

**National
Portrait
Gallery of
Australia
Annual
Report
18/19**



Study of Louis Nowra 2018 by Imants Tillers commissioned with funds provided by Tim Bednall, Jillian Broadbent AO, John Kaldor AO and Naomi Milgrom AO, *Anna Meares* 2018 by Narelle Autio commissioned with funds provided by King & Wood Mallesons and *Li Cunxin* 2017–18 by Jun Chen commissioned with funds provided by Tim Fairfax AC. On display as part of the *20/20: Celebrating twenty years with twenty new portrait commissions* exhibition.

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of Australia 2019

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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

National Portrait Gallery
King Edward Terrace
Canberra, Australia

Telephone (02) 6102 7000

portrait.gov.au

COVER: *Jessica Mauboy* 2018 (detail)
by David Rosetzky
gelatin silver photograph, selenium toned
Commissioned with funds provided by
Sony Music Entertainment Australia 2018

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 daily from 10.00am to 5.00pm, except for Christmas Day 25, December. For more information visit portrait.gov.au

Parking

The underground public car park 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 car park close to the public access lifts. Paid parking applies to: Monday to Friday 8.30am to 5.30pm; parking is free on weekends and public holidays.

Public transport

Bus routes run from the various city centres past the National Portrait Gallery on a regular basis. For the latest bus timetable information visit the Transport Canberra website.

27 September 2019
Hon Paul Fletcher MP
Minister for Communications,
Cyber Safety and the Arts
Parliament House
CANBERRA ACT 2600

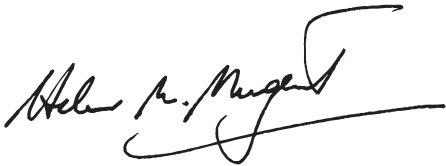
Dear Minister

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 2018 to 30 June 2019.

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* and the *Public Governance, Performance and Accountability Rule 2014*.

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 'Helen M. Nugent', with a long horizontal flourish extending to the right.

Dr Helen Nugent AO
Chairman



Tim Fairfax 2018 by Russell Shakespeare commissioned with funds provided by The Calvert-Jones Foundation . On display as part of the *20/20: Celebrating twenty years with twenty new portrait commissions* exhibition.

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CHAIRMAN'S REPORT

2018-19 has been a year of celebration, change and renewal for the National Portrait Gallery.

We had due cause to celebrate. Not only was it 20 years since the founding of the Portrait Gallery. It was also 10 years since the opening of our iconic building, and 5 years since we became a statutory authority. The symmetry of these milestone events gave us cause to rejoice in the vision of Gordon and Marilyn Darling and those who had so admirably supported them in their endeavours.

The highlight of our celebrations was undoubtedly the launch last October of *20/20: Celebrating twenty years with twenty new portrait commissions*. We thought big and commissioned 20 new portraits by leading Australian artists.

Our twenty distinguished Australian sitters who had made a distinctive contribution to Australian life came from all walks of life, as well as from all States and Territories. Each has made a distinctive contribution to Australia. They included Jacki Weaver AO, Jessica Mauboy, Andrew Gaze AM, Fred Hilmer AO, Peter Goldsworthy AM and Richard Tognetti AO. They were matched with leading visual artists to create distinctive contemporary portraits that highlighted the unique relationship between sitter and artist.

Since its establishment in 1998, the Gallery has had a distinguished track record of commissioning new portraits. Indeed, over 50 portraits have entered the collection this way. But the addition of 20 new portraits as part of our birthday celebrations was a major step up in that programme. It is a major contribution to the visual fabric of the Gallery.

The winter exhibition *So Fine: Contemporary women artists make Australian history* was part of our celebrations. The exhibition brought together 10 women artists to explore the possibilities of portraiture, challenging them to reinterpret events, people and places from Australia's past. It proved very popular.

Our touring exhibitions program reinforced our desire to reach out beyond the shores of Lake Burley Griffin. In addition to *Express Yourself* and the *National Photographic Portrait Prize*, the *Starstruck: Australian Movie Portraits* exhibition also toured to venues in Queensland, South Australia, and New South Wales.

Our year of celebration was also a year of change, most notably evidenced with the retirement of our fourth Director, Angus Trumble, in December 2018.

Under Angus' directorship, the Gallery has gone from strength to strength. He navigated the early years of being a statutory authority, at the same time as the Gallery engaged fondly and accessibly with audiences, retaining its much loved status as an Australian national treasure. Over and above that, under Angus's leadership, and with the support of Mr Sid Myer AM and Ms Jenny Kich, the National Portrait Gallery Foundation was established and flourished.

Angus entranced us all with his engaging wit and style with prime ministers and their partners, along with queens, princes and charming princesses. During his tenure, an undoubted highlight was the visit of Their Royal Highnesses, The Duke and Duchess of Cambridge. It was a day that will live in memory, as the camaraderie of the Portrait Gallery family engulfed us for hours in heightened anticipation. Queen Rania of Jordan was similarly warmly welcomed.

Angus made friends for the Gallery, far and wide, building networks from Broken Hill to New Zealand, and as far afield as Indonesia. His unflinching commitment to the exhibition, *Dempsey's People*, also earned the Gallery recognition in the United Kingdom.

During Angus' steady stewardship, the collection grew and was enhanced by portraits great and small, with undoubted highlights being the acquisition of the portrait of Helena Rubinstein; the self-portrait by Arthur Boyd AC OBE; and the enamel on copper portrait of William Manning.

For these and other very many contributions, we are immensely thankful to Angus. We wish him well in his future endeavours.

As we said our fond farewells to Angus, renewal began with the welcoming of our new Director, Karen Quinlan AM. Karen's wonderful vision will take the Gallery into its third decade. While remaining true to the vision of the inaugural Director, Andrew Sayers AM, a reinvigorated exhibition program cycle will

take the Gallery to new heights. The Board is confident that under Karen's leadership our much loved institution will be recognised as a global leader among national portrait galleries.

Renewal was also in evidence with the temporary closure of the Gallery in April 2019 for necessary rectification works. During this period, Gallery staff relocated to temporary premises at the Museum of Australian Democracy at Old Parliament House.

Thanks to the combined efforts of the rectification project team, our colleagues at the Department of Finance, and Gallery management, the Gallery reopened to the public on 14 September 2019.

While the closure of the Gallery reduced the number of exhibitions in the year, there was a stronger focus on travelling exhibitions and outreach programs.

This included programs with school children such as the Virtual (school) Excursion program Visual Thinking Strategies, and the travelling exhibition outreach programs. We also piloted our first virtual and offsite art making program for people living with dementia. This was held in Canberra at the Dementia Australia headquarters, recognising that while participants no longer have the mobility to visit the Gallery, they can experience it virtually, while meeting staff who guide them through art making activities in response to selected works from the Collection.

Another renewal highlight included the Gallery's revival, in July 2018, of the Theatre of Image production of *Little Beauty* directed by Kim Carpenter AM, and choreographed by Julia Cotton. *Little Beauty* was originally commissioned by the Gallery in 2010 as part of the Fairfax program and enjoyed a successful season in the Gordon Darling Hall. Eight years later, and in celebration of the 20th birthday of the Gallery, it was marvellous to have the same two exceptional actors, Holly Austin and Adriano Cappelletta, reprise their roles. The performances were enjoyed by an audience of 1,777 people of all ages and were once again supported by Foundation member, Mr Tim Fairfax AC.

As with all museums, galleries and cultural organisations, we cannot produce the work we do without the wonderful support we receive from the public. In particular, the Board acknowledges the sustained and truly amazing support of Mr Tim Fairfax AC, who has been a friend of Gallery's par excellence. It was also gratifying that with the support of the Foundation, all commissions for the 20/20 exhibition were fully funded.

The Gallery is also highly dependent on Government. In that context, the Board acknowledges the support of the former Minister for Communications and the Arts, Senator the Hon Mitch Fifield, and our new Minister, the Hon Paul Fletcher MP, for their ongoing support of the Gallery.

It is both public and Government support, along with prudent financial management that has allowed the Gallery to balance its budget, notwithstanding the closure for part of the last financial year.

During the year, the Government made decisions on Board appointments. The reappointments of Sidney Myer AM, Yasmin Allen and Jillian Broadbent AC; and myself, were complemented by the new appointment of Mr Hugo Michell.

Finally, the Board would like to acknowledge the Gallery's management, Karen Quinlan AM, and her team, as well as all staff and volunteers for their continued dedication and professionalism. It is their commitment that ensures the Gallery continues to grow and thrive into our third decade.



Dr Helen Nugent AO
Chairman



Outgoing Director Angus Trumble hands the baton-bouquet to incoming Director Karen Quinlan AM.

I am delighted to provide my first report as Director of the National Portrait Gallery of Australia. After 18 years as the Director of the Bendigo Art Gallery, I relocated to Canberra and commenced in December 2018. It has been a great privilege to spend the past seven months learning the unique qualities of this extraordinary organisation and to work with the team to explore the possibilities with regards to its future.

On a personal level, arriving not long before the Christmas holiday period gave me time to settle into life in Canberra in a positive and optimistic way and provided an opportunity to

meet my fellow colleagues before and after their well-deserved breaks. I also took the opportunity to meet various stakeholders including my counterparts at other cultural institutions within Canberra and to ponder the opportunities around collaboration.

The past seven months has provided time for me to understand the Gallery's current operation and its history as I have been briefed on every aspect of the organisation and its various departments, including Corporate Services, Access and Learning, Collection and Exhibitions and External Relations.

To that end, I couldn't have asked for a more thorough and engaging introduction to my new workplace than that provided by outgoing Director Angus Trumble.

Angus' natural verve and warmth, not to mention his passion for the Gallery's mission, only added to my enthusiasm for the role ahead.

The National Portrait Gallery is more than a photo album of famous Australians, but rather a thriving institution which encapsulates Australian history in a unique and engaging manner. It may be the youngest national cultural institution, but it has the ability to visually define Australian identity through the faces of people, their achievements, their innovation and their creativity. I completely concur with the visionary words of its inaugural Director, Andrew Sayers AM, 'I want the national portrait gallery to be a contemporary gallery of relevance, rather than a gallery of dull paintings which I suspect many people think of when they hear the name'.

My experience so far has resulted in an initiative to activate more ambitious thinking and to create new dialogue regarding the operation and programming. Redesigning the exhibition schedule broadly based on a seasonal model has been initiated and our prizes will be a feature of our annual program.

There will be a focus on exhibitions of national and international significance from major institutions and on extraordinary loans from around the world. I will continue to draw upon our permanent collection for exhibition ideas and public programs and I am looking forward to delivering a balanced program of popular and niche exhibitions that will attract new and defined audiences. I also hope to create a new focus within our exhibition program about individual artists, both historical and contemporary.

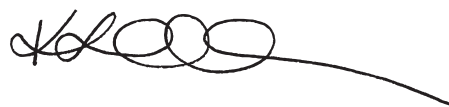
Since starting as Director I have had many opportunities to engage with Canberra organisations and its public through various speaking engagements and events. A personal highlight for me was the opportunity to present the second annual Andrew Sayers Memorial Lecture at the National Library of Australia in June. The event proved very popular and was attended by close to 100 guests who enjoyed

wine and canapés before the lecture. It also provided an opportunity for me to reflect upon my career and discuss my vision for the third decade of the National Portrait Gallery of Australia, Andrew's legacy, and why portraiture is fundamental in a contemporary Australian context.

It was also a privilege to present the Sir William Dobell annual lecture at the Australian National University and to be the guest speaker at the Annual Art and Library Dinner at the Commonwealth Club in May. Both opportunities allowed me to discuss the challenges and the opportunities of being Director of a 19th century regional gallery and a national directorship; the rise of women within Art Gallery management; and my vision for NPG Australia.

One of the most important projects for the 2018-19 financial year included the temporary closure of the Gallery in late April 2019. This necessary closure provided an opportunity for the Gallery to focus on and remedy important refurbishment works and, to assist with this, Gallery staff relocated to temporary premises at Old Parliament House. While the staff has enjoyed time in this important historic building, we have now returned and are immersing ourselves in the artwork again. 2020 marks the beginning of a new chapter for the Gallery as we enter our third decade.

I would like to end my report by thanking my Gallery colleagues, the Board Chairman, Dr Helen Nugent AO, and the members of the Board and the Foundation for making my transition from Bendigo to Canberra an enjoyable one. Your support over the past months has been invaluable and I look forward to working with you over the years to come.



Karen Quinlan AM
Director

FOUNDATION CHAIRMAN'S REPORT

It gives me great pleasure to present the National Portrait Gallery of Australia Foundation report for 2018-19.

The Foundation has recorded a successful year receiving \$3,280,914 in cash donations and \$683,763 in donated artworks. This represents the highest amount in cash donations and the highest value of donated artwork that the Foundation has received since its establishment.

The visibility of giving in Australia has dramatically increased in the past few years and recognising philanthropic generosity is important. It can be the catalyst to inspire others to make similar gestures.

The Foundation once more pays tribute to and recognises Mr Tim Fairfax AC. Tim's long and established generous support of the National Portrait Gallery is remarkable. His passion, enterprise and commitment to his philanthropic endeavours displays exceptional philanthropic leadership. The National Portrait Gallery is but one cultural organisation that benefits from Tim's extraordinary philanthropic contribution to the Australian arts community. We extend our sincere and heartfelt gratitude to him.

Last year the Gallery's twentieth anniversary represented a significant milestone for us. It marked the culmination of 20 years since the Gallery's establishment; 10 years since the opening of the building; and five years since we became a statutory authority.

To mark this significant milestone, the Gallery Board launched the ambitious project of commissioning twenty new portraits of twenty outstanding Australians by leading Australian artists. The Foundation managed a successful fundraising campaign to secure philanthropic support of just under \$500,000 to fund all twenty works. It is with considerable pride I acknowledge and thank those generous donors who supported the project.

The celebratory year culminated in the October launch of the exhibition *20/20: Celebrating twenty years with twenty new portrait commissions*. It was a memorable evening where we celebrated the realisation of the project and honoured the sitters, artists and donors.

I also pass on my congratulations to the National Portrait Gallery team for their

extraordinary efforts in delivering a diverse and very successful range of programs, exhibitions, lectures and symposia during the anniversary year.

This year we acknowledge the support of The Glendonbrook Foundation who are supporting the development and tour of an exhibition for display in Western Australia.

The Gallery's dynamic exhibition program drives a deeper understanding of the art of portraiture. We present exhibitions that highlight the Gallery's permanent collection; temporary exhibitions that explore the broad and beguiling scope of portraiture; and travelling and online exhibitions that reach out to regional, national and international audiences. I thank those donors who supported the 2019 Annual Appeal to grow our Exhibition Fund that will provide resources for our talented team to actively research, pursue and develop new and exciting projects in collaboration with existing and new international partners.

I am continually encouraged by the warmth and high regard in which the National Portrait Gallery is held throughout the country. At its core, the Foundation strives to build strong partnerships and relationships to support the purpose of the Gallery. The Foundation has successfully established a program of capital city events for our donors and supporters. Building on this model, this year the Foundation has been working closely with the Gallery's Principal Partner, Ernst and Young (EY) on a national level. So far, we have co-hosted a successful event in Sydney where we displayed one of the portraits commissioned for the 20/20 project, that of Catherine Livingstone AO painted by Mathew Lynn. We were also fortunate to have present the sitter, artist and donor of the portrait, Mr Tim Fairfax AC. Our partnership with EY remains strong and positive and we look forward to subsequent events.

The Foundation continued to promote portraiture, the 20/20 commission project and philanthropy to supporters throughout the year. In June, we gathered in Melbourne, welcomed and introduced another of our sitters, Australia's champion axeman and most successful competitor in the history of the sport of wood chopping, David Foster OAM and artist Jacqui Stockdale.



Elena Kats-Chernin and Wendy Sharpe with *The Witching Hour* - Elena Kats-Chernin 2017

I extend my gratitude to those individuals who have pledged a bequest to the Gallery this year. This thoughtful gesture will continue their legacy.

Apart from the twenty new portraits commissioned to celebrate our twentieth anniversary, I extend my most sincere appreciation to the Liangis family for supporting the major acquisition of the portrait of Dr John Hawkesworth after Sir Joshua Reynolds. Hawkesworth was a prominent figure in compiling the official account of the 18th century British voyages of discovery to the Southern Hemisphere. This work is of particular interest and value in the context of other major portraits in the collection relating to European discovery of Australia.

This year we have sought support from the Circle of Friends for a portrait of composer Elena Kats-Chernin by artist Wendy Sharpe. Many thanks to those individuals who have donated to this important acquisition. The Foundation recognises the important role our Circle of Friends play as they continue to be strong advocates and loyal supporters.

I also convey our appreciation to those portrait donors who have given, through the Cultural Gifts Program or gifted outright, works that contribute to the evolving Australian narrative, presented through the Gallery's unique blend of art, biography and history.

The Foundation comprises a group of remarkable people and I recognise their personal and collective contribution during this year.

My special thanks to Marilyn Darling AC, Helen Nugent AO, Tim Fairfax AC, Ross Adler AC, John Liangis and Tim Bednall.

This year we welcomed our new Director, Karen Quinlan AM. The Foundation looks forward to working with Karen and growing philanthropic support through some exciting new projects as well as continuing to develop our profile and friendships nationally.

Lastly, the Foundation is most grateful to all the Gallery staff who have contributed to another successful year for the Gallery and, in particular, I would like again to thank Jenny Kich, Foundation Manager for her continued support and commitment to the Foundation's work. We look forward with readiness to support new and exciting initiatives.

Sid Myer AM
Foundation Chairman



The Writer: Peter Goldsworthy 2018 by Deidre But-Husaim commissioned with funds provided by Jillian Broadbent AO and Dr Helen Nugent AO. On display as part of the 20/20: Celebrating twenty years with twenty new portrait commissions exhibition.

ABOUT THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA

OVERVIEW

The National Portrait Gallery of Australia (NPGA) is a corporate Commonwealth entity established by the *National Portrait Gallery of Australia Act 2012* ('the Act').

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 (including portraits that reflect the identity, history, diversity and culture of Australia), other works of art and related material; and
- 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.

In performing its functions, the Gallery is, as far as practical, to 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 Gallery must comply with the directions set out in the *Public Governance Performance and Accountability (PGPA) Act 2013*, and its attendant Rules, and employs its staff under the *Public Service Act 1999*.

Vision

The National Portrait Gallery is the place where the national story unfolds with clarity, without complacency or self-satisfaction. We want to inspire successive generations to find inspiration with the mythic and heroic dimensions of our national heritage. We also present a broad and variegated picture of Australian life, national distinction and attainment. In this way, we aspire to be the face of Australia.

Our values

WE AIM TO INSPIRE

In everything we do we strive to be an inspiration to the individual, the community and the nation.

WE STRIVE FOR EXCELLENCE

We continue to strive and challenge ourselves through our initiatives. We are innovative and seek to lead in everything we do.

WE ARE INCLUSIVE AND ACCESSIBLE

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.

Minister for the Arts

The Ministers responsible for the NPGA during the year were Senator the Hon Mitch Fifield (1 July 2018 to 26 May 2019) and the Hon Paul Fletcher MP (29 May 2019 to 30 June 2019).

Board of the National Portrait Gallery of Australia

The National Portrait Gallery of Australia's governing Board is responsible for the appropriate and efficient performance of the NPGA's functions, and is accountable to the Minister for the Arts.

