.
- the leave provision has been estimated using present value techniques in accordance with the shorthand method as permitted by the FRR. This takes into account expected salary growth and future discounting using bond rates.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

amounts of assets and liabilities within the next reporting period.

#### 1.4 New Australian Accounting Standards

##### ADOPTION OF NEW AUSTRALIAN ACCOUNTING STANDARD REQUIREMENTS

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

The following new accounting standard was issued by the AASB and is applicable to the current reporting period:

AASB 1055 *Budgetary Reporting*  
(applicable from 1 July 2014)

This new Standard requires reporting of budgetary information and explanation of significant variance between actual and budgeted amounts by not-for-profit entities within the Government Sector.

The application of this accounting standard is reported in *Note 21: Budgetary reports and explanations of major variances*.

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

##### FUTURE AUSTRALIAN ACCOUNTING STANDARD REQUIREMENTS

No new accounting standards, revised standards or amending standards that were issued prior to sign-off date and are applicable to future reporting periods are expected to have a future impact on the Gallery.

#### 1.5 Revenue

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer;
- the Gallery retains no managerial involvement or effective control over the goods;
- the revenue and transaction costs incurred can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to the Gallery.

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. The revenue is recognised when:

- the amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- the probable economic benefits associated with the transaction will flow to the Gallery.

The stage of completion of contracts at the reporting date is determined by reference to the proportion that costs incurred to date bear to the estimated total costs of the transaction.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*.

Donations received by the Gallery are recognised as revenue when received.

Memberships are recognised as revenue in accordance with the membership category and length of term.

##### REVENUE FROM GOVERNMENT

Funding received or receivable from non-corporate Commonwealth entities (appropriated to the non-corporate Commonwealth entity as a corporate Commonwealth entity payment item for payment to the Gallery) is recognised as Revenue from Government unless they are in the nature of an equity injection or a loan.

#### 1.6 Gains

##### RESOURCES RECEIVED FREE OF CHARGE

Resources received free of charge are recognised as gains when, and only when, a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.



## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

Resources received free of charge are recorded as either revenue or gains depending on their nature.

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another Government entity as a consequence of a restructuring of administrative arrangements (refer to *Note 1.7*).

#### SALE OF ASSETS

Gains from disposal of assets are recognised when control of the asset has passed to the buyer.

### 1.7 Transactions with the Government as owner

#### EQUITY INJECTIONS

Amounts appropriated which are designated as 'equity injections' for a year are recognised directly in contributed equity in that year.

#### RESTRUCTURING OF ADMINISTRATIVE ARRANGEMENTS

Net assets received from or relinquished to another Government entity under a restructuring of administrative arrangements are adjusted at their book value directly against contributed equity.

#### OTHER DISTRIBUTIONS TO OWNERS

The FRR require that distributions to owners be debited to contributed equity unless it is in the nature of a dividend.

### 1.8 Employee benefits

Liabilities for 'short-term employee benefits' (as defined in AASB 119 *Employee Benefits*) and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

#### LEAVE

The liability for employee benefits includes provision for annual leave and long service leave. 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 employees of the Gallery is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the Gallery's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by reference to the shorthand method as permitted in the FRR. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation and is discounted using Commonwealth Government bond rates.

#### SEPARATION AND REDUNDANCY

Provision is made for separation and redundancy benefit payments. The Gallery recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

#### SUPERANNUATION

The Gallery's staff are members of the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap).

The PSS is a defined benefit scheme for the Australian Government. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

The Gallery makes employer contributions to the employees' superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

The Gallery accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions for the final fortnight of the year.

#### 1.9 Leases

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and rewards incidental to ownership of leased assets. An operating lease is a lease that is not a finance lease. With operating leases, the lessor effectively retains substantially all such risks and benefits.

Where an asset is acquired by means of a finance lease, the asset is capitalised at either the fair value of the lease property or, if lower, the present value of minimum lease payments at the inception of the contract and a liability is recognised at the same time and for the same amount.

The discount rate used is the interest rate implicit in the lease. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and the interest expense.

Operating lease payments are expensed on a straight-line basis which is representative of the pattern of benefits derived from the leased assets.

#### 1.10 Borrowing costs

All borrowing costs are expensed as incurred.

#### 1.11 Fair value measurement

The Gallery deems transfers between levels of the fair value hierarchy to have occurred at the end of the reporting period.

#### 1.12 Cash

Cash is recognised at its nominal amount. Cash and cash equivalents include cash on hand and demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

#### 1.13 Financial assets

The Gallery classifies its financial assets in the following categories:

- financial assets at fair value through profit or loss;
- loans and receivables.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition. Financial assets are recognised and derecognised upon trade date.

##### EFFECTIVE INTEREST METHOD

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis except for financial assets that are recognised at fair value through profit or loss.

##### FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS

Financial assets are classified as financial assets at fair value through profit or loss where the financial assets:

- have been acquired principally for the purpose of selling in the near future;
- are derivatives that are not designated and effective as a hedging instrument; or
- are parts of an identified portfolio of financial instruments that the Gallery manages together and has a recent actual pattern of short-term profit-taking.

Assets in this category are classified as current assets.

Financial assets at fair value through profit or loss are stated at fair value, with any resultant gain or loss recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest earned on the financial asset.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

#### LOANS AND RECEIVABLES

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as 'loans and receivables'. Loans and receivables are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

#### IMPAIRMENT OF FINANCIAL ASSETS

Financial assets are assessed for impairment at the end of each reporting period.

If there is objective evidence that an impairment loss has been incurred for loans and receivables or held to maturity investments held at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

#### 1.14 Financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. Financial liabilities are recognised and derecognised upon 'trade date'.

#### FINANCIAL LIABILITIES AT FAIR VALUE THROUGH PROFIT OR LOSS

Financial liabilities at fair value through profit or loss are initially measured at fair value. Subsequent fair value adjustments are recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest paid on the financial liability.

#### OTHER FINANCIAL LIABILITIES

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective yield basis.

The effective interest method is a method of calculating the amortised cost of a financial

liability and of allocating interest expense over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash payments through the expected life of the financial liability, or, where appropriate, a shorter period.

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

#### 1.15 Contingent liabilities and contingent assets

Contingent liabilities and contingent assets are not recognised in the statement of financial position but are reported in the relevant schedules and notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

#### 1.16 Acquisition of assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

#### 1.17 Property, plant and equipment

##### ASSET RECOGNITION THRESHOLD

Purchases of property, plant and equipment are recognised initially at cost in the statement of financial position, except for purchases costing less than \$2,000 which are expensed in the year

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

of acquisition (other than where they form part of a group of similar items which are significant in total).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located.

All heritage and cultural assets are recognised initially at cost in the *Statement of Financial Position*.

#### REVALUATIONS

Following initial recognition at cost, property, plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets does not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reversed a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset is restated to the revalued amount.

#### DEPRECIATION

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the Gallery using, in all cases, the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

	2015 years	2014 years
Buildings	2 to 50	2 to 50
Infrastructure, plant and equipment	2 to 20	2 to 20
Heritage and cultural assets	70 to 480	70 to 480

#### IMPAIRMENT

All assets were assessed for impairment at 30 June 2015. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the Gallery were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

#### DERECOGNITION

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

#### HERITAGE AND CULTURAL ASSETS

The Gallery is home to the nation's portrait collection. The Gallery has classified them as heritage and cultural assets as they are primarily used for purposes that relate to their cultural significance. The Gallery has adopted appropriate curatorial and preservation policies for these artworks that are depreciated according to the assessment of useful lives.

The Gallery's preservation and conservation plan and collection development policy are available at [portrait.gov.au/content/policies/](http://portrait.gov.au/content/policies/).

## **NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2015*

### **1.18 Intangibles**

The Gallery's intangibles comprise internally developed software for internal use and externally purchased software. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the Gallery's software are 5 to 20 years.

All software assets were assessed for indications of impairment as at 30 June 2015.

### **1.19 Inventories**

Inventories held for sale are valued at the lower of cost and net realisable value.

Inventories held for distribution are valued at cost, adjusted for any loss of service potential.

Costs incurred in bringing each item of inventory to its present location and condition are assigned as follows:

- raw materials and stores – purchase cost on a first-in-first-out basis; and
- finished goods and work-in-progress – cost of direct materials and labour plus attributable costs that can be allocated on a reasonable basis.

Inventories acquired at no cost or nominal consideration are initially measured at current replacement cost at the date of acquisition.

### **1.20 Taxation**

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

Revenues, expenses and assets are recognised net of GST except:

- where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- for receivables and payables.

### **NOTE 2: EVENTS AFTER THE REPORTING PERIOD**

There have been no significant subsequent events after the reporting period that impact on the financial statements for the year ended 30 June 2015.

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2015***NOTE 3: NET CASH APPROPRIATION ARRANGEMENTS**

	2015 \$'000	2014 \$'000
<b>Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations<sup>1</sup></b>	<b>2,558</b>	<b>2,332</b>
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(2,161)	(1,861)
<b>Total comprehensive income – as per the Statement of Comprehensive Income</b>	<b>397</b>	<b>471</b>

1. From 2010-11, the Government introduced net cash appropriation arrangements, where revenue appropriations for depreciation/amortisation expenses on long life assets and the national collection ceased. The Gallery receives a separate Collection Development Acquisition Budget provided through an equity appropriation to fund additions to the National Collection.

**NOTE 4: EXPENSES**

	2015 \$'000	2014 \$'000
<b>NOTE 4A: EMPLOYEE BENEFITS</b>		
<b>Wages and salaries</b>	<b>4,287</b>	<b>4,227</b>
Superannuation:		
Defined contribution plans	537	489
Defined benefit plans	221	342
Leave and other entitlements	667	609
<b>Total employee benefits</b>	<b>5,712</b>	<b>5,667</b>
<b>NOTE 4B: SUPPLIERS</b>		
<b>Goods and services supplied or rendered</b>		
Property services	2,888	2,828
Professional services	848	839
ICT services	590	498
Advertising and promotions	412	594
Staff support costs	243	435
Collection management	249	356
Other	401	340
<b>Total goods and services supplied or rendered</b>	<b>5,631</b>	<b>5,890</b>
<b>Goods supplied in connection with</b>		
Related Government entities	-	-
External entities	298	298
<b>Total goods supplied</b>	<b>298</b>	<b>298</b>

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2015***NOTE 4: EXPENSES** (continued)

	2015 \$'000	2014 \$'000
<b>NOTE 4B: SUPPLIERS</b> (CONTINUED)		
<b>Services rendered in connection with</b>		
Related Government entities	447	537
External entities	4,886	5,055
<b>Total services rendered</b>	<b>5,333</b>	<b>5,592</b>
<b>Total goods and services supplied or rendered</b>	<b>5,631</b>	<b>5,890</b>
<b>Other suppliers</b>		
Operating lease rentals – external parties		
Minimum lease payments	9	3
Workers compensation expenses	75	42
<b>Total other suppliers</b>	<b>84</b>	<b>45</b>
<b>Total suppliers</b>	<b>5,715</b>	<b>5,935</b>
<b>NOTE 4C: DEPRECIATION AND AMORTISATION</b>		
<b>Depreciation</b>		
Property, plant and equipment		
Buildings	1,575	1,569
Works of art	2,175	2,110
	102	99
<b>Total depreciation</b>	<b>3,852</b>	<b>3,778</b>
<b>Amortisation</b>		
Computer software	31	29
Intangible artwork	6	8
<b>Total amortisation</b>	<b>37</b>	<b>37</b>
<b>Total depreciation and amortisation</b>	<b>3,889</b>	<b>3,815</b>
<b>NOTE 4D: WRITE-DOWN AND IMPAIRMENT OF ASSETS</b>		
Impairment of buildings	-	324
Obsolete stock	12	13
<b>Total write-down and impairment of assets</b>	<b>12</b>	<b>337</b>

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2015***NOTE 5: OWN-SOURCE INCOME**

	2015 \$'000	2014 \$'000
<b>OWN-SOURCE REVENUE</b>		
<b>NOTE 5A: SALE OF GOODS AND RENDERING OF SERVICES</b>		
Sale of goods in connection with:		
Related Government entities	-	-
External entities	87	97
<b>Total sale of goods</b>	<b>87</b>	<b>97</b>
Rendering of services in connection with:		
Related Government entities	42	17
External entities	813	938
<b>Total rendering of services</b>	<b>855</b>	<b>955</b>
<b>Total sale of goods and rendering of services</b>	<b>942</b>	<b>1,052</b>
<b>NOTE 5B: CONTRIBUTIONS</b>		
Donations (excluding artwork)	1,228	2,034
Sponsorship	185	175
<b>Total contributions</b>	<b>1,413</b>	<b>2,209</b>
<b>NOTE 5C: INTEREST</b>		
Deposits	483	357
<b>Total interest</b>	<b>483</b>	<b>357</b>
<b>NOTE 5D: OTHER REVENUE</b>		
Funding for rectification of building defects	850	-
Grants	101	252
Other	43	44
<b>Total other revenue</b>	<b>994</b>	<b>296</b>
<b>GAINS</b>		
<b>NOTE 5E: OTHER GAINS</b>		
Resources received free of charge – donated artwork	314	467
Resources received free of charge – sponsorship in-kind	92	77
<b>Total other gains</b>	<b>406</b>	<b>544</b>
<b>REVENUE FROM GOVERNMENT</b>		
<b>NOTE 5F: REVENUE FROM GOVERNMENT</b>		
Department of Regional Australia, Local Government, Arts and Sport		
Corporate Commonwealth entity payment item	-	4,000
Attorney-General's Department		
Corporate Commonwealth entity payment item	11,487	7,767
<b>Total revenue from Government</b>	<b>11,487</b>	<b>11,767</b>



## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 6: FAIR VALUE MEASUREMENTS

The following tables provide an analysis of assets and liabilities that are measured at fair value.

The different levels of the fair value hierarchy are defined below.

Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at measurement date.

Level 2: Inputs other than quoted prices included within Level 1, that are observable for the asset or liability, either directly or indirectly.

Level 3: Unobservable inputs for the asset or liability.

#### NOTE 6A: FAIR VALUE MEASUREMENTS, VALUATION TECHNIQUES AND INPUTS USED

Fair value measurements at the end of the reporting period by hierarchy for assets

	FAIR VALUE MEASUREMENTS AT THE END OF THE REPORTING PERIOD					RANGE (WEIGHTED AVERAGE) <sup>3</sup>	
	2015 \$'000	2014 \$'000	CATEGORY	VALUATION TECHNIQUES <sup>1</sup>	INPUTS USED <sup>2</sup>	2015	2014
<b>Non-financial assets</b>							
Land	10,256	10,256	Level 2	Market comparables	Adjusted market transactions	n/a	n/a
Buildings	64,825	66,475	Level 3	Depreciated replacement cost	Replacement cost - new asset Consumed economic benefits	n/a 2.8% - 50.0% (3.1%)	n/a 2.8% - 50.0% (3.2%)
Property, plant and equipment	11,306	12,586	Level 3	Depreciated replacement cost	Replacement cost - new asset Consumed economic benefits	n/a 4.9% - 41.3% (10.5%)	n/a 4.9% - 66.7% (10.7%)
Heritage and cultural assets	31,046	29,633	Level 2	Market comparables	Adjusted market transactions	n/a	n/a
<b>Total</b>	<b>117,433</b>	<b>118,950</b>					

1. No change in valuation technique occurred during the period.

Market comparables: seeks to estimate the current value of an asset with reference to recent market evidence.

Depreciated replacement cost: the amount a market participant would be prepared to pay to acquire or construct a substitute asset of comparable utility, adjusted for obsolescence.

2. The following valuation inputs were used to calculate fair values. Adjusted market transactions: market transactions of comparable assets, adjusted to reflect differences in price sensitive characteristics. Replacement cost of new assets: the amount a market participant would pay to acquire or construct a new substitute asset of comparable utility. Consumed economic benefits/asset obsolescence: physical deterioration, functional or technical obsolescence and conditions of the economic environment specific to the asset.

3. Significant unobservable inputs are used for level 3 items. The input range indicates the variability of inputs used and reflects annual variability. The average of inputs used within this range is also provided.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 6: FAIR VALUE MEASUREMENTS (continued)

#### Recurring and non-recurring Level 3 fair value measurements – valuation processes

Preston Rowe Patterson undertook a full valuation as at 30 June 2013 and reviewed carrying amounts as at 30 June 2014 and 30 June 2015. At each valuation date, whether there is a comprehensive revaluation or desktop update based on the most recent comprehensive valuation, the depreciated replacement cost analysis is updated relative to the then current replacement cost for the asset in question, the then expended useful life to establish an appropriate estimate of fair value as at the relevant reporting date. For comprehensive revaluations, replacement cost estimates are repriced and assessed, whereas for desktop updates at a particular reporting date, replacement cost estimates being a major input are revised based on adjustments to reliable cost indices, expended useful life and remaining useful life are adjusted to reflect the nominated reporting date, the initial capitalisation date of the asset and of course the adopted useful life for the asset class.

#### Recurring Level 3 fair value measurements – sensitivity of inputs

The fair value estimates provided at a reporting date based on level 3 inputs are sensitive to movements in replacement cost as at the reporting date, either up or down. Adopted useful life, expended useful and remaining useful life are considered to be generally stable inputs and would not be subject to sensitivity unless the Gallery revised its policy with respect to the useful life of a particular asset class.

#### Fair value measurements – highest and best use

The current use of the assets is considered the highest and best use.

#### NOTE 6B: TRANSFERS BETWEEN LEVELS

There have been no transfers between the levels of the hierarchy during the year.

The Gallery's policy for determining when transfers between levels are deemed to have occurred can be found in *Note 1*.

#### NOTE 6C: RECONCILIATION FOR RECURRING LEVEL 3 FAIR VALUE MEASUREMENTS

Recurring Level 3 fair value measurements - reconciliation for assets

	BUILDINGS		PROPERTY, PLANT AND EQUIPMENT		TOTAL	
	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
As at 1 July	66,475	-	12,586	-	79,061	-
Restructuring	-	68,153	-	13,947	-	82,100
Purchases	525	756	295	208	820	964
Total (losses) recognised in net cost of services	-	(324)	-	-	-	(324)
Depreciation/amortisation	(2,175)	(2,110)	(1,575)	(1,569)	(3,750)	(3,679)
<b>Total as at 30 June</b>	<b>64,825</b>	<b>66,475</b>	<b>11,306</b>	<b>12,586</b>	<b>76,131</b>	<b>79,061</b>

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2015***NOTE 7: FINANCIAL ASSETS**

	2015 \$'000	2014 \$'000
<b>NOTE 7A: CASH AND CASH EQUIVALENTS</b>		
Cash on hand or on deposit – Foundation	270	161
Cash on hand or on deposit – Core operations	160	151
Fixed term deposits – Foundation	8,039	7,814
Fixed term deposits – Core operations	5,665	4,054
<b>Total cash and cash equivalents</b>	<b>14,134</b>	<b>12,180</b>

**NOTE 7B: TRADE AND OTHER RECEIVABLES**

Goods and services in connection with		
Related Government entities	5	1
External entities	67	27
<b>Total receivables for goods and services</b>	<b>72</b>	<b>28</b>

**Other receivables**

GST receivable from the Australian Taxation Office	78	357
Interest receivable – Foundation	4	55
Interest receivable – Core operations	79	13
<b>Total other receivables</b>	<b>161</b>	<b>425</b>

<b>Total trade and other receivables</b>	<b>233</b>	<b>453</b>
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All trade and other receivables are expected to be recovered within the next 12 months.

**Trade and other receivables aged as follows**

Not overdue	227	442
Overdue by:		
0 to 30 days	-	11
31 to 60 days	6	-
<b>Total trade and other receivables</b>	<b>233</b>	<b>453</b>

Credit terms for goods and services were within 30 days with the exception of venue hire where payment is required prior to the event.

**NOTE 7C: OTHER FINANCIAL ASSETS**

Accrued revenue	26	57
<b>Total other financial assets</b>	<b>26</b>	<b>57</b>

All other financial assets are expected to be recovered within the next 12 months.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 8: NON-FINANCIAL ASSETS

	2015 \$'000	2014 \$'000
<b>NOTE 8A: LAND AND BUILDINGS</b>		
<b>Land</b>		
Fair value	10,256	10,256
<b>Total buildings on freehold land</b>	<b>10,256</b>	<b>10,256</b>
<b>Buildings</b>		
Work in progress	674	837
Fair value	68,436	67,748
Accumulated depreciation	(4,285)	(2,110)
<b>Total buildings on freehold land</b>	<b>64,825</b>	<b>66,475</b>
<b>Total land and buildings</b>	<b>75,081</b>	<b>76,731</b>

All revaluations were conducted in accordance with the revaluation policy stated at Note 1.

