

NATIONAL
PORTRAIT
GALLERY



**THIS YEAR:
PORTRAITS ROCKED
LOVERS TURNED OUT FOR
OUR HEARTS OF GLASS AND
WE WERE VIRTUALLY YOURS**



GORDON DARLING THEATRE



Aboriginal and Torres Strait Islander readers should be aware that this publication may contain the images of now deceased First Nations people.

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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: *Leisel Jones* 2015 (detail) (printed 2021)
by Peter Brew-Bevan
inkjet print on paper
Purchased with funds provided by the
Annual Appeal for Contemporary
Australian Photography 2021
© Peter Brew-Bevan

INSIDE FRONT COVER: *Huxleys: extreme and unapologetic* after hours event.
Will and Garrett Huxley perform with
Simone Page Jones.

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.

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.

24 September 2021
Hon Paul Fletcher MP
Minister for Communications,
Urban Infrastructure, Cities 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 2020 to 30 June 2021.

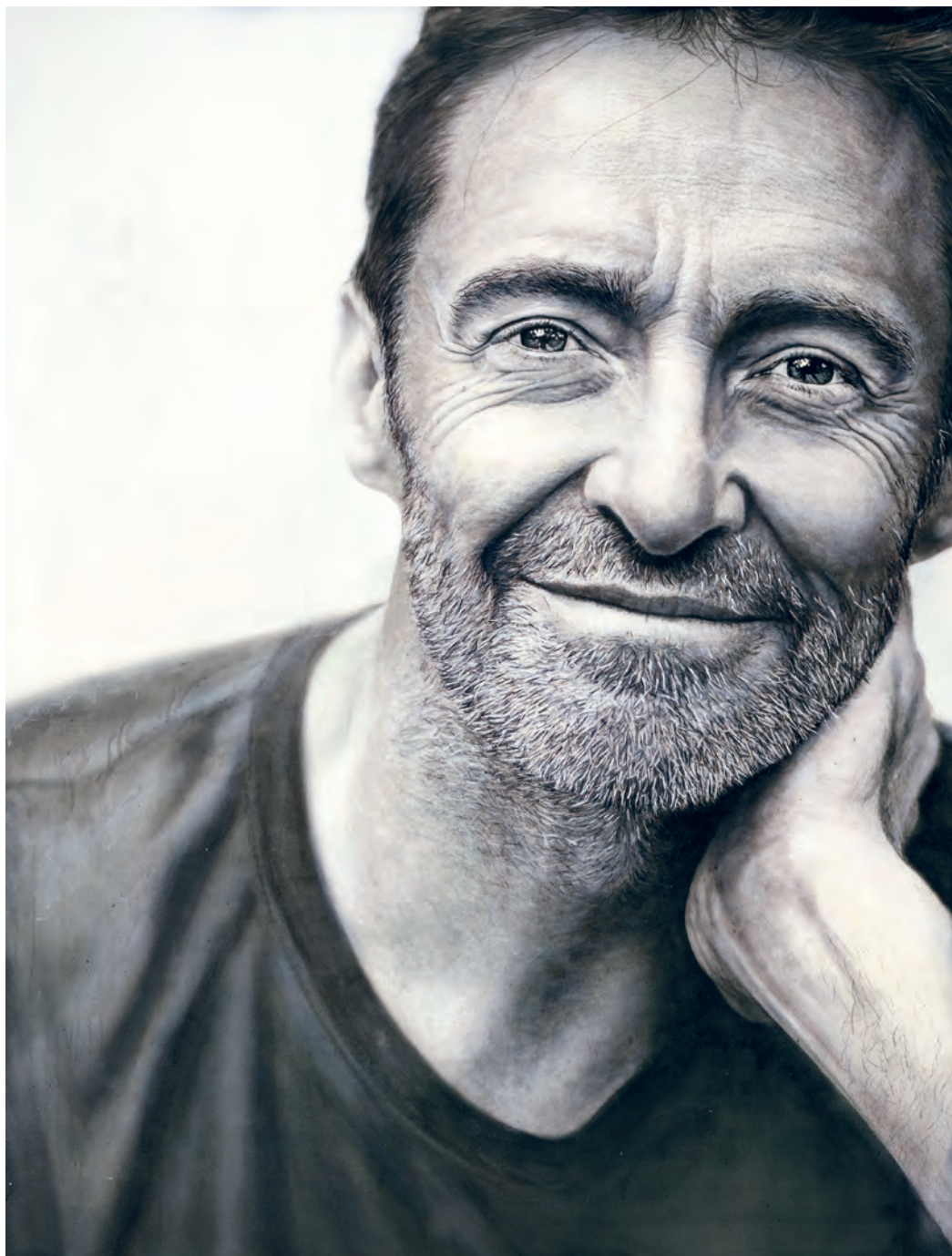
This report is submitted in accordance with the *National Portrait Gallery of Australia Act 2012*, Section 46 of the *Public Governance, Performance and Accountability Act 2013* and the *Public Governance, Performance and Accountability Rule 2014*.

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 large, stylized flourish extending from the end of the signature.

Dr Helen Nugent AO
Chairman



Hugh Jackman 2020
by Vincent Fantauzzo
oil on canvas

Commissioned with funds provided by the Sid and Fiona Myer Family Foundation
and Paul Dainty AM and Donna Dainty 2020

© Vincent Fantauzzo

CONTENTS

General Information	ii
Letter of transmittal	iii
Chairman's report	2
Director's report	4
Foundation Chairman's report	6
Vision and values	9
Annual performance statement	11
Goal 1: Enliven the Collection	13
Goal 2: Engage with audiences	17
Goal 3: Increase support	27
Goal 4: Invest in people and resources	31
Governance	37
Board committees	41
Organisational structure	45
Executive remuneration	46
Governance practices	47
Financial statements	51
Acquisitions	79
Appendix 1. Patrons and benefactors	86
Appendix 2. Other statutory provisions	90

CHAIRMAN'S REPORT

2021 will go down as a year of quiet achievement, clouded by the overhang of covid-19's constraining the Gallery's operations and the lives of our fellow Australians.

This year, the impact on the NPGA of covid-19 has been both subtle and overt. When we initially re-opened in June 2020, meticulous planning kept our visitors and staff safe by deliberately managing the flow of Gallery visitors through our wonderful collection-based exhibitions, such as *This is my place* and the much embraced *Pub Rock*.

To much fanfare, as confidence rebuilt in the ACT, despite lock-downs painfully impacting the ability of Australians – particularly Victorians and Queenslanders – to travel to the Gallery, we launched *Australian Love Stories*. While the ambition of our talented Director, Karen Quinlan AM, to bring to Australia the UK equivalent exhibition from London's National Portrait Gallery to Australia, was responsibly foiled by covid, *Australian Love Stories* was a huge success attracting close to 50,000 visitors.

With much of Australia and the world in lock-down, our education and touring programs were constrained. But we found new and creative ways to bring joy into the lives of often new found audiences. We did this through innovative initiatives such as *Fifteen Minutes of Frame*, with our Director and staff conversing with counterparts in England, Scotland, New Zealand and Washington. We connected our audience with artists and sitters such as Greg Weight, Anne Zahalka and Peter Brew-Bevan through the live-streaming of twenty-two *In Conversation* events. We took an on-line drawing session from the workshop of 2020 *Darling Portrait Prize* winner, Anthea da Silva, into the home of 537 Australians as far afield as the Kimberley's and North Queensland. And with the generous support of the Sidney Myer Fund, we launched an audio app, *In Their Own Words*, which allowed our visitors to connect specific exhibits with the words of the sitter.

And just after the end of the financial year, as covid closed in again, causing Sydney and eventually the ACT again into lock-down, we moved our ever popular *National Photographic Portrait Prize* on-line. Aptly named *Living Memory*, it captured images of the resilience of fellow Australians through drought, bushfires, hail and

pandemic over recent times. This thoughtful show was a fitting tribute to an unprecedented period, which equally captured the resilience and forward looking thinking of our own staff and Australians more generally.