NPGA Board members are appointed by the Minister; they hold 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 following were Board members for all or part of the year.

Dr Helen Nugent AO Chairman (non-executive member)

QUALIFICATIONS: Bachelor of Arts (First Class Honours), University of Queensland; Doctorate of Philosophy, University of Queensland, MBA (Distinction), Harvard Business School

RELEVANT ROLES, SKILLS AND EXPERIENCE:

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

Dr Nugent also gives back to the community in education, having previously served as Chancellor of Bond University and President of Cranbrook School. She has also served on the Bradley Review into tertiary education and was a member of Council at Monash University.

Dr Nugent is currently the Chairman of the National Disability Insurance Agency and Ausgrid, and a Non-Executive Director of Insurance Australia Group. She has previously served as Chairman of Australian Rail Track Corporation, Veda Group and Funds SA, and a Non-Executive Director of Origin Energy and Macquarie Group.

Dr Nugent was made an Officer of the Order

of Australia in 2004 for her services to business, the arts and the community. She is also the recipient of a Centenary Medal. She has been awarded Honorary Doctorates from both the University of Queensland and Bond University.

Mr Sid Myer AM Deputy Chairman (non-executive member)

QUALIFICATIONS: Bachelor of Economics, Monash University; Graduate Diploma of Marketing, Monash University Chisholm Campus.

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Mr Myer is the Chairman of Myer Family Investments Pty Ltd, and Chairman of the Estate of Sidney Myer.

After 20 years as the CEO of The Yulgilbar Group of Companies, Mr Myer stepped down in 2016 and remains a non-executive director of the Group. He is also a Director of fund manager, Copia Investment Partners, and family office business, Mutual Trust.

Mr Myer has over 30 years' experience in retailing and investment management industries in Australia and overseas.

Mr Myer has built diverse global networks across business, government, academia and the arts. He has particularly strong associations with Asia, having lived and worked in Malaysia over many years.

Mr Myer is an active contributor to, and supporter of many charitable projects. Since his retirement as Chairman of Asialink after 12 years in the role, he continues to serve as a Patron. Mr Myer is also a Director of the Yulgilbar Foundation and a Trustee of The Sidney Myer Fund, which funds initiatives across a wide range of social and community projects in Australia.

Most recently, Mr Myer has become a Member of the Heads-over-Heels Advisory Board, an organisation which pro-actively supports women entrepreneurs through providing access to influential business networks. In 2018, Mr Myer became a Member of the Philanthropic Advisory Council for the World Mosquito Program.

In July 2015, Mr Myer joined the Board of the National Portrait Gallery Australia and currently holds the position of Deputy Chairman. Mr Myer is also the Chairman of the National Portrait Gallery Foundation.

MEMBERS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA BOARD



Dr Helen Nugent AO
(Chairman)



Mr Sid Myer AM
(Deputy Chairman)



Ms Yasmin Allen



Ms Jillian Broadbent AC



Mr Alan Dodge AM



Mr Patrick Corrigan AM



Ms Penny Fowler



Mr Hugo Michell



Mr Stuart Wood AM QC

Sid Myer is married to Fiona and has three children. He is a competitive horseman, a keen skier, golfer and a participant in number of other sports.

Ms Yasmin Allen
Non-executive member

QUALIFICATIONS: Bachelor of Commerce, University of Melbourne (Awarded Alumni of Distinction in 2015); Diploma, AICD Company Directors course, also Mastering The Boardroom; Awarded Fellow membership status (Fellows of the Australian Institute of Company Directors).

RELEVANT ROLES, SKILLS AND EXPERIENCE: Ms Allen has had an extensive career in investment banking and holds several directorships in the health, finance and oil and gas industries, including non-executive director on the boards of Cochlear Limited, Santos and ASX Limited. She is Chairman of the Santos People and Remuneration Committee and a member of its Audit and Risk Committee; Chairman of Cochlear Limited's Audit Committee and a member of its Technology Committee; Acting President of the Australian Government Takeovers Panel; and the Chairman of Advance Global.

Ms Allen is the Chairman of the National Portrait Gallery's Audit Committee.

Ms Allen's previous directorships include Insurance Australia Group Limited (IAG), where she was the Chairman of IAG's Nomination and Remuneration Committee and a member of its Audit and Risk Committee; the Chairman of Macquarie Specialised Asset Management and a National Director of the Australian Institute of Company Directors. Other previous directorships include the Salvation Army Advisory Board, the Export Finance and Insurance Corporation, and Film Australia Limited.

Ms Allen's career in investment banking included serving as Vice President of Deutsche Bank, Director of ANZ Investment Bank in Sydney and, Director with HSBC in London.

Ms Jillian Broadbent AC
Non-executive member

QUALIFICATIONS: Bachelor of Arts (Maths and Economics), University of Sydney

RELEVANT ROLES, SKILLS AND EXPERIENCE: Ms Broadbent has had extensive experience in risk management and governance, through her executive career in banking and as a non-executive director.

She was a member of the board of the Reserve Bank of Australia from 1998 to 2013. Ms Broadbent serves on the board of Woolworths Limited, Macquarie Group Limited, is Chair of the board of Swiss Re Life and Health Australia Limited and Chancellor of the University of Wollongong. She was the inaugural Chair of the Clean Energy Finance Corporation (2012-17) and has been a director on the boards of ASX Limited (2010-12), Special Broadcasting Corporation (SBS), Qantas Airways Limited, Westfield Property Trusts, Woodside Petroleum Limited (1998-2008) and Coca-Cola Amatil Limited (1999-2010).

Ms Broadbent maintains an active interest in the arts, having served on the Boards of the Sydney Theatre Company, the Australian Brandenburg Orchestra and the Art Gallery of NSW.

In 2019, Ms Broadbent was made a Companion of the Order of Australia for her contribution to corporate, financial, clean energy and cultural organisations; to higher education, and to women in business.

Mr Alan Dodge AM
Non-executive member

QUALIFICATIONS: Bachelor of Arts, Fine Arts, University of Maine; Master of Arts in Liberal Studies, Dartmouth College.

RELEVANT ROLES, SKILLS AND EXPERIENCE: Mr Dodge has served in the art museum world for over 40 years. In 1972 Mr Dodge 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 Mr Dodge was appointed Director of the Art Gallery of Western Australia, a position he held for eleven years until the end of 2007, when he retired.

Mr Dodge is currently on the Vice-Chancellor's Strategic Advisory Board at Murdoch University as well as a number of committees involved in strategies for the cultural future of Perth and WA. He is also on the Opera and Classical Music Panel of the Helpmann Awards.

Mr Dodge was made a Chevalier de l'Ordre des Arts et des Lettres, by the French Government in 2004, an Honorary Fellow by Edith Cowan University in 2007, and was recognised with an honour in the Order of Australia (AM) in 2008 for service to the arts.

Mr Dodge was named Western Australia Citizen of the Year, Culture, Arts and Entertainment in 2011, and made an Honorary Doctor of Letters by Murdoch University in 2012 and also a Doctor of Letters by Curtin University in 2018.

Mr Patrick Corrigan AM
Non-executive member

QUALIFICATIONS: Honorary Doctorate, Bond University

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Mr Corrigan is an Australian businessman, art collector, jazz enthusiast and philanthropist.

Mr Corrigan 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 around 130 works for the National Portrait Collection, as well as funding 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. In 2000 he 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.

Mr Corrigan is a Director of Flagship Investments Ltd, Global Masters Fund Ltd and Gold Coast Art Centre. He is also the Director and co-owner of Better Read than Dead Books, Newtown.

Mr Corrigan is Emeritus Chairman of the Gold Coast Arts Centre; Chairman of the Judging Panel, Qantas Foundation, and a former Director

of Asean Cargo for which he is currently serving in a consultancy role.

In 2007, Bond University conferred upon him an honorary doctorate in recognition of his sustained support for and patronage of the visual arts, in particular, Aboriginal art. In 2012, Mr Corrigan was the recipient of the Australian Business Arts Foundation's (now Creative Partnerships Australia) 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.

Mrs Penny Fowler
Non-executive member

QUALIFICATIONS: Bachelor of Business (Marketing), Monash (Chisholm) University; member and graduate, Australian Institute of Company Directors; Member of Chief Executive Women.

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Ms Fowler is Chairman of the Herald & Weekly Times & News Corp Australia's Community Ambassador.

Chairman of the Royal Children's Hospital Good Friday Appeal, a Board member of The Australian Ballet, and Deputy Chairman of The Royal Botanic Gardens Victoria.

She is also on the Advisory Board of Visy, the Advisory Board of the Bank of Melbourne and has recently been appointed to the Board of Tourism Australia.

Mr Hugo Michell
Non-executive member

QUALIFICATIONS: Art History, Adelaide Central School of Art.

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Mr Michell established Hugo Michell Gallery in Beulah Park, South Australia in 2008 and has grown the gallery to be highly respected within the Australian art scene. He is committed to presenting exciting and innovative work at the forefront of contemporary art across a range of mediums. The gallery is devoted to presenting

the work of both established and emerging local and national artists.

Hugo Michell Gallery has a client base which includes numerous public institutions and private collectors locally, nationally and internationally. Prior to this, Hugo was based in Melbourne and worked for Tolarno Gallery and has been highly involved in the contemporary arts scene for more than 15 years.

Over the past few years Hugo Michell Gallery has collaborated with some of Australia's top galleries such as Darren Knight Gallery, Sydney and Tolarno Gallery, Melbourne.

Hugo has also been heavily involved in the Contemporary Collectors Association at the Art Gallery of South Australia since its inception and is dedicated to encouraging a greater understanding of contemporary art and to develop the permanent collection for the Art Gallery of South Australia. He currently sits on the Helpmann Academy, Visual & Performing Arts Foundation Board and assists with judging and advisory panels for numerous local organisations.

Mr Stuart Wood AM QC
Non-executive member

QUALIFICATIONS: Queen's Counsel, Victorian Bar (2014); Senior Counsel (2011); Admission

to Victorian Bar (1995); Tutor, Ormond College, University of Melbourne, (1993-96), Bachelor of Laws (Honours), University of Melbourne; Bachelor of Science, University of Melbourne.
RELEVANT ROLES, SKILLS AND EXPERIENCE: Mr Wood is one of Australia's leading workplace relations barristers, the Secretary of the Samuel Griffith Society, and the Non-Executive Chairman of Great Southern Press, a global publishing and events company with a focus on the energy and infrastructure sectors.

Mr Wood was appointed as a Director on the National Portrait Gallery Board in April 2018.

He is an avid collector of contemporary Australian art – with a particular interest in portraiture. He has supported young Australian portrait artists and encouraged many of his peers to do so.

Stuart is married to Samantha. They live in Melbourne and have four children.

Board Committees

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

Board and committee meetings

NON-EXECUTIVE DIRECTOR APPOINTMENT – TERMINATION	BOARD MEETINGS		AUDIT COMMITTEE MEETINGS		WH&S COMMITTEE MEETINGS	
	ELIGIBLE	ATTENDED	ELIGIBLE	ATTENDED	ELIGIBLE	ATTENDED
Dr Helen Nugent AO – Board Chairman (1/7/2013)	7	7	0	4	3	3
Mr Sidney Myer AM – Board Deputy Chairman (5/8/2013)	7	6	4	3	3	2
Ms Yasmin Allen – Audit Chair (1/7/2013)	7	7	4	3	3	3
Ms Jillian Broadbent AC – WH&S Chair (5/8/2013)	7	5	4	3	3	2
Mr Patrick Corrigan AM (10/2/2015)	7	5				
Mr Alan Dodge AM (21/1/2016)	7	6				
Ms Penny Fowler (9/3/2016)	7	5				
Mr Hugo Michell (10/4/2019)	2	1				
Mr Stuart Wood AM QC (20/4/2018)	7	6				



The launch dinner for *20/20: Celebrating twenty years with twenty new portrait commissions* on Thursday 18 October 2018 included portrait subjects, artists and donors.

NPGA Foundation

The NPGA Foundation, which is also a Board Committee, met four times during the year. It consists of the following members:

Mr Sid Myer AM (Foundation Chairman)

Dr Helen Nugent AO

Mrs Marilyn Darling AC

Marilyn Darling AC is Chair of the 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 Tim Fairfax AC

Mr Tim Fairfax AC is a Company Director, Pastoralist and Philanthropist.

Tim is Chairman of the Tim Fairfax Family Foundation and Director of the Vincent Fairfax Family Foundation and Australian Philanthropic Services.

He is the current Chancellor of Queensland University of Technology and is President of the Queensland Art Gallery Foundation, a member of the National Portrait Gallery Foundation and the National Gallery of Australia Foundation.

Tim is Patron of the AMAQ Foundation, the University of the Sunshine Coast Foundation,

MEMBERS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA FOUNDATION COMMITTEE



Mr Sid Myer AM
(Chairman)



Dr Helen Nugent AO



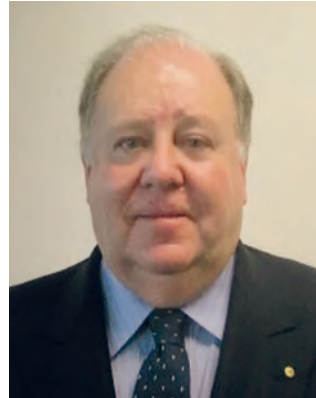
Mrs Marilyn Darling AC



Mr Tim Fairfax AC



Mr John Liangis



Mr Ross Adler AC



Mr Tim Bednall

the Flying Arts Alliance Incorporated and the Australian Rural Leadership Foundation.

Tim takes an active leadership role in promoting philanthropy in Australia. He is passionate about supporting rural, remote and regional communities, particularly students from low socioeconomic backgrounds.

Tim has a range of business interests. He operates nine rural properties in Queensland and New South Wales involving beef cattle, fine wool and grain.

Mr Ross Adler AC

Ross Adler AC is the Chairman and Chief Executive Officer of Amtrade International Pty Ltd, a private company engaged in the manufacturing, importing and distribution of chemicals and plastic raw materials throughout Australia and New Zealand, with offices in New York and Qingdao, China. He is also the Deputy Chairman of Domino's Pizza Enterprises Limited, a member of Board of Governors, The Institute of International Trade, among other positions.

Prior to this, he held various leadership roles with both public companies and major institutions, including as Managing Director and CEO of Santos Ltd for nearly 20 years and Chairman of the Australian Trade Commission from 2000-06. He was the International President of CEO Inc in 2013-14, a Director of the Commonwealth Bank of Australia 1991-2004 and a Director of Telstra Corporation Ltd 1996-2001. In 2007, Ross received the Award of the Companion to the Order of Australia for service to business, the development of international trade and the arts. He was awarded a Centenary Medal in 2003 and was appointed Doctor of the University, University of Adelaide in 2011.

Ross has an interest in education and is a patron of the arts. He was a member of the University of Adelaide Council for a considerable number of years and Deputy Chancellor 2007-09. Ross has held positions with Melbourne Grammar School, including Deputy Chair and Chair Finance Committee. He was a member of the Board of the State Theatre Company of South Australia, Chair Art Gallery of South Australia, Adelaide Festival of the Arts and Deputy Chair of

the Adelaide Entertainment Centre. He was also Deputy Chairman of the Adelaide Formula One Grand Prix Board for a number of years.

Mr John Liangis

John Liangis is a Director of Liangis Investments Pty Ltd and a lifelong resident of Canberra. He 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.

Mr Tim Bednall

Tim Bednall is a Partner of law firm King & Wood Mallesons, based in Sydney.

Tim practices in mergers and acquisitions, capital markets and corporate governance.

Tim was the Chairman of the Australian partnership of KWM from January 2010 to December 2012. He was also Managing Partner of M&A and Tax for KWM Australia from 2013 to 2014, and Managing Partner of KWM Europe and Middle East from 2016 to 2017, based in London.

Tim and his wife Vanessa also own Calabash Lodge Equestrian Pty Ltd, an equestrian agistment business.

He is also a former member of the Juvenile Diabetes Research Foundation's Australian advisory board, and a former adjunct faculty member of the Law Faculty at the University of Sydney.

Executive remuneration

KEY MANAGEMENT PERSONNEL

During the reporting period, the Gallery had eleven officials who meet the definition of Key Management Personnel (KMP).

Their name, title and the length of term as KMP are summarised below.

SENIOR EXECUTIVES

During the reporting period, the Gallery had no senior executives other than those included in the KMP table below.

OTHER HIGHLY PAID STAFF

During the reporting period, the Gallery had no other staff paid above the \$220,000 reporting threshold.

Key management personnel

NAME/TITLE	TERM AS KMP	SHORT-TERM BENEFITS			POST-EMPLOYMENT BENEFITS / SUPERANNUATION CONTRIBUTIONS		OTHER LONG-TERM BENEFITS / LONG SERVICE LEAVE		TOTAL REMUNERATION
		BASE SALARY	BONUSES	OTHER BENEFITS & ALLOWANCES			TERMINATION BENEFITS		
Dr Helen Nugent AO Chairman									
Board member	Full year	43,480	-	-	4,131	-	-	47,611	
Sidney Myer AM Deputy Chairman									
Board member	Full year	21,740	-	-	2,065	-	-	23,805	
Yasmin Allen Board member	Full year	21,740	-	-	2,065	-	-	23,805	
Jillian Broadbent AC Board member	Full year	21,740	-	-	2,065	-	-	23,805	
Patrick Corrigan AM Board member	Full year	21,740	-	-	-	-	-	21,740	
Alan Dodge AM Board member	Full year	21,740	-	-	-	-	-	21,740	
Penny Fowler Board member	Full year	21,740	-	-	2,065	-	-	23,805	
Hugo Michell Board member	10/4/2019 - 30/06/2019	5,435	-	-	516	-	-	5,951	
Stuart Wood AM QC Board member	Full year	21,740	-	-	2,065	-	-	23,805	
Karen Quinlan AM Gallery Director	10/12/2018 - 30/06/2019	102,595	-	32,816	17,708	19,458	-	172,577	
Angus Trumble Gallery Director	1/7/2018 - 9/12/2018	90,718	32,617	-	13,856	13,842	-	151,033	
Total		394,408	32,617	32,816	46,536	33,300	-	539,677	

The remuneration of the Board members is set in accordance with Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination. The remuneration of the Gallery Director (Principal Executive Officer (Band B)) is set by the Board in accordance with Principal Executive Officer - Classification Structure and Terms and Conditions - Determination of the Remuneration Tribunal.

Temporary building closure

The Gallery temporarily closed to the public on Tuesday 23 April 2019 to undertake rectification works to maintain the integrity of the building and the Gallery's collection of prized artworks. The need to undertake repairs reflects issues that emerged with the building over a long period of time, some stemming from the original construction and others that were progressively identified since the Gallery has been operational.

During the closure the Gallery focused on its outreach programs with an increase to the travelling exhibitions program. In addition, Learning and Education staff accompanied the travelling shows to deliver bespoke programming. The Gallery continued also to have a strong online presence through the website and an expanded program of live, fully-interactive virtual excursions.

The Gallery reopened to the public on Saturday 14 September 2019.

Governance practices

SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

The Senior Management Committee comprises the Director and Section Managers.