No indicators of impairment were found for land and buildings.

No land or buildings are expected to be sold or disposed of within the next 12 months.

### NOTE 8B: PROPERTY, PLANT AND EQUIPMENT

#### Property, plant and equipment

Work in progress	9	31
Fair value	14,441	14,124
Accumulated depreciation	(3,144)	(1,569)
<b>Total property, plant and equipment</b>	<b>11,306</b>	<b>12,586</b>

All revaluations were conducted in accordance with the revaluation policy stated at Note 1.

No indicators of impairment were found for property, plant and equipment.

No property, plant or equipment are expected to be sold or disposed of within the next 12 months.

### NOTE 8C: HERITAGE AND CULTURAL ASSETS

#### Artwork

Work in progress	15	47
Fair value	31,232	29,685
Accumulated depreciation	(201)	(99)
<b>Total artwork</b>	<b>31,046</b>	<b>29,633</b>
<b>Total heritage and cultural</b>	<b>31,406</b>	<b>29,633</b>

All revaluations were conducted in accordance with the revaluation policy stated at Note 1.

No indicators of impairment were found for heritage and cultural assets.

No heritage and cultural assets are expected to be sold or disposed of within the next 12 months.

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

**NOTE 8: NON-FINANCIAL ASSETS** (continued)

**NOTE 8D: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT**

For the period ended 30 June 2015

	LAND \$'000	BUILDINGS \$'000	TOTAL LAND AND BUILDINGS \$'000	PROPERTY, PLANT AND EQUIPMENT \$'000	HERITAGE AND CULTURAL \$'000	TOTAL \$'000
<b>As at 1 July 2014</b>						
Gross book value	10,256	68,585	78,841	14,155	29,732	122,728
Accumulated depreciation and impairment	-	(2,110)	(2,110)	(1,569)	(99)	(3,778)
<b>Total as at 1 July 2014</b>	<b>10,256</b>	<b>66,475</b>	<b>76,731</b>	<b>12,586</b>	<b>29,633</b>	<b>118,950</b>
<b>Additions</b>						
Purchase	-	525	525	295	1,201	2,021
Donation/gift	-	-	-	-	314	314
Impairments recognised in net cost of services	-	-	-	-	-	-
Depreciation expense	-	(2,175)	(2,175)	(1,575)	(102)	(3,852)
<b>Total as at 30 June 2015</b>	<b>10,256</b>	<b>64,825</b>	<b>75,081</b>	<b>11,306</b>	<b>31,046</b>	<b>117,433</b>
<b>Total as at 30 June 2015 represented by:</b>						
Gross book value	10,256	69,110	79,366	14,450	31,247	125,063
Accumulated depreciation and impairment	-	(4,285)	(4,285)	(3,144)	(201)	(7,630)
<b>Total as at 30 June 2015</b>	<b>10,256</b>	<b>64,825</b>	<b>75,081</b>	<b>11,306</b>	<b>31,046</b>	<b>117,433</b>

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 8: NON-FINANCIAL ASSETS (continued)

#### NOTE 8D: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

For the period ended 30 June 2014

	LAND \$'000	BUILDINGS \$'000	TOTAL LAND AND BUILDINGS \$'000	PROPERTY, PLANT AND EQUIPMENT \$'000	HERITAGE AND CULTURAL \$'000	TOTAL \$'000
<b>As at 1 July 2013</b>						
Gross book value	-	-	-	-	-	-
Accumulated depreciation and impairment	-	-	-	-	-	-
<b>Total as at 1 July 2013</b>	-	-	-	-	-	-
<b>Additions</b>						
Acquisition of entities or operations (including restructuring)	1,054	68,153	69,207	13,947	29,001	112,155
Asset transfers	9,202	-	9,202	-	-	9,202
Purchase	-	756	756	208	264	1,228
Donation/gift	-	-	-	-	467	467
Impairments recognised in the operating result	-	(324)	(324)	-	-	(324)
Depreciation expense	-	(2,110)	(2,110)	(1,569)	(99)	(3,778)
<b>Total as at 30 June 2014</b>	<b>10,256</b>	<b>66,475</b>	<b>76,731</b>	<b>12,586</b>	<b>29,633</b>	<b>118,950</b>
<b>Total as at 30 June 2014 represented by:</b>						
Gross book value	10,256	68,585	78,841	14,155	29,732	122,728
Accumulated depreciation and impairment	-	(2,110)	(2,110)	(1,569)	(99)	(3,778)
<b>Total as at 30 June 2014</b>	<b>10,256</b>	<b>66,475</b>	<b>76,731</b>	<b>12,586</b>	<b>29,633</b>	<b>118,950</b>
<b>NOTE 8E: INTANGIBLES</b>						
<b>Computer software</b>						
Work in progress					126	10
Purchased					154	154
Purchased – accumulated amortisation					(60)	(29)
<b>Total computer software</b>					<b>220</b>	<b>135</b>
<b>Intangible artwork</b>						
Purchased					96	96
Purchased – accumulated amortisation					(14)	(8)
<b>Total intangible artwork</b>					<b>82</b>	<b>88</b>
<b>Total intangibles</b>					<b>302</b>	<b>223</b>

No indicators of impairment were found for intangible assets.  
No intangibles are expected to be sold or disposed of within the next 12 months.

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2015***NOTE 8: NON-FINANCIAL ASSETS** (continued)**NOTE 8F: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF INTANGIBLES****For the period ended 30 June 2015**

	COMPUTER SOFTWARE PURCHASED \$'000	INTANGIBLE ARTWORK \$'000	TOTAL \$'000
<b>As at 1 July 2014</b>			
Gross book value	164	96	260
Accumulated amortisation and impairment	(29)	(8)	(37)
<b>Total as at 1 July 2014</b>	<b>135</b>	<b>88</b>	<b>223</b>
<b>Additions</b>			
Purchase or internally developed	116	-	116
Amortisation	(31)	(6)	(37)
<b>Total as at 30 June 2015</b>	<b>220</b>	<b>82</b>	<b>302</b>
<b>Total as at 30 June 2015 represented by:</b>			
Gross book value	280	96	376
Accumulated amortisation and impairment	(60)	(14)	(74)
<b>Total as at 30 June 2015</b>	<b>220</b>	<b>82</b>	<b>302</b>
<b>For the period ended 30 June 2014</b>			
<b>As at 1 July 2013</b>			
Gross book value	-	-	-
Accumulated amortisation and impairment	-	-	-
<b>Total as at 1 July 2013</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Additions</b>			
Acquisitions of entities or operations (including restructuring)	47	96	143
Purchase or internally developed	117	-	117
Amortisation	(29)	(8)	(37)
<b>Total as at 30 June 2014</b>	<b>135</b>	<b>88</b>	<b>223</b>
<b>Total as at 30 June 2014 represented by:</b>			
Gross book value	164	96	260
Accumulated amortisation and impairment	(29)	(8)	(37)
<b>Total as at 30 June 2014</b>	<b>135</b>	<b>88</b>	<b>223</b>

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

**NOTE 8: NON-FINANCIAL ASSETS** (continued)

	2015 \$'000	2014 \$'000
<b>NOTE 8G: INVENTORIES</b>		
Inventories held for sale – finished goods	20	6
Inventories held for distribution	29	2
<b>Total inventories</b>	<b>49</b>	<b>8</b>

During 2015 \$69,781 (2014: \$4,381) of inventory was recognised as an expense.  
All inventory is held at cost and is expected to be sold or distributed within the next 12 months.

**NOTE 8H: OTHER NON-FINANCIAL ASSETS**

Prepayments	59	55
<b>Total other non-financial assets</b>	<b>59</b>	<b>55</b>

No indicators of impairment were found for other non-financial assets.  
All other non-financial assets are expected to be recovered within the next 12 months.

**NOTE 9: PAYABLES**

	2015 \$'000	2014 \$'000
<b>NOTE 9A: SUPPLIERS</b>		
Trade creditors and accruals	938	1,332
<b>Total suppliers</b>	<b>938</b>	<b>1,332</b>
<b>Suppliers expected to be settled within 12 months</b>		
Related entities	196	281
External entities	742	1,051
<b>Total</b>	<b>938</b>	<b>1,332</b>

Settlement is usually made within 30 days.

**NOTE 9B: OTHER PAYABLES**

Wages and salaries	191	166
Prepayments received/unearned income	156	103
Other	30	12
<b>Total other payables</b>	<b>377</b>	<b>281</b>
<b>Other payables expected to be settled</b>		
No more than 12 months	377	281
<b>Total other payables</b>	<b>377</b>	<b>281</b>



## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 10: PROVISIONS

	2015 \$'000	2014 \$'000
<b>NOTE 10A: EMPLOYEE PROVISIONS</b>		
Annual leave	470	496
Long service leave	785	747
<b>Total employee provisions</b>	<b>1,255</b>	<b>1,243</b>
<b>Employee provisions are expected to be settled in:</b>		
No more than 12 months	379	411
More than 12 months	876	832
<b>Total employee provisions</b>	<b>1,255</b>	<b>1,243</b>

### NOTE 11: RESTRUCTURING

The Gallery did not assume or relinquish any functions as a result of restructuring during 2015.

	DRALGAS 2014 \$'000
<b>Assets recognised</b>	
Cash and cash equivalents	8,662
Trade and other receivables	102
Land and buildings	69,207
Property, plant and equipment	13,947
Heritage and cultural assets	29,001
Intangibles	143
Inventories	17
<b>Total assets recognised</b>	<b>121,079</b>
<b>Liabilities recognised</b>	
Suppliers	258
Other payables	214
Employee provisions	1,210
<b>Total liabilities recognised</b>	<b>1,682</b>
<b>Net assets assumed</b>	<b>119,397</b>

The Gallery was established on 1 July 2013 as a Commonwealth authority and statutory agency.

Assets and liabilities were transferred from the former Department of Regional Australia, Local Government, Arts and Sport (DRALGAS) as at this date.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 12: CASH FLOW RECONCILIATION

	2015 \$'000	2014 \$'000
<b>Reconciliation of cash and cash equivalents as per statement of financial position to cash flow statement</b>		
<b>Cash and cash equivalents as per</b>		
Cash flow statement	14,134	12,180
Statement of Financial Position	14,134	12,180
<b>Discrepancy</b>	-	-
<b>Reconciliation of net cost of services to net cash from operating activities</b>		
Net cost of services	(11,090)	(11,296)
Revenue from Government	11,487	11,767
<b>Adjustments for non-cash items</b>		
Depreciation and amortisation	3,889	3,815
Write-down impairment of property, plant and equipment	-	324
Resources received free of charge – donated artwork	(314)	(467)
<b>Movements in assets and liabilities</b>		
<b>Assets</b>		
(Increase)/Decrease in net receivables	251	(407)
(Increase)/Decrease in inventories	(41)	9
(Increase)/Decrease in prepayments	(4)	(55)
<b>Liabilities</b>		
Increase/(Decrease) in prepayments received	53	59
Increase/(Decrease) in employee provisions	12	33
Increase/(Decrease) in suppliers payables	(394)	1,072
Increase/(Decrease) in other payables	43	9
<b>Net cash from/(used by) operating activities</b>	<b>3,892</b>	<b>4,863</b>

### NOTE 13: CONTINGENT ASSETS AND LIABILITIES

#### Quantifiable Contingencies

The Gallery has no quantifiable contingent liabilities and assets as at 30 June 2015 (2014: \$0).

#### Unquantifiable Contingencies

The Gallery has no unquantifiable contingent liabilities and assets as at 30 June 2015 (2014: \$0).

#### Significant Remote Contingencies

The Gallery has no significant remote contingencies as at 30 June 2015 (2014: \$0).

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 14: IMPACT OF THE FOUNDATION ON THE STATEMENT OF COMPREHENSIVE INCOME

The National Portrait Gallery of Australia Foundation was established in 2014 to support the Gallery through encouraging gifts, donations, bequests and legacies of property for the benefit of the Gallery. The Foundation committee has been established as a committee of the Board. The Gallery's financial reports incorporate the financial activities of the Foundation.

	FOUNDATION <sup>1</sup>		CORE OPERATIONS <sup>2</sup>		2015 \$'000	TOTAL 2014 \$'000
	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000		
<b>Expenses</b>						
Employee benefits	93	-	5,619	5,667	5,712	5,667
Supplier expenses	81	98	5,634	5,837	5,715	5,935
Depreciation and amortisation	-	-	3,889	3,815	3,889	3,815
Write-down and impairment of assets	-	-	12	337	12	337
<b>Total expenses</b>	<b>174</b>	<b>98</b>	<b>15,154</b>	<b>15,656</b>	<b>15,328</b>	<b>15,754</b>
<b>Own-source income</b>						
<b>Own-source revenue</b>						
Sale of goods and rendering of services	-	-	942	1,052	942	1,052
Contributions	1,228	2,033	185	176	1,413	2,209
Interest	227	209	206	148	483	357
Other revenue	-	-	994	296	994	296
<b>Total own-source revenue</b>	<b>1,505</b>	<b>2,242</b>	<b>2,327</b>	<b>1,672</b>	<b>3,832</b>	<b>3,914</b>
<b>Gains</b>						
Other gains	314	467	92	77	406	544
<b>Total gains</b>	<b>314</b>	<b>467</b>	<b>92</b>	<b>77</b>	<b>406</b>	<b>544</b>
<b>Total own-source income</b>	<b>1,819</b>	<b>2,709</b>	<b>2,419</b>	<b>1,749</b>	<b>4,238</b>	<b>4,458</b>
<b>Net (cost of)/contribution by services</b>						
	1,645	2,611	(12,735)	(13,907)	(11,090)	(11,296)
Revenue from Government	-	-	11,487	11,767	11,487	11,767
<b>Surplus/(deficit)</b>	<b>1,645</b>	<b>2,611</b>	<b>(1,248)</b>	<b>(2,140)</b>	<b>397</b>	<b>471</b>
<b>Assets</b>						
Cash and cash equivalents	8,309	7,975	5,825	4,205	14,134	12,180
Trade and other receivables	4	55	229	398	233	453
Other assets	-	-	117,869	119,293	117,869	119,293
<b>Total assets</b>	<b>8,313</b>	<b>8,030</b>	<b>123,923</b>	<b>123,896</b>	<b>132,236</b>	<b>131,926</b>
<b>Liabilities</b>						
	-	-	2,570	2,856	2,570	2,856

1. All donated artwork is credited to the Foundation, 2015: \$314,125 (2014: \$467,050). In addition, the Foundation funded the acquisition of \$1,011,830 (2014: \$74,057) of artwork and assets.

2. Net cash appropriation arrangements, where revenue appropriations for depreciation/amortisation expenses on long life assets and the national collection ceased, has the impact of \$2,161,087 on the Gallery's depreciation/amortisation expenses not being funded in 2015 (2014: \$1,860,973). Refer Note 3.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 15: SENIOR MANAGEMENT PERSONNEL REMUNERATION

	2015 \$'000	2014 \$'000
<b>Short-term employee benefits</b>		
Salary	347	314
<b>Total short-term employee benefits</b>	<b>347</b>	<b>314</b>
<b>Post-employment benefits</b>		
Superannuation	26	30
<b>Total post-employment benefits</b>	<b>26</b>	<b>30</b>
<b>Other long-term employee benefits</b>		
Accrued annual leave	16	15
Accrued long-service leave	7	7
<b>Total other long-term employee benefits</b>	<b>23</b>	<b>22</b>
<b>Total senior management personnel remuneration expenses</b>	<b>396</b>	<b>366</b>

The total number of senior management personnel that are included in the above table is nine (2014: ten).

### NOTE 16: RELATED PARTY DISCLOSURES

#### Board members

Members of the National Portrait Gallery of Australia Board during the reporting period were:

	DATE COMMENCED	DATE RETIRED
Dr Helen Nugent AO (Chairman)	1 July 2013	
Dr Gene Sherman AM (Deputy Chairman)	1 July 2013	12 June 2015
Yasmin Allen	1 July 2013	
Jillian Broadbent AO	5 August 2013	
Alan Dodge AM	1 July 2013	
Peter McMullin	1 July 2013	
Sidney Myer AM	5 August 2013	
Brian Robinson	1 July 2013	24 July 2014
Patrick Corrigan AM	10 February 2015	

No Board member has received or become entitled to receive a benefit by reason of a contract made by the Gallery with the Board member or with a related entity of the Board member.

Board members are paid in accordance with Remuneration Tribunal determinations as provided by section 18 of the *National Portrait Gallery of Australia Act 2012*.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 17: REMUNERATION OF AUDITORS

	2015 \$'000	2014 \$'000
Financial statement audit services were provided by the Australian National Audit Office (ANAO).		
<b>Fair value of services received</b>		
Financial statement audit services	53	53
<b>Total fair value of services received</b>	<b>53</b>	<b>53</b>

No other services were provided by the ANAO.

### NOTE 18: FINANCIAL INSTRUMENTS

	2015 \$'000	2014 \$'000
<b>NOTE 18A: CATEGORIES OF FINANCIAL INSTRUMENTS</b>		
<b>Financial assets</b>		
<b>Loans and receivables</b>		
Cash and cash equivalents	14,134	12,180
Receivables for goods and services	72	28
Interest receivable	83	68
Accrued revenue	26	57
<b>Total loans and receivables</b>	<b>14,315</b>	<b>12,333</b>
<b>Total financial assets</b>	<b>14,315</b>	<b>12,333</b>
<b>Financial liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Trade creditors	938	1,332
Other payables	30	12
<b>Total financial liabilities measured at amortised cost</b>	<b>968</b>	<b>1,344</b>
<b>Total financial liabilities</b>	<b>968</b>	<b>1,344</b>

### NOTE 18B: FAIR VALUE OF FINANCIAL INSTRUMENTS

The fair value of financial instruments are the same as their carrying amounts.

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2015***NOTE 18: FINANCIAL INSTRUMENTS** (continued)**NOTE 18C: CREDIT RISK**

The Gallery is exposed to minimal credit risk as loans and receivables were cash, trade receivables, accrued revenue and interest receivable. The maximum exposure to credit risk is the risk that arises from potential default of a debtor. This amount is equal to the total amount of trade receivables (2015: \$71,576 and 2014: \$27,793). The Gallery has assessed the risk of default and has allocated \$0 in 2015 (2014: \$0) to an allowance for impairment account.

The Gallery manages its credit risk through policies and procedures that guide employees on the debt recovery techniques that are to be applied.

The Gallery holds no collateral to mitigate against credit risk.

**Credit quality of financial instruments not past due or individually determined as impaired**

	NOT PAST DUE NOR IMPAIRED		PAST DUE OR IMPAIRED	
	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
Cash and cash equivalents	14,134	12,180	-	-
Receivables for goods and services	66	17	6	11
Interest receivable	83	68	-	-
Accrued revenue	26	57	-	-
<b>Total</b>	<b>14,309</b>	<b>12,322</b>	<b>6</b>	<b>11</b>

**Ageing of financial assets that were past due but not impaired for 2015**

	0 to 30	31 to 60	61 to 90	90+	TOTAL
	DAYS	DAYS	DAYS	DAYS	
	\$'000	\$'000	\$'000	\$'000	\$'000
Receivables for goods and services	-	6	-	-	6
<b>Total</b>	<b>-</b>	<b>6</b>	<b>-</b>	<b>-</b>	<b>6</b>

**Ageing of financial assets that were past due but not impaired for 2014**

	0 to 30	31 to 60	61 to 90	90+	TOTAL
	DAYS	DAYS	DAYS	DAYS	
	\$'000	\$'000	\$'000	\$'000	\$'000
Receivables for goods and services	11	-	-	-	11
<b>Total</b>	<b>11</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>11</b>

The debts considered to be impaired consist of fee for service invoices for observer coverage.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 18: FINANCIAL INSTRUMENTS (continued)

#### NOTE 18D: LIQUIDITY RISK

The Gallery's financial liabilities are trade creditors and other payables. The exposure to liquidity risk is based on the notion that the Gallery will encounter difficulty in meeting its obligations associated with financial liabilities. This is highly unlikely due to Government funding and mechanisms available to the Gallery and internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations. The Gallery's trade creditors for 2015 were \$937,568 (2014: \$1,332,344) and were all payable within one year.