And, as a Board, we engaged actively with each other by Zoom, despite our Directors being constrained by the frequency of lock-downs in Victoria, Western Australia and South Australia.

In summary, while it was not the year we had hoped for or envisaged, it was a year of which we are proud, reaching well over a million visitors, either in person or digitally.

For me, personally, it was also a year of reflection. As I approach, under the 2013 NPGA Act, the maximum term I can serve as a Non-Executive Director and hence as Chairman, I reflect, hopefully not indulgently, on the achievements of this remarkable institution.

When I joined the Board, 12 years ago under the esteemed Chairmanship of Tim Fairfax AC, the NPGA had moved into its wonderful new building and was renowned, under the Directorship of Andrew Sayers AM, for its accessibility and innovation. But it remained under the control of the Department of the Arts, with the Advisory Board's key responsibility being to approve acquisitions.

Not satisfied with that governance arrangement, our aspirational founders, Gordon Darling AC CMG and Marilyn Darling AC, along with Tim Fairfax, challenged me to help the Gallery become a Statutory Authority. Collectively, we succeeded, allowing the Gallery to stretch its wings and to establish a Foundation, where funds raised did not go into the Commonwealth's consolidated revenue and responsibility would rest with Gallery management and its Board.

This led, in 2015¹, to the launch of the Foundation under the very capable Chairmanship of Sidney Myer AM, with Marilyn and Tim both joining as members, along with Ross Adler AC, John Liangis, Tim Bednall, myself, and more recently Nigel Satterley AM. Indeed, the very last time – six year's ago – that I saw Gordon Darling before his death was at Marilyn and Gordon's Melbourne residence at a Foundation meeting, a memory that I will always cherish.

¹ The Foundation was established in 2014 and officially launched on 12 March 2015.

To all members of the Foundation and to all our donors I pay tribute in allowing us to build a corpus which, with careful nurture, will ensure the financial resilience and well being of the Gallery into the future. This has been aided by the Government's recently agreeing to the Gallery's being able to invest donated funds in other than term deposits. Establishing a skills based Investment Committee, consisting of Sid, Tim, Jillian Broadbent AC and myself will be integral to the Gallery's ongoing financial stability. In particular, I pay tribute to Tim and Gina Fairfax for their passionate, committed and ongoing support.

But the success of NPGA over time is not measured simply by its financial well-being, as important as that is.

It is measured by the quality of our Directors and staff, who invest in and grow the depth of the collection and the excellence of our exhibitions. The Collection, which started with 116 portraits, now stands at just over 3000. And, in that regard, I sincerely acknowledge the contribution of the NPGA Directors with whom I have had the privilege of working – Andrew Sayers AM, Louise Doyle, Jenny Bott AO, Angus Trumble, and most recently the wonderful Karen Quinlan AM, each of whom in their own way have reached for the stars, engaging with audiences in new and refined ways, to bring to life the accessibility of the Gallery. It is our Directors and staff who have helped us earn our reputation as truly one of Australia's most loved institutions.

It is measured by the support we receive from Government and relationship we have developed with the Ministers with whom we have worked. All have been supportive: Ministers Crean, Fifield, Brandis, and most recently Minister Paul Fletcher. All have put up with my walking the corridors of parliament to help achieve changes to our statutory status and our Act in furtherance of our long-run ambitions for the Gallery, as well as the more basic issue of covering the cost of building reparations. I acknowledge and thank each of them as well as Departmental Staff for their patience, consideration and support. And behind the scenes, John and Janette Howard have been bulwarks of support, as have each of our Patrons: Therese Rein, Tim Mathieson, Margie Abbott, Lucy Turnbull AO and Jenny Morrison.

I acknowledge and thank my fellow Directors who have been equal partners in this journey, particularly Sidney Myer AM and Dr Gene Sherman AM, who have shared the load as Deputy Chairmen, during my tenure as Chairman. To each of my colleagues, thank you for your support through both the best and most challenging of times.

And finally, as I say au revoir at the end of December this year, to all those Australians, both near and afield, who have physically connected with the Gallery in Canberra, through touring exhibitions, or digitally, thank you for your ongoing support. It is your engagement that has defined our success. It is you that inspires us to be the best we can be.

Simply put, it has been an immense privilege to play a part in the ongoing success of this extraordinary and most cherished of institutions.



Dr Helen Nugent AO
Chairman

DIRECTOR'S REPORT

The 2020-21 financial year offered greater potential for the Gallery to deliver programs and exhibitions on site without the direct impacts of COVID-19. We reopened to the public in June 2020 and were fortunately not subjected to lockdown during the period 1 July 2020 to 30 June 2021. This gave the Gallery enormous potential to reinvigorate its programming and extend on site visitation whilst maintaining its expanded online audience. As a result the Gallery attracted very healthy numbers through the door and over the course of the financial year recorded visitation of 462,000 visitors on site with the online audience also exceeding the previous financial year.

Over the past 12 months the permanent collection benefitted from new acquisitions that add lustre to our growing collection of art. The Gallery exhibited a total of 500 artworks from the collection and 175 loaned works from institutional and private lenders, including directly from artists. In addition, the collection has been enhanced by a diverse range of temporary exhibitions that have attracted much positive feedback from our patrons.

The two commissions that were underway during the previous financial year were completed and we welcomed the portrait of Hugh Jackman AC by Vincent Fantauzzo and Mr Marc Besen AC and Mrs Eva Besen AO by Raelene Sharp.

Acquisitions entered the collection, through gift, purchase and donation four of which were from the inaugural *Darling Portrait Prize*, a testament to this Prize's quality and relevance to the Gallery. The Gallery commenced the financial year by reopening the *Darling Portrait Prize* and the 2020 *National Photographic Portrait Prize* which was welcomed positively by the public. Both exhibitions had been closed and postponed during the previous financial year due to the COVID-19 outbreak in 2020.

Following these exhibitions, several collection-based exhibitions were curated and significantly the 2021 calendar promised the long-awaited *Australian Love Stories*. A particular highlight, the immersive installation of glass hearts by local artist Harriet Schwarzrock, opened on Valentine's Day and was an appropriate segue into the *Australian Love Stories* exhibition which then opened in March.

This financial year we were thrilled with exceptional attendances, largely due to the diverse and enthralling exhibition program and the associated marketing, engagement and outreach.

The marketing and communications team continued to improve the Gallery's social media presence over the twelve months.

The Access and Learning team, with support from the Digital team, responded to a high demand for interactive, themed, virtual collection tours and workshops. Previously virtual excursions were delivered almost exclusively to school audiences but over the last year the Gallery has made many of its virtual tours and programs publicly accessible. Numbers for these tours and programs have grown such that we have seen an increase in participation in excess of 500 per cent. Younger audiences also benefited from our expanded online offerings with the team presenting virtual *Story Time* sessions, a digital version of the *Little Faces* program.

In December 2020, we launched the Gallery's new audio guide app, *In Their Own Words*. This important project was generously funded through a multi-year grant from the Sidney Myer Fund. The project connects with the Hazel de Berg archive of oral history recordings and portrait subjects in the Gallery's Collection. We were most grateful to the National Library of Australia Oral History and Folklore division and the de Berg family for their support. Using a hand-held personal device, our visitors are now able to listen to the voice of the subject of selected portraits, describing significant moments in their biography. The guide has greatly enhanced the visitor experience and received a Museums Australasia Multimedia and Publication Design Award for best new app in June 2021.

It has been a tough year for fundraising and yet the Annual Appeal raised increased funds from returning and new donors to support the contemporary photography collection. We are sincerely grateful for this support.

In July 2020, we were notified that our application for funding from the National Collecting Institutions Touring and Outreach Program (NCITO) and the Gallery was chosen as the host venue for the announcement by the Minister for the Arts, the Hon Paul Fletcher MP. The NCITO funding, for development and touring, was welcome news particularly in an environment

which poses so many challenges to travelling exhibitions affected by border closures and the various jurisdictions' health regulations. Despite these limitations, the Gallery was ultimately able to tour the 2020 *National Photographic Portrait Prize* to two venues, one in Queensland and one in New South Wales.