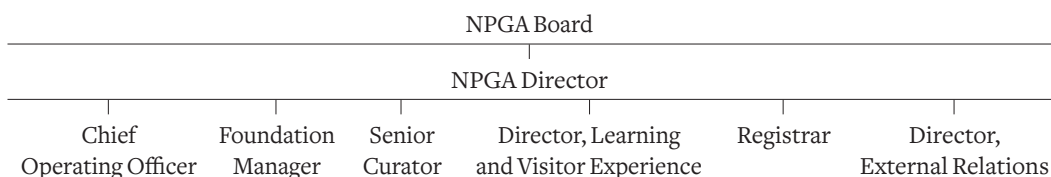
The Senior Management Committee is assisted by a number of working groups and sub-committees, including:

- The Program Development and Delivery Working Group;
- The Capital Works Consultative Committee;
- Information Governance Committee;
- The Publications Committee;
- The Consultative Committee; and
- The Work, Health and Safety Committee.

INSURANCE AND INDEMNITIES FOR OFFICERS

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

Organisational structure



Staffing profile

Number of staff by classification (at 30 June 2019)

	ONGOING	NON-ONGOING	FULL-TIME	PART-TIME	FEMALE	MALE	TOTAL
SES	-	1	1	-	1	-	1
Executive Level 2	4	1	5	-	2	3	5
Executive Level 1	13	-	11	2	8	5	13
APS 6	7	3	7	3	7	3	10
APS 5	6	3	8	1	8	1	9
APS 4	1	1	1	1	2	-	2
APS 3	6	6	8	4	10	2	12
Total	37	15	41	11	38	14	52

All staff are based in Canberra.

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 audits;
- risk management;
- internal controls;
- internal audits;
- legislative and policy compliance; and
- fraud control.

INTERNAL AUDIT

Three compliance and performance reviews were undertaken by Synergy Group Pty Ltd during the year, in accordance with the Audit Committee's identification of existing or emerging risks, or opportunities to optimise performance.

Risk management

The NPGA has a Risk Management Framework (RMF) that is straightforward, fit-for-purpose, and that produces effective controls where required. The RMF underpins the NPGA's operations; it focuses on risks that threaten to adversely impact the NPGA's functions, strategic pillars, operations, assets, people and stakeholders.

The NPGA's risk escalation points ensure appropriate oversight of risks. These escalation points serve a similar function to a risk appetite statement, triggering increased oversight at set points for each category of risk. Management is responsible for identifying and managing risks, and reports regularly to the Board through the Audit Committee.

ETHICS

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

ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

The Gallery works 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 conditions for collection material are required to adhere to temperature and humidity set-points in accordance with international museum standards. This results in constant operation of plant and equipment. The use of water, gas and electricity is closely monitored ensuring that the use of non-renewable resources is minimised wherever possible.

ACTIVITIES WHICH INTEGRATE ENVIRONMENTAL, SOCIAL AND ECONOMIC CONSIDERATIONS

The Gallery continues to deliver travelling exhibitions for the benefit of the Australian community, with five exhibitions staged in 11 interstate venues in the 2018-19 year.

The Gallery participates in meetings with other cultural institutions in relation to matters of common interest. These include joint procurement activities, methods for achieving savings in the use of water, gas and electricity, and the sharing of critical information concerning 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, and incorporating 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 the Gallery's garden beds.

Roof-mounted solar hot water panels provide hot water for 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.

Through the principles of 'Reduce, Reuse, Repair, Rethink, Recycle', the Gallery maintains a strong commitment to reducing its environmental footprint. Waste minimisation strategies and the reduction of utilities use allow the Gallery to continue to lessen its impact on the environment.

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

Waste is analysed to determine the percentage of recycled materials, with comparative assessments undertaken each year to help determine where improvements can be made.

Work health and safety

The National Portrait Gallery considers the health and safety of its workers to be a fundamental and a critical component of a professional, productive and supportive work environment. In 2018-19 the NPGA undertook a number of Work Health and Safety (WHS) initiatives, including:

- Developing and implementing a staff safety and wellbeing program for the temporary relocation to Old Parliament House.
- Commencement of the office refit project to provide sit/stand workstations to all staff.
- Modifications to event chair storage and procurement of ergonomic chair transport trolleys.
- Implementation of safety and work environment descriptions for all positions.

WHS Performance Metrics 2018-19

WHS Positive (Leading) Indicators

% of planned WHS workplace inspections completed	100%
% of managers and supervisors trained in their role and responsibility for managing staff with work-related injuries	100%
% of injured staff who have been offered support to return to work	100%
% of Health and Safety Representative (HSR) positions filled	100%
% of staff with the required WHS training, including first aid and emergency response	100%

WHS Negative (Lagging) Indicators

Provisional Improvement Notices issued	Nil
Prohibition Notices issued	Nil
Investigations by the regulator	Nil
Lost time injuries	Nil
Medically treated injuries	1
Workers compensation claims	Nil



Anna Meares 2018 by Narelle Autio commissioned with funds provided by King & Wood Mallesons.
On display as part of the *20/20: Celebrating twenty years with twenty new portrait commissions* exhibition.

Introduction

The Annual Performance statement for the 2018-19 financial year is in accordance with paragraph 39(1)(b) of the *Public Governance, Performance and Accountability Act 2013* and section 16F of the *Public Governance, Performance and Accountability Rule 2014*. It accurately presents the NPGA's performance in accordance with section 39(2) of the *Public Governance, Performance and Accountability Act 2013*.

NPGA's purpose

The purpose of the National Portrait Gallery is to present the faces of Australia. We use portraiture to tell their stories and to increase the understanding and appreciation of the Australian people – their identity, history, culture, creativity and diversity.

Goals and strategic priorities

While focusing on our core purpose of developing a National Portrait Collection, and making the most advantageous use of this collection by providing access and information, we have also developed further goals and strategic priorities. These priorities have been conceived with a sustainable and viable future for the NPGA in mind.

The Gallery has identified the following four overarching goals, each of which comprises attendant strategic priorities:

1. Enliven the collection
2. Engage with audience
3. Enlarge support
4. Enhance resources



20/20: Celebrating twenty years with twenty new portrait commissions (CLOCKWISE FROM TOP LEFT): David Foster oam and Jacqui Stockdale; Sid Myer AM, Tan Le, John Tsiavis and Robert McKay; Deborah Rolfe AM and Alan Dodge AM; Nicholas Paspaley AC with family members; Fred Hilmer AO and Evert Ploeg; Rachel and George Fetting with Trent Birkett; Gina Fairfax and Tim Fairfax AC with Russell Shakespeare; Jessica Mauboy and David Rosetsky.

GOAL 1 ENLIVEN THE COLLECTION

- 1.1 Target new commissions that reveal important and diverse Australian stories.
- 1.2 Seek out portraits for acquisition that portray the richness of our national heritage.
- 1.3 Encourage donations and loans of artwork that amplify Australia's rich cultural diversity.
- 1.4 Enhance digital interaction with the collection.
- 1.5 Conserve the collection for the benefit of future generations.

RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2018-19

Commissioned works of art		
TARGET	2+	OUTCOME 18
Works acquired in accordance with the Collection Development Policy		
TARGET	100%	OUTCOME 100%
Collection stored in accordance with international museum standards		
TARGET	100%	OUTCOME 100%
Collection digitised		
TARGET	84% (5OMB+ high resolution images)	OUTCOME 76.3% (5OMB+ high resolution images)
	>96% (including low resolution images)	99.2% (including low resolution images)

ANALYSIS OF PERFORMANCE

Develop the collection

Central to the *National Portrait Gallery of Australia Act 2012* is the mandate to develop, preserve, promote and provide access to a national collection of portraiture. Collection development and management is thus the touchstone when considering the fulfilment of the organisation's vision and mission.

At 30 June 2019, there were 2,907 portraits in the National Portrait Collection, with a value of \$37.0 million.

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 sought from potential donors. The Gallery receives many unsolicited offers of portraits for purchase and donation. Consideration of the quality of the artwork, potential opportunities for its display and the professional specialisations represented by sitters in the collection continue to inform acquisition and research deliberation.

The Gallery undertakes conservation treatment of collection works to reduce the risk of deterioration, to ensure long-term preservation, and to enhance their display. A total of 212 collection works were condition checked as part of the ongoing management of artworks on loan, in travelling exhibitions, and new to the collection. Eleven collection works underwent conservation treatment to maintain and enhance their material integrity.

Gallery staff develop and maintain professional collegiate relationships with peers in other cultural institutions on an ongoing basis, facilitating the sharing of information, and assisting research on the collection and exhibition projects.

The interpretation of the collection through thematic displays continues to provide enriching experiences for visitors to the Gallery.

Acquisition highlights

Notable acquisitions in the reporting period include the following:

A first edition copy of the two-volume official account – written by Sir Douglas Mawson and illustrated for the most part with photographs by Frank Hurley – of the Australasian Antarctic Expedition (AAE) of 1911 to 1914, which numbers among the most significant feats of twentieth century exploration. Mawson's account of the venture, first published in 1915, features photographs of him and many of the other members of the expedition, several of whom were to distinguish themselves in their respective fields.

A painted portrait by Wendy Sharpe of Elena Kats-Chernin who trained at the Gnessin Musical College in Moscow before moving to Australia in 1975. On graduation from the New South Wales Conservatorium of Music in 1980 she gained a DAAD (Deutscher Akademischer Austauschdienst) grant to study with Helmut Lachenmann in Hanover. She spent thirteen years in Germany before returning to Australia, where she now lives in Sydney.

A photographic portrait of Ian Thorpe AM by Brett Canet-Gibson. Canet-Gibson took the photograph of the fifteen-year-old Ian Thorpe in Perth in 1998, moments before he won the world 400m freestyle title and became the youngest world champion in swimming history.

Photographic portraits of Maggie Tabberer AM and Jeanne Pratt AC, by Alana Landsberry. Portraits of these two subjects have long been sought for representation in the Gallery collection.

Pages 77 to 86 lists all acquisitions made during the year.

Commissions

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 particular Australian artists, including artists not usually working in the field of portraiture. Eighteen new portraits were commissioned in 2018-19 to celebrate the Gallery's twentieth year. These commissions, along with two commissioned in the immediately prior year, were featured in the

exhibition *20/20: Celebrating twenty years with twenty new portrait commissions* (20 October 2018 to 10 February 2019).

The Gallery invited prominent Australians who have achieved excellence in their respective fields of endeavour were and matched them with artists to create distinctive contemporary portraits. For each portrait, an artist was invited whose creative insight promised a stimulating, thoughtful engagement with their portrait subject. The significant support of donors assisted the realisation of these portraits. Sitters included: Mal Meninga AM, Margaret Seares AO, Jacki Weaver AO, Li Cunxin, David Foster OAM, Andrew Gaze AM, Peter Goldsworthy AM, Fred Hilmer AO, Catherine Livingston AO, Jessica Mauboy, Tim Fairfax AC, Tan Le, Anna Meares OAM, Nicholas Paspaley Jnr AC, Ben Roberts-Smith VC MG, Tony Shaw AM, Michelle Simmons AO, Gail Kelly, Louis Nowra, and Richard Tognetti AO. This was a highly significant commissioning event for the Gallery.

Collection storage and display

The NPGA undertakes to preserve and care for the National Portrait 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 light-sensitive works of art fading. 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.

Digitisation

As of 30 June 2019, 99.2% of the NPGA Collection has a digital image including low resolution, while 76.3% of the collection is digitised in high resolution suitable for a broad range of publishing and preservation purposes. The Gallery had a target of 84% digitisation in high resolution by 30 June 2019, which was not

Jacki Weaver 2018 by
John Tsiavis, on display
as part of the 20/20:
*Celebrating twenty
years with twenty new
portrait commissions*
exhibition, with
Founding Patron
Marilyn Darling AC.





The Architecture of Music (Vladimir Ashkenazy) 2011 by Ralph Heimans
Gift of Michael Crouch AC and Shanny Crouch 2017

met. Instead, the Gallery strategically prioritised making new material accessible to the public through digitisation and printing of exhibition loans, filming video portrait stories and printing exhibition related material, in addition to newly acquired collection items.

Overseas engagements

The Gallery was involved with two international cultural institutions lending four works of art to the National History Museum at Frederiksborg Castle, Denmark for inclusion in a retrospective exhibition of Australian artist, Ralph Heimans AM.

Outward loans 2018–19

A total of forty one works from the collection were loaned to public, regional and state galleries, and universities for exhibition purposes in addition to works of art in travelling exhibitions.

One painting of *Brian Loton AC* by Brian Dunlop to Trinity College, Melbourne University for exhibition in a display of alumni portraits (1 July 2004 to 30 June 2020).

Twelve works of art to National Gallery of Victoria, Melbourne, Victoria for the exhibition, *Colony: Australia 1770-1861* (15 March 2018-15 July 2018). *Mr John Eason* painting by W. B. Gould; *Richard Fitzgerald* watercolour by Edmund Edgar; *George and Jemima Billet with family* watercolour by C.H.T. Costantini, *Margaret Robertson* by an unknown photographer; *William Robertson* photograph attributed to Thomas Bock; *William Robertson jnr.* photograph attributed to Thomas Bock; *Emily Spencer Wills* by an unknown photographer; *Horace Spencer Wills and Cedric Spencer Wills* by an unknown photographer; *Horatio Spencer Wills* by an unknown photographer; *Thomas Wentworth Wills* by an unknown photographer; *Sir George Grey* and *Mrs Grey* relief wax medallions by Theresa Walker.

Four works of art to the Museum of National History at Frederiksborg Castle, Hillerød, Denmark for the exhibition *Ralph Heimans Retrospective* (25 May 2018-25 August 2018). Three paintings, *Gloves off* (Tom Uren), *Radical Restraint* (The Hon Michael Kirby AC CMG) and *The Architecture of Music* (Vladimir Ashkenazy) and one drawing of Professor Derek Freeman.

Two works of art to the National Library of Australia, Canberra, ACT, for the exhibition *Cook and the Pacific* (19 September 2018 to 10 February 2019). *Portrait of Captain James Cook RN* by John Webber and *Portrait of Dr Johann Reinhold Forster and his son George Forster* by Jean François Rigaud.

Four works of art to HOTA (Home of the Arts), Gold Coast, Queensland for the exhibition, *Let there be rock!* (8 December 2018 to 17 February 2019). One painting of *Nick Cave* by Howard Arkley; two photographs, *Sherbet* by Lewis Morley and *The Saints* by Gary Ede; and a series of five prints *Get Wet (Mental as Anything)* by Paul Worstead.

Two works of art to the National Gallery of Victoria, Melbourne, Victoria for the exhibition *Hans and Nora Heysen: Two Generations of Australian Art* (8 March 2019 to 28 July 2019). Two paintings by Nora Heysen, *self-portrait* and *portrait of Robert H Black MD*.

One painting titled, *Norman Hetherington OAM (and friends)* by artist Kate Rae to the Royal Australian Mint, Canberra, ACT for the exhibition *Mr Squiggle the Man from the Moon: Celebrating the 60th anniversary of Mr Squiggle and his creator Norman Hetherington* (1 March 2019 to 28 July 2019).

Eight works of art to the Tamworth Regional Gallery, Tamworth, New South Wales for the exhibition, *A view from 11919, a centenary of the Tamworth Regional Gallery collection* (1 June 2019 to 28 July 2019). Photograph of *Norman Lindsay* by Harold Cazneaux; drawing of *Henry Lawson* by Lionel Lindsay; self-portrait drawing by Hilda Rix Nicholas titled *Hilda in the Chinese hat*; self-portrait lithograph print by Thea Proctor; *Portrait of Elioth Gruner*, drawing by Norman Lindsay; self-portrait print by Lionel Lindsay titled, *The Jester*; drawing by George Lambert

of Henry Fullwood (Uncle Remus); caricature drawing of Norman Lindsay by Boz.

One painting to the Parliament of Western Australia, Perth, Western Australia for display in the Speaker's corridor (29 April 2019 to 30 June 2021). Painting of *Sir Charles Court and Richard Court* by Mary Moore.

Three works of art to the Gallery of Modern Art (GOMA), Brisbane, Queensland for the exhibition *Margaret Olley – A Generous Life* (15 June 2019 to 13 October 2019).

Two photographs of *Margaret Olley AC* by Lewis Morley by Greg Weight, and one drawing, *Head study for portrait of Margaret Olley* by Jeffrey Smart.

Three works of art to the Cairns Regional Gallery, Cairns, Queensland for the exhibition *Queen's Land: Blak Portraiture – late 19th century to the present* (17 May 2019 to 11 August 2019).

Two photographs by Michael Riley from the portfolio *Michael Riley Portraits 1984-1990* of Tracey Moffatt AO and Delores Scott. Photograph of *Clinton Naim* by Penny Tweedie.



National Portrait Gallery facilitators host Portrait Play at Home of the Arts, Gold Coast, Queensland.

GOAL 2 ENGAGE WITH AUDIENCES

- 2.1 Create a National Portrait Prize to significantly enhance national and international awareness of the Gallery.
- 2.2 Present innovative and insightful exhibitions that attract and inspire audiences.
- 2.3 Deliver engaging visitor experiences that grow audiences and increase public affection for the Gallery.
- 2.4 Provide creative touring programs that enhance brand awareness and audience reach.
- 2.5 Foster innovative learning programs that generate engagement, particularly for young Australians.

RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2018-19

Number of temporary exhibitions delivered
TARGET +6 OUTCOME 7

Enhancements to collection displays annually
TARGET 2 OUTCOME 2

Number of people reached annually through onsite exhibitions, public and educational programs, the web and online programming
TARGET 1,000,000 OUTCOME 946,488*

Present a national travelling exhibition program at venues
TARGET 8 venues OUTCOME 11 venues

Increase social media interactions to create interest in and affection for the NPGA.
An 8.3% increase in followers with 341,214 engagements across Facebook, Instagram, Twitter and LinkedIn.

Provide educational programs which support the curriculum both onsite and through streaming technology
TARGET 16,000 students
OUTCOME 18,801 / 9,410 paid

People participating in public programs
TARGET 20,000 total / 4,000 paid
OUTCOME 21,297 total / 1,725 paid

Visitors satisfied or very satisfied with their visit
TARGET >90% OUTCOME 88%

Teachers reporting an overall positive experience
TARGET 90% OUTCOME 100%

Students reporting an overall positive experience
TARGET 80% OUTCOME 100%

* Lower than target due to Gallery closure for two months.



Virtual excursions presenter Wiradjuri-Scottish educator, April Phillips, delivers NAIDOC themed programming to participants around the nation.



Students work together using the digital App, HeadHunt! which encourages interaction and discussion.

ANALYSIS OF PERFORMANCE

Reach out to and engage all Australians

Programs on the move Despite over two months of closure for rectifications this year, the National Portrait Gallery has exceeded targets for participation through innovative programming. We used the opportunity of temporary closure to engage in outreach by sending educators to the regions accompanying travelling exhibitions; by conducting programs in local schools; by strategically expanding our Virtual Excursion and digital education programs; and by collaborating with other cultural institutions to deliver National Portrait Gallery programs on their premises using their collections.