#### Maturities for non-derivative financial liabilities 2015

	ON DEMAND \$'000	WITHIN 1 YEAR \$'000	1 TO 2 YEARS \$'000	2 TO 5 YEARS \$'000	TOTAL YEARS \$'000
Trade creditors	-	938	-	-	938
Other payables	-	30	-	-	30
<b>Total</b>	-	<b>968</b>	-	-	<b>968</b>

#### Maturities for non-derivative financial liabilities 2014

	ON DEMAND \$'000	WITHIN 1 YEAR \$'000	1 TO 2 YEARS \$'000	2 TO 5 YEARS \$'000	TOTAL YEARS \$'000
Trade creditors	-	1,332	-	-	1,332
Other payables	-	12	-	-	12
<b>Total</b>	-	<b>1,344</b>	-	-	<b>1,344</b>

The Gallery has no derivative financial liabilities in the current year.

#### NOTE 18E: MARKET RISK

The entity held basic financial instruments that did not expose the entity to certain market risks, such as 'currency risk', 'interest rate risk' and 'other price risk'.

### NOTE 19: FINANCIAL ASSETS RECONCILIATION

	2015 \$'000	2014 \$'000
Total financial assets as per Statement of Financial Position	14,393	12,690
Less: Non-financial instrument components		
GST receivable from the Australian Taxation Office	78	357
<b>Total non-financial instrument components</b>	<b>78</b>	<b>357</b>
<b>Total financial assets as per financial instruments note</b>	<b>14,315</b>	<b>12,333</b>

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 20: REPORTING OF OUTCOMES

The Gallery has a single outcome: Enhanced understanding and appreciation of Australian identity, culture and diversity through portraiture by engaging the public in education programs and exhibitions, and by developing and preserving the national portrait collection.

#### NOTE 20A: NET COST OF OUTCOME DELIVERY

	2015 \$'000	OUTCOME 1 2014 \$'000
<b>Departmental</b>		
Expenses	15,328	15,754
Own-source income	(4,238)	(4,458)
<b>Net cost of outcome delivery</b>	<b>11,090</b>	<b>11,296</b>

#### NOTE 20B & 20C: MAJOR CLASSES OF EXPENSE, INCOME, ASSETS AND LIABILITIES BY OUTCOME

The Gallery has a single outcome and as such the Statement of Comprehensive Income and Statement of Financial Position is representative of that outcome.

### NOTE 21: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

The following tables provide a comparison between the 2014–15 Portfolio Budget Statements (PBS) budget and the final financial outcome in the 2014–15 financial statements. The Budget is not audited and does not reflect the revised budget provided as part of the 2015–16 Portfolio Budget Statements. However, major changes in budget have been explained as part of the variance analysis where relevant.

Variations are considered to be 'major' based on the following criteria:

- the variance between budget and actual is greater than 10% and
- the variance between budget and actual is greater than 1% of the relevant category (expenses, revenue, assets, liabilities, receipts or payments), or
- an item below this threshold but considered important for the reader's understanding.

#### Major budget variances for 2015

The establishment of the Foundation in 2014 and the sporadic nature of donations have resulted in higher *contributions* than budget. In 2015 the Gallery also received unforeseen funding for the rectification of building defects which is recorded against *other revenue*. These items have contributed to higher income from *own-source revenue* and *retained surplus*. As a consequence, a higher *cash and cash equivalents* balance was held delivering higher interest than budget.

The Foundation also enabled the *purchase of artwork* in excess of that originally budgeted. The planned *purchase of intangibles, property, plant and equipment* was reduced from the original budget to provide additional funding for the rectification work planned in 2017.

In addition to the assets transferred from the former Department of Regional Australia, Local Government, Arts and Sport (DRALGAS) upon establishment, the land upon which the Gallery resides was transferred from the National Capital Authority to the Gallery explaining the higher *land and buildings* and *contributed equity* balances against budget.

The variances in *payables* are due to higher creditors at 30 June 2015 and prepayments received for venue hire and sponsorship. *Employee provisions* are lower than budget due to employee transfers, retirements and general use of leave.



**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2015***NOTE 21: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES** (continued)**STATEMENT OF COMPREHENSIVE INCOME***for the period ended 30 June 2015*

	ACTUAL 2015 \$'000	BUDGET ESTIMATE <sup>1</sup> 2015 \$'000	VARIANCE <sup>2</sup> 2015 \$'000
<b>NET COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits	5,712	5,437	(275)
Supplier expenses	5,715	6,225	510
Depreciation and amortisation	3,889	3,895	6
Write-down and impairment of assets	12	-	(12)
<b>Total expenses</b>	<b>15,328</b>	<b>15,557</b>	<b>229</b>
<b>OWN-SOURCE INCOME</b>			
<b>Own-source revenue</b>			
Sale of goods and rendering of services	942	865	77
Contributions	1,413	250	1,163
Interest	483	250	233
Other revenue	994	326	668
<b>Total own-source revenue</b>	<b>3,832</b>	<b>1,691</b>	<b>2,141</b>
<b>Gains</b>			
Resources received free of charge	406	410	(4)
<b>Total gains</b>	<b>406</b>	<b>410</b>	<b>(4)</b>
<b>Total own-source income</b>	<b>4,238</b>	<b>2,101</b>	<b>2,137</b>
<b>Net cost of services</b>	<b>(11,090)</b>	<b>(13,456)</b>	<b>(2,366)</b>
Revenue from Government	11,487	11,487	-
<b>Surplus attributable to the Australian Government</b>	<b>397</b>	<b>(1,969)</b>	<b>2,366</b>

1. The Gallery's original budgeted financial statement that was first presented to parliament in respect of the reporting period, 2014-15 Portfolio Budget Statements.

2. Between the actual and original budgeted amounts for 2015. Explanations of major variances are provided above.

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2015***NOTE 21: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES** (continued)**STATEMENT OF FINANCIAL POSITION***as at 30 June 2015*

	ACTUAL 2015 \$'000	BUDGET ESTIMATE <sup>1</sup> 2015 \$'000	VARIANCE <sup>2</sup> 2015 \$'000
<b>ASSETS</b>			
<b>Financial Assets</b>			
Cash and cash equivalents	14,134	9,791	4,343
Trade and other receivables	233	198	35
Other financial assets	26	100	(74)
<b>Total financial assets</b>	<b>14,393</b>	<b>10,089</b>	<b>4,304</b>
<b>Non-Financial Assets</b>			
Land and buildings	75,081	65,717	9,364
Property, plant and equipment	11,306	11,291	15
Heritage and cultural assets	31,046	30,059	987
Intangibles	302	492	(190)
Inventories	49	78	(29)
Other	59	-	59
<b>Total non-financial assets</b>	<b>117,843</b>	<b>107,637</b>	<b>10,206</b>
<b>Total assets</b>	<b>132,236</b>	<b>117,726</b>	<b>14,510</b>
<b>LIABILITIES</b>			
<b>Payables</b>			
Suppliers	938	591	(347)
Other	377	252	(125)
<b>Total payables</b>	<b>1,315</b>	<b>843</b>	<b>(472)</b>
<b>Provisions</b>			
Employee provisions	1,255	1,504	249
<b>Total provisions</b>	<b>1,255</b>	<b>1,504</b>	<b>249</b>
<b>Total liabilities</b>	<b>2,570</b>	<b>2,347</b>	<b>(223)</b>
<b>Net assets</b>	<b>129,666</b>	<b>115,379</b>	<b>14,733</b>
<b>EQUITY</b>			
Contributed equity	128,798	119,598	9,200
Retained surplus	868	(4,219)	5,087
<b>Total equity</b>	<b>129,666</b>	<b>115,379</b>	<b>14,287</b>

1. The Gallery's original budgeted financial statement that was first presented to parliament in respect of the reporting period, 2014-15 Portfolio Budget Statements.

2. Between the actual and original budgeted amounts for 2015. Explanations of major variances are provided above.

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2015***NOTE 21: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES** (continued)**CASH FLOW STATEMENT***for the period ended 30 June 2015*

	ACTUAL 2015 \$'000	BUDGET ESTIMATE <sup>1</sup> 2015 \$'000	VARIANCE <sup>2</sup> 2015 \$'000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Receipts from Government	11,487	11,767	-
Sale of goods and services of services	949	865	84
Interest	468	250	218
Contributions	1,436	250	1,186
Other	1,004	326	678
Net GST received	279	-	279
<b>Total cash received</b>	<b>15,623</b>	<b>13,178</b>	<b>2,445</b>
<b>Cash used</b>			
Employees	5,675	5,337	(338)
Suppliers	6,056	6,225	169
<b>Total cash used</b>	<b>11,731</b>	<b>11,562</b>	<b>(169)</b>
<b>Net cash from operating activities</b>	<b>3,892</b>	<b>1,616</b>	<b>2,276</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash used</b>			
Purchase of artwork	1,201	199	(1,002)
Purchase of property, plant and equipment	820	953	133
Purchase of intangibles	116	268	152
<b>Total cash used</b>	<b>2,137</b>	<b>1,420</b>	<b>(717)</b>
<b>Net cash used by investing activities</b>	<b>(2,137)</b>	<b>(1,420)</b>	<b>717</b>
<b>FINANCING ACTIVITIES</b>			
<b>Cash received</b>			
Cash received from restructuring	-	-	-
Collection Development Acquisition Budget	199	199	-
<b>Total cash received</b>	<b>199</b>	<b>199</b>	<b>-</b>
<b>Net cash from financing activities</b>	<b>199</b>	<b>199</b>	<b>-</b>
<b>Net increase in cash held</b>	<b>1,954</b>	<b>395</b>	<b>1,559</b>
Cash and cash equivalents at the beginning of the reporting period	12,180	9,396	2,784
<b>Cash and cash equivalents at the end of the reporting period</b>	<b>14,134</b>	<b>9,791</b>	<b>4,343</b>

1. The Gallery's original budgeted financial statement that was first presented to parliament in respect of the reporting period, 2014-15 Portfolio Budget Statements.

2. Between the actual and original budgeted amounts for 2015. Explanations of major variances are provided above.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2015

### NOTE 21: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES (continued)

#### STATEMENT OF CHANGES IN EQUITY

for the period ended 30 June 2015

	RETAINED SURPLUS			CONTRIBUTED EQUITY			TOTAL EQUITY		
	ACTUAL	BUDGET	VARIANCE <sup>2</sup>	ACTUAL	BUDGET	VARIANCE <sup>2</sup>	ACTUAL	BUDGET	VARIANCE <sup>2</sup>
	2015	ESTIMATE <sup>1</sup>	2015	2015	ESTIMATE <sup>1</sup>	2015	2015	ESTIMATE <sup>1</sup>	2015
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Opening balance</b>									
Balance carried forward from previous period	471	(2,250)	2,721	128,599	119,399	9,200	129,070	117,149	11,921
<b>Adjusted opening balance</b>	471	(2,250)	2,721	128,599	119,399	9,200	129,070	117,149	11,921
<b>Comprehensive income</b>									
Surplus for the period	397	(1,969)	2,366	-	-	-	397	(1,969)	2,366
<b>Total comprehensive income</b>	397	(1,969)	2,366	-	-	-	397	(1,969)	2,366
<b>Transactions with owners</b>									
<b>Contributions by owners</b>									
DCAB	-	-	-	199	199	-	199	199	-
Restructuring	-	-	-	-	-	-	-	-	-
Asset transfers	-	-	-	-	-	-	-	-	-
<b>Total transactions with owners</b>	-	-	-	199	199	-	199	199	-
<b>Closing balance as at 30 June</b>	868	(4,219)	5,087	128,798	119,598	9,200	129,666	115,379	14,287

1. The Gallery's original budgeted financial statement that was first presented to parliament in respect of the reporting period, 2014-15 Portfolio Budget Statements.

2. Between the actual and original budgeted amounts for 2015. Explanations of major variances are provided above.



## APPENDIX 1

### Acquisitions 2014–15



*B A Santamaria* 1996

by Wes Waters

oil on canvas

122.2 x 92.6 cm

Donated by the Santamaria Family.  
In loving memory of Catherine who  
persuaded her father to sit for the  
portrait and who chose Wes Walters  
as the artist 2014



*D.A.S. Campbell*  
(David Alexander Stewart Campbell) 1963  
by William Dargie  
oil on canvas  
76.0 x 61.0 cm  
Gift of Dr Mary Newlinds and Sheena Simpson in  
memory of their father, D.A.S. Campbell 2014



*Lady Maie Casey* c.1966

by William Dargie

pencil on paper

33.2 x 23.1 cm

Gift of Scott Coleman in commemoration  
of the visit to the National Portrait Gallery  
of Australia of Their Royal Highnesses the  
Duke and Duchess of Cambridge 2014

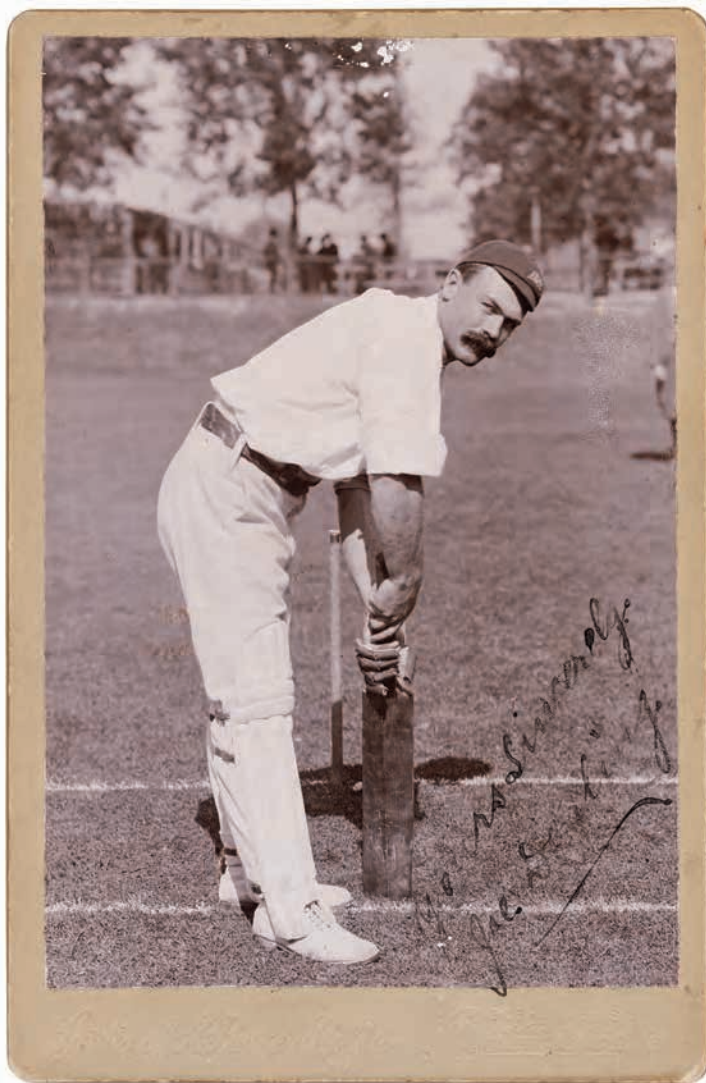




*Jeremiah Ware* c.1854  
by Robert Dowling  
oil on board  
34.0 x 29.0 cm  
Purchased with funds provided by  
Mary Isabel Murphy and Rosalind Blair Murphy  
2014



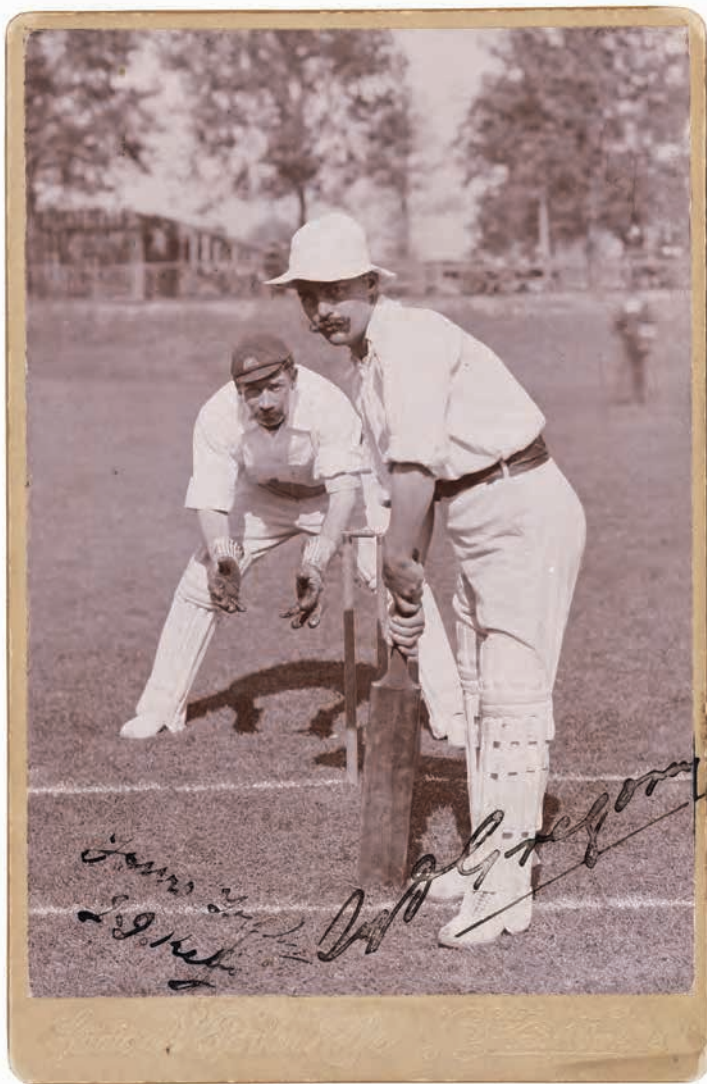
*Mary Ware* c.1854  
by Robert Dowling  
oil on canvas on board  
34.0 x 29.0 cm  
Purchased with funds provided by  
Mary Isabel Murphy and Rosalind Blair Murphy  
2014



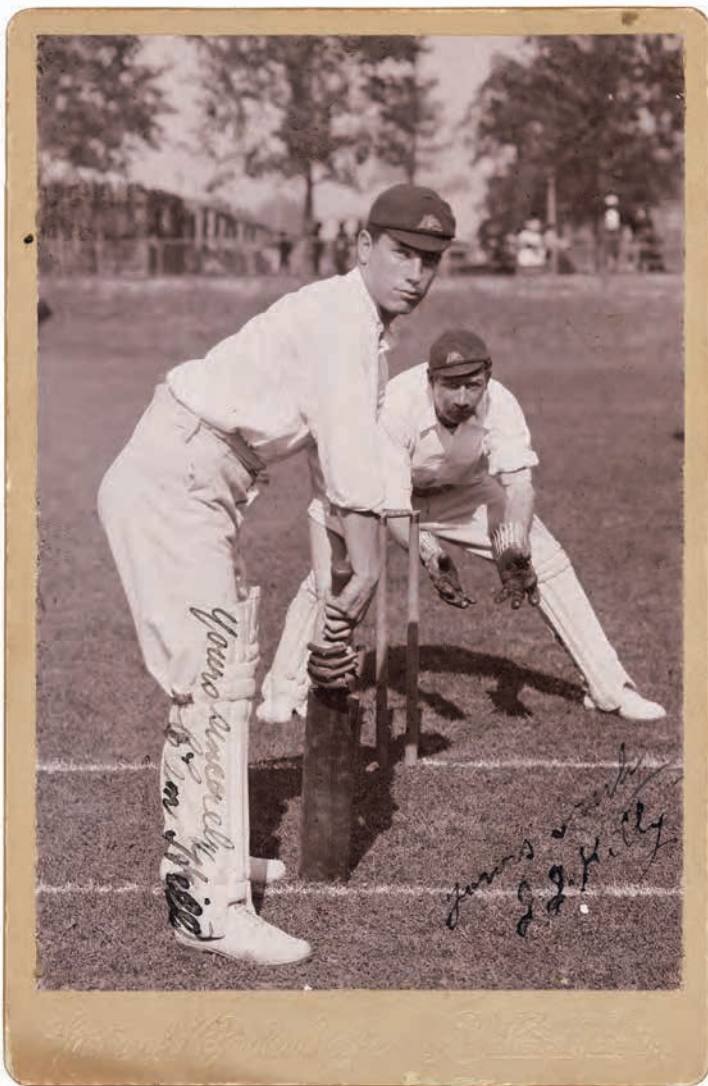
*Joe Darling (Joseph Darling, member of the 1896 Australian Cricket Team) 1896*  
by H Parker Rolfe  
albumen photograph on cabinet card  
16.5 x 10.7 cm  
Purchased with funds provided by  
L Gordon Darling AC CMG 2014