The Gallery is committed to maintaining a respectful and meaningful workplace culture and continued to invest in ongoing learning and training for the entire team. We are gratified by the enthusiasm with which all members of the team participated.

We received notification from Reconciliation Australia that our Reflect Reconciliation Action Plan (RAP) was approved. The Gallery's RAP provides an opportunity for the organisation to formalise its commitment to reconciliation and it helps to foster shared values, language, and goals through a set framework, and I am proud to be its 'Champion'. A Reconciliation Working Group was established, and the Gallery has been implementing the actions in the Plan including activities for National Reconciliation Week in May and NAIDOC week in June 2021.

Once again, prudent financial management has ensured that the Gallery has a balanced budget notwithstanding the necessary changes to the program and operation when we returned to the Gallery in June 2020. This outcome was assisted by the COVID-19 Response package from the Government and underspending due to changes in programming. Significantly the much-appreciated donation by Foundation member, friend and donor, Mr Tim Fairfax AC, was also reported during this period. His support of the Gallery is unparalleled.

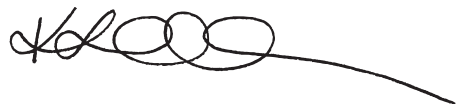
I would also like to thank all of our donors and supporters, and the ongoing support of our Partners. EY continued its longstanding support as Principal Partner and, along with Oatley Wines, Canon, Midnight Hotels, and Stripy Sock, assisted us in meeting the challenges of an unpredictable year.

I acknowledge the great work that my colleagues have done during the past year. The successful year could not have been achieved without their dedication and tireless efforts as a team. I appreciate that there have been many challenges and thank them all for continuing

to perform at the highest level and delivering extraordinary results for the Gallery during this time. Of special note, I would like to thank the Gallery's three long-term volunteer librarians, whom we farewelled in April 2021. Margaret Shaw, Elizabeth Coates and Gillian Currie contributed a combined 35 years to the Gallery and we are indebted to them for the work they did in establishing and managing our extraordinary library.

Once again, I have been really encouraged by the support and friendship of Dr Helen Nugent AO, Chairman of our Board, our Board members and Mr Sid Myer AM Chairman of the Foundation and its members.

The future is bright for the National Portrait Gallery family and I anticipate that the Gallery will continue to earn its place as a much-loved part of the Australian cultural landscape in the forthcoming year. We will always offer our onsite and online visitors the very warmest welcome.



Karen Quinlan AM
Director

FOUNDATION CHAIRMAN'S REPORT

I am pleased to present the National Portrait Gallery of Australia Foundation report for 2020–21. The Foundation has received \$840,205 in cash donations and \$387,000 in donated artworks.

As I write this report, I reflect on the devastating consequences the coronavirus continues to have on the social and economic lives of people in Australia and around the world. We navigate our lives predicated on the understanding they could be interrupted because of the pandemic. We have had to rethink and shape a new normal way of life. Australia's cultural life has faced detrimental financial impacts with arts events and programs either downscaled, postponed or cancelled.

Whilst the Foundation's activity was substantially reduced due to the changing landscape with COVID-19 restrictions and state lockdowns, we are grateful to our benefactors, donors and supporters for their committed support and generosity this year.

In July, we were deeply saddened by the tragic loss of our Founding Benefactor, Mr John Schaeffer AO. John contributed to the Gallery's early development having served as a Board member from 2000 to 2005. His legacy will continue through his significant donations to the collections of many Australian cultural institutions, including the National Portrait Gallery.

The Foundation congratulates the Gallery on the launch of the *In Their Own Words* audio guide project. This ground-breaking collaboration between the National Portrait Gallery and the National Library of Australia draws on the extraordinary audio recording archive of Hazel de Berg. We warmly thank the Sidney Myer Fund, the National Library of Australia and Hazel de Berg's family for their generous assistance in making this project a reality.

As a national institution, the Gallery strives to provide the broadest possible access to the national portrait collection both onsite, regionally and online to all Australians. We thank The Lord Glendonbrook CBE through the Lord Glendonbrook Foundation for funds to support the travelling exhibition *Before hand: The private life of a portrait*. Whilst the exhibition was unable to travel as planned, the Gallery was able to present this special exhibition in Canberra. Visitors were offered backstories behind some of the collection's

iconic works and the creative process of making a portrait.

I join with my fellow Board and Foundation members, and members of the Gallery team to extend our warm congratulations to our Founding Benefactor, Mrs Sotiria Liangis AM on her appointment as a Member of the Order of Australia in recognition of her significant service to the community through her philanthropic support initiatives. I also add my personal thanks to the Liangis family for their support of the Gallery over many years.

I am pleased to report the National Collecting Institutions Legislation Bill came into effect on 1 May 2021. This Bill enables the Gallery, for the first time, to invest funds associated with philanthropic donations to achieve greater financial returns. The Foundation recognises the Commonwealth Government's support in implementing this Bill.

The Foundation's state-based activities are crucial in building strong relationships and networks across Australia. These events offer many opportunities for us to meet patrons of the states, expand the National Portrait Gallery's reach and to showcase new works. Due to the pandemic, we were unable to continue our scheduled program for the year.

However, a brief opportunity did present in April. We were able to celebrate the unveiling of the commissioned portrait by Raelene Sharp of Australia's foremost philanthropists and arts benefactors, Mr Marc Besen AC and Mrs Eva Besen AO at a small event in Melbourne kindly hosted by the Besen family. The Foundation recognises the generosity of Mr Nigel Satterley AM and Mrs Denise Satterley who funded the portrait.

This year, through the generous support of donors, we have been able to acquire important works for the collection either through purchase or commission. I especially acknowledge Dr Helen Nugent AO, The Calvert-Jones Foundation, Mr Paul Dainty AM and Mrs Donna Dainty, Mrs Marilyn Darling AC, twenty members of the Victorian Bar, Mr Tim Bednall, Mrs Sally White OAM, Mr Ross Adler AC, Ms Jillian Broadbent AC, Mr Alan Dodge AM, Mr Philip Flood AO and Mrs Carole Flood, The Yulgilbar Foundation, Mrs Peronelle Windeyer, Mrs Joan Connery OAM and Mr Wayne Williams. Along with my fellow Trustees of The Sid and Fiona Myer

Family Foundation, we were delighted to be able to fund the acquisition of collection works.

Amongst many important works acquired with donated funds, I note a selection including the commissioned work *Hugh Jackman 2020* by Vincent Fantauzzo; *John Bertrand 2019* by Betina Fauvel-Ogden; *Self portrait with Bottlebrush 1919* by Margaret Olley; *The Hon Alex Chernov AC QC* by Anne Middleton; and the Peter Brew-Bevan portraits of Wesley Enoch AM and David McAllister AC and children's author Mem Fox AM.

The Foundation recognises the portrait donors who donated works to the national portrait collection this year. These important gifts, acquired through the Cultural Gifts Program or outright gift, add a richness to the growing collection.

The Annual Appeal, launched on 14 May 2021, was crafted around encouraging support for contemporary photography through proposing a suite of works by photographer Peter Brew-Bevan of three formidable sports women, namely Ellie Cole, Leisel Jones OAM and Turia Pitt. I warmly thank all donors who generously contributed to the acquisition of these works.

The Foundation extends sincere thanks to Mr Tim Fairfax AC and Mrs Gina Fairfax for their personal contribution and commitment this year. They have encouraged us over many years to expand and deepen our connection with the Australian community, to survey and explore the possibilities of portraiture and to present a national portrait collection that is ambitious, forward-thinking and reflective of contemporary Australia.

Our *Portrait Stories* continued to provide, for our patrons, a rich resource and the opportunity to delve deeper into the stories of the artists and subjects in the national portrait collection. Supported through funds provided by Mr Tim Fairfax AC, the Gallery continued to grow this dynamic collection of stories.

Tim's support of programs for children and families has also played an important role in the Gallery's digital programming which has elevated our capacity to deliver an increased number of livestreamed offerings, including highlight tours of the collection, *Story Time*, workshops and on-site *Portrait Play* takeaway and *Little Faces*.