We held the Andrew Sayers Memorial Lecture with Director Karen Quinlan AM at the National Library of Australia. This was an important opportunity for our Director to introduce herself to the public, and to share her experiences and her vision for the Gallery. Our early childhood program Little Faces took place at the National Museum of Australia. Seniors came to Old Parliament House to continue the Dementia and Art programs usually run at the Gallery; and the public was able to participate in a Virtual Tour of the collection from the comfort of their own homes. Virtual Excursions held just prior to NAIDOC week were extremely successful, collaborating with Wiradjuri artist and educator April Phillips. The National Portrait Gallery instigated and produced a NAIDOC week co-presentation via Virtual Excursion with our colleagues from the Australian War Memorial and the Museum of Australian Democracy. We also ran programs exploring the public art portraits around Canberra including *Alfred Deakin, A life in Three Phases* 2010 by Martin Moore, and the sculpture of Curtin and Chifley by Peter Corlett OAM.

The National Portrait Gallery was the first cultural institution to conduct interactive virtual excursions with a hospital some years ago, seen here greeting children in Canberra Hospital School.

Digital education

We strategically expanded our digital Virtual Excursion program this financial year with the temporary closure in mind. The program enables outreach on a national and international level and our participation numbers have more than doubled in the past year. Evaluation shows that participants particularly value the quality of content, including practical activities and drawing, and the interaction with a live presenter in real time.

We continue to stream our live programs into the Canberra hospital school monthly, a program that has been adopted by other cultural institutions since we pioneered it. In recent times, we have been able to stream directly to the bedside of children keen to participate but not leave their rooms.

Preparing for NAIDOC week, the National Portrait Gallery educators collaborated with Wiradjuri educator, April Phillips to develop and deliver NAIDOC focussed content to schools and adult special interest groups via Virtual Excursions, reaching schools in every state and territory. We developed an online professional learning program for teachers and museum educators, accredited by the Teacher Quality Institute (TQI). The professional learning program took the form of an online learning portal together with a live virtual session delivered by April Phillips and produced by the National Portrait Gallery.

National Portrait Gallery learning resources for students, educators and the public are published on Google Arts and Culture. Our Aboriginal and Torres Strait Islander Activist exhibit demonstrated the demand for resources in this area of the curriculum and received over 1,500 hits in 75 days. We have enjoyed 154,155 unique visitors to our Google platform since July 2016 – a level of traffic not available on any other platform. The Gallery also contributed to the Australian Sports Collection for Google Arts and Culture exploring some highlights of our strong collection of portraits of sporting greats to contribute to the digital publication.

Our interactive educational App, HeadHunt! continues to meet our users' needs by offering a self-directed social learning experience,



Participants enjoy an artist studio visit with Cherry Hood.



Audiences were enchanted by *Little Beauty*, created with Theatre of Image, exploring portraiture and life.

fostering critical thinking, collaboration and creativity for students. We have expanded the use of this App beyond the formal education sector to family groups during leisure visits.

All the digital programs above are funded by the philanthropy of Tim Fairfax AC. Without this generous and visionary personal philanthropy, such programs would not be possible.

Public programs

Public programs this year have included valuable opportunities for the visitors to interact with artists. Studio visits to artists Nicola Dickson and Valerie Kirk gave insights to the exhibition, *So Fine: Contemporary women artists make Australian history*. Artist Cherry Hood opened her studio and home to visitors for an intimate experience and insight into her practice, before serving guests a home cooked lunch! Visitors could also participate in artist-led workshops. Artists included Bern Emmerichs, Andrew Bonneau, and Vicki West a Tasmanian Aboriginal sculptor, weaver and installation artist.

Blandina Barney, a Gija woman and the Manager of Warmun Arts Centre from north-west Western Australia gave a compelling floor talk in front of Shirley Purdie's artwork which was featured in the exhibition *So Fine: Contemporary women artists make Australian history*. Barney is Purdie's daughter and shared fascinating insights into the artwork and life of the celebrated artist.

Another feature of our programming this year were a series of critically acclaimed performances that explored the themes of exhibitions. In particular, QL2 Dance Company created a work responding to *So Fine: Contemporary women artists make Australian history*, and children's theatre company Theatre of Image remounted their production of *Little Beauty* which had been commissioned by and created with the National Portrait Gallery in 2010. The Gallery also commissioned an experimental work with director Katie Cawthorne that was performed in the vacated temporary exhibition space just prior to the Gallery closure. The work explored the experience of visiting an art gallery by asking: Do text panels and artists' statements define your

experience? On the other hand, is meaning truly found in the eye and heart of the beholder?

Highlights of Gallery talks included our speaker on International Women's Day, Virginia Haussegger AM who elaborated on the theme Women, Power and Progress Post #Me Too. On this booked out occasion there were several groups of women present featuring three generations from the same family – a truly inter-generational experience. The National Portrait Gallery hosted a fascinating session of the Re-framing Indigenous Biography Conference that explored the relationships between first Australians and European settlers in the newly curated Colonial art gallery. We also introduced regular Mandarin language tours of the collection galleries.

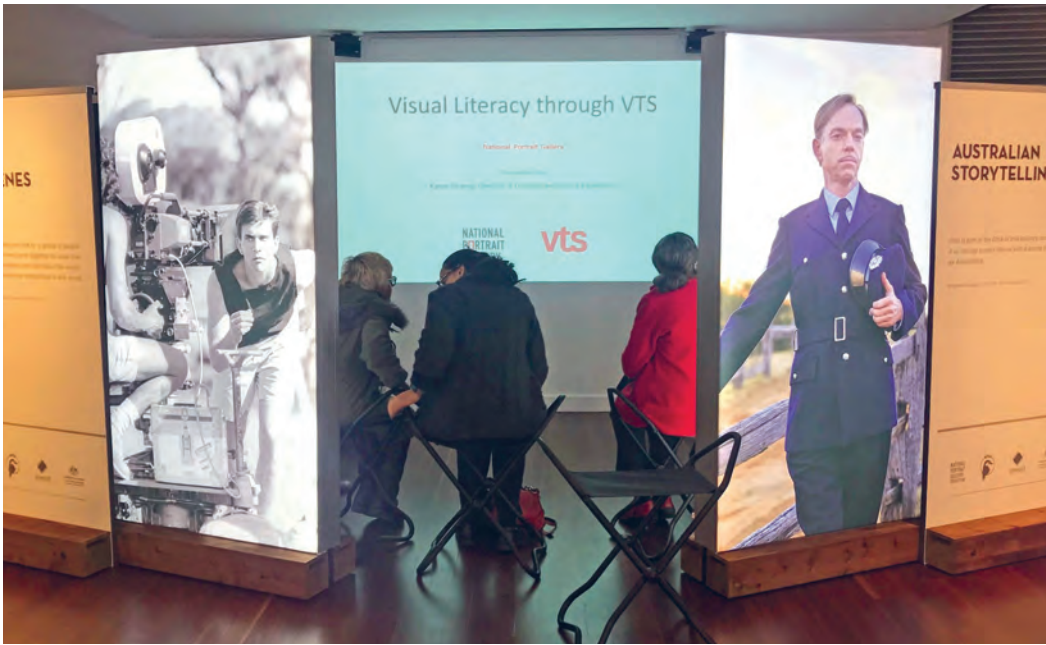
Collaborations continued with the Canberra Symphony Orchestra hosting the innovative Australian Series; the Bold Festival of dance; Poetry on the Move; and the Canberra Writers' Festival bringing the arts of music, dance and literature to our examination of the art of portraiture.

Our popular suite of family programs, again supported by the philanthropy of Tim Fairfax AC, constitutes the largest sector of our audience. Lifelong learning begins with our sell out season of Little Faces for children 6 months-3 years and carers, followed by Portrait Play for 4-8 year olds and families, running during school holidays, and Story Time a holiday event for children up to 12 years old. The interactive Family Space was created for the summer holiday and the ArtCart is established each Autumn and Spring to provide opportunities for art making during Gallery visits. The Spring Festival attracting high visitation and is the culmination of our family interactive programming and is a day focussed on portraiture, art and music.

Families engage with art making activities during the Spring Festival, which explored flight inspired by aviators in the collection

Education programs

In our Education program, we welcomed three educators from the National Museum of South Korea to the Gallery. The visitors studied our educational programming and also visited other



Visual literacy through Visual Thinking Strategies personal development session at Shoalhaven Regional Gallery, Nowra, New South Wales.



Portrait Stories filming on location in Brisbane, Queensland, featuring Li Cunxin and Jun Chen.

cultural institutions and had meetings with educators across the museum and gallery sector. They completed their visit with a comprehensive presentation about the Museum and education programs in particular.

We welcomed more than 18,000 students to our education programs and more than doubled our take up of online education through the Virtual Excursion program. Our study of Visual Thinking Strategies program and selective application of the methodology in our education programs has continued to be fruitful for the Gallery. The Visual Thinking Strategies creates an interactive and student centred experience that is inclusive and encourages meaningful participation. During this financial year we began a focussed series of Visual Thinking Strategies in a range of Canberra schools. This program will culminate in a controlled research and evaluation program with the permission and support of the ACT Education Directorate. We hope to measure change in both visual and written literacy in the students undertaking the Visual Thinking Strategies 10 session program.

Special project

Development of our new audio guide App continues. Over the year, we have completed recordings of actors voicing subjects from the nineteenth century and earlier. We also undertook staff training in the art of audio description, an uninflected interpretative skill of describing art works for sight-impaired

people. We will add a suite of recorded audio descriptions to the App. *In Their Own Words*, the audio guide to the collection is generously funded by a grant from the Sidney Myer Fund.

Portrait Stories

This year the Gallery undertook an ambitious project to produce several interviews with the artists and subjects of the 20/20 project; celebrating twenty years of the National Portrait Gallery. These digital resources, funded by Tim Fairfax AC, were filmed on location around Australia and produced in-house for display in the exhibition spaces, on our website and associated social media platforms. They form part of our 'Portrait Story' interviews, a growing repository of over 100 interviews with artists and subjects, which are also broadcast on Foxtel Arts in partnership with Foxtel.

Subjects for the 20/20 project include champion basketball player and coach Andrew Gaze; Quantum Physicist and 2018 Australian of the Year, Professor Michelle Simmons; world champion woodcutter, David Foster; singer, songwriter and actress, Jessica Mauboy; tech entrepreneur Tan Le; businesswoman Catherine Livingstone; and champion track cyclist Anna Meares. Each interview featured the subject paired with the respective artists of their portraits; George Fetting, Selina Ou, David Rosetzky, John Tsiavis, Narelle Autio, Jacqui Stockdale and Mathew Lynn.

On-site and off-site visitors

	2017-18	2018-19
Number of on-site visits to the Gallery	429,680	338,174
Number of off-site visits – travelling exhibition visitation	19,866 (6 venues)	53,019 (11 venues)
Number of off-site visits – outward loans	359,833 (34 works)	397,155 (41 works)
Number of visits to the Gallery's website	481,248	618,161
Number of page views on the Gallery's website	1,915,958	1,923,897
Number of participates in Virtual Excursions	1,311 (59 sessions)	2,840 (106 sessions)
Number of objects available online	2,429 of 2,767 (88%)	2,527 of 2,904 (87%)

Digital access to the collection

WEBSITE

The redesigned mobile responsive website for portrait.gov.au launched in the 2017-18 financial year has proven beneficial to our users with mobile and tablet traffic increasing 35.11% this year.

The depth of information contained by the National Portrait Gallery's website is recognised as a leading resource on Australia portraiture and is being cited by Wikipedia authors for biographical information on notable Australian subjects; Lee Lin Chin, David Chalmers, Helen Garner, amongst others.

This year the most popular portraits viewed on the National Portrait Gallery's website were 'The Gladiators', rugby greats Norm Provan and Arthur Summons, by John O'Gready; the iconic image of a man and his horse, Tommy Woodcock and 'Reckless' taken by Bruce Postle; the delicate porcelain sculpture bust of Dr John Yu by Chinese-Australian artist Ah Xian and the Indigenous humanitarian 'Mum Shir!' (Mrs Shirley Smith) photographed by Juno Gemes.

The artists and subjects of the portraits in our collection who captured our online audience's imagination included the aforementioned sculptor Ah Xian; psychedelic airbrush-style painter Howard Arkley; one of Australia's pioneering modernist photographers Olive Cotton; and French-born artist and restaurateur Mirka Mora, all topping the list of biographies perused on our website.

SOCIAL MEDIA

Social media channels are some of the greatest drivers of traffic to portrait.gov.au (28.24% of sessions on portrait.gov.au are referred from social) and, as with previous years, the National Portrait Gallery social media channels saw an increase in follower base and engagement. The biggest gains were on Instagram which saw a 70.6% increase in followers and a 202.9% increase in engagement.

Travelling exhibition program

It was an exciting and busy year for the NPGA's Travelling Exhibitions with 11 venues from across Australia included in the dynamic program.

Both the National Photographic Portrait Prize (NPPP) 2018 and 2019 toured in the financial year and yet again this exhibition proved very popular with venues and the public. A number of venues were included in the NPGA travelling program for the first time including Collie Art Gallery in Western Australia (hosted NPPP 2019), and Childers Art Space and Shoalhaven Regional Gallery (both venues hosted *Starstruck: On Location*).

The NPPP 2018 tour included Bay Discovery Centre in Glenelg, Glasshouse Gallery in Port Macquarie, Hamilton Gallery and Yarra Rangers Regional Museum. 2018-19 also saw collection exhibition *Express Yourself* presented at Perc Tucker Regional Gallery in Townsville and Gosford Regional Gallery where in both venues it received wonderful reviews from both staff and the public. As previously mentioned, *Starstruck: On Location* visited two new venues, expanding NPGA's reach in regional Queensland and New South Wales.

The glamorous *Starstruck: Australian Movie Portraits*, the collaborative project between the NPGA and the National Film and Sound Archive, travelled to the Samstag Museum of Art in Adelaide and Home of the Arts on the Gold Coast. Just prior to the end of the 2018-19 period the exhibition was launched at Bathurst Regional Art Gallery to great fanfare. This year, once again, the National Collecting Institutions Touring and Outreach Program (NCITO) has contributed significant funding to the Program. The successful grant bid for the 2018-19 financial year made it possible to tour the ever-popular NPPP and the collaborative *Starstruck* projects in addition to travelling a significant collection-based exhibition.



Young artists participating in the National Portrait Gallery's *Express Yourself* workshop at Gosford Regional Gallery, New South Wales.



A National Portrait Gallery staff member discusses *Starstruck: Australian Movie Portraits* at the Home of the Arts, Gold Coast, Queensland.

CASE STUDY: Expanding Outreach

The closure of the National Portrait Gallery in 2018-19 for rectification works produced a unique and exciting opportunity for the Gallery to expand and diversify its outreach offerings across Australia.

Staff from the Access and Learning and Digital teams joined our Travelling Exhibitions Coordinator in regional Australia, delivering programs, capturing the experience and feedback of audiences, and broadening professional networks.

This expanded outreach program was undertaken in conjunction with touring exhibitions occurring over this time including the *National Photographic Portrait Prize 2018* and 2019, *Starstruck: Australian Movie Portraits*, *Express Yourself*, and *Starstruck: On Location*.

Access and Learning staff delivered a range of educational and professional development programs, with wonderful feedback from the regions visited. The feedback from Townville highlighted how teachers were appreciative of being able to access training in their own communities “reporting that they had gained skills and knowledge that they could implement in the classroom and share with colleagues”.

Shoalhaven Regional Gallery feedback noted that “these programs offered a fantastic opportunity for local audiences and were very well received”.

This comprehensive schedule of outreach programming including touring exhibitions, touring educators and digital excursions also attracted a broad and comprehensive range of media coverage.

Concentrated predominantly in regional areas, the expansion of activities resulted in greatly enhanced media coverage of the National Portrait Gallery, its programming, and its mission in the media across print, broadcast and digital mediums.

The *Starstruck: Australian Movie Portraits* exhibition in particular has gained interest from the media with coverage in Bathurst alone resulting in a story of the front page of the *Western Advocate* newspaper, three radio interviews as well as television coverage from local news and national morning television show *Sunrise*.

These additional outreach activities have been incredibly well received by all venues and as a result will be continued in 2019-20.



The launch event for 20/20: Celebrating twenty years with twenty new portrait commissions on Thursday 18 October 2018 in the Gordon Darling Hall, National Portrait Gallery.



EY Women in Leadership breakfast held in the Gordon Darling Hall, National Portrait Gallery.

GOAL 3 ENLARGE SUPPORT

- 3.1 Increase sponsorship and create value for our partners.
- 3.2 Engage and increase support from individuals, including bequests.
- 3.3 Grow the Foundation.
- 3.4 Strengthen bonds with artists and others.
- 3.5 Enhance the level of engagement of the Circle of Friends.
- 3.6 Enhance public relations and relationships with the media.
- 3.7 Strengthen international relationships.
- 3.8 Work constructively with government.

RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2016-20

Create pathways for Circle of Friends to join the Foundation, and make bequests

TARGET N/A

OUTCOME A premium tier of membership, offering meaningful benefits, is being developed as a stepping stone to Foundation membership.

Private giving goals including support for collection development

TARGET >\$2,500,000 OUTCOME \$3,280,914

Sponsorship goals

TARGET >\$440,000 OUTCOME \$457,198

Number of engagements/initiatives with overseas institutions

TARGET 3 OUTCOME 3

ANALYSIS OF PERFORMANCE

Foundation

The purpose of the NPGA Foundation is to attract funds to assist in the fulfilment of the Gallery's aspirations, including, but not limited to, the encouragement of donations, bequests and legacies of property and gifts (works of art).

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 status.

The Foundation, established in 2015, is a committee of the NPGA Board with the purpose being to promote philanthropic support and grow a dynamic culture of giving into the future.

A listing of benefactors, donors and supporters is at *Appendix 1* on pages 87-89.

Partnerships

The Gallery continues to work collaboratively with a variety of generous commercial partners, furthering the work of the Gallery and, in turn, providing benefits to those organisations. Some partners sponsor specific enterprises with cash contributions, and some donate in-kind assistance. The Gallery values the support and vision of all of these outstanding organisations.

In 2018-19 the Gallery was pleased to renew its relationships with the Gallery's Principal Partner EY for a further two years. Foxtel Arts has also renewed its partnership with the Gallery for a further two years, taking the partnership through to the end of 2020.

The National Portrait Gallery welcomed Canon as its official Imaging Partner in 2018-19 and First Prize Supporter of the National Photographic Portrait Prize. The *National Photographic Portrait Prize 2019* also saw Eizo, IAS Fine Art Logistics, SunStudios and Crowne Plaza Canberra continue to support the Highly Commended, Art Handlers Award and People's Choice Award respectively.

PRINCIPAL PARTNERS

EY
St. George Bank

ACCOMMODATION PARTNER

Crowne Plaza Canberra

IMAGING PARTNER

Canon

MEDIA PARTNERS

Foxtel Arts
Schwartz Media
Strem

DIGITAL MEDIA PARTNER

Stripy Sock

AUDIO VISUAL PARTNER

Elite Event Technology

BEVERAGE PARTNER

Robert Oatley Vineyard

EXHIBITION PARTNERS

Canon
Showcast
Eizo
SunStudios
IAS

CULTURAL EVENT PARTNER

Canberra Symphony Orchestra

Commercial relationships

Broadbean provides café services and event catering to the Gallery and its venue hire clientele. The Portrait Store, trading as 'The Curatoreum', continued to trade in the reporting period. Whilst it is predominantly a fine art-themed bookshop, it also stocks cutting-edge gifts and jewellery.