Henry (Harry) Donnan (member of the 1896  
Australian Cricket Team) 1896  
by H Parker Rolfe  
albumen photograph on cabinet card  
16.5 x 10.7cm  
Purchased with funds provided by  
L Gordon Darling AC MCG 2014



Syd Gregory (Sydney Edward Gregory,  
member of the 1896 Australian Cricket Team) 1896  
by H Parker Rolfe  
albumen photograph on cabinet card  
16.5 x 10.7cm  
Purchased with funds provided by  
L Gordon Darling AC CMG 2014



*Clem Hill (member of the 1896 Australian  
Cricket Team) 1896*  
by H Parker Rolfe  
albumen photograph on cabinet card  
16.5 x 10.7 cm  
Purchased with funds provided by  
L Gordon Darling AC CMG 2014



*Frank Iredale (Francis Adams Iredale, member of the 1896 Australian Cricket Team) 1896*  
by H Parker Rolfe  
albumen photograph on cabinet card  
16.5 x 10.7 cm  
Purchased with funds provided by  
L Gordon Darling AC CMG 2014



George Trott (George Henry Stevens (Harry) Trott,  
member of the 1896 Australian Cricket Team) 1896  
by H Parker Rolfe  
albumen photograph on cabinet card  
16.5 x 10.7 cm  
Purchased with funds provided by  
L Gordon Darling AC CMG 2014





*Alfred Simpson* c.1866  
by unknown  
gelatin silver photograph  
19.5 x 16.0 cm  
Purchased with funds provided by  
L Gordon Darling AC CMG 2014



*Sarah Simpson* c.1866  
by unknown  
gelatin silver photograph  
19.5 x 16.0 cm  
Purchased with funds provided by  
L Gordon Darling AC CMG 2014



*Governor Sir Robert Duff with Lady Duff,  
Lord Hopetoun and ViceRegal Party 1893*  
by Kerry & Co  
gelatin silver photograph  
20.0 x 14.6 cm  
Purchased 2014



*Margel and Tarquin, Canberra c.1945*

by Frank Hinder

pen and ink, brush and ink and pencil on paper

24.8 x 27.5 cm

Purchased with funds provided by the Ross  
family in memory of Noel and Enid Eliot 2014



*Max Schubert* 1980  
by David Simpson  
gelatin silver photograph  
40.5 x 30.5 cm  
Purchased 2014



*The Australian Tom Thumb*  
(John David Armstrong) c.1880  
by Sarony & Co.  
carte de visite photograph  
10,5 x 6,3 cm  
Purchased 2014



*The Australian Tom Thumb*  
(John David Armstrong) c.1880  
by J.D. Cooper  
carte de visite photograph  
10.3 x 6.5 cm  
Purchased 2014



*Captain Matthew Flinders* RN 1814  
by an unknown artist,  
published by Joyce Gold  
Naval Chronicle Office  
stipple engraving  
23.0 x 13.0 cm  
Purchased 2014





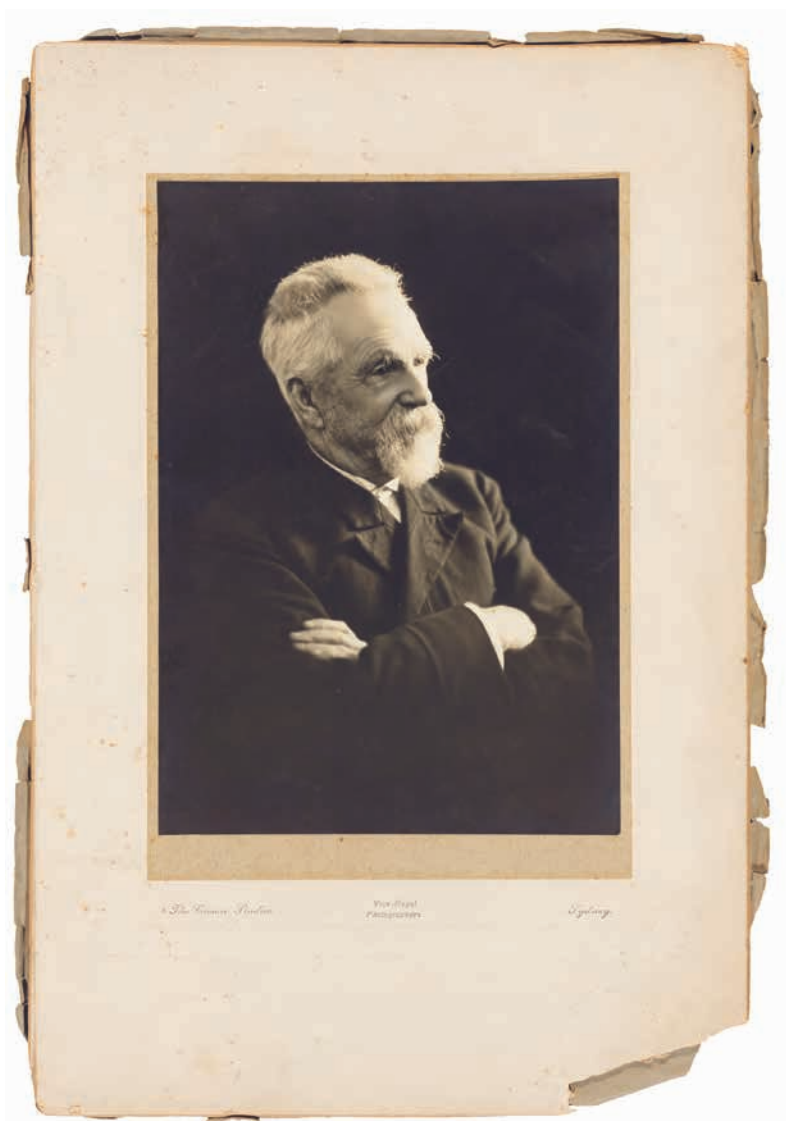
*Jules de Blossville* c.1830  
by François Jacques Dequevauvillier (engraver)  
steel engraving  
22.0 x 14.0 cm  
Purchased 2014



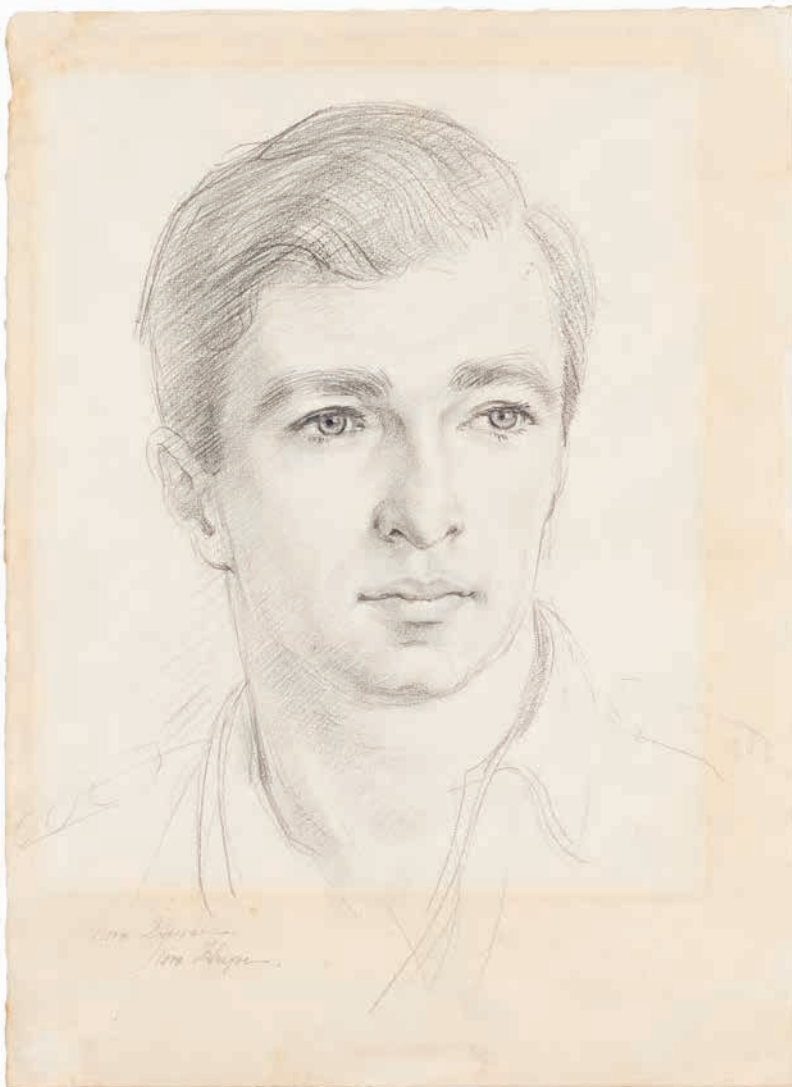
*H Searle Professional Champion Sculler of the World*  
(Henry Searle) 1889  
by Spy (Sir Leslie Ward)  
chromolithograph  
38.0 x 24.5 cm  
Purchased 2014



'A Postmaster General' (Sir James Fergusson) 1892  
by Spy (Sir Leslie Ward)  
chromolithograph  
38.0 x 24.5 cm  
Purchased 2014



*Reverend George Brown* DD 1905  
by Crown Studios  
gelatin silver photograph  
on studio card inside studio folder  
19.8 x 14.0 cm  
Gift of Nancy Joyce 2014



*H. B. Gullett* c.1939  
by Nora Heysen  
pencil on paper  
39.5 x 28.8 cm  
Gift of the family in memory of  
Penne Hackforth Jones 2014



*John Thornett* 1966  
by Lesley Moline  
oil on masonite  
118.0 x 78.5 cm  
Gift of John and Vivien Thornett 2014



*Ken Catchpole* 2014  
by Gary Grealy  
inkjet print  
99.0 x 74.0 cm  
Commissioned with funds from the  
Patrick Corrigan Portrait Commission  
Series 2014



*Self portrait* 1945/6  
by Arthur Boyd  
oil on canvas laid on composition board  
71.5 x 61.5 cm  
Purchased with funds provided by the Liangis  
family 2014





*Wally (Wouter) De Backer* 2013 (printed 2014)  
by Julian Kingma  
inkjet print  
102.0 x 68.0 cm  
Purchased 2014



*Marianne Egan and her children  
Gertrude Evans Cahuac and  
Henry William Cahuac 1857*

artist unknown

oil on canvas

60.5 x 70.5 cm

Purchased with funds provided  
by the Liangis family 2014



*Chris Wallace Crabbe* 2011  
by Kristin Headlam  
oil on linen  
150.0 x 120.0 cm  
Purchased 2014  
© Kristin Headlam / Licensed by Viscopy 2015



*Sir Henry Barkly, K.C.B. Governor of the Colony of Victoria (Plate 1 of *Sun Pictures of Victoria* by Antoine Fauchery and Richard Daintree) 1858*  
by Antoine Fauchery and Richard Daintree  
albumen silver photograph laid down on  
cardboard

24.0 x 19.0 cm

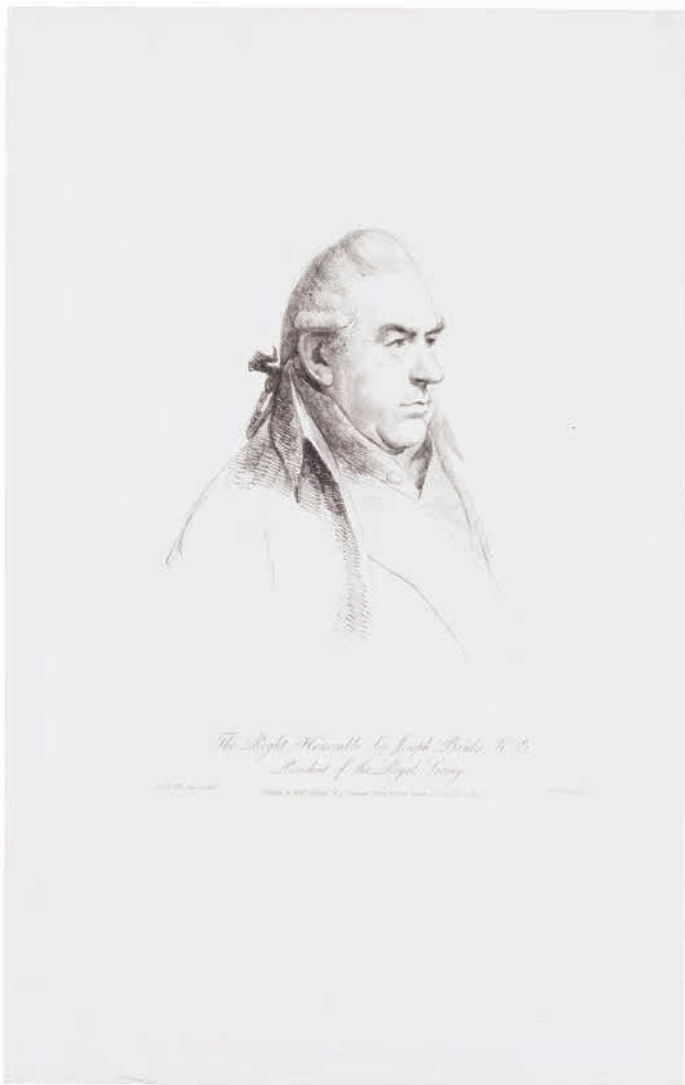
Purchased 2014



*William Clark Haines, Premier of Victoria*  
(Plate 12 of *Sun Pictures of Victoria* by  
*Antoine Fauchery and Richard Daintree*) 1857–58  
by Antoine Fauchery and Richard Daintree  
albumen silver photograph laid down on  
cardboard  
24.3 x 18.4 cm  
Purchased 2014



*Lady Barkly* 1863  
by Batchelder and O'Neill  
carte de visite photograph  
10.7 x 6.2 cm  
Purchased 2014

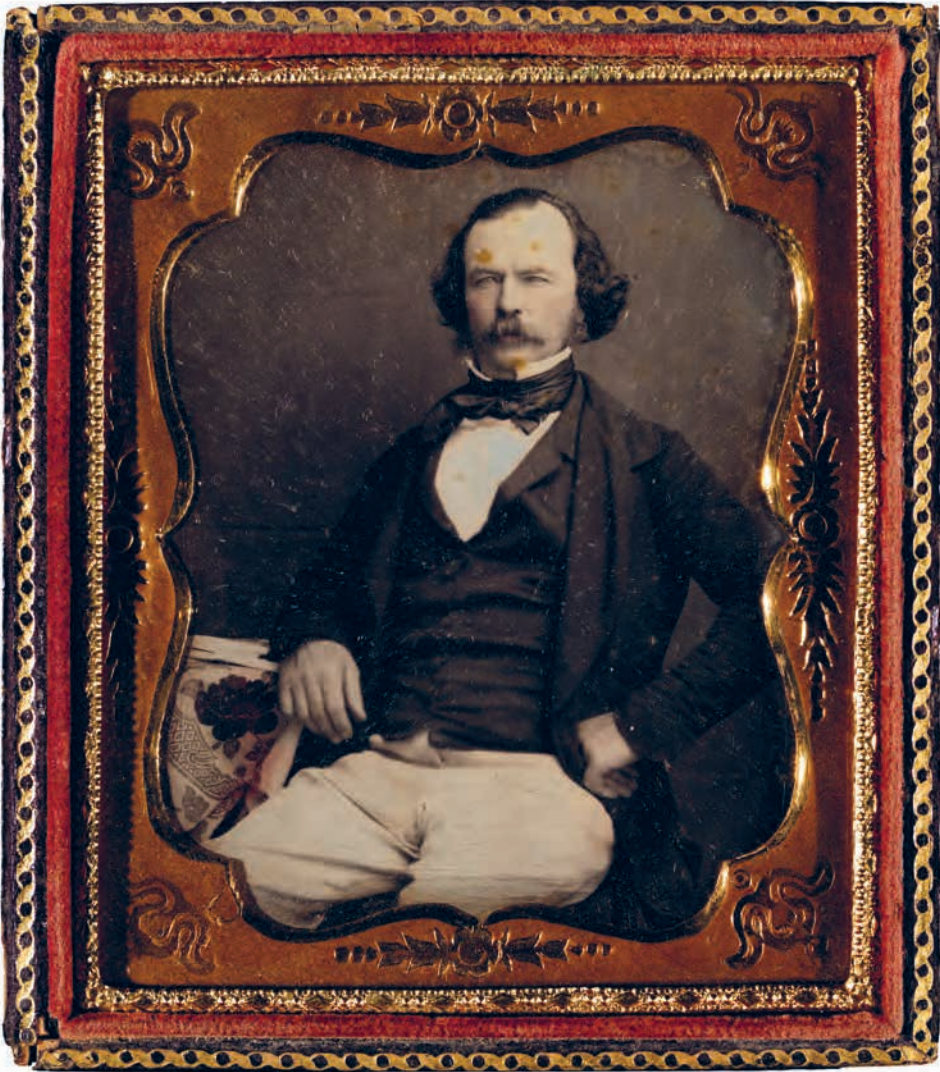


*Sir Joseph Banks* 1811  
after George Dance,  
published by William Daniell  
soft ground etching  
46.5 x 29.3 cm  
Purchased 2014



*William Macleay* 1885  
engraved by William Macleod  
after a photograph by Freeman Brothers  
lithograph  
27.0 x 21.0 cm  
Purchased 2014





*Horatio Spencer Wills* c.1859

artist unknown

1/6th plate daguerreotype with applied colour

in a brass matt in leather case

6.7 x 5.4 cm

Gift of T S Wills Cooke 2014

Donated through the Australian Government's  
Cultural Gifts Program



*Thomas Wentworth Wills* c.1859

artist unknown

1/2 plate ambrotype with applied colour in a  
double elliptical brass matt in a leather case

11.7 x 8.5 cm

Gift of T S Wills Cooke 2014

Donated through the Australian Government's  
Cultural Gifts Program



*Emily Spencer Wills* c.1859

artist unknown

1/6th plate daguerreotype with applied colour in  
al brass matt (without original leather case)

6.6 x 5.4 cm

Gift of T S Wills Cooke 2014

Donated through the Australian Government's  
Cultural Gifts Program



*Horace Spencer Wills and Cedric Spencer Wills*

c.1859

artist unknown

1/2 plate ambrotype with applied colour in a  
double elliptical brass matt in a leather case  
(without lid)

11.2 x 8.3 cm

Gift of T S Wills Cooke 2014

Donated through the Australian Government's  
Cultural Gifts Program



*Egbert Spencer Wills* c.1870  
by Wilmot & Key  
carte de visite photograph hand tinted  
10.1 x 6.1 cm  
Gift of T S Wills Cooke 2014  
Donated through the Australian Government's  
Cultural Gifts Program