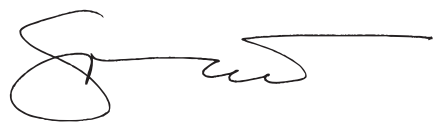
I thank the Gallery Board for their continued support of the Foundation. This year the Board

confirmed the reappointment of six members of the Foundation, namely Mrs Marilyn Darling AC, Mr Tim Fairfax AC, Dr Helen Nugent AO, Mr John Liangis and Mr Tim Bednall. I also extend my thanks for the Board's endorsement of my position as Foundation Chairman. I not only extend my congratulations to these Foundation members but express my appreciation to the entire Foundation, including Mr Ross Adler AC and Mr Nigel Satterley AM for their dedication and commitment to the advancement of the Gallery. The Foundation maintained contact throughout the disrupted year, met four times and held one state-based event. The Gallery Board and Foundation also met in June for a productive and valuable strategic planning session.

Bequests and legacy gifts provide long-lasting tributes to the kindness and generosity of the benefactors. Foundation members extend gratitude to those patrons who have expressed a desire to leave a legacy to the Gallery this year.

A special thanks to our Circle of Friends who continued to be strong advocates and loyal supporters. We thank all our Friends for their patronage throughout the year.

In closing, the Foundation acknowledges and thanks the Director, Karen Quinlan AM, and the Gallery team for their resilience and hopeful and confident approach in planning for the Gallery's future post pandemic.



Sid Myer AM
Foundation Chairman



Gordon Darling Hall featuring *L. Gordon Darling* ac cmg 2006 by Jiawei Shen oil on canvas
Purchased with the assistance of the Mundango Charitable Trust and Claudia Hyles 2006 © Jiawei Shen

VISION AND VALUES

Overview

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

The Gallery'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 aspires to reflect the face of Australia. It is the place where the national story unfolds with clarity, without complacency or self-satisfaction.

The Gallery uses portraiture to tell Australian stories and to increase understanding and appreciation of Australian people – their identity, history, culture, creativity and diversity.

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 innovate and challenge ourselves and we 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 – both on site and online - are accessible to all.

WE OPERATE WITH INTEGRITY

We are accountable and 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.



Matilda (Ngambri) 2020

by Brenda L Croft, Prue Hazelgrove (wet plate collodion process technical assistant)
and Richard Crampton (printer)

from the series *Naabami (Thou shall/will see): I am/we are Barangaroo*

inkjet print (from original tintype, wet plate collodion process) on archival paper

Purchased with funds provided by The Calvert-Jones Foundation 2020

© Brenda L Croft/Copyright Agency, 2021

Introduction

The annual performance statement for the 2020-21 financial year is in accordance with paragraph 39(1)(a) 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*.

Gallery's purpose

Our role is to:

- develop, preserve, maintain and promote a national collection of portraits and other works of art; and
- develop and engage a national audience for the collection, exhibitions, education, research, publications, and public and online programs.

Goals and strategic priorities

While focusing on its core purpose of developing a national portrait collection, and making the most advantageous use of this collection by providing access and information, the Gallery has also developed further goals and strategic priorities. These priorities have been conceived with a sustainable and viable future for the Gallery 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. Increase support
4. Invest in people and resources



Wesley Enoch and David McAllister 2020

by Peter Brew-Bevan

inkjet print on paper

Purchased with funds provided by Alan Dodge AM and Neil Archibald 2021

© Peter Brew-Bevan

GOAL 1 ENLIVEN THE COLLECTION

1. Research and present exhibitions, drawn from the Collection and elsewhere, which contribute to a deeper understanding of the Australian identity.
2. Develop new commissions that combine important and diverse Australian artists and sitters.
3. Seek out, research and acquire portraits which portray the richness of our national identity.
4. Encourage donations and loans of artwork which amplify Australia's rich cultural diversity and contribute to the ways that portraiture is seen.
5. Collaborate with artists and sitters to build the reputation of the Gallery.
6. Conserve the Collection for the benefit of future generations.

RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2020-21

Commissioned works of art

TARGET	2+	OUTCOME	2*
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Works acquired in accordance with the Collection Development Policy

TARGET	100%	OUTCOME	100%
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Collection maintained and preserved with appropriate storage, display and air quality to minimise preventable deterioration or impairment

TARGET	0% for preventable deterioration or impairment
--------	--

OUTCOME	0%
---------	----

Collection digitised

TARGET	85% for 50MB or greater digital images
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OUTCOME	80%
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TARGET	> 98% for all file resolutions including low resolution images
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OUTCOME	99.7%
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* Commissions were initiated in 2019-20 will be delivered in 2020-21.

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 2021, there were 3060 portraits in the National Portrait Collection, with a value of \$37.7 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 98 Collection works were condition-checked as part of the ongoing management of artworks on loan, and new to the Collection. Ten 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

The reporting period is notable for having realised the acquisition of a number of highly significant portraits for the Gallery's Collection. The 79 works acquired during the reporting period have not only strengthened the primary collection areas but, most importantly, have reaffirmed the Gallery's commitment to profiling the best of contemporary and historical Australian portraiture.

The inaugural *Darling Portrait Prize* featured several notable sitters, and as a result, a number of finalist portraits were acquired: *John Bertrand* by Betina Fauvel-Ogden; *The Hon. Alex Chernov AC QC* by Anne Middleton; and the winning work *Elizabeth* [Elizabeth Cameron Dalman OAM] by Anthea da Silva.

Several significant donations to the Collection were made via the Commonwealth Government's Cultural Gifts Program, including leading figures of Australian art history, with Arthur Boyd's 1964 self-portrait, a 1979 portrait of Charles Blackman by Judy Cassab, Noel McKenna's 1996 painting *Dr Joseph Brown with Two Typists*, and the 2014 portrait of Reko Rennie by Jasper Knight. Further adding to this remarkable series of paintings of and by some of Australia's leading artists are the gift of Agnes Goodsir's 1900 self-portrait, the purchase of Margaret Olley's *Self-portrait with Bottlebrush* from 1991, and the purchase of Mirka Mora's self-portrait painted in 2000.

Three stunning photographic portraits by Peter Brew-Bevan, acquired via purchase in March 2021, were featured to promote the Gallery's Annual Appeal. These portraits of motivational speaker Turia Pitt, Olympian Leisel Jones, and Paralympian Ellie Cole contribute further to a significant suite of portraits by the artist held within the Collection.

Other noteworthy photographic portraits acquired over the course of the year include subjects distinguished for their achievements within a range of sectors, such as poet Judith Wright, actor Magda Szubanski, and author Lily Brett by Jacqueline Mitelman; businessman Kerry Stokes, Olympian Ian Thorpe, actor Chris Hemsworth, by Peter Brew-Bevan; Ngambri/Wiradjuri Elder Dr Matilda House by Brenda L Croft; the Bee Gees (circa 1970) by Rennie Ellis; and a suite of original photographs by Max Dupain, whose sitters included artist Sidney Nolan and philanthropist Dame Helen Blaxland.

Pages 79 to 84 lists all acquisitions made during the year.

Commissions

Commissioning portraits enables the Gallery to target significant subjects during their lifetimes and at the full flourish of their careers, and to acquire works by notable Australian artists, including artists not usually working in the field of portraiture.

The two commissions commenced in FY 2019-20 were ultimately completed and acquired in FY 2020-21. In September 2020, the arresting portrait of international star Hugh Jackman AC by Vincent Fantauzzo was received by the Gallery. In April 2021, a special unveiling of the dual portrait of the highly-regarded husband and wife philanthropists Eva Besen AO and Marc Besen AC by Raelene Sharp was celebrated at their home in Melbourne.

In March 2021 the Board approved subjects for new major commissions. Two significant Australians were approached, and accepted: Maggie Beer AM, cook, restaurateur, media personality and business woman; and Neale Daniher AO, AFL player and coach, author, and MND advocate and foundation co-founder.