Circle of Friends

2018-19 was another successful year for the Circle of Friends membership program.

Events attracted good audiences throughout the year, highlighted by the Rosie Batty lunch and the Spring Dinner with Michael Zavros.

Contributions from the Circle of Friends continue to be robust via their attendance, advocacy and financial support.

Other partnerships

The Gallery has kept in close contact with the National Capital Attractions Association, Visit Canberra and the National Capital Educational Tourism Project, with a view to being appropriately involved in fostering tourism to Canberra.

Grants

The NPGA received \$144,240 from the Australian Government's National Collecting Institutions Touring and Outreach (NCITO) program for support of the 2018-19 travelling program. Through this vital support, the Gallery was able to tour five exhibitions: *Express Yourself*; *Starstruck: Australian Movie Portraits*; *Starstruck: On Location*; and the *National Photographic Portrait Prize 2018 and 2019*. NCITO also continued to support the development of *Starstruck: Australian Movie Portraits*, a future touring exhibition, and an important joint initiative with the National Film and Sound Archive. Additionally, the NCITO program also assisted in funding expanded outreach through travelling educators which is discussed in detail in the Expanded Outreach case study.

The Sidney Myer Fund has committed significant funding of \$250,000 to the NPGA over three years to develop an audio guide, 'In Their Own Words', together with audio description for sight-impaired visitors, and a curatorial audio app. Throughout 2018-2019, the second year of the grant, we engaged Louise Maher radio journalist, to harvest the words of pre-recording era subjects from the collection. These excerpts were found in auto-biographies, letters and journals. A team of six experienced audio actors were engaged to voice the excerpts, recorded at ArtSound Studios. Meanwhile, the Access and Learning team undertook specialised training in the art of audio description and have been creating scripts for recording. The Sid and Fiona Myer Family Foundation has also committed to supporting the Andrew Sayers Annual lecture for the three years. From this

funding we produced a commemorative booklet of Tim Bonyhady's address at the inaugural lecture, *It's yours, with love* complete with a series of image reproductions. The second Andrew Sayers Annual Lecture was delivered by the Director of the National Portrait Gallery, Karen Quinlan AM. The lecture was recorded and an edited version will be available online.

Public relations and media

The twentieth anniversary of the Gallery, and the exhibition to commemorate this milestone: *20/20: Celebrating twenty years with twenty new portrait commissions*, garnered extensive print, online, radio and television coverage across the nation. Matching state-based media with state-based artists and sitters resulted in widespread, positive regional and metropolitan press. More than four hundred separate press articles and mentions were made of the exhibition, most of them converging around the opening in October 2018. The Gallery employed an external publicist to assist with *20/20* and she made an invaluable contribution to the media attention for this exhibition.

Throughout the first quarter of the year, the National Photographic Portrait Prize attracted broad press coverage, once again focussing on the national media outlets with location-specific stories. This popular prize and the associated People's Choice Award continue to appeal to a broad range of Australians and we were heartened by a significant increase in the number of people voting in the People's Choice Award.

Whilst the Gallery has been closed we have implemented a regional media strategy to build awareness of the Gallery in areas which have not traditionally received media attention so as to extend the sense of ownership of the Gallery into rural Australia. Travelling exhibitions have been promoted in NSW, WA, Queensland and South Australia, and our virtual tours have been widely publicised, resulting in an increase in participation from regional and remote communities.



GOAL 4 ENHANCE RESOURCES

- 4.1 Strengthen the NPGA’s financial resilience.
- 4.2 Value and support our people to create a culture of ownership.
- 4.3 Maintain the iconic NPGA building.
- 4.4 Explore the feasibility of extending the NPGA building.

RESULTS AGAINST PERFORMANCE CRITERIA

source: National Portrait Gallery of Australia Corporate Plan 2018-19

Planned versus reactive maintenance undertaken

TARGET	75%/25%	OUTCOME	85%/15%
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Delivery of endorsed capital works program

TARGET	N/A
OUTCOME	\$2.348 million in capital works projects delivered against a \$3.715 million endorsed program.

Comply with legislation relevant to public art museums

TARGET	100%	OUTCOME	100%
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Staffing budget to ongoing professional development of staff

TARGET	1%	OUTCOME	1%
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Grow own source revenue achieved in licensing and venue hire

TARGET	\$380,000	OUTCOME	\$307,176
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ANALYSIS OF PERFORMANCE

NPGA’s financial resilience

The Gallery continued to focus on growing its non-government revenue from activities such as exhibition tickets, memberships, partnerships, publication sales and venue hire. The Foundation received its highest cash donations and highest value of donated artwork in 2018-19 at \$3,280,914 and \$683,763.

Create an empowered workforce and supportive 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 Designated Enterprise Agreement 2017-20.

The staff social club continues to support a collaborative, team-building environment in the Gallery, by providing raffles, lunches, and the end-of-year party.

The Gallery was recognised in the 2019 Aon Best Employers program. The Aon Best Employers program recognises organisations that managed to create sustainable competitive advantage by succeeding in four key areas: employee engagement, agility, engaging leadership, and talent focus.

Out of the 97 Commonwealth entities that completed the Australian Public Service 2019 Employee Census, the Gallery ranked first for Wellbeing, second for Engagement and second for Innovation.

Learning and development

The Gallery expended approximately 1% of its payroll on the provision of staff training, a figure in line with the National Portrait Gallery’s Corporate Plan 2018-19. Once again, the Gallery renewed its agreement with the Australian Government Department of Employment, Skills, Small and Family Business, offering access to Learnhub, an online learning management system providing

employees with access to online training via Lynda.com, Skillsoft and GoodPractice, along with standard Government training courses. Work, health and safety, emergency awareness, governance and records management training was offered to all employees as well as industry-specific development opportunities. To better prepare staff for the building closure, the Gallery conducted change management seminars to give staff tools and information to boost their resilience to stressful situations. During the closure, the APSC presented Ethics and Code of Conduct Training to all staff to increase your knowledge of the APS Values and Code of Conduct and understand the possible implications for not upholding them in the workplace.

A real highlight of the development opportunities available to staff this year was that all staff were given the opportunity to travel to Bendigo Art Gallery to view the exhibition Tudors to Windsors, and meet with colleagues there. Twenty-eight staff and volunteers accepted the opportunity with staff travelling in three tailored groups.

Performance Management

All Gallery employees, including casuals, are subject to the Gallery's performance management system – Workplace Conversation. The 'no-surprises' based system consists of formal performance discussions between employees and their managers at least once every six months.

Performance management provides a means of systematically improving Gallery outcomes by linking team and organisational objectives and results. Discussing, setting and assessing individual goals and performance forms an important part of the performance framework.

The Gallery's Performance Management framework also provides a means of recognising effective performance and managing underperformance. It helps to identify individual and group learning requirements, and future career pathways.

The Gallery is committed to conducting performance management with honesty and integrity and in accordance with principles of natural justice, transparency and fairness.

Gallery Consultative Committee

The establishment of the Consultative Committee is a condition of employment covered in the Gallery's Enterprise Agreement 2017-20. It exists to provide a consultative mechanism for employees, and a forum for work-related issues to be raised with management.

The Committee ensures the NPGA meets its obligations under the *Public Service Act 1999*, to foster workplace relations that value communication, consultation and cooperation.

Volunteer program

The Gallery is fortunate to operate a small, professionally focused research collection library which is tightly aligned to the Gallery's raison d'être of portraiture. The library is staffed by three voluntary art librarians who, between them, have 140 years of library and research experience.

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.

Asset management

The Gallery's computerised asset management system, MEX, records all scheduled and reactive maintenance to the building's infrastructure, as well as Capital Works. MEX enables monitoring of contractor responsiveness to work orders in terms of cost, number of work orders processed and the timeliness of each service provider's delivery. Scheduled maintenance of the Gallery's plant and equipment is overseen by Gallery staff, with all works undertaken through outsourced maintenance contracts in various disciplines.

These include mechanical and fire; electrical and audio visual; and lifts, security system and landscaping.

Delivery of endorsed capital works program

The Gallery's capital works program is determined by the requirements of the 40 Year Lifecycle Plan and is ratified by the Board. All works in the 40 Year Lifecycle Plan are reviewed periodically to ensure the appropriate allocation of funds to those projects deemed to be 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 abide by principles of ecologically sustainable development.

In 2018–19 approved capital works undertaken included:

- Mechanical upgrades: all humidifier units were replaced to increase the galleries capacity, this was done in line with the replacement of all the temperature and humidity sensors used to control conditions within the collection spaces;
- Security upgrades: upgrade of the existing Security Control Room and installation of new CCTV servers;
- Hydraulic upgrades: installation of a new water feature filter system;
- Emergency lighting: upgrade of all existing emergency lights from halogen to LED throughout the building;
- External lighting: pole lights were upgraded to LED for energy efficiency as well as providing additional lighting to the podium;
- Fire systems: sprinkler and hydrant valve sets were replaced;
- Landscaping: western garden beds had the top soil replaced and new natives plants suited to the Canberra climate planted;
- Administration refurbishment: administration space was refurbished with the focus on improving the acoustics of the office spaces and gaining efficiencies in the HVAC and lighting systems; and
- Western courtyard: an automatic door has been installed to allow public access to the Western Courtyard which was previously inaccessible by the public.

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; and
- Building Code of Australia (BCA): all capital projects undertaken complied with the current Building Code of Australia requirements.



Tony Shaw 2018 by Sarah Rhodes commissioned with funds from the Patrick Corrigan Portrait Commission Series. On display as part of the *20/20: Celebrating twenty years with twenty new portrait commissions* exhibition.

Operating result

CORE OPERATIONS

Core operations income for the year was \$13.9 million compared to total expenses of \$15.7 million, resulting in a \$1.8 million deficit. After adjusting for the \$1.7 million impact of non-appropriated depreciation and amortisation expense, core operations achieved a deficit of \$0.1 million. This deficit includes an adverse non-cash adjustment of \$0.1 million due to the decrease in the government bond rate used to value employee provisions to present value.

FOUNDATION

The Foundation raised \$3.8 million through donations and interest. A further \$0.7 million in works of art was donated. Outlays for the Foundation included \$0.5 million for the delivery of education and public programs and \$0.3 million to purchase artwork on behalf of the Gallery.

Income analysis

Income received comprised revenue from Government of \$11.9 million, goods and services revenue of \$0.8 million, donations to the Foundation of \$4.0 million, interest of \$0.9 million, sponsorship of \$0.5 million and grant funding of \$0.3 million.

Expenditure analysis

Employee-related expenses of \$5.7 million made up 35% of total expenses; supplier expenses of \$6.2 million made up 39% of total expenses; and depreciation and amortisation of \$4.2 million made up 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 \$2.5 million of depreciation/amortisation was funded through revenue from Government in 2018-19, resulting in a funding shortfall of \$1.7 million on long-lived assets.

Financial position

During the year the overall cash and investment position increased by \$4.4 million, leaving a closing balance of \$30.8 million. This was attributable to growth in the Foundation reserves of \$3.0 million and \$1.4 million in operation reserves.

The value of non-financial assets decreased from \$119.1 million in 2017-18 to \$118.4 million in 2018-19. Whilst acquisitions of \$0.5 million and donations of \$0.7 million increased the collection to \$36.9 million, building and plant has reduced by \$1.7 million.

Liabilities are maintained at a relatively low level of \$3.5 million, consisting mainly of employee leave provisions of \$1.4 million, payables of \$1.8 million and unearned income of \$0.4 million.

FUNDING SOURCE % OF TOTAL FUNDS	RESULT 2018-19	TARGET 2018-19
------------------------------------	-------------------	-------------------

Core Operations

Operating funding		
from Government	68%	66%
Capital funding		
from Government	18%	18%
Other sources of income	14%	16%

Consolidated (including Foundation)

Operating funding		
from Government	51%	55%
Capital funding		
from Government	14%	15%
Other sources of income	13%	16%
Cash donations	18%	12%
Donated works of art	4%	2%



INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications, Cyber Safety and the Arts

Opinion

In my opinion, the financial statements of the National Portrait Gallery of Australia ('the Entity') for the year ended 30 June 2019:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2019 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following statements as at 30 June 2019 and for the year then ended:

- Statement by the Board, Gallery Director and Chief Operating Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to and forming part of the Financial Statements, comprising a Summary of Significant Accounting Policies and other explanatory information.

Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Other information

The Accountable Authority is responsible for the other information. The other information comprises the information included in the annual report for the year ended 30 June 2019 but does not include the financial statements and my auditor's report thereon.

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

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

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

Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Entity, the Board is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under the Act. The Board is also responsible for such internal control as the Board determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Board is responsible for assessing the ability of the Entity to continue as a going concern, taking into account whether the Entity's operations will cease as a result of an administrative restructure or for any other reason. The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

Australian National Audit Office



Peter Kerr
Executive Director
Delegate of the Auditor-General
Canberra
27 September 2019

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

FINANCIAL STATEMENTS

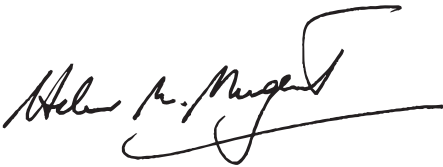
for the period ended 30 June 2018

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

In our opinion, the attached financial statements for the year ended 30 June 2019 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
27 September 2019



Karen Quinlan AM
Gallery Director
27 September 2019



Trent Birkett
Chief Operating Officer
27 September 2019

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2019

	NOTES	2019 \$'000	2018 \$'000	ORIGINAL BUDGET \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	5,745	5,542	5,599
Supplier expenses	1.1B	6,247	6,243	6,170
Depreciation and amortisation	2.2A	4,205	4,446	4,506
Total expenses		16,197	16,231	16,275
OWN-SOURCE INCOME				
Own-source revenue				
Sale of goods and rendering of services	1.2A	842	1,081	1,073
Contributions	1.2B	3,386	2,470	690
Interest		874	760	671
Other revenue	1.2C	305	168	100
Total own-source revenue		5,407	4,479	2,534
Gains				
Resources received free of charge	1.2D	1,036	1,045	620
Total gains		1,036	1,045	620
Total own-source income		6,443	5,524	3,154
Net cost of services		(9,754)	(10,707)	(13,121)
Revenue from Government	1.2E	11,935	10,959	11,685
Surplus/(deficit)		2,181	252	(1,436)
Total comprehensive income/(loss)		2,181	252	(1,436)

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 2019

	NOTES	2019 \$'000	2018 \$'000	ORIGINAL BUDGET \$'000
ASSETS				
Financial Assets				
Cash and cash equivalents	2.1A	925	4,186	3,609
Investments	2.1B	29,835	22,201	21,235
Trade and other receivables	2.1C	520	459	414
Accrued revenue		-	29	24
Total financial assets		31,280	26,875	25,282
Non-Financial Assets				
Land and buildings	2.2A	74,532	74,994	75,430
Property, plant and equipment	2.2A	6,380	7,633	6,237
Heritage and cultural assets	2.2A	36,944	35,930	35,388
Intangibles	2.2A	371	334	300
Inventories		73	86	63
Prepayments		132	120	136
Total non-financial assets		118,432	119,097	117,554
Total assets		149,712	145,972	142,836
LIABILITIES				
Payables				
Suppliers	2.3A	1,747	699	1,189
Other payables	2.3B	433	210	271
Total payables		2,180	909	1,460
Provisions				
Employee provisions	4.1A	1,362	1,265	1,174
Total provisions		1,362	1,265	1,174
Total liabilities		3,542	2,174	2,634
Net assets		146,170	143,798	140,202
EQUITY				
Contributed equity		129,577	129,386	129,577
Reserves		6,814	6,814	6,814
Retained surplus		9,779	7,598	3,811
Total equity		146,170	143,798	140,202

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 2019

	2019 \$'000	2018 \$'000	ORIGINAL BUDGET \$'000
CONTRIBUTED EQUITY			
Opening balance			
Balance carried forward from previous period	129,386	129,193	129,386
Adjusted opening balance	129,386	129,193	129,386
Transactions with owners - Contributions by owners			
Collection Development Acquisition Budget	191	193	191
Total transactions with owners	191	193	191
Closing balance as at 30 June	129,577	129,386	129,577
ASSET REVALUATION RESERVE			
Opening balance			
Balance carried forward from previous period	6,814	6,814	6,814
Adjusted opening balance	6,814	6,814	6,814
Closing balance as at 30 June	6,814	6,814	6,814
RETAINED EARNINGS			
Opening balance			
Balance carried forward from previous period	7,598	7,346	5,247
Adjusted opening balance	7,598	7,346	5,247
Comprehensive income			
Surplus for the period	2,181	252	(1,436)
Total comprehensive income	2,181	252	(1,436)
Closing balance as at 30 June	9,779	7,598	3,811
TOTAL EQUITY			
Opening balance			
Balance carried forward from previous period	143,798	143,353	141,447
Adjusted opening balance	143,798	143,353	141,447
Comprehensive income			
Surplus for the period	2,181	252	(1,436)
Total comprehensive income	2,181	252	(1,436)
Transactions with owners - Contributions by owners			
Collection Development Acquisition Budget	191	193	191
Total transactions with owners	191	193	191
Closing balance as at 30 June	146,170	143,798	140,202

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 2019

	NOTES	2019 \$'000	2018 \$'000	ORIGINAL BUDGET \$'000
OPERATING ACTIVITIES				
Cash received				
Receipts from Government		11,935	10,959	11,685
Sale of goods and rendering of services		930	1,172	1,170
Interest		937	755	671
Contributions		3,563	2,456	440
Other		378	125	350
Net GST received		601	551	430
Total cash received		18,344	16,018	14,746
Cash used				
Employees		5,669	5,431	5,586
Suppliers		5,636	7,058	6,377
Total cash used		11,305	12,489	11,963
Net cash from operating activities		7,039	3,529	2,783
INVESTING ACTIVITIES				
Cash used				
Purchase of works of art		459	738	191
Purchase of buildings, property, plant and equipment		2,298	865	2,500
Purchase of intangibles		100	50	20
Investments		7,634	966	-
Total cash used		10,491	2,619	2,711
Net cash used by investing activities		(10,491)	(2,619)	(2,711)
FINANCING ACTIVITIES				
Cash received				
Collection Development Acquisition Budget		191	193	191
Total cash received		191	193	191
Net cash from financing activities		191	193	191
Net increase/(decrease) in cash held		(3,261)	1,103	263
Cash and cash equivalents at the beginning of the reporting period		4,186	3,083	3,346
Cash and cash equivalents at the end of the reporting period	2.1A	925	4,186	3,609

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

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NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

OVERVIEW

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 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.

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.

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 2013* (PGPA).

The financial statements have been prepared in accordance with:

- *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR); and
- Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements 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.

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 amounts of assets and liabilities within the next reporting period.

Temporary building closure

The Gallery temporarily closed to the public from Tuesday 23 April 2019 to Saturday 14 September 2019 to undertake rectification works to maintain the integrity of the building and the Gallery's collection of prized artworks. The need to undertake repairs reflects issues that emerged with the original construction of the building. The Department of Finance was responsible for managing and funding the rectification works.

The temporary building closure resulted in reduced own-sourced revenue during the closure period.

New Australian Accounting Standards

ADOPTION OF NEW AUSTRALIAN ACCOUNTING STANDARD REQUIREMENTS

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

All 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 material impact effect on the Gallery's financial statements.

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 material impact on the Gallery.