*Horatio Spencer Wills* c.1870

by Wilmot & Key

carte de visite photograph

10,5 x 6,3 cm

Gift of T S Wills Cooke 2014

Donated through the Australian Government's  
Cultural Gifts Program



*Thomas Wentworth Wills* c.1857 or c.1864

(printed c.1905/1910)

artist unknown

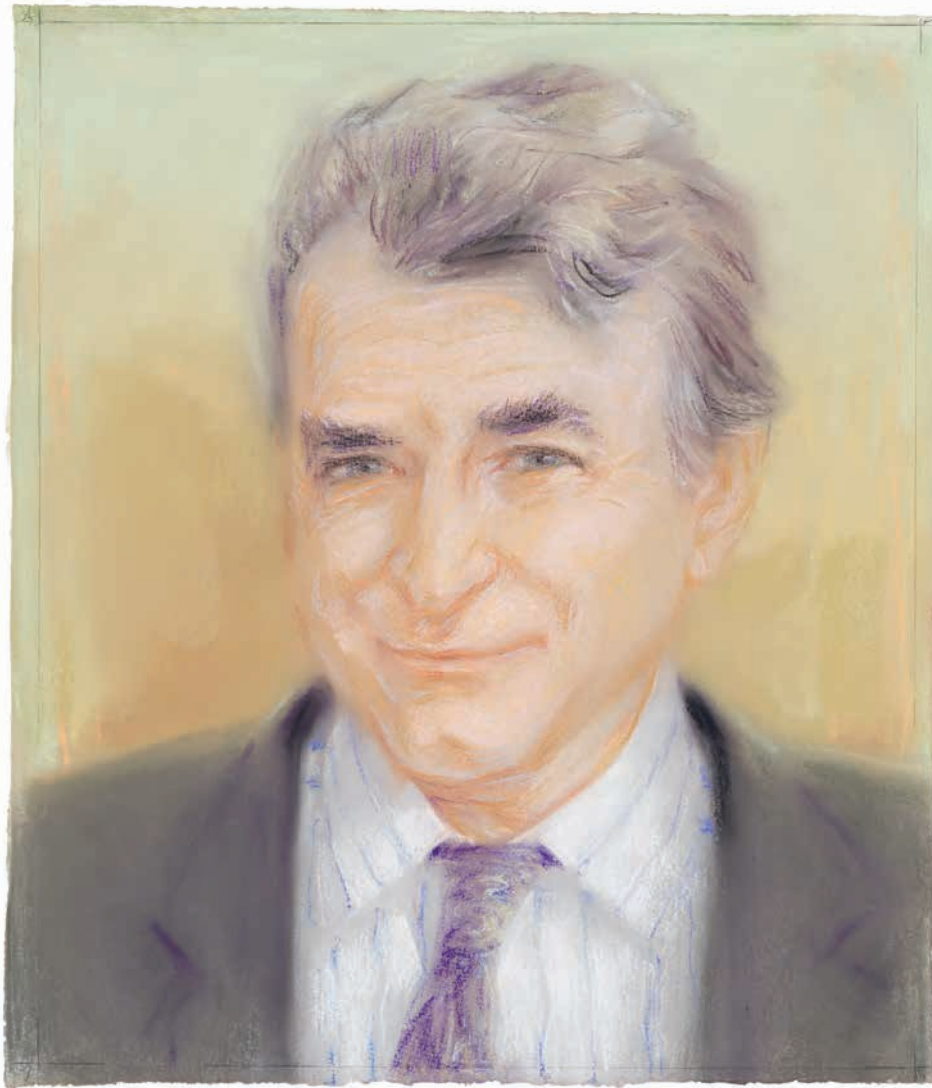
gelatin silver photograph on laid down

on grey paper support on card

9.6 x 7.4 cm

Gift of T S Wills Cooke 2014

Donated through the Australian Government's  
Cultural Gifts Program



*Professor Derek Denton* 2009  
by Janet Dawson  
pastel on paper  
46.5 x 40.0 cm  
Gift of Derek Denton AC and  
Dame Margaret Scott AC 2014  
Donated through the Australian Government's  
Cultural Gifts Program





*Dame Margaret Scott* 1949

by Kenneth Rowell

pen and ink, brush and ink and watercolour on  
paper

44.0 x 33.0 cm

Gift of Derek Denton AC and Dame Margaret  
Scott AC 2014

Donated through the Australian Government's  
Cultural Gifts Program



*Ben Quilty* 2012  
by Andrew Quilty  
inkjet print  
63,5 x 46,0 cm  
Gift of Patrick Corrigan AM 2014



*Portrait of Nell #15* 2009  
by Richard Larter  
synthetic polymer paint, gesso,  
binder medium, gel and glitter on canvas  
76.0 x 60.5 cm  
Gift of Patrick Corrigan AM 2014



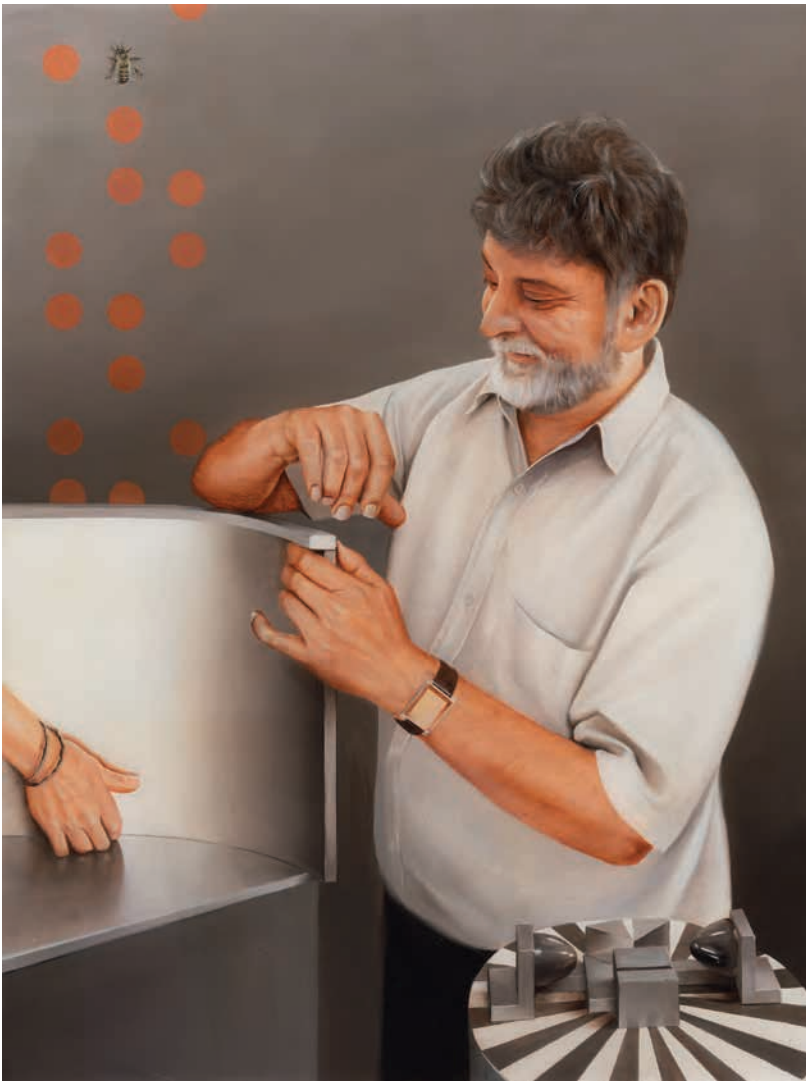
*Shaun Gladwell (study)* 2013  
by Fiona Lowry  
watercolour and gouache on paper  
41.5 x 29.5 cm  
Gift of Patrick Corrigan AM 2014



*Portrait of a Lady (Sonia McMahon)* 1999  
by Esther Erlich  
synthetic polymer paint on canvas  
112.0 x 183.0 cm  
Gift of an anonymous donor 2014



*Anne Levy* 2011  
by Hugh Adamson  
synthetic polymer paint on canvas  
77.0 x 61.0 cm  
Gift of Anne Levy AO 2014



*Professor Mandyam Srinivasan 2014*  
by Sam Leach  
oil and resin on plywood  
61.0 x 46.0 cm  
Commissioned with funds provided by  
Marilyn Darling AC 2014



*Carl Cooper* 1945–46  
by Arthur Boyd  
oil on canvas laid down on masonite  
74.5 x 63.0 cm  
Bequest of Alan Boxer 2014

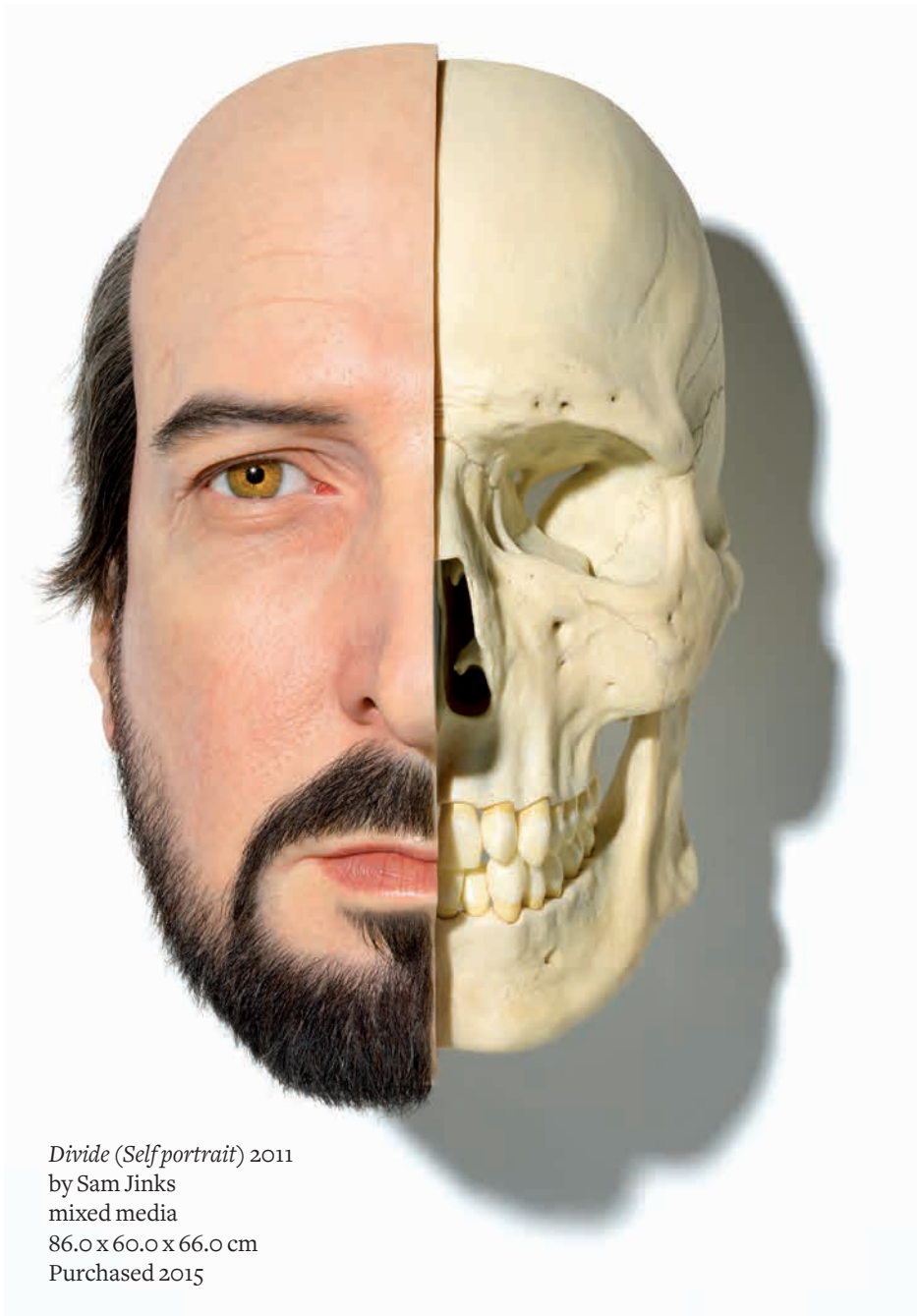




*Emily Kame Kngwarreye* 1995  
by Jenny Sages  
charcoal on paper  
23.5 x 16.5 cm  
Bequest of Alan Boxer 2014



*Isabella Louisa Parry* c.1826  
artist unknown  
watercolour on ivory  
10.0 x 7.5 cm  
Purchased 2014



*Divide (Self portrait)* 2011  
by Sam Jinks  
mixed media  
86.0 x 60.0 x 66.0 cm  
Purchased 2015



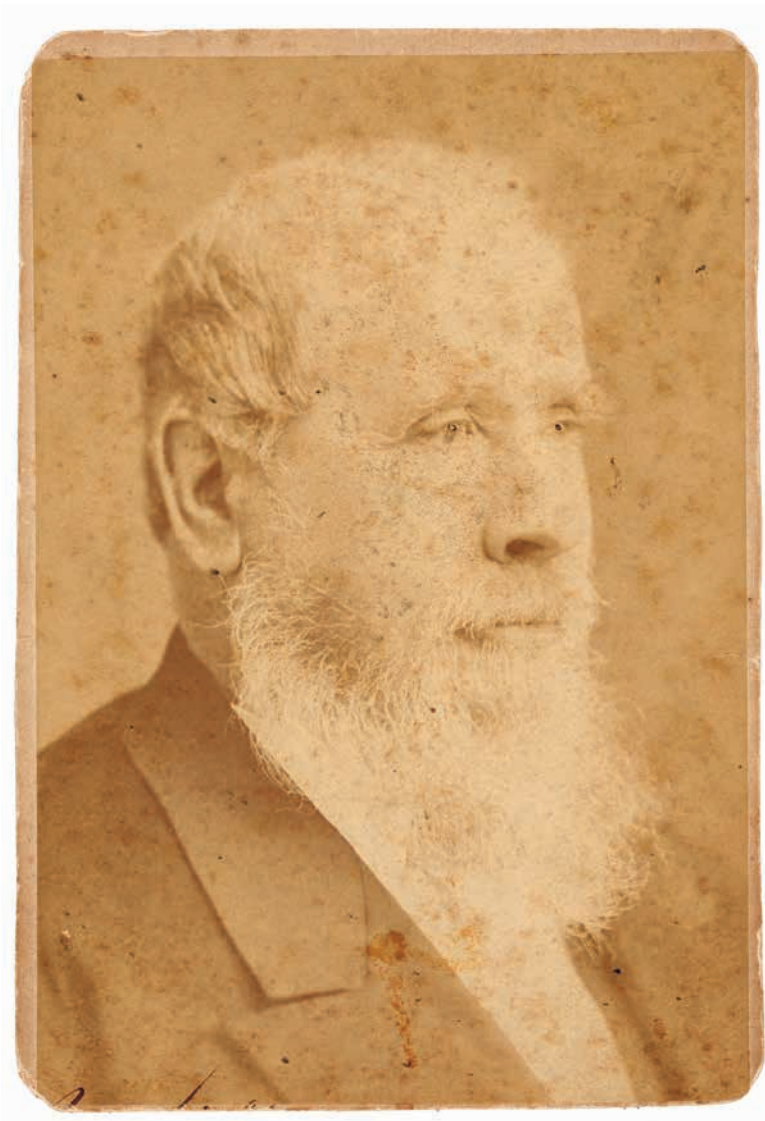
*James T. Donovan* 1892  
by Tom Roberts  
oil on canvas  
33.3 x 28.5 cm  
Purchased 2015



*Gamaliel Butler* c.1810  
artist unknown  
watercolour on ivory  
9.5 x 6.7 cm (framed)  
Purchased 2015



*The Awakening (Selfportrait)* 1946  
by Vlase Zanalis  
oil on masonite  
122.0 x 100.0 cm  
Purchased 2015



*Edward Hargraves* c.1884  
artist unknown  
albumen photograph on cabinet card  
15.2 x 10.5 cm  
Purchased 2015



*Sir Oswald Brierly* c.1870  
by London Stereoscopic and Photographic  
Company  
carte de visite photograph  
8.5 x 5.3 cm  
Purchased 2015





*May Wirth* c.1921  
by Daguerre Studios  
gelatin silver photograph  
18.2 x 23.3 cm  
Purchased 2015



*Maude Shipp* c.1918  
by Munnan Studios  
gelatin silver photograph  
20.5 x 15.5 cm  
Purchased 2015



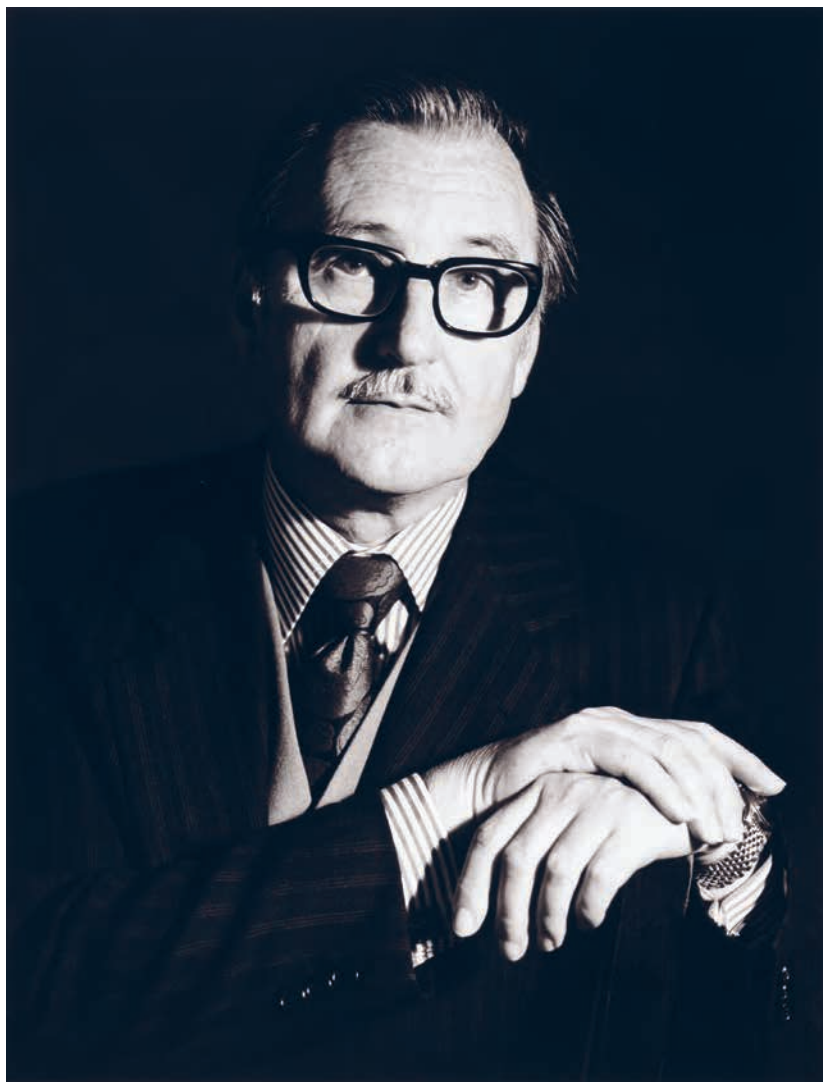
Oscar Asche c.1905  
by London Stereoscopic and Photographic  
Company  
gelatin silver photograph on cabinet card  
16.5 x 11.0 cm  
Purchased 2015



*Henry Edwards* c.1874  
by Bradley and Rulofson  
albumen photograph on cabinet card  
Support: 16.5 x 11.3 cm  
Purchased 2015



*John Painter* 1975 (printed 2014)  
by Douglas Thompson  
inkjet print on paper  
40.0 x 30.5 cm  
Purchased 2015



*James Gleeson* 1974 (printed 2014)  
by Douglas Thompson  
inkjet print on paper  
Image: 40.0 x 30.5 cm  
Purchased 2015



*Sir John Gorton* c. 1968–1971  
by Louis Kahan  
fibre tipped pen on paper on cardboard  
51.5 x 31.5 cm  
Purchased 2015



*“The Cape of Good Hope” Sir Henry Barkly*  
(Image plate from *Vanity Fair*) 1887  
by Spy (Sir Leslie Ward)  
chromolithograph  
37.0 x 25.0 cm  
Purchased 2015





*“Round the World” Thomas Brassey*  
*(Image plate from Vanity Fair) 1877*  
by Ape (Carlo Pellegrini)  
chromolithograph  
Sheet: 38.50 x 25.50 cm  
Purchased 2015



*"Fresh from the Channel Fleet"*  
Sir Harry Holdsworth Rawson  
(Image plate from *Vanity Fair*) 1901  
by Spy (Sir Leslie Ward)  
chromolithograph  
39.0 x 26.5 cm  
Purchased 2015



*“Chelsea Hospital” Sir Henry Wylie Norman*  
(Image plate from *Vanity Fair*) 1903  
by Spy (Sir Leslie Ward)  
chromolithograph  
39.5 x 26.0 cm  
Purchased 2015



*"Fetteresso" Sir Robert Duff*  
(Image plate from *Vanity Fair*) 1883  
artist unknown  
chromolithograph  
38.0 x 26.0 cm  
Purchased 2015