An acquisition development project was undertaken during the year, to compile the legacy of all past lists of subjects put forward for potential inclusion in the Collection. The substantial results of this foundational work were then analysed and cross-referenced against existing Collection holdings; the findings have become an important element in the development of a new 'top 50' wish list, against which the Gallery can direct its active acquisition plan over the coming period.

Collection storage and display

The Gallery 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.

Staff have undertaken a painting store consolidation project this year to ensure each painting screen is used to the maximum capacity, allowing for continued best use of these spaces for both storage and incoming and outgoing exhibition artworks.

Digitisation

As of 30 June 2021, 99.7 per cent of the Gallery's Collection has been digitised, meaning a digital image of these artworks is available in either low or high-resolution format. Eighty per cent of the Collection has been digitised in high-resolution, with these images suitable for a broad range of publishing and preservation purposes. In response to the ongoing crisis, the Gallery continued to dedicate existing resources to prioritise making new and existing material more accessible/deliverable to the public, incorporating multiple digital formats. This has included:

- virtual tours of the Collection;
- online exhibitions;
- filming video portrait stories;
- working with artists on printing exhibition artworks; and
- printing exhibition-related material, in addition to images of newly acquired Collection items.

Overseas engagements

The Gallery initiated a new virtual program, *Fifteen Minutes of Frame*, presenting a series of public conversations between the curatorial staff at the Gallery and their counterparts at the portrait galleries of England, Scotland, New Zealand, and the United States.

Outward loans 2020–21

A total of 21 works from the Collection were loaned to public, regional and state galleries, and universities for exhibition purposes.

- 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 2022).
- One painting of Sir Charles Court and Richard Court by Mary Moore to the Parliament of Western Australia, Perth, Western Australia for

display in the Speaker's corridor (29 April 2019 to 30 June 2020).

- One painting, self-portrait by Grace Cossington Smith to The National Gallery of Australia, Canberra for the exhibition *Know My Name: Australian Women Artists 1900 to now* (14 November 2020 to 28 June 2021).
- One painting of The Hon E.G. Whitlam AC QC by Graeme Inson to the Parliament of Australia, Canberra, ACT for display in the Historic Memorials Collection Prime Ministerial Display (20 May 2021 to 1 November 2021).
- Four works by Thomas Griffith Wainewright on loan to the Tasmanian Museum and Art Gallery, Hobart Tasmania for the exhibition *Paradise Lost: Thomas Griffith Wainewright* (11 June 2021 to 3 October 2021). Reverend William Bedford junior (watercolour); Portrait of Henry Hopkins (watercolour); Edward Paine Butler and Martha Sarah Butler (watercolour, gouche and pencil on paper).
- Five works on loan to The National Gallery of Victoria, Melbourne for the exhibition *She-oak and sunlight: Australian Impressionism* (2 April 2021 to 22 August 2021). Arthur Streeton by Walter H Barnett (platinum photograph); The Colonel (portrait of Walter Withers) by David Davies (pastel drawing); Ina Gregory by Emanuel Phillips Fox (conte crayon and charcoal on paper); Henry Fullwood (Uncle Remus) by George Lambert (pencil on paper); Tom Roberts by Alice Mills (gelatin silver photograph).
- Eight paintings on loan to The Art Gallery of New South Wales for the exhibition *Archie 100: A century of the Archibald Prize* (26 May 2021 to 2 October 2023). Ola Cohn by Jean Goldberg; Robert H Black MD by Nora Heyson; *Jessie Street* by Reginald Jerrold-Nathan; *Self-portrait with Gladioli* by George Lambert; *Kath Walker [Oodgeroo Noonuccal]* by Clif Peir; *HV (Doc) Evatt* by Arnold Shore; Mr and Mrs Horace Keats in the "Christopher Brennan Cycle" by Dora Toovey; *Self-portrait as Sarah Wisse, Transported* by Margaret Woodward.



Self portrait with Bottlebrush 1991

by Margaret Olley AC

oil on board

Purchased with funds provided by Marilyn Darling AC and the Sid and Fiona Myer Family Foundation 2021

© Margaret Olley Art Trust

GOAL 2 ENGAGE WITH AUDIENCES

1. Present innovative and insightful exhibitions, complemented by associated public programs that attract and inspire audiences, ensuring that there is a balance between exhibitions with broad, popular appeal and exhibitions which attract various niche markets.
2. Deliver a suite of personalised and informative visitor experiences that grow audiences and deepen their engagement with the Gallery.
3. Engage with a national audience by providing exemplary and meaningful digital content which connects with the broadest possible online audience for portraiture.
4. Provide creative touring programs that enrich the communities in which they are presented.
5. Introduce portraiture to a new generation of Australians and generate relevant youth engagement.
6. Ensure that accessibility and diversity inform all programming.
7. Produce outstanding periodic/exhibition publications to promote and foster engagement with the Gallery and portraiture.

RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2020-21

Stage at least six exhibitions each year

TARGET +6 OUTCOME 7

Minimum two enhancements to Collection displays annually

TARGET 2 OUTCOME 4

Reach one million people annually through onsite exhibitions, public and educational programs, the web and online programming

TARGET 1,000,000 OUTCOME 1,136,206

Present a national travelling exhibition program at eight venues

TARGET 8 venues OUTCOME 2* venues

Provide educational programs which support the curriculum both onsite and through streaming technology

TARGET 23,000 students

OUTCOME 8,452 (5271 Virtual Excursions / 3181 on site)*, 2788 Paid*

People participating in public programs

TARGET 20,000 total / 4,000 paid

OUTCOME 15,852 (6290 Virtual programs / 9602 on site)*, 594 Paid

Visitors satisfied or very satisfied with their visit

TARGET >90% OUTCOME 95.46%

Teachers reporting an overall positive experience

TARGET >90% OUTCOME n/a**

Students reporting an overall positive experience

TARGET >80% OUTCOME n/a**

Data collection

TARGET 50% paid exhibitions / 15% general visits

OUTCOME 48% paid exhibitions / 9% general visits

At least two exhibition-related publications

TARGET +2 OUTCOME 5

* Lower than target due to impact of covid-19, including Gallery closure.

** Targets not reached or data not collected due to circumstances of covid-19 pandemic and its impacts on cultural and educational tourism. Multiple groups cancelled planned visits throughout 20-21.

● Onsite education programs resumed in August 2020 for ACT schools only.

● Onsite education programs resumed Australia wide in Term 4, November 2020.

ANALYSIS OF PERFORMANCE

Reach out to and engage all Australians

FRESH FACES

The *Fresh Faces* group has continued to be a valued part of the Gallery's engagement with the 18–35 age group. The work of the group was interrupted during the COVID-19 period, but the Gallery has continued to cultivate the group, including through our online programming. In 2021 the group was welcomed back in person for a tour of the galleries with a curator and a discussion about the upcoming program. Feedback was sought on the Gallery's digital engagement with the group providing valuable insights into their preference for content in the current environment. The Gallery is excited to continue to work with this dynamic group.

Access and Learning

The relaxation of restrictions in the ACT enabled a gradual re-introduction of programs modified to be compliant with COVID-19 protocols for safety in the Gallery.

The largest participation in public programs is the family audience hence the first forays into modified programs on site included the re-introduction of *Portrait Play* for the four to seven-year age group and their carers. Moving from a pre-booked paid program undertaken in mixed groups, the Gallery modified the program to create a take away personalised pack for individual children, which encourages families to connect to the Collection in their family group. The gradual reintroduction of programs at the Gallery has progressed over the year, with the most recent reappearance of the *Little Faces* program for very young children and their guardians in May 2021. Similarly, the children's *Storytime* program was adapted to supply individual art packs to participants and also adapted to online delivery for those at home or in lockdown around the country. Eager families welcomed the return of *Family Space*, which opened in both Summer and Winter holidays. COVID-19 safe activities were devised and regular cleaning schedules implemented according with the Gallery's established safety protocols. In other school holiday periods the family audience enjoyed *Pebble Portraits* workshops and *Art Cart* activity stations responding to the *Australian*

Love Stories exhibition. Family programming enables intergenerational learning and is an important component of the strategy to generate engagement through all life stages.