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.

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.

Gains

RESOURCES RECEIVED FREE OF CHARGE

Resources received free of charge are recognised as revenue 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. 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.

SALE OF ASSETS

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

Transactions with the Government as owner

EQUITY INJECTIONS

Amounts appropriated for the Collection Development Acquisition Budget are designated as 'equity injections' for a year are recognised directly in contributed equity in that year.

OTHER DISTRIBUTIONS TO OWNERS

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

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) or other superannuation funds held outside the Australian Government.

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

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.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

Cash

Cash is recognised at its nominal amount. Cash and cash equivalents include cash on hand and deposits in bank accounts with a maturity of less than 90 days that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

Investments

Investments represent term deposits held with Australian banks with terms 90 days or greater. Effective interest rates range from 2.00% to 2.60%.

For the 2018-19 financial year, the Gallery has classified term deposits with terms 90 days or greater as Investments in the Statement of Financial Position.

Financial assets

Following the implementation of AASB 9 *Financial Instruments* for the 2018-19 financial year, the Gallery classifies its financial assets as:

- financial assets at fair value through profit or loss; or
- financial assets measured at amortised cost.

The classification depends on both the entity's business model for managing the financial assets and contractual cash flow characteristics at the time of initial recognition. Financial assets are recognised when the entity becomes a party to the contract and, as a consequence, has a legal right to receive or a legal obligation to pay cash and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred upon trade date.

Comparatives have not been restated on initial application.

FINANCIAL ASSETS AT AMORTISED COST

Financial assets included in this category need to meet two criteria:

- the financial asset is held in order to collect the contractual cash flows; and
- the cash flows are solely payments of principal and interest (SPPI) on the principal outstanding amount.

Amortised cost is determined using the effective interest method.

EFFECTIVE INTEREST METHOD

Income is recognised on an effective interest rate basis for financial assets that are recognised at amortised cost.

FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS (FVTPL)

Financial assets are classified as financial assets at fair value through profit or loss where the financial assets doesn't meet the criteria of financial assets held at amortised cost.

Financial assets at FVTPL 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.

IMPAIRMENT OF FINANCIAL ASSETS

Financial assets are assessed for impairment at the end of each reporting period based on expected credit losses, using the general approach which measures the loss allowance based on an amount equal to lifetime expected credit losses where risk has significantly increased, or an amount equal to 12-month expected credit losses if risk has not increased.

The simplified approach for trade, contract and lease receivables is used. This approach always measures the loss allowance as the amount equal to the lifetime expected credit losses.

A write-off constitutes a derecognition event where the write-off directly reduces the gross carrying amount of the financial asset.

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.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

FINANCIAL LIABILITIES AT AMORTISED COST

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 interest basis.

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).

Contingent liabilities and contingent assets

Contingent liabilities and contingent assets are not recognised in the statement of financial position but are reported in the 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.

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.

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

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.

The Gallery undertook a full valuation of the land, building, plant, equipment and works of art as at 30 June 2017.

As at 30 June 2019, Gallery management confirmed the carrying amounts for the works of art and an independent valuer confirmed the carrying amounts for the land, building, plant and equipment.

DEPRECIATION

Depreciable property, plant and equipment assets are written-off to their estimated residual

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

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:

	2019 years	2018 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 2019. 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 <http://www.portrait.gov.au/content/policies/>.

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 2019.

Inventories

Inventories are valued at cost and adjusted for any loss of service potential.

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

During 2019 \$23,945 (2018: \$25,113) of inventory was recognised as an expense.

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.

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 2019.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2019***NOTE 1: FINANCIAL PERFORMANCE****1.1: EXPENSES**

	2019 \$'000	2018 \$'000
1.1A: EMPLOYEE BENEFITS		
Wages and salaries	4,214	4,078
Superannuation:		
Defined contribution plans	572	551
Defined benefit plans	193	188
Leave and other entitlements	766	725
Total employee benefits	5,745	5,542

1.1B: SUPPLIERS**Goods and services supplied or rendered**

Property services	2,381	2,659
Professional services	1,269	966
ICT services	854	880
Advertising and promotions	586	583
Staff support costs	490	403
Collection management	241	236
Other	393	480
Total goods and services supplied or rendered	6,214	6,207
Goods supplied	195	352
Services rendered	6,019	5,855
Total goods and services supplied or rendered	6,214	6,207

Other suppliers

Operating lease rentals	8	8
Workers compensation expenses	25	28
Total other suppliers	33	36
Total suppliers	6,247	6,243

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2019***NOTE 1: FINANCIAL PERFORMANCE** (continued)**1.2: OWN-SOURCE REVENUE AND GAINS**

	2019 \$'000	2018 \$'000
OWN-SOURCE REVENUE		
1.2A: SALE OF GOODS AND RENDERING OF SERVICES		
Sale of goods	58	80
Rendering of services	784	1,001
Total sale of goods and rendering of services	842	1,081
1.2B: CONTRIBUTIONS		
Donations (excluding works of art)	3,281	2,290
Sponsorship	105	180
Total contributions	3,386	2,470
1.2C: OTHER REVENUE		
Grants	266	134
Other	39	34
Total other revenue	305	168
GAINS		
1.2D: RESOURCES RECEIVED FREE OF CHARGE		
Donated works of art	684	678
Sponsorship in-kind	352	367
Total resources received free of charge	1,036	1,045
REVENUE FROM GOVERNMENT		
1.2E: REVENUE FROM GOVERNMENT		
Corporate Commonwealth entity payment from the Department of Communications and the Arts	11,685	10,809
Strategic Financial Assistance - Modernisation Fund from the Department of Communications and the Arts	250	150
Total revenue from Government	11,935	10,959

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

NOTE 2: FINANCIAL POSITION

2.1: FINANCIAL ASSETS

	2019 \$'000	2018 \$'000
2.1A: CASH AND CASH EQUIVALENTS		
Cash on hand or on deposit - Foundation	553	2,187
Cash on hand or on deposit - Core operations	372	1,999
Total cash and cash equivalents	925	4,186
2.1B: INVESTMENTS		
Term deposits - Foundation	21,835	17,175
Term deposits - Core operations	8,000	5,026
Total investments	29,835	22,201
2.1C: TRADE AND OTHER RECEIVABLES		
Goods and services receivables		
Goods and services	192	113
Total goods and services receivables	192	113
Other receivables		
GST receivable from the Australian Taxation Office	154	109
Interest receivable - Foundation	161	168
Interest receivable - Core operations	13	69
Total other receivables	328	346
Total trade and other receivables	520	459

All trade and other receivables 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 2019

NOTE 2: FINANCIAL POSITION (continued)

2.2: NON-FINANCIAL ASSETS

	LAND \$'000	BUILDINGS \$'000	PROPERTY, PLANT AND EQUIPMENT \$'000	HERITAGE AND CULTURAL \$'000	COMPUTER SOFTWARE PURCHASED \$'000	INTANGIBLE WORKS OF ART \$'000	TOTAL \$'000
2.2A: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT AND INTANGIBLES							
For the period ended 30 June 2019							
As at 1 July 2018							
Gross book value	10,790	66,811	9,354	36,053	507	96	123,611
Accumulated depreciation, amortisation and impairment	-	(2,607)	(1,721)	(123)	(237)	(32)	(4,720)
Total as at 1 July 2018	10,790	64,204	7,633	35,930	270	64	118,891
Additions							
Purchase	-	2,108	190	459	100	-	2,857
Donation/gift	-	-	-	684	-	-	684
Depreciation and amortisation	-	(2,570)	(1,443)	(129)	(57)	(6)	(4,205)
Total as at 30 June 2019	10,790	63,742	6,380	36,944	313	58	118,227
Total as at 30 June 2019 represented by:							
Gross book value	10,790	68,919	9,505	37,196	607	96	127,113
Accumulated depreciation, amortisation and impairment	-	(5,177)	(3,125)	(252)	(294)	(38)	(8,886)
Total as at 30 June 2019	10,790	63,742	6,380	36,944	313	58	118,227

Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class. All revaluations were conducted in accordance with the revaluation policy stated in the Overview.

No land or buildings 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 2019***NOTE 2: FINANCIAL POSITION** (continued)**2.3: PAYABLES**

	2019	2018
	\$'000	\$'000

2.3A: SUPPLIERS

Trade creditors and accruals	1,747	699
Total suppliers	1,747	699

Settlement is usually made within 30 days.

2.3B: OTHER PAYABLES

Wages and salaries	43	64
Prepayments received/unearned income	348	105
Other	42	41
Total other payables	433	210

Settlement is expected to be made within 12 months.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

NOTE 3: FUNDING

3.1: IMPACT OF THE FOUNDATION

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 ¹		CORE OPERATIONS ²		TOTAL	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
EXPENSES						
Employee benefits	303	263	5,442	5,279	5,745	5,542
Supplier expenses	198	211	6,049	6,032	6,247	6,243
Depreciation and amortisation	-	-	4,205	4,446	4,205	4,446
Write-down and impairment of assets	-	-	-	-	-	-
Total expenses	501	474	15,696	15,757	16,197	16,231
OWN-SOURCE INCOME						
Own-source revenue						
Sale of goods and rendering of services	-	-	842	1,081	842	1,081
Contributions	3,281	2,290	105	180	3,386	2,470
Interest	518	458	356	302	874	760
Other revenue	-	-	305	168	305	168
Total own-source revenue	3,799	2,748	1,608	1,731	5,407	4,479
Gains						
Resources received free of charge	684	678	352	367	1,036	1,045
Other gains	-	-	-	-	-	-
Total gains	684	678	352	367	1,036	1,045
Total own-source income	4,483	3,426	1,960	2,098	6,443	5,524
Net (cost of)/contribution by services	3,982	2,952	(13,736)	(13,659)	(9,754)	(10,707)
Revenue from Government	-	-	11,935	10,959	11,935	10,959
Surplus/(deficit)	3,982	2,952	(1,801)	2,700	2,181	252
Unfunded depreciation and amortisation	-	-	1,685	2,768	1,685	2,768
Surplus after unfunded depreciation and amortisation	3,982	2,952	(116)	68	3,866	3,020
Assets						
Cash and cash equivalents	553	2,187	372	1,999	925	4,186
Investments	21,835	17,175	8,000	5,026	29,835	22,201
Trade and other receivables	161	168	359	291	520	459
Other assets	-	-	118,432	119,126	118,432	119,126
Total assets	22,549	19,530	127,163	126,442	149,712	145,972
Liabilities						
	-	-	3,542	2,174	3,542	2,174

1 All donated works of art is credited to the Foundation, 2019: \$683,763 (2018: \$677,552). In addition, the Foundation funded works of art acquisitions of \$277,595 (2018: \$420,002).

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 \$1,685,000 on the Gallery's depreciation/amortisation expenses not being funded in 2019 (2018: \$2,768,000). Refer Note 3.2.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2019***NOTE 3: FUNDING** (continued)**3.2: NET CASH APPROPRIATION ARRANGEMENTS**

	2019 \$'000	2018 \$'000
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations¹	3,866	3,020
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(1,685)	(2,768)
Total comprehensive income/(loss) - as per the Statement of Comprehensive Income	2,181	252

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.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

NOTE 4: PEOPLE AND RELATIONSHIPS

4.1: EMPLOYEE PROVISIONS

	2019 \$'000	2018 \$'000
4.1A: EMPLOYEE PROVISIONS		
Annual leave	419	418
Long service leave	943	847
Total employee provisions	1,362	1,265

4.2: KEY MANAGEMENT PERSONNEL REMUNERATION

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the Gallery. The Gallery has determined the key management personnel to be the Gallery Director and the Board members. However, the Board is not responsible for the management of the Gallery.

Key management personnel remuneration is reported in the table below:

Short-term employee benefits	460	397
Post-employment benefits - superannuation	47	44
Other long-term employee benefits - accrued leave	33	23
Total key management personnel remuneration expenses¹	540	464

The total number of key management personnel that are included in the above table is eleven (2018: nine).

1 The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the Gallery.

4.3: RELATED PARTY DISCLOSURES

Related party relationships

The Gallery is an Australian Government controlled entity. Related parties to the Gallery include the Gallery Director, Board members and the Minister for Communications and the Arts.

Board members

Members of the National Portrait Gallery of Australia Board during the reporting period were:

	DATE COMMENCED
Dr Helen Nugent AO, Chairman	1 Jul 2013
Sidney Myer AM, Deputy Chairman	5 Aug 2013
Yasmin Allen	1 Jul 2013
Jillian Broadbent AC	5 Aug 2013
Patrick Corrigan AM	10 Feb 2015
Alan Dodge AM	21 Jan 2016
Penny Fowler	9 Mar 2016
Hugo Michell	10 Apr 2019
Stuart Wood AM QC	20 Apr 2018

No Board member has received or become entitled to receive a benefit by reason of a contract made by the Gallery. Board members are paid in accordance with Remuneration Tribunal determinations as provided by section 18 of the *National Portrait Gallery of Australia Act 2012*.

Transactions with related parties

Related parties may transact with the Gallery in the same capacity as the public in the ordinary course of business. Such transactions include the payment for exhibition tickets, public programs and unencumbered donations. These transactions have not been separately disclosed in this note. There were no other transactions with related parties during the financial year.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

NOTE 5: MANAGEMENT UNCERTAINTIES

5.1: CONTINGENT ASSETS AND LIABILITIES

Quantifiable Contingencies

The Gallery has no quantifiable contingent liabilities and assets as at 30 June 2019 (2018: \$0).

Unquantifiable Contingencies

The Gallery has no unquantifiable contingent liabilities and assets as at 30 June 2019 (2018: \$0).

5.2: FINANCIAL INSTRUMENTS

2019
\$'000

2018
\$'000

5.2A: CATEGORIES OF FINANCIAL INSTRUMENTS

Financial assets under AASB 139

Held-to-maturity Investments

Term deposits		22,201
Total held-to-maturity Investments		22,201

Loans and receivables

Cash and cash equivalents		4,186
Receivables for goods and services		113
Interest receivable		237
Accrued revenue		29
Total loans and receivables		4,565

Financial assets under AASB 9

Financial assets at amortised cost

Cash and cash equivalents	925	
Term deposits	29,835	
Receivables for goods and services	192	
Interest receivable	174	
Accrued revenue	-	
Total financial assets at amortised cost	31,126	
Total financial assets	31,126	26,766

Financial liabilities

Financial liabilities measured at amortised cost

Trade creditors	1,747	699
Other payables	42	41
Total financial liabilities measured at amortised cost	1,789	740
Total financial liabilities	1,789	740

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

NOTE 5: MANAGEMENT UNCERTAINTIES (continued)

Classification of financial assets on the date of initial application of AASB9

FINANCIAL ASSET CLASS	NOTE	AASB139 ORIGINAL CLASSIFICATION	AASB9 NEW CLASSIFICATION	AASB139	AASB9
				CARRYING AMOUNT AT 1 JULY 2018 \$'000	CARRYING AMOUNT AT 1 JULY 2018 \$'000
Term deposits	2.1B	Held-to-maturity Investments	Amortised cost	22,201	22,201
Cash and cash equivalents	2.1A	Loans and receivables	Amortised cost	4,186	4,186
Receivables for goods and services	2.1C	Loans and receivables	Amortised cost	113	113
Interest receivable	2.1C	Loans and receivables	Amortised cost	237	237
Accrued revenue	n/a	Loans and receivables	Amortised cost	29	29
Total financial assets				26,766	26,766

Reconciliation of carrying amounts of financial assets on the date of initial application of AASB9

	AASB139 CARRYING AMOUNT AT 1 JULY 2018 \$'000	RECLASSIFICATION \$'000	REMEASUREMENT \$'000	AASB9 CARRYING AMOUNT AT 1 JULY 2018 \$'000
Financial assets at amortised cost				
Held-to-maturity Investments				
Term deposits	22,201	-	-	22,201
Loans and receivables				
Cash and cash equivalents	4,186	-	-	4,186
Receivables for goods and services	113	-	-	113
Interest receivable	237	-	-	237
Accrued revenue	29	-	-	29
Total financial assets	26,766	-	-	26,766

5.3: FAIR VALUE MEASUREMENTS

	FAIR VALUE MEASUREMENTS AT THE END OF THE REPORTING PERIOD	
	2019 \$'000	2018 \$'000
Non-financial assets		
Land	10,790	10,790
Buildings	63,742	64,204
Property, plant and equipment	6,380	7,633
Heritage and cultural assets	36,944	35,930
Total	117,856	118,557

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2019

NOTE 6: OTHER INFORMATION

6.1: AGGREGATED ASSETS AND LIABILITIES

	2019 \$'000	2018 \$'000
Assets expected to be recovered in:		
No more than 12 months	31,485	27,081
More than 12 months	118,227	118,891
Total assets	149,712	145,972
Liabilities expected to be recovered in:		
No more than 12 months	2,820	1,519
More than 12 months	722	655
Total liabilities	3,542	2,174

6.2: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

The primary statements provide a comparison between the 2018–19 Portfolio Budget Statements (PBS) budget and the final financial outcome. The PBS is not audited and does not reflect the revised budget provided as part of the 2018–19 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 2019

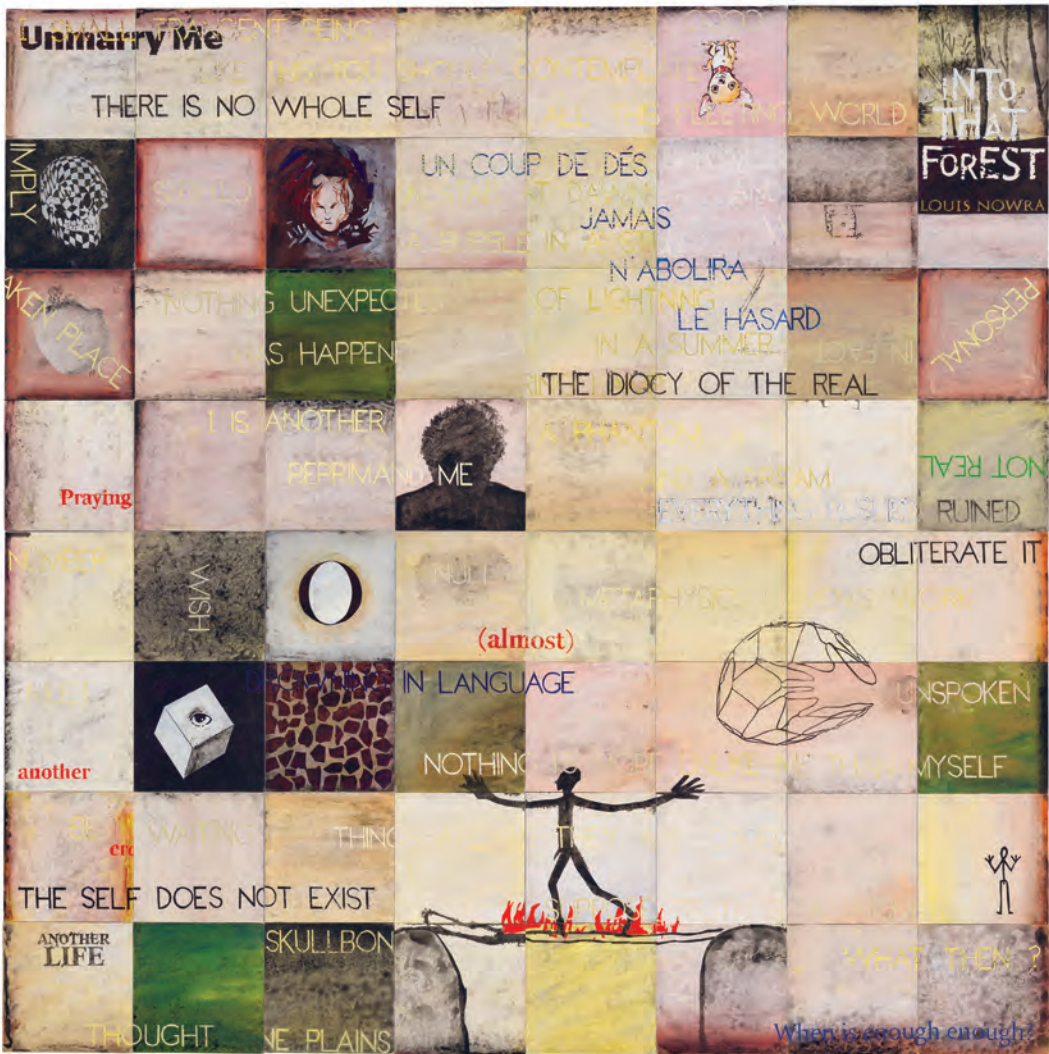
The temporary Gallery closure from late April 2019 to undertake rectification works resulted in reduced *sales of goods and rendering of services* revenue than budgeted. This reduction was offset by higher than budgeted *other revenue* in the form of grants received.