*"Candidate for Chelsea" 9th Earl of Kintore*  
(Image plate from *Vanity Fair*) 1880  
by Spy (Sir Leslie Ward)  
chromolithograph  
37.5 x 25.5 cm  
Purchased 2015



*"Western Australia" Sir Frederick Bedford*  
(Image plate from *Vanity Fair*) 1903  
by Spy (Sir Leslie Ward)  
chromolithograph  
39.0 x 26.5 cm  
Purchased 2015



*"A Traveller" 2nd Baron Lamington*  
*(Image plate from Vanity Fair) 1892*  
by Spy (Sir Leslie Ward)  
chromolithograph  
39.0 x 27.0 cm  
Purchased 2015



*“A Cîmiez. Promenade matinale” Queen Victoria*  
(Image plate from *Vanity Fair*) 1897  
by Jean Baptiste Guth  
chromolithograph  
39.0 x 26.0 cm  
Purchased 2015





*“Saide, R.Y.S.” Charles Gibson Millar*  
*(Image plate from Vanity Fair) 1894*  
by Spy (Sir Leslie Ward)  
chromolithograph  
38.0 x 25.0 cm  
Purchased 2015



*"The Demon Bowler" Frederick Robert Spofforth*  
(image plate from *Vanity Fair*) 1878  
by Spy (Sir Leslie Ward)  
chromolithograph  
39.0 x 26.0 cm  
Purchased 2015



*“As straight as a reed” Henry John Rous*  
(Image plate from *Vanity Fair*) 1870  
by Alfred Thompson  
chromolithograph  
35.0 x 23.0 cm  
Purchased 2015



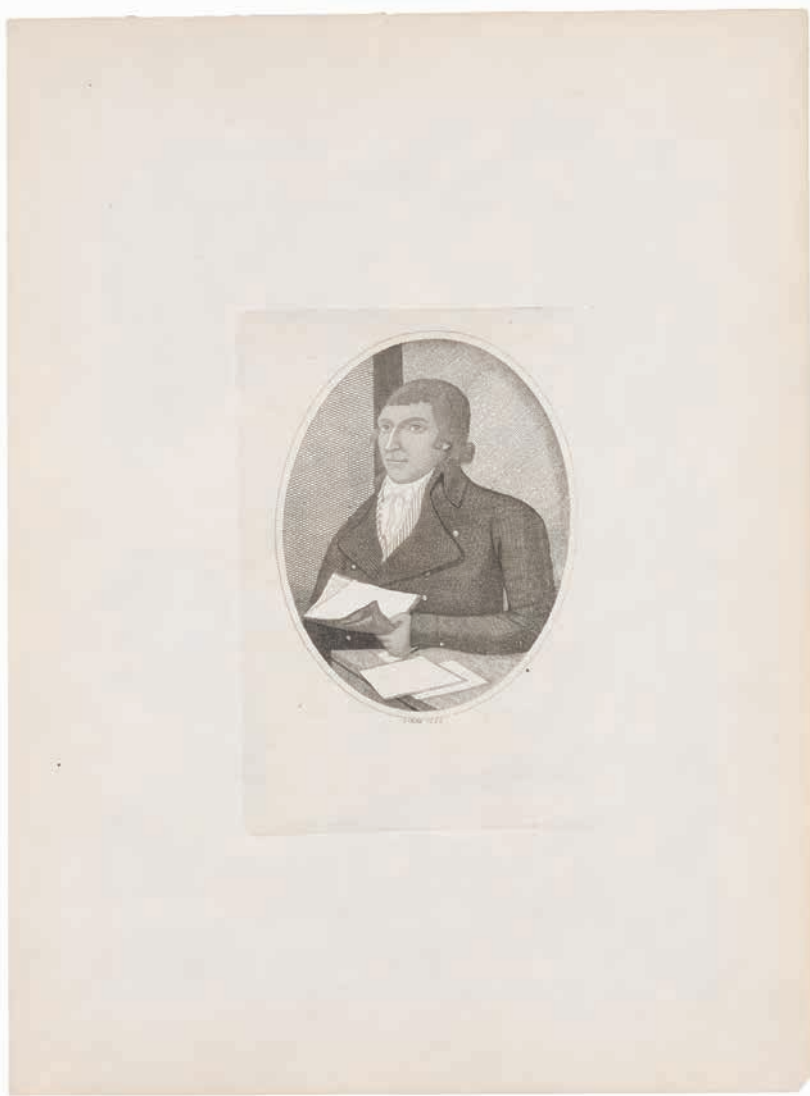
*Men of the Day No.57 "Old Bones" Sir Richard Owen*  
(Image plate from *Vanity Fair*) 1873  
artist unknown  
chromolithograph  
35.5 x 23.0 cm  
Purchased 2015



*Men of the Day No.19 "A great Med'cineMan among the inquiring Redskins" Thomas Henry Huxley*  
*(Image plate from Vanity Fair) 1871*  
by Ape (Carlo Pellegrini)  
chromolithograph  
35.5 x 22.0 cm  
Purchased 2015



“Fairie” A W Cox  
(Image plate from *Vanity Fair*) 1910  
by Spy (Sir Leslie Ward)  
chromolithograph  
37.0 x 23.0 cm  
Purchased 2015



*George Mealmaker* 1798 (printed c.1838)  
by John Kay  
etching on paper  
27.6 x 20.5 cm  
Purchased 2015



*Donald Horne* 2000  
by Melissa Beowulf  
oil on canvas  
121.5 x 152.0 cm  
Gift of Julia Horne and Nick Horne  
Donated through the Australian Government's  
Cultural Gifts Program 2015





*Yellow portrait (portrait of Alex Jelinek)* 1955  
by Lina Bryans  
oil on plywood  
183.7 x 122.7 cm (framed)  
Gift of Paul and James Bryans  
Donated through the Australian Government's  
Cultural Gifts Program 2015



*Michelle de Kretser, Geography & History 2013*  
by WengHo Chong  
synthetic polymer paint, charcoal,  
pastel and conté on linen  
198.5 x 101.5 cm  
Gift of Michelle de Kretser  
Donated through the Australian Government's  
Cultural Gifts Program 2015



*Duchess of Cornwall and York*  
*(later Queen Mary)* 1903  
by H. Walter Barnett  
platinum photograph  
28.7 x 23.7 cm  
Gift of Peter Roberts 2015



*Duke of Cornwall and York (later King George V)*

1903

by H. Walter Barnett

platinum photograph

27,5 x 21,5 cm

Gift of Peter Roberts 2015



*Duke of Cornwall and York (later King George V)*

1903

by H. Walter Barnett

platinum photograph

27.0 x 23.2 cm

Gift of Peter Roberts 2015



*Duchess of Cornwall and York*  
*(later Queen Mary)* 1903  
by H. Walter Barnett  
platinum photograph  
20.0 x 14.5 cm  
Gift of Peter Roberts 2015



*Duchess of Cornwall and York*  
*(later Queen Mary)* 1903  
by H. Walter Barnett  
platinum photograph  
28.7 x 23.7 cm  
Gift of Peter Roberts 2015



*Duke of Cornwall and York*  
*(later King George V) 1901*  
by Johnstone O'Shannessy & Co  
gelatin silver photograph  
on original studio backing card  
38,5 x 25,2 cm  
Gift of Peter Roberts 2015

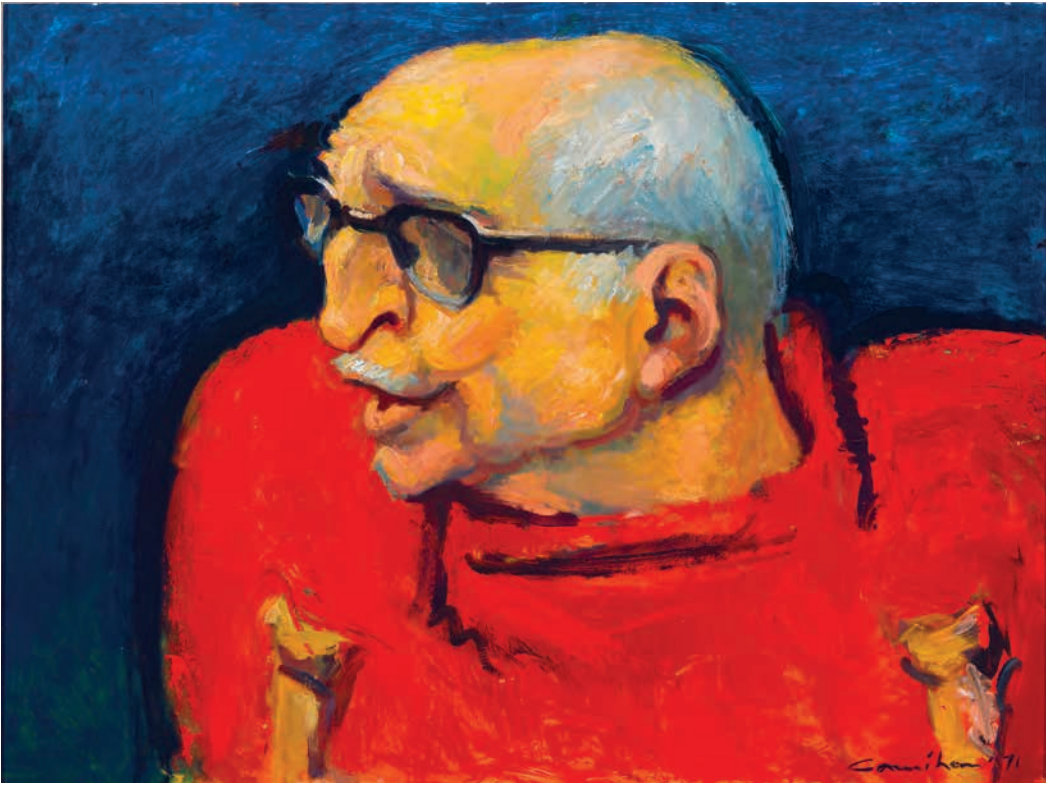




*Jaynie Anderson* 1962  
by Reshid Bey  
oil on masonite  
56.0 x 48.2 cm  
Gift of Jaynie Anderson 2015



*Father Peter Steele* 2009  
by Kristin Headlam  
oil on canvas  
60.0 x 50.0 cm  
Gift of the artist 2015



*Alan Marshall* 1971  
by Noel Counihan  
oil on masonite  
68.5 x 91.0 cm  
Gift of Barrie and Jenny Hadlow 2015



*Sir Robert Helpmann* c.1965 (printed 2015)  
by Jozef Vissel  
gelatin silver photograph  
25.7 x 30.5 cm  
Gift of the Jozef Vissel 2015



*Professor John Shine* 2011  
by Jozef Vissel  
type C photograph  
38.0 x 25.5 cm  
Gift of the Jozef Vissel 2015



*Painter John Brack with Professor Alex Mitchell  
and Sir Garfield Barwick c.1977*

by Jozef Vissel

gelatin silver photograph

35.0 x 28.0 cm

Gift of the Jozef Vissel 2015



*Acacius (Stigmata) portrait of Tony Carden 1991*  
by Aña Wojak  
oil and gold leaf on cedar panel  
121.5 x 103.0 cm  
Gift of Lesley Saddington 2015



*Sir Robert Menzies* c. 1966

by Les Tanner

cast plaster

42.0 x 28.0 x 25.0 cm

Gift of Emeritus Professor Colin A Hughes 2015





*Paul Boston* 1995

by Rick Amor

oil on canvas

97.0 x 56.2 cm

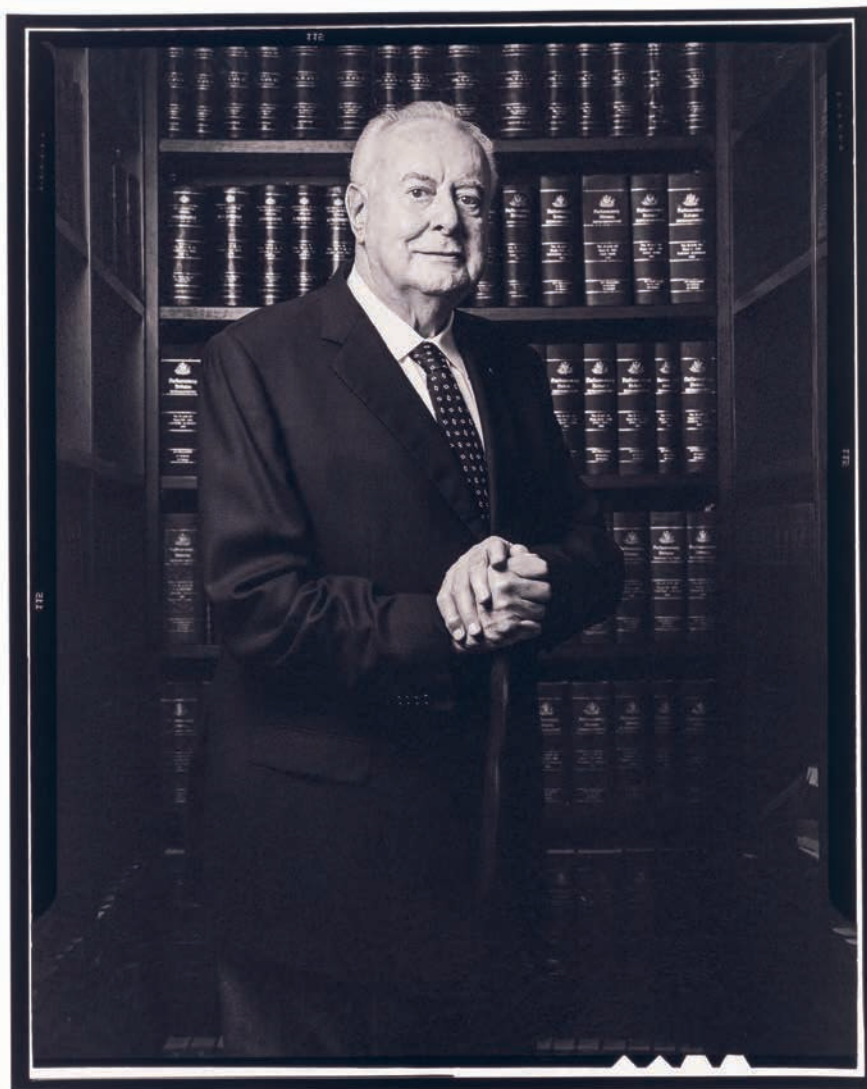
Gift of Rick Amor and Meg Williams

Donated through the Australian Government's  
Cultural Gifts Program 2015

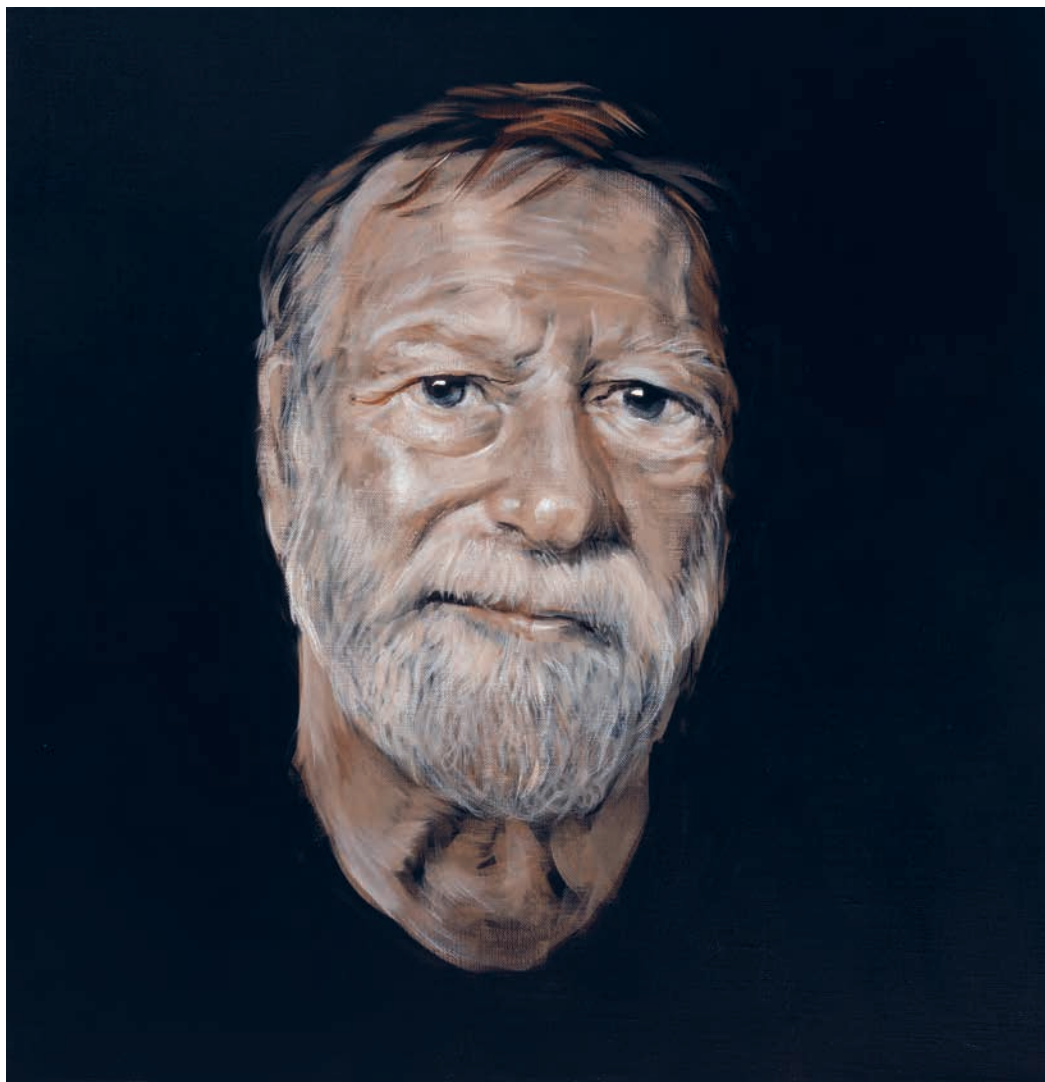
© Rick Amor / Licensed by Viscopy 2015



*William Bligh* c.1776  
attributed to John Webber  
oil on canvas  
76.0 x 62.0 cm  
Purchased with funds provided  
by the Liangis family 2015



*Gough Whitlam* 2005 (printed 2015)  
by Peter BrewBevan  
inkjet print  
110.0 x 88.0 cm  
Gift of the artist 2015



*Jack Thompson* 2013  
by Julie Dowling  
synthetic polymer paint and red ochre on canvas  
61.0 x 61.2 cm  
Purchased 2015



*Matthew Burnett* c.1865  
by Henry Sadd  
steel engraving on carte de visite format card  
10.0 x 6.4 cm  
Purchased 2015



*John Young, 1st Baron Lisgar,  
Governor of New South Wales c.1861*  
by Freeman Brothers  
carte de visite photograph  
10.1 x 6.3 cm  
Purchased 2015



Lady Hay 1887  
by Freeman Brothers  
albumen silver photograph on cabinet card  
16.4 x 10.5 cm  
Purchased 2015



*Sir John Hay* 1887  
by Freeman Brothers  
albumen silver photograph on cabinet card  
16.4 x 10.5 cm  
Purchased 2015





*Thomas Joseph Carr,*  
*Catholic Archbishop of Melbourne c.1887*  
by Johnstone O'Shannessy & Co  
albumen silver photograph on cabinet card  
16.4 x 10.8 cm  
Purchased 2015



*Sir William Francis Drummond Jervois,*  
*Governor of South Australia 1881*  
by Solomon Studios  
albumen silver photograph on cabinet card  
16,5 x 10,9 cm  
Purchased 2015



*Sir Charles Nicholson* 1854  
by Thomas Woolner  
cast bronze relief medallion  
21.5 cm diameter  
Purchased 2015



*Self portrait 1870*  
by William H. Bardwell  
carte de visite photograph  
10.6 x 6.3cm  
Purchased 2015



*Lieutenant Colonel Sir Gerard Smith,  
Governor of Western Australia c.1890*  
artist unknown  
albumen silver photograph on cabinet card  
15.8 x 10.8 cm  
Purchased 2015



*Patrick Dodson* 2004  
by Zhou Xiaoping  
mixed media on canvas  
185.5 x 134.0 cm  
Gift of the Lingiari Foundation 2015  
© Zhou Xiaoping / Licensed by Viscopy 2015