Education programs were severely impacted by the changing environment, with many states and territories opting to cancel planned excursions to Canberra. The Gallery re-opened to ACT schools in August 2020 whilst visits from other states began in November after detailed COVID-safe protocols and procedures were established. However, the intermittent lockdowns in various jurisdictions has had a serious impact. The Gallery continues to seek ways to engage with this audience virtually as demonstrated by NAIDOC online programming in November 2020, which attracted 790 students from 18 schools. The dramatic increase in schools' sessions on line and the concomitant number of students reached by the Gallery's virtual learning programs led to 141 sessions being delivered to over 6000 students. In many instances, programs were reaching students in states undergoing lockdown.

For the general visiting public, highlights included the *Pub Rock* trivia night, which enjoyed both an event on site of over 100 visitors and an online iteration with 353 participants joining the remote experience during lockdown.

Enjoying a return to the Gallery, the youth dance group, QL2, were commissioned to respond to the Collection exhibition *This is my Place*, providing an opportunity for recent dance graduates to perform to live audiences, and for many, the only opportunity of their final year to perform live. Other highlights were the two studio visits for the public to the workshop of glass artist, Harriet Schwarzrock. Visitors enjoyed the demonstration of glass making as Schwarzrock created a heart and spoke of her process in creating the immensely popular glass hearts in the *Australian Love Stories* exhibition. The *Australian Love Stories* exhibition also included some sell out *Up Late* events including the Spooky Men's Chorale, a comedy night anchored by award-winning comedian Chris Ryan, and a glamorous and spectacular evening with the Huxleys, subjects in the exhibition and performing artists. The Huxleys event was warmly received by a youthful audience many of whom wrote to thank the Gallery. The event also exemplified an

important collaboration with the Gallery's Digital team alongside the Access and Learning team, which increasingly work together to build unique events and experiences for Gallery audiences. The creation of the new role of Digital Learning Manager supports the collaboration between the two teams to achieve ambitious programming and elevates the importance of digital education and public program activities alongside and in addition to the established on-site model.

The audio guide app, *In Their Own Words* was launched in November 2020. Funded by a grant from the Sidney Myer Fund, the app can be used in the Gallery or off site. The series of edited excerpts of the recorded voices of subjects and artists in the Collection form a unique audio guide. The initial recordings were made with the assistance and partnership of the National Library of Australia from the rich collection of audio histories recorded by Hazel de Berg. Additional historical figures are voiced by actors from diary entries, letters and biographies, with more contemporary voices drawn from other sources. The app won a Museums Australasia Multimedia and Publication Design Award (MAPDA) with the citation: "While the app is intended to enhance the in-gallery experience, it's been created in such a way that allows the interviews and stories to be accessed from anywhere. This allows the resource to be enjoyed by broad audiences and is not limited by geography."

Great gains have been made in reaching audiences digitally. Twenty-two *In Conversation* events were live-streamed, supporting each of the exhibitions. These discussion-based programs featured a range of curators and staff interacting with artists and sitters such as Greg Weight, Anne Zahalka and Peter Brew-Bevan. The Gallery has been delivering virtual programs to school and community groups for several years, however during lockdown in 2020 the team revitalised and reinvented their delivery of these programs for a general audience using Zoom, developing their preparedness and skills to achieve the quality and quantity of programming delivered in FY 2020-21.

One of the key points of difference for the virtual programs is their interactivity; a philosophy embedded from the outset. The belief is that online offerings should be as interactive as the tours through the physical gallery space; they should spark

discussion, debate and knowledge sharing. With this in mind, the Gallery embarked on a program of virtual tours, conversations and workshops in which the participants can ask questions of the presenters using the Zoom chat function. This recipe of interactivity and community building was exactly what people were seeking; with hundreds of people dialing in to each session and, most importantly, little-to-no drop-off in attendance during the course of the program. The combination of community and genuine interaction, and the power of the stories being woven by the presenters about the incredible Australians – both subjects and artists – in the Collection is a tried-and-tested formula for engagement.



Streamed artist-led drawing workshop with Nicholas Harding.

CASE STUDY: Artist-led workshops

Exemplifying what can be achieved in collaboration with the Digital team, Access and Learning curated a series of workshops. Originally conceived as on-site experiences, four artist-led workshops were adapted to be delivered online. The ‘hybrid model’ of delivery of an on-site program followed by an adapted virtual version has led to very high participation and achieved greater connectivity to the Gallery’s expanding audiences across Australia and beyond.

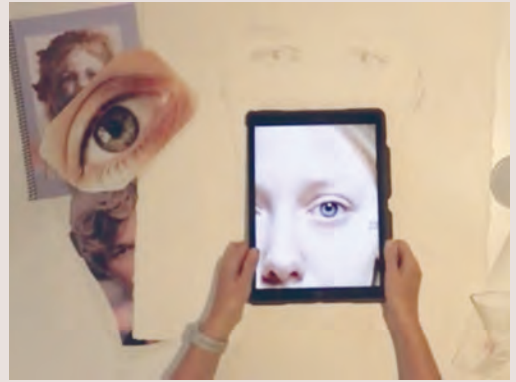
The appetite for this type of program was unexpectedly high. The workshop with the winner of the inaugural *Darling Portrait Prize*, Anthea da Silva, had been planned as an onsite experience. Adjusting to changing circumstances, during lockdown we began planning with da Silva to create a remote dial in model from her studio in Wagga Wagga with technical support from the Gallery. However, the event was able to be streamed live

from the Gallery to over 500 connections across the country in collaboration with the Digital team. The Gallery produced a quality product during which multiple cameras enabled switching between wide shots and detailed close ups of the artist at work resulting in a meaningful workshop experience for participants in their homes.

Inspired by the uptake of this event and the warm feedback from audiences around the country, a series of streamed workshops were planned. Some of the programs were held on site for participants in the ACT who enjoyed face to face contact with the artist instructor, then recalibrated for a streamed version of the program to remote audiences.

Streamed artist-led workshops included:

- *Dynamic Drawing with Anthea da Silva* (22 August 2020); 537 Zoom connections (actual attendance figure was much higher



CLOCKWISE FROM TOP LEFT: *Dynamic Drawing with Anthea da Silva*; *Watercolour portraiture with Cherry Hood*; *Nicholas Harding drawing workshop*; *Ellis Hutch virtual sculpture workshop*.

as many participants take the program with friends and family in their homes)

- *Watercolour portraiture with Cherry Hood* (21 November 2020); over 300 Zoom connections across two sessions (actual attendance figure higher)
- *Nicholas Harding drawing workshop* (27 February 2021); 256 Zoom connections and Facebook live participants (actual attendance figure higher)
- *Ellis Hutch virtual sculpture workshop* (1 May 2021); 69 Zoom connections and Facebook live participants (actual attendance figure higher).

These portrait workshops with established Australian artists have become some of the most successful virtual and onsite offerings. The map (right) demonstrates the reach of the workshop series based on two of the programs above.



Locations of selected (survey responding) participants of two artist workshops. Not including Canada, USA, New Zealand, Wales and Singapore.

The Gallery is an affiliated organisation of Visual Thinking Strategies (VTS) in the United States of America. During the year, the Gallery hosted a month of live interactive VTS sessions using works from the Collection. Lively discussions with the international online audience ensued, led by members of the Access and Learning team, all of whom are trained in the methodology. The Gallery was the first international art museum to host such a virtual residency. The Gallery regularly uses VTS in its education programs and in some corporate training programs.

The Gallery strives for its virtual and onsite programming to be inclusive with the adoption of closed captioning for all public virtual sessions, Auslan interpretation for selected events, and Audio Described tours. The Gallery delivers audio described tours in the Gallery as well as in selected virtual programs. Auslan signed tours and early opening for those who have low sensory requirements or prefer a quieter gallery experience are regular offerings.

The Gallery has collaborated with a range of peak access bodies such as Vision Australia and Arts Access Australia, including the provision of technical hosting for Arts Access Australia's virtual national conference, Meeting Place. Further training in audio description has allowed the Gallery to build capacity in this area, producing 58 scripts which were edited and recorded and are available on the website.