The Foundation received higher than budgeted cash donations and donated works of art in 2018–19 resulting in higher *contributions, gains* and *retained surplus*. As a consequence, a higher *investments* balance was held delivering higher interest than budget.

Supplier payables are higher than budget due to the receipt of invoices in relation to the capital works program being undertaken during the temporary Gallery closure.

Monies received for future exhibition programming has resulted in higher *other payables* (unearned income) than budgeted.

Employee provisions are higher than budget due to employee transfers in the previous year and a fall in the bond rate that is used to adjust employee provisions to present value.



Study of Louis Nowra 2018 by Imants Tillers commissioned with funds provided by Tim Bednall, Jillian Broadbent AO, John Kaldor AO and Naomi Milgrom AO. On display as part of the 20/20: Celebrating twenty years with twenty new portrait commissions exhibition.

ACQUISITIONS 2018/19

A total of 141 works of art were acquired through donation, purchase and commissions during the period.

ViceRoyalty. "A Quoter of Poetry"

[George Bowen, Governor of Victoria]

from the series "Masks and Faces" 1873

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

A Politician. "He is a Terror to Dummies"

[Sir William Foster Stawell, Chief Justice of Victoria]

from the series "Masks and Faces" 1873

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

A Popular Preacher. "Charity Covereth a

Multitude of Sins" [Charles Clark]

from the series "Masks and Faces" 1873

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

An Irish Patriot. "Why is Ireland Poor? I'm not!"

[Sir Charles Gavan Duffy]

from the series "Masks and Faces" 1874

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

A City Auctioneer. "What shall we say for this lot?"

[Mr HMC Gemmell]

from the series "Masks and Faces" 1874

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

A Prima Donna [Maria Palmieri]

from the series "Masks and Faces" 1874

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

Homeopathy [Dr Günst]

from the series "Masks and Faces" 1874

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

A Low Comedian. "Keep your eye on your Father"

[Henry Richard Harwood]

from the series "Masks and Faces" 1874

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

A Right Worshipful. "He objects to Ladies"

[James Gatehouse, Mayor of Melbourne,
1874-1875]

from the series "Masks and Faces" 1874

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

An Ex-Treasurer. "UltraProtection!"

[Graham Berry, Premier of Victoria]

from the series "Masks and Faces" 1874

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

A Police Magistrate [Evelyn Pitfield Shirley Sturt]

from the series "Masks and Faces" 1874

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

A Town Clerk. "He Rules the Roost"

[Edmund Gerald Fitzgibbon]

from the series "Masks and Faces" 1875

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

A Suburban Member. "Poetry and Politics"

[John Whiteman]

from the series "Masks and Faces" 1875

by Tom Durkin, published in *The Weekly Times*
lithograph

36.0 x 23.5cm

The Home of the Blizzard: being the story of the Australasian Antarctic Expedition, 1911-1914
by Sir Douglas Mawson, published by Heinemann, London 1915
two volumes illustrated with colour and black and white plates, three folding maps
25.2 x 19.0 x 6.5 cm each

Slow Motion @ 300kms per hour
Mark 'Sparky'TM Webber, Formula 1 Driver 2016
by Gino Zardo
gelatin silver photograph
101.00 x 81.00cm

Vue de George's Street à Sydney 1833
after Louis Auguste de Sainson
lithograph by Alexis Nicholas Noël
lithograph on Chine-collé on paper
26.8 x 35.3cm

Capture of the Kelly Gang of Australian Bushrangers. 1. Ruins of Jones's Hotel, Glenrowan where the outlaws were besieged by the Police. 2. Ned Kelly's Suit of Armour. 3. Policeman in Bush Costume. 4. Ned Kelly at Bay. 5. A Black Tracker. 6. Ned Kelly in the goal Hospital at Melbourne. 1880
published by *The Graphic*
woodengraving
39.0 x 28.0cm

Ned Kelly 1880
published in *The Illustrated London News*
woodengraving
19.0 x 15.0cm

Charles Blondin 1874
by Timothy Noble
carte de visite photograph
10.2 x 6.2cm

Sarah and Ann Jacob c.1866
by Townsend Duryea
carte de visite photograph
10.1 x 6.2cm

Lutheran ministers at Kapunda c.1865
by Stephen Edward Nixon
carte de visite photograph
6.3 x 10.2cm

The Simpling Macaroni (Dr Daniel Solander) 1772
by Matthias Darly
etching
17.6 x 12.7cm

The FlyCatching Macaroni (Sir Joseph Banks) 1772
by Matthias Darly
etching
17.6 x 12.2cm

The Botanic Macaroni (Sir Joseph Banks) 1772
by Matthias Darly
etching
17.6 x 12.5cm

Captain Cook's Tablet at Cape Solander, Botany Bay, New South Wales 1839
after John Lhotsky
lithograph by G E. Madeley
lithograph
34.6 x 45.2cm

Kenneth Binns c.1940s
by Max Dupain
gelatin silver photograph
39.0 x 29.5cm
Gift of Danina Anderson,
daughter of Max Dupain 2018
Donated through the Australian
Government's Cultural Gifts Program

Sir James Vernon 1978
by Max Dupain
gelatin silver photograph
39.5 x 30.2cm
Gift of Danina Anderson,
daughter of Max Dupain 2018
Donated through the Australian
Government's Cultural Gifts Program

Tamara Tchinarova 1938
by Max Dupain
gelatin silver photograph
50.2 x 40.5cm
Gift of Danina Anderson,
daughter of Max Dupain 2018
Donated through the Australian
Government's Cultural Gifts Program

Douglas Dundas 1930s
by Max Dupain
gelatin silver photograph
49.0 x 39.0cm
Gift of Danina Anderson,
daughter of Max Dupain 2018
Donated through the Australian
Government's Cultural Gifts Program

Hélène Kirsova c.1937
by Max Dupain
gelatin silver photograph
49.0 x 39.5cm
Gift of Danina Anderson,
daughter of Max Dupain 2018
Donated through the Australian
Government's Cultural Gifts Program

Hélène Kirsova 1938
by Max Dupain
gelatin silver photograph
50.5 x 40.5cm
Image: 50.0 x 39.0cm
Gift of Danina Anderson,
daughter of Max Dupain 2018
Donated through the Australian
Government's Cultural Gifts Program

Patrick White and Manoly Lascaris 1987
by Max Dupain
gelatin silver photograph
28.0 x 24.8cm
Gift of Danina Anderson,
daughter of Max Dupain 2018
Donated through the Australian
Government's Cultural Gifts Program

George Urquhart (Scotty) Allan 1954
by Max Dupain
gelatin silver photograph
38.5 x 30.1cm
Gift of Danina Anderson,
daughter of Max Dupain 2018
Donated through the Australian
Government's Cultural Gifts Program

*Sylvia Davis-Patricelli and
Anthony Patricelli* c.1944
by Max Dupain
gelatin silver photograph on
laid down on cardboard mount
30.2 x 38.5cm
Gift of Danina Anderson,
daughter of Max Dupain 2018
Donated through the Australian
Government's Cultural Gifts Program

Robert Haines n.d.
by Max Dupain
gelatin silver photograph
45.0 x 40.0cm
Gift of Danina Anderson,
daughter of Max Dupain 2018
Donated through the Australian
Government's Cultural Gifts Program

Francis (Pat) Quinn n.d.
by Max Dupain
gelatin silver photograph
36.0 x 30.5cm
Gift of Danina Anderson,
daughter of Max Dupain 2018
Donated through the Australian
Government's Cultural Gifts Program

Bust of Peter Garrett 1991/2016
by Peter Schipperheyn
carved marble on Travertine marble base
70.40 x 43.0 x 48.0 cm
Including base: 170.4cm
Gift of the artist 2018
Donated through the Australian
Government's Cultural Gifts Program

Richard Morecroft & Alison Mackay 2016
by Gary Grealy
inkjet print
73.5 x 98.5cm
Gift of the artist 2018

Sir Edward Hallstrom c.1960
by Esme Bell
oil on masonite
76.0 x 61.0cm
Gift of the Musgrave Family 2018

Steve Kilbey 1981 (printed 2018)
by Gary Ede
inkjet print
46.1 x 34.9cm
Purchased with funds provided by
Wayne Williams 2018

The Saints 1978 (printed 2018)
by Gary Ede
inkjet print
45.0 x 46.1cm
Purchased with funds provided by
Wayne Williams 2018

George Andronicus 1985 (printed 2018)
by Gary Ede
inkjet print
26.0 x 39.1cm
Purchased with funds provided by
Wayne Williams 2018

Trent Nathan and Shane Barr 1995
(printed 2018)
by Gary Ede
inkjet print
45.5 x 46.1cm
Purchased with funds provided by
Wayne Williams 2018

Bruce Tyrrell 1986 (printed 2018)
by Gary Ede
inkjet print
25.3 x 39.0cm
Purchased with funds provided by
Wayne Williams 2018

Yahoo Serious 1989 (printed 2018)
by Gary Ede
inkjet print
46.6 x 46.0 cm
Purchased with funds provided by
Wayne Williams in memory of
Peta BrownbrookeBenjamins 2018

Dave Tice 1978 (printed 2018)
by Gary Ede
inkjet print
46.1 x 46.0cm

Tommy Smith 1986 (printed 2018)
by Gary Ede
inkjet print
39.1 x 25.7cm

Bob Hawke 1987 (printed 2018)
by Gary Ede
inkjet print
39.0 x 25.5cm

Laurie Carmichael 1981 (printed 2018)
by Gary Ede
inkjet print
39.0 x 25.6cm

Tim Johnson 1994 (printed 2018)
by Gary Ede
inkjet print
45.3 x 46.0cm

Anders Ousback 1986 (printed 2018)
by Gary Ede
inkjet print
25.6 x 39.0cm

Harold Thornton 1977 (printed 2018)
by Gary Ede
inkjet print
39.0 x 25.8cm

Dick Düsseldorf 1991 (printed 2018)
by Gary Ede
inkjet print
46.1 x 46.1cm

Sir Tristan Antico 1993 (printed 2018)
by Gary Ede
inkjet print
46.4 x 46.1cm

Tas Bull 1986 (printed 2018)
by Gary Ede
inkjet print
24.6 x 39.0cm

Glenn A Baker 1989 (printed 2018)
by Gary Ede
inkjet print
46.0 x 43.7cm

David Clarke 1995 (printed 2018)

by Gary Ede
inkjet print
45.5 x 46.0cm

Tim Fairfax 2018

by Russell Shakespeare
inkjet print
70.0 x 46.6cm
Commissioned with funds provided by
The CalvertJones Foundation 2018

Study of Louis Nowra 2018

by Imants Tillers
synthetic polymer paint, gouache on 64 canvas
boards (nos. 108101 108164)
242.0 x 242.0cm
Commissioned with funds provided by
Tim Bednall, Jillian Broadbent AC,
John Kaldor AO and Naomi Milgrom AO 2018

Andrew Gaze 2018

by George Fetting
inkjet print
119.0 x 84.0cm
Commissioned with funds provided by
Trent Birkett 2018

Li Cunxin 2018

by Jun Chen
oil on canvas
200.0 x 139.5cm
Commissioned with funds provided by
Tim Fairfax AC 2018

Michelle Simmons 2018

by Selina Ou
inkjet print
99.0 x 65.5cm
Commissioned with funds provided by the
Sid and Fiona Myer Family Foundation 2018

Mal Meninga 2018

by Peter Hudson
oil on canvas laid on composition board
175.4 x 200.4cm
Commissioned with funds provided by
Maliganis Edwards Johnson and Alan Dodge AM
2018

Fred Hilmer 2018

by Evert Ploeg
oil on linen
195.0 x 135.0cm
Commissioned with funds provided by
Dr Helen Nugent AO

Jacki Weaver 2018

by John Tsiavis
inkjet print
154.0 x 122.0cm
Commissioned with funds provided by
Marilyn Darling AC 2018

Richard Tognetti #1510 2018

by Louise Hearman
oil and ink on canvas
69.6 x 70.2cm
Commissioned with funds provided by
Peter Weiss AO 2018

Margaret Seares 2018

by Cherry Hood
watercolour on paper
75.5 x 56.5cm
Commissioned with funds provided by the
Sid and Fiona Myer Family Foundation 2018

Anna Meares 2018

by Narelle Autio
inkjet print
109.0 x 145.0cm
Commissioned with funds provided by
King & Wood Mallesons 2018

Jessica Mauboy 2018

by David Rosetzky
gelatin silver photograph, selenium toned
103.5 x 147.5cm
Commissioned with funds provided by
Sony Music Entertainment Australia 2018

What the tree saw: David Foster 2018

by Jacqui Stockdale
inkjet print and oil on canvas,
mounted with inset axe pendant
65.0 x 48.5cm
Commissioned with funds provided by the
Sid and Fiona Myer Family Foundation 2018

Gail Kelly 2018
by Paul Newton
oil on canvas
213.8 x 114.9cm
Commissioned with funds provided by
Westpac Group and Optus 2018

Tan Le 2018
by John Tsiavis
transparency between mirror substrates
in LED lightbox
125cm diameter
Commissioned with funds provided by the
Sid and Fiona Myer Family Foundation 2018

The Writer, Peter Goldsworthy 2018
by Deidre ButHusaim
oil on canvas
104.0 x 96.5cm
Commissioned with funds provided by
Jillian Broadbent AC and Dr Helen Nugent AO
2018

Catherine Livingstone 2018
by Mathew Lynn
oil on canvas
206.5 x 127.3cm
Commissioned with funds provided by
Tim Fairfax AC 2018

Nicholas Paspaley Jnr 2018
by Andrew Bonneau
oil on canvas
66.0 x 76.5cm
Commissioned with funds provided by
Ross Adler AC 2018

After Jack 2012
by Jenny Sages
encaustic, oil and pigment
on composition board
120.0 x 190.0cm

Anna Josepha King c.1830
by unknown artist
watercolour and gouache on ivory
7.0 x 5.7cm

The Witching Hour – Elena Kats-Chernin 2017
by Wendy Sharpe
oil on canvas
150.0 x 150.0cm
Purchased with funds provided by the
Circle of Friends 2018

Murray Bail c.1980 (printed 2018)
by Jacqueline Mitelman
inkjet print
43.2 x 31.0cm

Kylie Tennant early 1980's (printed 2018)
by Jacqueline Mitelman
inkjet print
43.0 x 30.2cm

Faye Zwicky c.1981 (printed 2018)
by Jacqueline Mitelman
inkjet print
43.2 x 32.0cm

Xavier Herbert early 1980's (printed 2018)
by Jacqueline Mitelman
inkjet print
43.1 x 32.8cm

Leonard French 1980's (printed 2018)
by Jacqueline Mitelman
inkjet print
43.2 x 33.3cm

Head of H.C. Coombs c.1972 (cast 2018)
by Norma Redpath
bronze
13.50 x 4.5 x 6.50 cm including base

Portrait of Louis Claude de Saulces de Freycinet
c.1812
by Sebastien Leroy
engraving
17.2 x 13.0cm

The First Legislative Assembly of New South Wales
1859
by Edward Dalton
composite albumen paper photograph
consisting of 79 personages and a letterpress key
58.5 x 46.0cm

Sir Thomas Gore-Browne 1864
by J. Walch & Sons
tinted lithograph
61.0 x 44.0cm

The Explorers and Early Colonists of Victoria 1872
by Thomas Foster Chuck
composite albumen paper photograph
consisting of 713 personages
60.0 x 52.5cm

Queen Victoria 1901
after Jean Joseph Benjamin-Constant
published by *The Illustrated London News*
photogravure
81.0 x 52.0cm

Barry Sullivan c.1870
by Davies & Co
carte de visite photograph
10.2 x 6.3cm

*Lt. Genl. the Rt Honble. Sir George Murray G.C.B.,
G.C.H. &c.* 1838
after Sir Thomas Lawrence
engraving by John Cochran
engraving
42.0 x 28.0 cm

*Wylie (from John Edward Eyre's 'Journals of
Expeditions of Discovery into Central Australia,
and overland from Adelaide to King George's Sound,
in 1840-1')*
by Robert Neill
steel engraving with later handcolouring
21.0 x 12.5cm

Patrick Moran, Bishop of Sydney c.1886
after William Macleod
engraving by H.B. Hall's Sons
published by Picturesque Atlas Publishing Co
steel engraving
46.0 x 35.5cm

*Self portrait as Sarah Wisse,
Transported* 1996
by Margaret Woodward
oil on canvas
206.0 x 154.5cm
Gift of the Karmel family in memory of
Lena and Peter Karmel 2018
Donated through the Australian
Government's Cultural Gifts Program

*A man and his music: Peter Weiss and the
Australian Chamber Orchestra* 1995
by Kerrie Lester
oil and handstitching on canvas
183.0 x 259cm
Gift of Peter Weiss AO 2018
Donated through the Australian
Government's Cultural Gifts Program

*Two gentlemen celebrating a birthday
(Frank Watters and Geoffrey Legge)* 1974
by Bob Jenyns
painted wood, denim, wool, plastic,
12 candles
69.0 x 108.0 x 51.0 cm length variable
Gift of Frank Watters OAM 2018
Donated through the Australian
Government's Cultural Gifts Program

Portrait of Dame Roma Mitchell n.d.
by Geoffrey Mainwaring
pastel on paper
55.5 x 41.5cm
Gift of friends of Dame Roma Mitchell
2018

Barry Tuckwell 1991
by June Mendoza
oil on canvas
102.0 x 127.0cm
Gift of David Tuckwell 2018

Neville Jeffress 1987
by Judy Cassab
oil on canvas
110.0 x 94.0 cm
Gift of Eileen M. Jeffress 2018

James Macpherson Grant c.1870s
by Paterson Brothers
carte de visite photograph
10.5 x 6.3cm
Gift of John McPhee 2018