*Binem Grunstein* c.1948

artist unknown

gelatin silver photograph

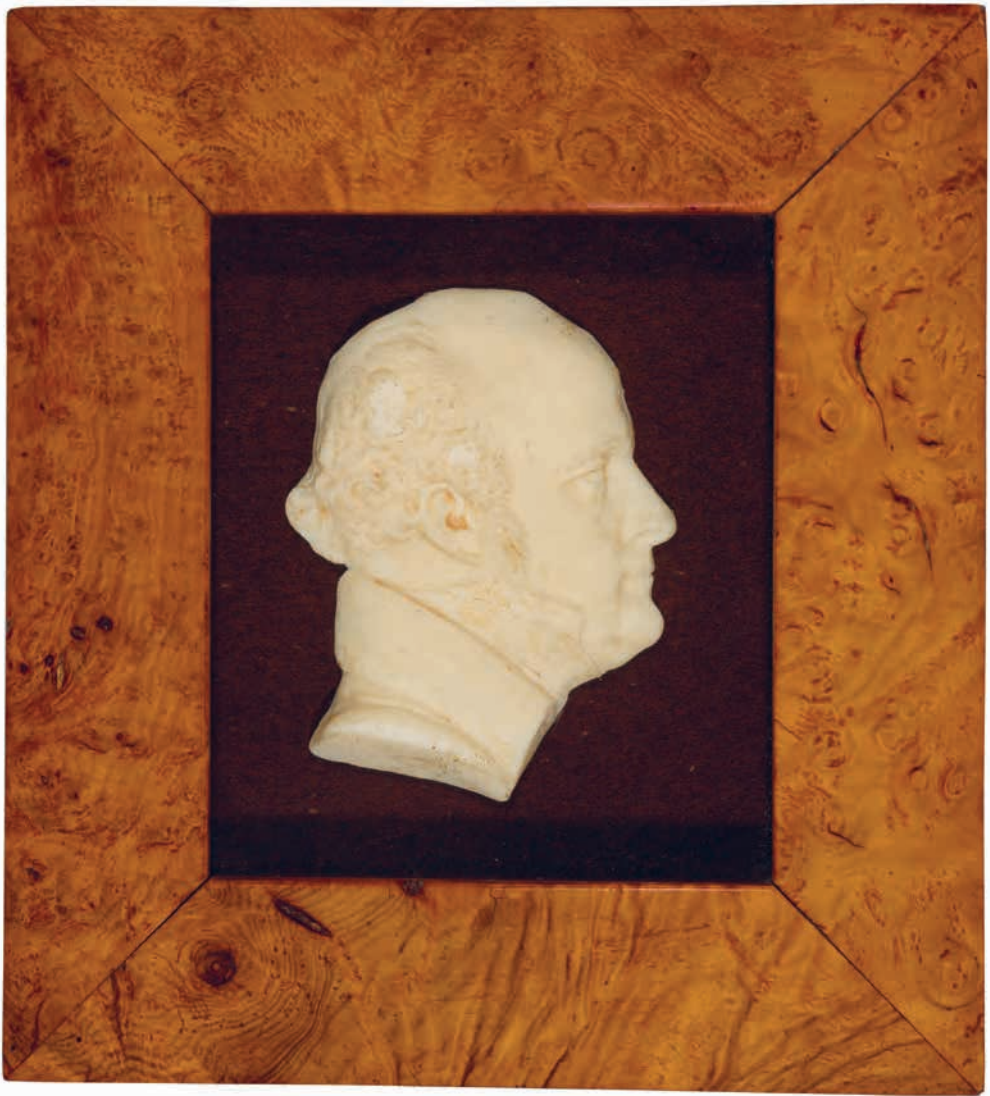
10.3 x 7.2 cm

Gift of Harry Grunstein and Sarah Grunstein in  
memory of their father 2015



*John Waters* 2013  
by George Fetting  
type C photograph  
74.0 x 109.0 cm (framed)  
Gift of George Fetting 2015  
© George Fetting / Licensed by Viscopy 2015





*Sir John Franklin* c.1846  
by Theresa Walker  
after David D'Angers  
cast wax  
9.0 x 6.5 cm  
Purchased 2015



*Richard Walley* 2015  
by Julie Dowling  
synthetic polymer paint and  
red ochre on canvas  
152.5 x 120.0 cm  
Commissioned with funds provided by  
Neil Archibald and Alan R. Dodge AM,  
Brandon Munro, Dr Walter Ong and  
Graeme Marshall 2015



## APPENDIX 2

### Outward loans 2014–15

A total of 26 works from the collection were loaned to public, regional and state galleries and universities for exhibition purposes:

*Portrait of John and Janette Howard* by Josophia Palaitis, to the Museum of Australian Democracy at Old Parliament House for the long term display of Australian Prime Ministers (9 May 2009 to 23 June 2015)

Five paintings, prints and photographs; *Thomas Muir of Huntershill* by John Kay, *Portrait of His Excellency Sir Henry Barkly Governor of Victoria* by Thomas Clark, *Piper, the native who accompanied Major Mitchell in his expedition to the interior* by William Fernyhough, *Captain W Kinghorne* by Thomas James Lempriere, and *Portrait of Frank Gardiner* by Freeman Brothers to Art Gallery of Ballarat for the exhibition *For Auld Lang Syne: Images of Scottish Australia from First Fleet to Federation* (10 April 2014 to 27 July 2014)

Video portrait of *Cate Blanchett* by David Rosetzky, to Centre for Contemporary Photography for the touring exhibition *True Self: David Rosetzky Selected Works* (1 August 2013 to 18 September 2015)

Portrait of *Brian Loton* by Brian Dunlop to Trinity College, University of Melbourne for display with alumni portraits (21 January 2015 to 30 June 2017)

Eleven photographs; *The First Responsible Government of New South Wales* (*Thomas Holt, Treasurer; Sir William Manning, Attorney General; Sir Stuart Donaldson, First Premier of New South Wales; Sir John Darvall, Solicitor General; and George Nichols, Auditor General*) by Freeman Brothers; *Robertson woman with child* by unknown photographer; unidentified Robertson child by unknown photographer; *Self-portrait* by George Fordyce Story; *Chinese giant Chonkwicsee and companion* by Arthur William Burman; *Chang the Chinese giant and party* by Paterson Brothers; *Chang the Chinese giant with his seated wife Kin Foo with fan and manager* by Alexander McDonald; *Chang the Chinese giant with his manager cowering on the floor* by unknown photographer; *Chang the Chinese giant in European dress with Chinese boy and three European men, one of whom is his manager* by Alexander McDonald; *Chang the Chinese giant with his wife Kin Foo* by unknown photographer; *Thomas Sutcliffe Mort and his wife*

*Theresa* by unknown photographer, to the Art Gallery of New South Wales for the exhibition *The photograph and Australia* (21 March 2014 to 8 June 2015)

Two photographs; *Geoffrey Legge and Frank Watters* by Gary Grealy; *Edmund Capon* by Gary Grealy, to Mosman Art Gallery for the exhibition *ART – maker, patron, lover: photographs by Gary Grealy* (9 May 2015 to 12 July 2015)

Portrait of *Senator Bonner* by Robert Campbell Jnr, to Artbank, Sydney for the exhibition *Robert Campbell Jnr Retrospective* (20 February 2015 to 23 May 2015)

Portrait of *Nancy Bird Walton Pioneer* by Danelle Bergstrom, to Sherman Contemporary Art Foundation for the exhibition *Shaun Gladwell “The Lacrima Chair”* (26 March 2015 to 25 April 2015)

Two photographs; *Nick Cave* by Ashley Mackevicius; *Nick Cave and Rowland S. Howard (of The Birthday Party)* by Bleddyn Butcher, to the State Library of Victoria for the exhibition *Bohemian Melbourne* (11 December 2014 to 22 February 2015)

Bronze bust of *Sidney Myer* by Paul Montford to the Bendigo Art Gallery for the 80th anniversary of the Sidney Myer Fund (16 August 2014)

## APPENDIX 3

### Exhibitions and travelling exhibitions

#### ***Beauty and Strength:***

##### ***Portraits by Michael Riley***

21 MARCH – 17 AUGUST 2014

Influential Indigenous Australian artist Michael Riley (1960 – 2004) created portrait photographs between 1984 and 1990 – they stand as an intricately connected group portrait of the vibrant urban-based Indigenous arts community in Sydney’s inner-west at a formative moment.

#### ***Paul Kelly & The Portraits***

Travelled to Mornington Peninsula Regional Art Gallery 22 May – 20 July 2014

Aspects of singer songwriter Paul Kelly’s performance persona were communicated by portraits selected from a range of artists and leading music photographers in this focus exhibition. The exhibition was developed in partnership with Shark Island Productions with the support of the Caledonia Foundation.

#### ***National Photographic Portrait Prize 2014***

Travelled to Wagga Wagga Regional Gallery 22 June – 3 August 2014; Cowra Regional Art Gallery 16 August – 5 October 2014; Wangaratta Art Gallery 25 October – 14 December 2014; Devonport Regional Gallery 7 February 2014 – 20 March 2015; Manningham Art Gallery 25 March – 9 May 2015

The *National Photographic Portrait Prize* annual exhibition continues to be one of the National Portrait Gallery’s most popular exhibitions.

#### ***Richard Avedon People***

Travelled to the Art Gallery of Western Australia 2 August – 17 November 2014; and the Ian Potter Museum of Art, University of Melbourne 6 December – 15 March 2015

American photographer Richard Avedon (1923–2004) produced portrait photographs that defined the twentieth century. Developed in collaboration with The Richard Avedon Foundation, New York, the exhibition explored Avedon’s profound concern with the emotional and social freedom of the individual in society.

#### ***Arcadia: Sound of the sea***

14 AUGUST – 19 OCTOBER 2014

Travelled to Geelong Regional Gallery

29 November – 22 February 2015

*Arcadia* was an exhibition of lyrical, richly-textured photographs by John Witzig, drawings by Nicholas Harding and film footage by Albert Falzon. Imbued with a Romantic conception of the awesome and spiritually restorative force of the sea, it expressed the free-spirited, revolutionary character of a group of young and perfectly-formed Australian surfers in the early 1970s.

#### ***Macquarie Digital Portraiture Award 2014***

22 AUGUST – 23 NOVEMBER 2014

The *Macquarie Digital Portraiture Award* is an annual event intended to extend traditional notions of portraiture and reflects the National Portrait Gallery’s commitment to fostering emerging artists working with contemporary screen-based technology. With the generous support of The Macquarie Group Foundation, the National Portrait Gallery offered a \$10,000 bursary to the artist judged to have made the most outstanding screen-based digital portrait.

#### ***Masters of modern Indonesian portraiture***

20 SEPTEMBER – 15 OCTOBER 2014

A collaboration with the National Gallery of Indonesia, *Masters of modern Indonesian portraiture* offered significant insight into the rich portrait practice of Indonesia. The exhibition presented key modernist portraits from the National Gallery of Indonesia’s collection along with artworks by leading Indonesian contemporary artists.

#### ***In the flesh***

7 NOVEMBER 2014 – 9 MARCH 2015

*In the flesh* was an enthralling and immersive experience that confronted the concept of human-ness and experiences of consciousness and emotion. The group exhibition explored themes of nurture, vulnerability, self-possession, isolation, acceptance and intimacy.

#### ***Rick Amor: 21 Portraits***

28 NOVEMBER 2014 – 1 MARCH 2015

This exhibition of paintings, drawings and

prints was selected to indicate major elements of Australian artist Rick Amor's portrait work, evoking his professional commissions, his life in Melbourne, his periods abroad, and his stern self-analysis.

***Uncommon Australians: The vision of Gordon and Marilyn Darling***

6 MARCH - 14 JUNE 2015

The exhibition presented portraits acquired through the generosity of the National Portrait Gallery's Founding Patrons, L Gordon Darling AC CMG and Marilyn Darling AC; and paid tribute to the Darlings' persistence in turning their private dream of a gallery of portraits of 'uncommon Australians' into a tangible collection in a purpose-built home.

***National Photographic Portrait Prize 2015***

21 MARCH - 8 JUNE 2015

The *National Photographic Portrait Prize* exhibition was selected from a national field of entries reflecting the distinctive vision of Australia's aspiring and professional portrait photographers and the unique nature of their subjects. The National Portrait Gallery offered a prize of \$25,000 for the most outstanding photographic portrait selected from the 44 photographic finalists.

***All that fall: Sacrifice, life and loss in the First World War***

27 MARCH - 26 JULY 2015

Focussing on the wide-ranging theme of loss and absence, this exhibition provided a moving 'portrait' of loss during the First World War on the Australian home front. Powerful symbolic images, including contemporary works, explored the emotional intensity of loss. *All that fall: Sacrifice, life and loss in the First World War* was the National Portrait Gallery's contribution to the Anzac Centenary.

***Life and time: Portraits by Rod McNicol***

20 JUNE - 23 AUGUST 2015

This focus exhibition presented selected artworks by Rod McNicol, an artist who has been dedicated to photographic portraiture for several decades. The exhibition was developed

in partnership with the Monash Gallery of Art, Melbourne.

## APPENDIX 4

### Education formal learning program delivery

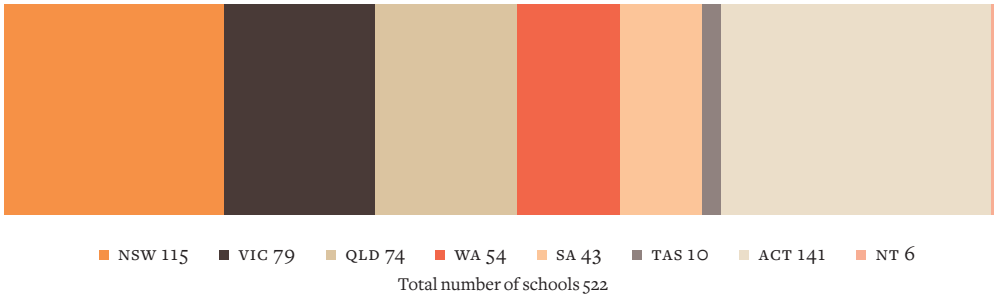
#### Self-guide vs Portrait School vs Tailored Programs

MONTH	SELF-GUIDE	PORTRAIT SCHOOL	TAILORED PROGRAM	PORTRAITS PLUS
July 2014	535	958	73	30
August 2014	699	1164	63	21
September 2014	647	1056	28	10
October 2014	1067	1135	20	0
November 2014	651	1017	10	0
December 2014	137	496	6	6
January 2015	0	145	41	0
February 2015	117	515	279	68
March 2015	639	1010	142	43
April 2015	495	577	102	73
May 2015	676	934	67	345
June 2015	443	1471	25	325
<b>Total</b>	<b>6106</b>	<b>10478</b>	<b>856</b>	<b>921</b>

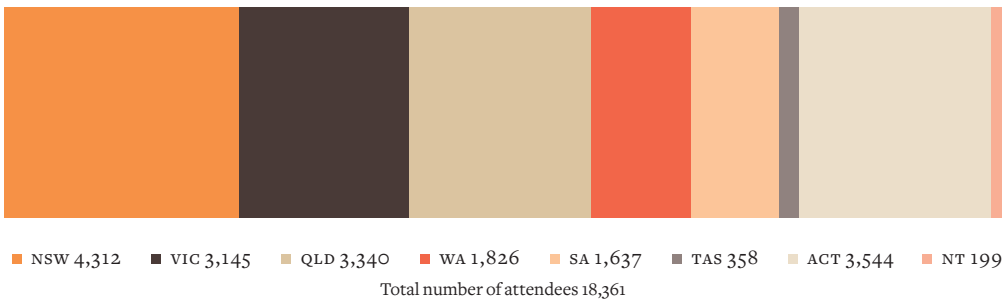
#### Number of schools/organisation and their state of origin

	NSW	VIC	QLD	WA	SA	TAS	ACT	NT	TOTAL
Preschool (K+P)	1	0	0	0	0	0	19	0	20
Students	34	0	0	0	0	0	517	0	551
Primary Schools (Yr 1-6)	57	61	51	15	15	8	28	3	238
Students	2432	2658	2331	609	608	307	1252	65	10262
Secondary Schools (Yr 7-12)	34	13	21	39	28	2	37	2	176
Students	1249	414	978	1217	1029	51	843	108	5889
Tertiary Institutions	5	1	2	0	0	0	41	0	49
Students	88	8	31	0	0	0	611	0	738
Portraits plus	18	4	0	0	0	0	16	1	39
Attendees	509	65	0	0	0	0	321	26	921
<b>Total schools/org</b>	<b>115</b>	<b>79</b>	<b>74</b>	<b>54</b>	<b>43</b>	<b>10</b>	<b>141</b>	<b>6</b>	<b>522</b>
<b>Total students/attendees</b>	<b>4312</b>	<b>3145</b>	<b>3340</b>	<b>1826</b>	<b>1637</b>	<b>358</b>	<b>3544</b>	<b>199</b>	<b>18361</b>

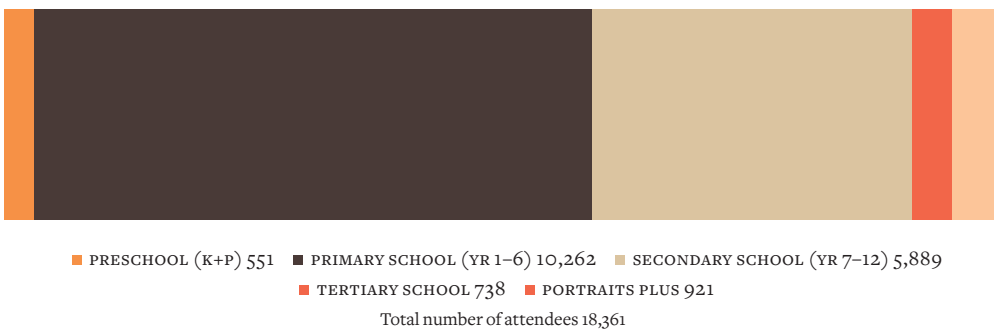
### Number of school/organisations and their state of origin



### Number of attendees and their state of origin



### Year level and number of attendees





## APPENDIX 5

### A comprehensive list of Public Programs delivered in 2014–15

#### Talks

DATE	SPEAKER(S)	TITLE
6 July 2014	Kate Grenville	<i>Journey into a Secret River</i>
20 July	Brenda L Croft and Darrell Sibosado	<i>Beauty and Strength: Portraits by Michael Riley</i>
20 August	Dr Sarah Engledow	<i>Introduction to Arcadia: Sound of the sea</i>
31 August	Julie Lynch	<i>The Performer and the Portrait: How portraiture inspires character and costume</i>
3 September	Susannah Seaholme-Rolan	<i>Arcadia: Picture of an era</i>
7 September	John Witzig	In conversation with Mark Mohell
14 September	David Rosetzky	<i>Video based Portraiture</i>
5 October	Nicholas Harding	In conversation with Dr Sarah Engledow
12 October	Joanna Gilmour	<i>Death Becomes Her: mourning in the Victorian Era</i>
2 November	Akira Isogawa	Famed designer discusses drape and fold in portraiture and design
12 November	Penelope Grist	<i>Feel it... then think it: In the flesh</i>
23 November	Graeme Dix	<i>A Building for the future</i>
28 January 2015	Dr Sarah Engledow	<i>Introduction to Rick Amor: 21 Portraits</i>
7 February	Patricia Piccinini, Dr Penelope Woods, Dr Sarah Rice, Patricia Jungfer	In conversation: <i>In the flesh</i>
8 March	Zoya Patel	International Women's Day
18 March	Dr Sarah Engledow	<i>Where would we be without them? Gordon and Marilyn Darling</i>
1 April	Alex Ellinghausen	<i>Former Prime Ministers of Australia: National Photographic Portrait Prize 2015</i>
13 April	John Bell	<i>The Real Face of Shakespeare</i>
29 April	Marzena Wasikowska	<i>National Photographic Portrait Prize 2015</i>
13 May	Dr Christopher Chapman	<i>Absent Bodies - All that fall: Sacrifice, life and loss in the First World War</i>
17 May	Maria Ramsden and Krysia Kitch	<i>Upstairs, Downstairs: behind the scenes of the Gallery in association with International Museum Day</i>
17 May	David McAllister	<i>Performance and Portraiture</i>
23 May	Dr Christopher Chapman, Ellis Hutch, Lee Grant	<i>Commissioning Memories</i>
31 May	Garth O'Connell and Guy Simon	<i>In the Trenches and Out of Memory, aboriginal service in the First World War</i>