DIGITAL ACCESS TO THE COLLECTION

Website

This year, the Gallery has developed a new look and feel for the website, portrait.gov.au and integrated functionality to receive donations from online bookings and transactions. Other enhancements include the 'Watch' section of the website, which includes video-on-demand and catch-up on lectures, workshops and programs.

Eight *Portrait Story* interviews with artists and subjects were produced in-house with funds kindly provided by Tim Fairfax AC and published this financial year. The stories feature Paralympian Ellie Cole OAM, Aviator Gaby Kennard OAM, Australian Playwright David Williamson AO, artist Vincent Fantauzzo describing the creation of his portrait of Hugh Jackman AC, sculptor Peter Schipperheyn, photographer Bill Henson, artist Sally Robinson and the performance and visual artist duo, the Huxleys.

A suite of *Portrait Stories* with renowned Australian photographers to accompany the *Living Memory: National Photographic Portrait Prize* was recorded during the financial year and are currently in edit.

The Digital team produced a program of video content to accompany the *Australian Love Stories* exhibition, including a campaign inviting Canberrans to tell us their love stories.

On-site and off-site visitors

	2019-20*	2020-21
Number of on-site visits to the Gallery	233,365	464,374
Number of off-site visits – travelling exhibition visitation	13,387 (8 venues, 7 provided data)	4,176 (2 venues)*
Number of off-site visits – outward loans	1,387,717 (37 works)	415,678 (7 venues, 21 works)
Number of visits (sessions) to the Gallery's website	647,388	666,561
Number of page views (sessions) on the Gallery's website	1,914,695	1,775,743
Number of participates in Virtual Excursions	1,692	11,561**
Number of objects available online	2,642 of 2,981 (88.63%)	2786 of 2892 (96%)

* Due to the impact of COVID-19.

** Previously virtual excursions were delivered almost exclusively to school audiences. Over the last year the Gallery has made many of its virtual tours and programs publicly accessible.

The resulting heart-warming series of vignettes formed a very popular social media campaign supporting the associated television commercial. Also produced in conjunction with *Australian Love Stories* was a series of unorthodox Gallery tours, which followed well-known Australian partners on a stroll through the exhibition. This initiative was a way of bringing diverse voices and a unique experience of the exhibition to our audiences.

Social media

The Gallery's social media activity has increased over the past year concomitant with the appointment of a full-time ongoing Social Media Manager. Our total sent messages across all channels increased 79.3 per cent on the previous financial year. Impressions, engagement and following across all channels also increased significantly; impressions increased 13.3 per cent and the total audience across all channels increased 12.6 per cent on last financial year.

The Gallery recognises that social media provides an opportunity to expand and diversify both our on-site and online audience. To this end the Gallery began the early stages of building a community on Pinterest in February 2021, the audience for which is much younger than our other channels and onsite visitors, aged between 18-34.

The most popular posts for the 2020-21 financial year on the Gallery's social media channels were generated from the *Australian Love Stories* exhibition and include the portraits of Nick and Susie Cave by Dominique Issermann and the 1970s portrait of John and Lottie at their wedding, by an unknown artist, on loan from the Australian Queer Archives.

Virtual Education and Public Programs attendance 2020-21

	No. Attendees	No. of programs
Attendance rates for Virtual Excursion - Access	82	4
Attendance rates for Virtual Excursion - Art & dementia	38	4
Attendance rates for Virtual Excursion - ATSI	243	6
Attendance rates for Virtual Excursion - History	1131	31
Attendance rates for Virtual Excursion - NAIDOC	819	20
Attendance rates for Virtual Excursion - NPPP	111	5
Attendance rates for Virtual Excursion - Civics and Citizenship	32	3
Attendance rates for Virtual Excursion - Visual Arts	1,379	49
Attendance rates for Virtual Excursion - Tailored program	792	8
Attendance rates for Virtual Excursion - Professional Development	657	11
Attendance rates for Virtual - Public Program	363	2
Attendance rates for Virtual - Public Program - Little faces	33	5
Attendance rates for Virtual - Public Program - Storytime	345	5
Attendance rates for Virtual - Public Program - Tour	2,967	46
Attendance rates for Virtual - Public Program - Talk	1,530	23
Attendance rates for Virtual - Public Program - Workshop	1,087	8
Total	11,609	230

EXHIBITION PROGRAM

Onsite exhibition program

The Gallery continued to develop and deliver an innovative and engaging exhibition program in Canberra this year, in spite of the upheaval to programming plans due to COVID-19.

Following the end of lockdown in Canberra in June 2020, the Gallery presented an extended run of its inaugural 'prize season' into the 2020-21 year, to give audiences the opportunity to view the *Darling Portrait Prize*, the grand new annual prize for painted portraits, and the iconic *National Photographic Portrait Prize 2020*, at Australia's home of portraiture.

An innovative approach to online engagement was delivered in *Australian Love Stories Online*, the first virtual exhibition of its kind, launched in August 2020. Highlights and hidden gems from the Gallery's Collection, accompanied by portraits loaned 'virtually' from around the country, served as inspiration for the telling of 80 real-life loves stories, in an interactive format that encouraged engagement and interaction from the audience via the Gallery's website.

The exhibition *Pub Rock* was another new project initiated due to the dramatic changes experienced in 2020. Celebrating many of the people, places and sounds of Australian live music from the late 1960s through to the early 1990s, and its enduring impact on our nation's identity, *Pub Rock* offered audiences a feel-good look back at a vibrant element of the recent past. The exhibition, which ran from September 2020 to February 2021, featured works from the Gallery's Collection alongside memory-inducing images by leading Australian music photographers.

In October 2020, the Gallery launched *Bogong Cluster* by Jonathan Jones, an ongoing installation commissioned by the Gallery in response to the necessity for COVID-19 public safety measures. *Bogong Cluster* is a series of 1.5 metre diameter light projections installed throughout the public areas of the Gallery, a visually striking prompt to remind visitors to physically distance. Jones, a member of the Wiradjuri and Kamilaroi nations, consulted with Ngambri Elder Dr Matilda House on the project, which references the migratory activity of the bogong moth – an important element of the

south-east Aboriginal calendar – as its inspiration.

Beforehand: The private life of a portrait, originally planned as a travelling exhibition was exhibited at the Gallery over the summer period, revealing the backstories behind iconic works from the Gallery's Collection, and the creative and social process of making a portrait. Interviews with artists and sitters featured alongside rarely seen working drawings, scrapbooks, sketches and footage taken in artists' studios and out on location.

A focussed display of *Ngalim-Ngalimbooroo Ngagenybe (From my women)* by Shirley Purdie was also featured over Spring-Summer 2020-21. The multi-panelled work pays homage to the women in her family, with the artist representing herself through collective knowledge, culture and values. Acquired by the Gallery in September 2019, this non-representational self-portrait is informed by Aboriginal ways of seeing and understanding the world. The work was presented for audiences alongside a documentary about Purdie's practice.

In February 2021, local artist Harriet Schwartzrock's dynamic glass work *the spaces between movement and stillness*, exploring notions of emotional processes and their physical manifestations, opened in concert with the upcoming *Australian Love Stories* exhibition. Comprised of 120 plasma and electricity-infused hand-blown hearts, the site-specific, non-figurative installation was for visitors an unexpected but very well-received immersive experience.

Australian Love Stories was the Gallery's major exhibition of the year. Opening in March 2021, the exhibition explored love in all its guises, such as romance, family, friendship, community, passion, creative inspiration, and more. Featuring more than 200 artworks, including photography, painting, works on paper to video, small sculpture and historical objects, the exhibition was drawn from the Gallery's Collection, national and state institutional loans, private lenders, and directly from artists.

Two major Collection displays were also presented during the year. A response to people's experiences during lockdown in early and mid-2020, *This is My Place* took a new approach to interpreting the Collection within the Gallery's permanent displays. 176 Collection works were exhibited with the connections between each

sitter, their environment, and the creative sensibilities applied to the portrait by each artist contextualised within one of three themes – my country, my studio, and my street. The display titled *Allsorts* offered an upbeat compilation of some of the Collection’s most popular, much-loved favourites.