Clara Crosbie c.1885
by Arthur William Burman
carte de visite photograph
10.1 x 6.1cm
Gift of John McPhee 2018

Clara Crosbie, aged 12 years,
now on exhibition at the Australian Waxworks
c.1885
by Carrington Photo Galleries
carte de visite photograph
10.4 x 6.3cm
Gift of John McPhee 2018

The Payne family 1888-89
by A. Flegeltaub
albumen photograph on cabinet card
16.4 x 10.5cm
Gift of John McPhee 2018

Charles Kingsford Smith and crew of
the Southern Cross before the eastwest crossing
of the Atlantic, June 1930 1930
by International News Photos Inc.
gelatin silver photograph
20.0 x 24.5cm

Portrait of Brenda Niall 1997
by Judy Cassab
oil on canvas laid down
on composition board
76.7 x 61.0cm
Gift of Dr Brenda Niall AO 2019
Donated through the Australian
Government's Cultural Gifts Program

Dr Stella Cornelius AO OBE 1989
by Judy Cassab
oil on canvas
88.0 x 66.0cm
Gift of the Cornelius family 2019

E.J. Carroll c. 1920
by Habenicht photography studio
gelatin silver photograph
16.0 x 11.2cm
Gift of Jan Carroll 2019

George Spartels early 1970's
by Ivan Gaal
gelatin silver photograph
24.2 x 19.2cm
Gift of the artist 2019

Billy McMahan 1972
by Frank Hinder
fibre tipped pen, wash on paper
26.5 x 21.8cm
Gift of HOTA (Home of the Arts), Gold Coast 2019
with the encouragement of Patrick Corrigan AM

Claudio Alcorso 1972
by Frank Hinder
fibre tipped pen, pencil on paper
25.1 x 20.3cm
Gift of HOTA (Home of the Arts), Gold Coast 2019
with the encouragement of Patrick Corrigan AM

Mr Laurie Carmichael 1973
by Frank Hinder
fibre tipped pen, wash on paper
29.2 x 22.7cm
Gift of HOTA (Home of the Arts), Gold Coast 2019
with the encouragement of Patrick Corrigan AM

Charles Perkins 1974
by Frank Hinder
fibre tipped pen, watercolour on paper
26.3 x 23.4cm
Gift of HOTA (Home of the Arts),
Gold Coast 2019 with the encouragement
of Patrick Corrigan AM

Governor General Sir John Kerr 1976
by Frank Hinder
fibre tipped pen, watercolour, pencil on paper
26.2 x 23.3cm
Gift of HOTA (Home of the Arts), Gold Coast 2019
with the encouragement of Patrick Corrigan AM

'awk' (Bob Hawke) 1972
by Frank Hinder
fibre tipped pen on paper
26.3 x 23.8cm
Gift of HOTA (Home of the Arts), Gold Coast 2019
with the encouragement of Patrick Corrigan AM

Jack Munday 1974
by Frank Hinder
fibre tipped pen, watercolour on paper
26.7 x 22.5cm
Gift of HOTA (Home of the Arts), Gold Coast 2019
with the encouragement of Patrick Corrigan AM

Mr Keating, former Labor Minister 1975
by Frank Hinder
fibre tipped pen on paper
26.1 x 23.2cm
Gift of HOTA (Home of the Arts), Gold Coast 2019
with the encouragement of Patrick Corrigan AM

Sir Mark Oliphant 1972
by Frank Hinder
fibretipped pen, wash on paper
26.8 x 24.0cm
Gift of HOTA (Home of the Arts), Gold Coast 2019
with the encouragement of Patrick Corrigan AM

Faith Bandler, study 2006
by Greg Warburton
synthetic polymer paint and charcoal
on unstretched canvas
45.0 x 37.5cm
Gift of the artist 2019
Donated through the Australian
Government's Cultural Gifts Program

Mrs Woods 2013
by Karla Dickens
inkjet print
66.0 x 100.0cm
Gift of the artist 2019
Donated through the Australian
Government's Cultural Gifts Program

Mrs Woods and 'Ere 2013
by Karla Dickens
inkjet print
66.0 x 100.0cm

Ian Thorpe 1998
(printed 2019)
by Brett Canet-Gibson
inkjet print
110.0 x 73.0cm

Tim Jarvis 2018
by Doug Gimesy
type C photograph
59.0 x 100.0cm

John Olsen AO, CBE 2017
by Nicholas Harding
oil on linen
198.0 x 138.0cm
Gift of the artist 2019
Donated through the Australian
Government's Cultural Gifts Program

Mr Movies Bill Collins OAM 2009
by Evert Ploeg
oil on linen
132.0 x 183.0cm
Gift of Bill and Joan Collins and
The ToddWilson family
Donated through the Australian
Government's Cultural Gifts Program

Maggie Tabberer 2015
by Alana Landsberry
type C photograph
128.5 x 88.5cm
Gift of Alana Landsberry and
Bauer Media Australia 2019

Jeanne Pratt at home 2015
by Alana Landsberry
type C photograph
90.0 x 60.0cm
Gift of Alana Landsberry and
Bauer Media Australia 2019

*Hendrik Kolenberg and Hector Gilliland
in Eric's studio c.1993*
by Eric Smith
oil on canvas
144.4 x 172.5cm
Gift of the Estate of Eric Smith 2019

Hendrik Kolenberg 1995
by Eric Smith
oil on canvas
144.0 x 131.0cm
Gift of the Estate of Eric Smith 2019

The painter transmogrified and Mrs Smith 1973
by Eric Smith
oil on canvas on masonite
148.5 x 175.5cm
Gift of the Estate of Eric Smith 2019

Sir Robert Garran 1922
by Bernard Hall
oil on canvas
61.0 x 46.0cm
Gift of the John Garran 2019
Donated through the Australian
Government's Cultural Gifts Program

Portrait of Leslie Walford 1970s
by Vaike Liibus
oil on canvas
121.0 x 90.0cm
Gift of Sally Hardy 2019

Edmund Capon c. 1986 (printed 2019)
by Neil Duncan
gelatin silver photograph
27.0 x 41.0cm

Robyn Archer and Gough Whitlam 1986
(printed 2019)
by Neil Duncan
gelatin silver photograph
41.0 x 29.0cm
James Macarthur c.18368
by unknown artist
black and bronze ink with white bodycolour
highlight on buff board
9.0 x 7.5cm

*Thomas and John Clarke, bushrangers,
photographed in Braidwood gaol* 1867
by unknown artist
albumen silver photograph
on laid down on a section cut from
a nineteenth century album page
17.4 x 8.8cm

Halo: Clement Meadmore 2001
(printed 2019)
by Peter Hyatt
inkjet print
66.0 x 100.0cm

Portrait of Susan Wakil AO 2019
by Jiawei Shen
oil on canvas
198.5 x 107.0cm
Gift of Isaac Wakil AO

Portrait of Ron Robertson-Swann 1989
by Lindsay Churchland
oil on canvas
122.5 x 155.0cm
Gift of Anouk and Coby Sanchez 2019

Elizabeth Reid 1989
by Jenny Darling
oil on canvas
76.0 x 76.0cm
Gift of Elizabeth Reid 2019

L.J. Brown 1955
by Richard von Marientreu
oil on canvas
76.5 x 61.0cm
Gift of the Estate of
Marion McBeath Harper 2019

Return (Balang T.E. Lewis) 2016
by Philip Myers
type C photograph
51.5 x 76.5cm
Gift of the artist 2019

APPENDIX 1

Patrons and benefactors

Patrons

L Gordon Darling AC CMG (Founding Patron)
Marilyn Darling AC (Founding Patron)

Jenny Morrison (Chief Patron)
Lucy Hughes Turnbull AO (Chief Patron
2015 – 2019)
Margie Abbott (Chief Patron 2013 – 2015)
Tim Mathieson (Chief Patron 2010 – 2013)
Thérèse Rein (Chief Patron 2007 – 2010)
Janette Howard (Chief Patron 1999 – 2007)

Visionary benefactors

Timothy Fairfax AC

Founding benefactors

L Gordon Darling AC CMG
Marilyn Darling AC
John Schaeffer AO
Robert Oatley AO
Timothy Fairfax AC
The Ian Potter Foundation
The Liangis family
Estate of L Gordon Darling AC CMG

Benefactors

Gordon Darling Foundation
Basil Bressler Bequest
Mary Isabel Murphy
Ian Darling
Patrick Corrigan AM
Sid and Fiona Myer Family Foundation
Sidney Myer Fund

Major donors

Ian Darling
Mary Isabel Murphy and Rosalind Blair Murphy
Ross Adler AC
Jillian Broadbent AC
Peter Weiss AO

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
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 AC
Sid and Fiona Myer Family Foundation
The Myer Foundation
The Yulgilbar Foundation
Brandon Munro
Yasmin Allen
Dr Chong Lim Ong
Neil Archibald
Sarah White OAM
David and Jennie Sutherland Foundation
Sally White OAM
The Stuart Leslie Foundation
The Calvert-Jones Foundation
David and Pam McKee
Trent Birkett
Harold Mitchell AC
Sony Music Entertainment Australia
Dr Helen Nugent AO
Mr Tim Bednall
King & Wood Mallesons
Optus
Westpac Group
John Kaldor AO and Naomi Milgrom AO
Maliganis Edwards Johnson

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
Sally White OAM
Neilma Gantner
Jim Windeyer
Antonia Syme
Janet Whiting AM and Philip Lukies
Dr Justin Garrick and
Dharini Ganesan Rasu
Dino Nikias OAM and Dimitra Nikias
Justice Mary Finn
Bill Farmer AO and Elaine Farmer
Tim Efkarpidis
Lauraine Diggins
Dr Sam Whittle and Heather Whittle
Bob and Charlotte Nattey
Jennifer Bott AO
Sharon Pheeley
Dr Gene Sherman AM
and Brian Sherman AM
Keith Bradley and Kerry O’Kane
James O Fairfax AC
Sir Roderick Carnegie AC
Rupert Myer AO and Annabel Myer
Louise and Martyn Myer Foundation
Diana Carlton

Emeritus Professor Derek Denton AC
and Dame Margaret Scott AC DBE
Harold Mitchell AC
Peter Jopling AM QC
Andrew and Liz Mackenzie
Patricia Patten
Tamie Fraser AO
Bruce Parncutt and Robin Campbell
Steven Skala AO and Lousje Skala
Dr Marguerite Hancock
Michael Kendall
Joan Adler
Anonymous
Dr John Yu AC
Reg Richardson AM
Jenny Brockie
Major General Steve Gower AO (Ret’d)
Frank and Barbara Lewincamp
Anonymous

Portrait donors 2018-2019

Gary Grealy
Peter Schipperheyn
Musgrave family
Danina Anderson
Piers Plumridge
John McPhee
Eileen M Jeffress
Karmel family in memory of
Lena and Peter Karmel
Peter Weiss AO
David Tuckwell
Frank Watters OAM
Dr Brenda Niall AO
Greg Warburton
Family of Dr Stella Cornelius AO OBE
HOTA (Home of the Arts), Gold Coast
Ivan Gaal
Jan Carroll
Karla Dickens
Nicholas Harding
John Garran
Bill Collins OAM and Joan Collins
and the Todd-Wilson family
Alana Landsberry and Bauer Media Australia
Estate of Eric Smith
Sally Hardy
Isaac Wakil AO
Philip Myers

Estate of Marion McBeath Harper
Elizabeth Reid
Anouk and Coby Sanchez

**Circle of Friends Acquisition Fund
2018-2019**

Teressa and Erik Harm
Margaret Daly
Virginia Hole
Greg Cornwell AM
Ian Lawrence
Rowena Danziger AM and Ken Coles AM
Margaret Frey
Janet Bamford
Maria Bendall
Anonymous
Ted and Gerry Kruger
Anonymous
Gary James
Graeme Mayo
Dr Lyn Riddett
John Larocque and Jennifer Scott
Gillian Kempton
Anonymous
Meredith Hinchliffe
Margaret Daly
Michelle Fletcher
George Shirling
Dr Betty Meehan
Dr Ann Moyal
Claudia Hyles
Anonymous
Dr Jill Waterhouse
Helen Topor
Anonymous
Lloyd Marshall
Judith Campbell
Dr Elizabeth Grant
Richard Blavins
Rex Stevenson AO
Judith Cain
Marian Simpson
Anonymous
Naomi Landau
Regina Hall
Anonymous
Anonymous
Arjen Romeyn
Professor Ken Taylor AM and Maggie Taylor

Anonymous
Hazel Wright
Colin Byrnes and Cherie Lutton-Byrnes
Richard Refshauge
Brett and Jennier Yeats
Sally White OAM

APPENDIX 2

Statutory reporting requirements

Compliance index

The index below shows the compliance with the requirements in the *Public Governance, Performance and Accountability Rule 2014*, Divisions 3A Subdivision B – Annual report for corporate Commonwealth entities.

REQUIREMENT	REFERENCE	PAGE NUMBER
Legislation establishing the body	Section 17BE (a)	9
The objects and functions of the NPGA	Section 17BE (b)(i)	9
The purpose of the NPGA	Section 17BE (b)(ii)	9
Responsible Minister	Section 17BE (c)	9
Ministerial directions	Section 17BE (d)	n/a
Government policy orders	Section 17BE (e)	n/a
Non-compliance of directions or orders	Section 17BE (f)	n/a
Annual performance statement	Section 17BE (g)	23
Non-compliance with the finance law	Section 17BE (h&i)	19
Information about the Directors	Section 17BE (j)	10
Organisational structure	Section 17BE (k)	19
Staffing profile	Section 17BE (ka)	19
Location	Section 17BE (l)	ii
Main corporate governance practices	Section 17BE (m)	19
Transactions with Commonwealth entities	Section 17BE (n&o)	91
Key activities and changes affecting the NPGA	Section 17BE (p&q)	n/a
Reports on the NPGA	Section 17BE (r)	n/a
Subsidiary information	Section 17BE (s)	n/a
Indemnities and insurance premiums for officers	Section 17BE (t)	19
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REQUIREMENT	PAGE NUMBER
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Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	21
Section 311A of the <i>Commonwealth Electoral Act 1918</i>	91

Compliance with finance law

There were no instances known by the NPGA of significant non-compliance with finance law in 2017-18 requiring reporting to the Minister for Communications and the Arts under section 19(1) of the *Public Governance, Performance and Accountability Act 2013*.

Transactions with other Commonwealth entities

Section 17BE of the *Public Governance, Performance and Accountability Rule 2014*, Divisions 3A Subdivision B, requires the reporting of goods or services from another Commonwealth entity over \$10,000 (GST inclusive) and the decision-making process undertaken.

ENTITY	TOTAL VALUE OF TRANSACTIONS	NUMBER OF TRANSACTIONS	RATIONALE
National Museum of Australia	\$50,404	14	Services provided through the Cultural and Corporate Shared Services Centre
Comcare	\$27,470	1	Compulsory workers' compensation insurance premiums
Department of Finance (Comcover)	\$89,370	1	Compulsory general insurance premiums
Department of Finance	\$19,800	1	ICON annual member contribution
Australian National Audit Office	\$54,450	2	Compulsory audit services

Advertising

Section 311A of the *Commonwealth Electoral Act 1918* requires annual reporting of advertising above \$13,500 (GST inclusive). The Gallery's advertising includes the promotion of its exhibitions and programs; this was below the reporting threshold of \$13,500 (GST inclusive) in each instance.

Legal services

This is a statement of legal services expenditure by the National Portrait Gallery of Australia for the 2018-19 financial year, published in compliance with paragraph 11.1 (ba) of the Legal Services Directions 2017. All figures are GST exclusive.

Total external legal services expenditure	\$46,601
Total internal legal services expenditure	\$0
Total legal services expenditure	\$46,601



Richard Tognetti #1510 2018 by Louise Hearman commissioned with funds provided by Peter Weiss AO and *Michelle Simmons* 2018 by Selina Ou commissioned with funds provided by the Sid and Fiona Myer Family Foundation. On display as part of the *20/20: Celebrating twenty years with twenty new portrait commissions* exhibition.

Richard Tognetti #1510

Richard Tognetti #1510

Richard Tognetti #1510 is a 2010 oil on canvas painting by the Australian artist Richard Tognetti. The painting is a portrait of a woman sitting on a stone ledge, looking thoughtfully at the camera. The woman is wearing a black jacket and red patterned pants. The background is a textured, grey stone wall. The painting is displayed in a gallery setting with a white wall and a wooden floor.

Louise Hearman

Louise Hearman is a 2010 oil on canvas painting by the Australian artist Louise Hearman. The painting is a portrait of a woman sitting on a stone ledge, looking thoughtfully at the camera. The woman is wearing a black jacket and red patterned pants. The background is a textured, grey stone wall. The painting is displayed in a gallery setting with a white wall and a wooden floor.

Louise Hearman is a 2010 oil on canvas painting by the Australian artist Louise Hearman. The painting is a portrait of a woman sitting on a stone ledge, looking thoughtfully at the camera. The woman is wearing a black jacket and red patterned pants. The background is a textured, grey stone wall. The painting is displayed in a gallery setting with a white wall and a wooden floor.



Jessica Mauboy (b. 1989), Darwin-born singer, songwriter, and actor is a descendant of the KuKu Yalanji nation of Far North Queensland. As a girl, she sang with her mother and father and in a church choir with her grandmother. At the age of fourteen she won a singing competition at the Tamworth Country Music Festival. Two years later, in 2006, she captured national attention as the runner-up on the television program *Australian Idol*. Having signed to Sony Music Australia, she has so far achieved music sales over 2.8 million units, five top 10 albums, fifteen top 20 singles, four ARIA-accredited platinum selling albums and two ARIA Music Awards. Globally, her songs have been streamed more than 185 million times and her videos have been viewed more than 45 million times. She made her film debut in the Australian film musical *Bran Nue Dae* (2009); for *The Sapphires* (2012) she received the Australian Academy of Cinema and Television Arts Award and the Australian Film Critics Association Award for Best Supporting Actress. In 2016, Mauboy became the first Indigenous woman to achieve three consecutive weeks at number one for her album *The Secret Daughter: Songs from the Original TV Series*. In 2017, she became the first non-European solo artist to perform at the Eurovision Song Contest in Denmark. Frequently characterised as a role model for young Australian women, in 2015 she became an ambassador for the Indigenous Literacy Foundation and in 2018 she was named an Australian tourism ambassador.

David Rosetzky (b. 1970) is a Melbourne-based contemporary artist working across the media of photography, video and installation. Rosetzky's black and white photographs and double exposures often allude to different psychological and emotional states, identity and selfhood. He is known for the elegance and aesthetic rigour of his art, which often draws upon the visual languages of contemporary advertising and cinema. Rosetzky has participated in solo and group exhibitions in Australia and internationally, including *How to Feel* at the Australian Centre for Contemporary Art, 2011; the third *ICP Triennial of Photography and Video*, International Centre for Photography, New York, 2009; *Viewpoints & Viewing Points: Asian Art Biennial*, National Taiwan Museum of Fine Arts, 2009; and *Face Up*, Hamburger Bahnhof, Berlin, 2003. He was awarded the inaugural Anne Landa Art Award for Moving Image and New Media Art, Art Gallery of New South Wales in 2005. His work is held in regional and state gallery collections across Australia. His digital video portrait of Cate Blanchett was commissioned to coincide with the opening of the new National Portrait Gallery building in 2008.