## Talks (continued)

DATE	SPEAKER(S)	TITLE
14 June	Professor Mandyam Srinivasan	<i>Of Bees, Birds and 'bots</i>
21 June	Lawrence English	Sound installation and its contribution to meaning in <i>All that fall: Sacrifice, life and loss in the First World War</i>

## Performances:

DATE(S)	PERFORMER(S)	TITLE/DESCRIPTION
27 July	Etcetera Duo	<i>Winter canto: comedy, mime, magic and illusion</i>
17 August	Tony Llewellyn-Jones and Karen Vickery	<i>In their own words: actors recreate the stories of the sitters in their own words</i>
28 September	Anton Wurzer	Piano accordion
6 October	Soegito Hardjodikoro and Gide Ikariadi	Gamelan performance <i>Masters of Indonesian portraiture</i>
30 November	Gracenotes	Acapella trio
21, 27, 28 September, 4, 5, 11, 12 October, 13, 14 December, 10, 11 January, 14, 15 February, 14, 15 March, 25, 26 April, 23, 24 May, 13 June	Tobias Cole & Clarion	Evensong: Vocal ensemble
31 October	Hannah Gadsby	An ART talk
13 December	Shenanigans	Christmas carols
17 December	Igitur Nos	Christmas carols
18 January and 1 February	Gold	Dancing elders
28 February	Blonde Ambition	Contemporary dance during <i>Enlighten</i> festival
15 March	Humbug	Celtic band
5 April	Tony Hunter	Banjo and mandolin
26 April	Bella Groove	Jazz flute
2 May	Fortuity: Elizabeth Cameron Dalman and Mirramu	Dance
24 May	Uzenstein Chamber Orchestra	<i>Once our comrades</i>

## Children and family programs

DATE(S)	PROGRAM	DESCRIPTION
9 July	Story Time	Fairyland – Ida Rentoul Outhwaite
1 – 20 July	Portrait Play	Activities in the Gallery for children 4-8 and their carers
1 – 20 July, 20 September – 10 October, 20 December – 1 February, 4 – 16 April, 27 – 30 June	Family Space	Explore the Collection through activities for families
3 August	Winter Festival	Ice sculpting, fashion parade, Etcetera Duo, art activities, art installation by Victoria Lees
1 October	Story Time	<i>Storm Boy</i> by Colin Thiele
26 October	Big Draw	In association with NGA
Monthly	Drawn In	Drawing to live music
20 September – 10 October	Portrait Play	Activities in the Gallery for children 4 – 8 and their carers
Monthly	Little Faces	A program in the Gallery for little children (6 months – 3 years) and their carers
21 and 28 January	Story Time	<i>The Little Prince</i> by Antoine de Saint-Exupéry
20 December – 1 February	Portrait Play	Music and Movement/Places and Faces
15 April	Story Time	<i>Twelve Terrible Tales</i> by Jill Mather
4 – 26 April	Portrait Play	Journeys
27 – 30 June	Portrait Play	Adventure

## Workshops

DATE(S)	FACILITATOR(S)	TITLE/DESCRIPTION
19 July, 13 September, 11 October, 22 November, 13 June	Learning and Visitor Experience staff	<i>Drawing the Human</i> Life drawing class
5 October	Nicholas Harding	<i>Drawing masterclass</i>
8 October	Learning and Visitor Experience staff	<i>Macrame Madness</i> Macramé plant holder making for children 6+, <i>Arcadia</i>
10 October	NPGA staff	<i>AN.i.MATE</i> self-portraiture using digital animation
16 October	Learning and Visitor Experience staff	<i>Crafty Cocktails</i> Macramé plant holder making, <i>Arcadia</i>
14 January	Learning and Visitor Experience staff	<i>Extraordinary Creatures</i> Clay moulding for ages 8 – 13, <i>In the flesh</i>
21 February	Robogals, ACT	<i>Robotic Antics</i> Lego robotics for ages 10 – 14, <i>In the flesh</i>

## Screenings

DATE(S)	TITLE	DIRECTOR(S)
5 July	<i>Satellite Boy</i> PG (2012)	Catriona McKenzie
12 July and 9 August	<i>Quest for Country</i> (1993)	Michael Riley
26 July and 23 August	<i>Peter Sculthorpe: composer</i> (1999) Australian Biography Series	Robin Hughes
6 and 13 September	<i>Bombora: The Story of Australian Surfing</i> M (2009)	Paul Clarke (episode 1) and Greg Apps (episode 2)
20 September and 18 October	<i>Storm Boy</i> G (1976)	Henri Safran
27 September and 18 October	<i>Finding Nemo</i> G (2003)	Andrew Stanton and Lee Unkrich
1 and 15 November	<i>Neville Bonner</i> (1991) Australian Biography Series	Frank Heimans
3 January	<i>Shrek</i> PG (2001)	Andrew Adamson and Vicky Jenson
10 January	<i>Spirited Away</i> PG (2001)	Hayao Miyazaki
17 January	<i>E.T. the Extra-Terrestrial</i> G (1982)	Steven Spielberg
24 January	<i>Lilo and Stitch</i> G (2002)	Dean DeBlois and Chris Sanders
31 January	<i>The Matrix</i> M (1999)	Andy and Lana Wachowski
7 February	<i>Edward Scissorhands</i> PG (1990)	Tim Burton
14 February	<i>Still Life</i> M (2013)	Uberto Pasolini
21 February	<i>Stranger than Fiction</i> M (2006)	Marc Forster
18 April	<i>War Horse</i> PG (2011)	Steven Spielberg
9 May	<i>Beneath Hill 60</i> M (2010)	Jeremy Sims
13 June	<i>Bee Movie</i> PG (2007)	Steve Hickner and Simon J Smith
27 June	<i>Making War Horse</i> PG (2009)	David Bickerstaff and Phil Grabsky from National Theatre, London

## Events

DATE(S)	FACILITATOR(S)/PRESENTER(S)	TITLE
23 July	Dr Sarah Engledow	Book Group <i>Eucalyptus</i> Murray Bail
12 June, 10 July, 7 August, 11 September, 9 October, 13 November, 14 February	Learning and Visitor Experience staff	Portrait Learning Circle/Portrait Encounter
23 November	Learning and Visitor Experience staff	Design Canberra – tour, talk and reception
17 September	Learning and Visitor Experience staff	Book Group <i>A Private Life</i> Michael Kirby
19 November	Learning and Visitor Experience staff	Book Group <i>Edward Koiki Mabo: his life and struggle for Land Rights</i> Loos and Mabo
26 January	Learning and Visitor Experience staff	Australia Day Hottest 100 party
21 February	Penelope Grist and Sarah Rice	<i>In the flesh</i> film series wrap up discussion
11 April	Learning and Visitor Experience staff	Canberra Slow Art Day
21 May	Professor Jen Webb, Angus Trumble, Dr Katherine Lepani	A Literary Portrait <i>The Mountain</i> Drusilla Modjeska

## Regular tours and special tours

FREQUENCY	TITLE
Daily	Collection highlights
Daily	Temporary exhibition highlights
Occasional	Multi-cultural tour
Occasional	Reconciliation highlights tour
Regular	Portrait Conversations <i>Art and dementia</i>

# APPENDIX 6

## Longitudinal visitor statistics by category



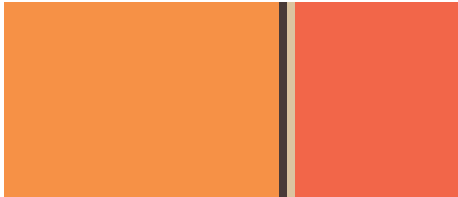
2008-09

433,335 15,791 0 0



2009-10

685,528 30,824 64,265 195,122



2010-11

484,111 13,533 14,008 285,601



2011-12

673,424 8,527 71,787 193,545



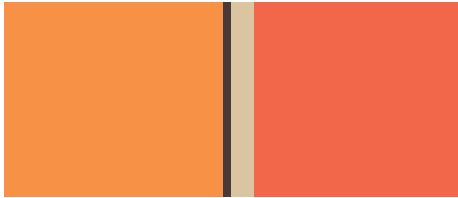
2012-13

639,342 5,317 100,845 274,033



2013-14

565,416 40,767 36,506 335,707



2014-15

509,541 19,211 53,021 475,041

■ General visitors    
 ■ Major exhibitions    
 ■ Travelling exhibitions    
 ■ Website

## APPENDIX 7

### Patrons and benefactors

#### Patrons

L Gordon Darling AC CMG (Founding Patron)  
Marilyn Darling AC (Founding Patron)

Margie Abbott (Chief Patron)  
Tim Mathieson (Chief Patron 2010 – 2013)  
Thérèse Rein (Chief Patron 2007 – 2010)  
Janette Howard (Chief Patron 1999 – 2007)

#### Founding benefactors

L Gordon Darling AC CMG  
Marilyn Darling AC  
John Schaeffer AO  
Robert Oatley AO  
Timothy Fairfax AC  
The Ian Potter Foundation  
Liangis family

#### Benefactors

Gordon Darling Foundation  
Basil Bressler Bequest  
Mary Isabel Murphy  
Ian Darling  
Patrick Corrigan AM

#### Major donors

Ian Darling  
Rosalind Blair Murphy

#### Donors

Anthony Adair and Karen McLeod Adair  
James Bain AM and Janette Bain  
Patrick Corrigan AM  
Philip Bacon AM  
James Fairfax AO  
Sir Roderick Carnegie AC  
Farrell Family Foundation  
Malcolm and Lucy Turnbull  
Nevill Keating Pictures Ltd  
Ann Lewis AM  
Mundango Charitable Trust  
Claudia Hyles  
Andrew Cannon  
Ross A Field  
Diana Ramsay AO  
Peter Yates  
Reconciliation Australia Limited  
BHP Billiton  
Newmont Mining Corporation

Rio Tinto Aboriginal Fund  
Allanah Dopson and Nicholas Heyward  
Alan Dodge AM  
Rolf Harris AM CBE  
Graham Smith  
Jim and Barbara Higgins  
Alan J Foulkes and Mark G Cleghorn  
Peronelle Windeyer  
Wayne Williams  
Noel and Enid Eliot  
Anonymous  
Bob and Lindy Ross  
Dr Anne Gray  
Angus Trumble  
Jillian Broadbent AO  
Sid and Fiona Myer Family Foundation  
The Myer Foundation  
The Yulgilbar Foundation  
Brandon Munro  
Yasmin Allen  
Dr Chong Lim Ong  
Sarah White OAM  
David and Jennie Sutherland Foundation

#### Supporters

Australian Decorative and Fine Arts Society, ACT  
Dame Elisabeth Murdoch AC DBE  
Jim and Barbara Higgins  
Professor Frank Fenner AC CMG MBE  
The Hon. Fred Chaney AO  
The Hon. Paul Keating  
Allanah Dopson  
Wayne Williams  
Dr Brian Crisp AM and Barbara Crisp  
LawSoft  
Gloria Kurtze  
Jan and Gary Whyte  
Jonathon Mills  
Robyn Mills  
Henry Gillespie  
Dawn Waterhouse  
Ruth and Peter McMullin  
Andrew Freeman  
Peta Brownbrooke-Benjamins and Mike Benjamins  
Australian Decorative and Fine Arts Society,  
Hobart  
Susan Armitage  
J B Windeyer  
Neilma Gantner

**Portrait donors 1998**

L Gordon Darling AO CMG  
Marilyn Darling  
Margaret Hannah Olley Art Trust  
Lyn Williams  
Les Rowe  
Richard Wherrett AM  
Tracey Moffatt  
The Hon. Elizabeth Evatt AC  
Penelope Seidler  
David Combe  
Davida Allen

**Portrait donors 1999**

Albert Tucker AO  
Paul & Wendy Greenhalgh  
Stretton family  
Gillian Appleton (McClelland)  
Andrew Sibley  
Frank Hodgkinson AM  
The Hon. Justice Ian Callinan  
Carolyn and Peter Lowry  
Rolf Harris AM OBE  
Dr Robert Edwards AO  
Kerrie Lester  
Georgina Carnegie  
Family of Sir Lloyd Dumas  
Pamela Thalben-Ball  
Lady Bunting  
Margaret Adams  
Nora Heysen AM  
Pat and Tony Clune AM  
Bruno Grollo AO  
Sage  
Selina Snow  
Anthony Browell  
Anonymous  
John Hamilton  
Hammond Care Group

**Portrait donors 2000**

Dr Robert Edwards AO  
Janet Dawson MBE  
Michael Boddy  
Brian Griffin  
Barbara Tribe  
James Bain AM and Janette Bain  
Dr Vivianne de Vahl Davis and  
Professor Neal Ashkanasy

Barbara Blackman  
Dr Philip Law AC CBE  
Mitchell family  
Fullerton family  
Professor John Mulvaney AO CMG  
and Mrs Jean Mulvaney  
Richard Brian Close  
Robin Wallace-Crabbe  
Dr Morris Low  
Marc Besen AO  
Dr Joseph Brown AO OBE  
Robert Dessaix  
Ria Murch  
Allan Lowe and Marian Lowe  
Elsie Martin  
J Q McEwin  
Ivan Durrant

**Portrait donors 2001**

Sir James and Lady Cruthers  
Dr Gerard Vaughan  
C W Traill  
Marilyn and Gordon Darling  
Anonymous  
Thomas de Kessler  
Australia Post  
Ralph Heimans  
Penny Amberg and Andrew Bond  
David Naseby  
Ric Techow and  
Jenny Techow-Coleman  
Sage  
Family of Professor Graeme Clark AO  
Gabrielle Martin  
Matthew Sleeth  
Peter Nicholson  
The Hon. J J Carlton AO  
Dr Ray Marginson AM  
Paul Worstead  
David Moore  
Joe Greenberg  
Murray Walker  
Frank and Joan Croll AO  
Estate of Lady Maisie Drysdale  
Professor Ian Ross AO  
Padraic McGuinness  
Philip Bacon AM  
Ron Radford AM  
Ronald Walker



Sydney Airports Corporation Ltd  
Marian Lowe

**Portrait donors 2002**

Margaret Hannah Olley Art Trust  
National Australia Bank Limited  
Jenny Sages  
Lewis Morley  
Parliament House Art Collection  
New South Wales Jewish  
War Memorial  
eX de Medici  
Nathan Kelly  
Yvonne Boyd  
Russell Shakespeare  
L Gordon Darling AO CMG  
Leo Schofield AM  
Marco Belgiorno-Zegna AM  
Andrew Sibley  
Bleddyn Butcher  
Simon Obarzanek  
Karin Catt  
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# APPENDIX 8

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# Compliance index

The index below shows compliance with the information requirements contained in the the Commonwealth Authorities Annual Reporting Orders, 2011.

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While not required for Commonwealth corporate entities, this report selectively complies with the Department of the Prime Minister and Cabinet's requirements for annual reports.

Advertising and market research

Environmental performance and ecologically sustainable development

*Environment Protection and Biodiversity Conservation Act, 1999, Section 516A*

*Freedom of Information Act, 1982*

*Work Health and Safety Act, 2011*



## Glossary and abbreviation list

ABBREVIATION	DEFINITION
AASB	Australian Accounting Standards Board
ABC	Australian Broadcasting Commission
AC	Companion of the Order of Australia
ACT	Australian Capital Territory
AM	Member of the Order of Australia
ANU	Australian National University
ANZAC	Australia & New Zealand Army Corps
AO	Officer of the Order of Australia
APS	Australian Public Service
BCA	Building Code of Australia
BCI	Building Condition Index
CAAMD	Council of Australasian Museum Directors
CAMD	Council of Australian Museum Directors
CMF	Corporate Management Forum
CMP	Conservation Management Plan
COFA	College of Fine Art
CPSU	Community and Public Sector Union
CPR	Commonwealth Procurement Rules
CRM	Customer Relationship Management (system)
CSS	Commonwealth Superannuation Scheme
CWCC	Capital Works Consultative Committee
DAMS	Digital Asset Management System
DGR	Deductible Gift Recipient
DVD	Digital Versatile Disc
EA	Enterprise Agreement
EFIC	Export Finance and Insurance Corporation
EL1 & EL2	Executive Level 1 and Executive Level 2 employees
EPBC Act	<i>Environment, Protection and Biodiversity Conservation Act, 1999</i>
ESD	Ecologically Sustainable Development

ABBREVIATION	DEFINITION
EWIS	Early warning intercom system
EY	Ernst and Young
FAICD	Fellow of the Australian Institute of Company Directors
FBT	Fringe Benefits Tax
FOI Act	<i>Freedom of Information Act, 1982</i>
FMO's	Finance Minister's Orders
GST	Goods and Service Tax
H.M.S.	Her Majesty's Service
HOCA	Heads of Cultural Agencies
IAG	Insurance Australia Group Limited
ICOM	International Council of Museums
IFA	Individual Flexibility Agreement
IPS	Information Publishing Scheme
KPI	Key performance indicator
MA	Museums Australia
MAPDA	Museums Australia Publishing Design Award
MCR	Maintenance Criticality Rating
MEX	Computerised asset management system
Mj	Megajoules (of energy)
NIDA	National Institute of Dramatic Art
NCITO	National Collecting Institutions Touring and Outreach (program)
NDS	National Disability Scheme
NPGA	National Portrait Gallery of Australia
NSW	New South Wales
OAM	Medal of the Order of Australia
PBS	Portfolio Budget Statements
PGPA	<i>Public Governance Performance and Accountability Act, 2013</i>
PSPF	Protective Security Policy Framework
PSS	Public Sector Superannuation scheme
PSSap	Public Sector Superannuation accumulation plan

ABBREVIATION	DEFINITION
Public Service Act	<i>Public Service Act, 1999</i>
QC	Queen’s Counsel
SAMP	Strategic Asset Management Plan
SBS	Special Broadcasting Service
SES	Senior Executive Service
UNSW	University of New South Wales
VECCI	Victorian Employer’s Chamber of Commerce and Industry
WHS Act	<i>Work Health and Safety Act, 2011</i> and/or Work Health and Safety
YWCA	Young Women’s Christian Association

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In the full studio repertoire of painters and sculptors, nothing is so fundamentally determining as scale. A portrait miniature was made to be held in the palm of the hand, or worn – a token of love or family remembrance, sometimes public but more often private. A portrait painting or a statue executed as nearly as possible to life size, whether bust-, or full length, adds to the likeness a further nod towards real human dimensions in physical space. Modifications in scale upwards or downwards can produce a concomitant sense of monumentality or of intimacy as the case may be, but the colossal head has a long and fascinating history, which obviously continues with this powerful sculpture by the Melbourne-based sculptor Sam Jinks. Entitled *Divide*, the sculpture was acquired from the artist soon after it was shown at the National Portrait Gallery in our largest and most ambitious exhibition to date, this year's *In the flesh*.

Combining in *Divide* unambiguous self portraiture with the tradition of the *memento mori* Sam Jinks evokes something of the impermanence of human life. Jinks revives his childhood memory of having then owned an anatomical model and how he perceived the image of the head in relation to the idea of the underlying skull: how, in other words, “those ideas of death and the body’s fragility were very abstract ones”. Contemplation of the natural cycle of human life is a theme that runs through much of Jinks’ work. He combines intense self-reflection on “personal moments, poignant signposts in life” with an unsettling objectivity of form in his hyper-real silicone sculpture. While there is an element of self portraiture in all his work, *Divide* is to date his only self portrait. It is one of only a few works in which Jinks has dramatically enlarged from life size, rather than reduced the scale. And his eye is open.

Beyond this, part of the Easter Island drama of this work of art is that it is a face, wall-based and projecting, but not a head in its entirety. Facial asymmetry has long been understood as the norm in human physiognomy, never better than by portraitists, but Jinks gives us one half only, the tinted skin, the flesh, the hair, almost every pore; the other half obviously stands in for the deep anatomical substructure of bone, to which dry condition we will all eventually return. Taken together, these two halves, these sides, of *Divide* might well narrate one of the most important developments in the life of the mind that transformed daily life at the end of the nineteenth century, and indeed continued to do so ever since: the discovery and exploration of the divided self.

**Angus Trumble**

Director, National Portrait Gallery of Australia