Travelling exhibition program

The border closures and travel restrictions that resulted from COVID-19 prevented the Gallery from achieving its planned travelling exhibition program. Despite these challenges, the Gallery exhibited the

National Photographic Portrait Prize 2020 at two touring venues, where more than 4000 visitors were able to view the popular prize. The prize toured to Bundaberg Regional Art Gallery where it was viewed by 1,756 people, and the Grafton Regional Gallery which saw 2,420 visitors.

During this period, the Gallery has undertaken significant work to create a touring model that will enable certain exhibitions to travel unaccompanied by Gallery staff, allowing our exciting exhibition program to continue to rural and regional audiences in appropriate form while changing COVID-19 travel restrictions remain a reality.

CASE STUDY: Engaging with audiences

Bogong Cluster: Socially connected, physically distant

‘The arrival of the bogong moths in Ngambri Country indicated the start of a period of ceremonies for young men, for their initiation. Families from many different places travelled here to participate. We called it “Running to the feast”.’
Dr Matilda House, Ngambri Elder

The global pandemic has emphasised the importance of connection – to family, community, and culture – while we negotiate the equally important ‘new normal’ of venue limits and social distancing. In mid-2020 the Gallery commissioned artist Jonathan Jones to present an interpretation of this altered social landscape. His response is the striking *Bogong Cluster: Socially connected, physically distant*, a light projection installed at high-traffic points throughout the Gallery. Its 1.5 metre diameter is a prompt for visitors to maintain physical distancing, while its immersive design reflects pivotal community connection through the lens of Jonathan’s Wiradjuri and Kamilaroi heritage, as he explains ‘For countless generations bogong moths (*Agrotis infusa*) have migrated south, seeking cooler conditions over summer. The arrival of the bogongs signals an important time in the south-east Aboriginal calendar, when communities come together to share and celebrate. For aboriginal people, natural phenomena – including the bogong moth



Artist Jonathan Jones and Ngambri Elder Dr Matilda House with *Bogong Cluster: Socially connected, physically distant*.

migration – continues to connect us and remind us of community. In these uncertain times, with physical gatherings restricted, we can all still recall major events such as the bogong moth migration, and remain connected to each other through nature. Standing within the cluster of bogong, nature activates our cultural memory and speaks of our deep cultural relationships with, and responsibilities to, the natural world.’

This initiative was a result of intra-section collaboration, one that saw Access and Learning working with Collection and Exhibitions to deliver a new type of artistic engagement with the Gallery.



Gallery installation featuring: *Bogong Cluster: Socially connected, physically distant* 2020 by Jonathan Jones projected light installation Commissioned 2020 The artist acknowledges Ngambri Country and the support of Dr Matilda House © Jonathan Jones; *Prime Minister Gough Whitlam pours soil into the hand of traditional land owner Vincent Lingiari* 1975 by Mervyn Bishop type C photograph on paper Purchased 2000 © National Indigenous Australians Agency; *Creature from the Black Platoon starring Gary Foley* 2011 2011 by TextaQueen fibre-tipped pen on paper Purchased 2011 © TextaQueen

GOAL 3 INCREASE SUPPORT

1. Build and grow partnerships that invest in the quality and reach of the Gallery.
2. Build strong relationships with a view to increasing philanthropic support.
3. Diversify and grow the Circle of Friends.
4. Strengthen international relationships with relevant cultural institutions.
5. Invest in rigorous data management to improve government, corporate and donor relations.

RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2020-21

Create pathways for Circle of Friends to join the Foundation, and make bequests
 OUTCOME Circle of Friends were invited to donate to the Annual Appeal, and were encouraged to support the Gallery when booking events or programs online. Offers of bequests were received through the membership group.

Increase in Circle of Friends and donors

TARGET >5%

OUTCOME Circle of Friends >24%, donors >21%

Private giving goals including support for Collection development

TARGET \$2,000,000

OUTCOME \$1,227,205 (cash and works of art)

Sponsorship goals

TARGET >\$500,000 OUTCOME \$247,331

Number of engagements/initiatives with overseas institutions

TARGET 3

OUTCOME 3 formal and 3 other formal

The Gallery worked with its sister organisations in Copenhagen, Edinburgh and Washington, creating online conversations between the respective directors and curators. It continues to enjoy a good relationship with the National Portrait Gallery, London and with the British Council.

Improve data collection so that the audience can be segmented, nurtured appropriately and developed

OUTCOME A priority of the Gallery has been the creation and implementation of a data collection plan. In the previous 12 months, the Gallery's database has been increased by 38 per cent with this renewed focus being an important part of the Gallery's marketing plans. In addition, the Gallery has seen a 41 per cent increase in subscribers to its fortnightly newsletter, *Portrait News*.

* Membership growth was impacted by the ongoing covid-19 pandemic

ANALYSIS OF PERFORMANCE

Foundation

The purpose of the 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 Gallery's Deductible Gift Recipient status. Donations of \$1,000 or more entitle donors to become a member of the Foundation. This includes cash or donations of works of art valued at \$1,000 or more.

The Foundation, established in 2014, is a committee of the Board with the purpose to promote philanthropic support and grow a dynamic culture of giving into the future. The Foundation Chairman's report for this year is on pages 6 and 7.

A listing of benefactors, donors and supporters is at *Appendix 1* on pages 86 to 89.

Circle of Friends

The Circle of Friends membership program continued, in a limited capacity, due to the ongoing impact and uncertainty of the COVID-19 pandemic.

A reduced program of events was offered, including previews of the exhibitions *Pub Rock* and *Australian Love Stories*. Virtual and livestreamed events were offered, and to assist the Friends in accessing this new way of connecting remotely with the Gallery, a fully subscribed workshop on how to navigate Zoom was held. A concurrent live and virtual event was held with artist Sally Robinson who talked about her portrait of Tim Winton. Members also had the opportunity to meet and hear the peace advocate, author, musician and artist, Ms Gill Hicks AM MBE, who recounted her recovery, both physically and mentally since 2005 where she became a casualty of the London underground bombings.

The Circle Friends responded positively to the invitation to support the Annual Appeal and continue to be the Gallery's greatest advocates.

Partnerships

The Gallery has enjoyed ongoing relationships with a variety of partners in the FY 2020-21. EY continued to support the Gallery providing both cash sponsorship and exposure to top-tier clients across the country. EY Canberra have hosted numerous events at the Gallery including an alumni dinner in Gallery One, and the Gallery worked closely with EY to strengthen the partnership and promote both brands.

The continued support of Midnight Hotel, Autograph Collection allows the Gallery to host valued guests in comfort and in a premium location. Midnight Hotel work in close partnership with the Gallery, promoting exhibitions and events through their channels and developing accommodation packages that align with programs. The Gallery and Midnight are constantly developing new and creative ways to collaborate.

The Gallery was pleased to confirm the ongoing support of Canon as the Gallery's imaging partner and major prize supporter of the *National Photographic Portrait Prize*. The ongoing success of The Prize can be, in part, attributed to the sponsorship provided by all partners including Eizo, IAS Fine Art Logistics and The David Roche Foundation.

Australian Love Stories was generously supported by ACT Government's Major Event Fund (MEF), ensuring the success of the exhibition. The opportunities provided by the support of the MEF included developing a fruitful in-kind media partnership with Prime7 and ensured a warm collaboration with Visit Canberra and the broader tourism industry. The additional funding has also sown the seed for future media partnerships.

Stripy Sock, The Gallery's digital partner, has worked closely with the Digital Content Manager, Gillian Raymond, to develop a number of applications during the FY 2020-21. Stripy Sock's innovation has seen the development of *In Their Own Words*, an app that brings the portraits to life by playing audio clips from subjects and artists; *Liberate the labels*, a program allowing visitors to instantly read artwork labels from their personal devices; and *Headhunt@home*, an educational app that helps students navigate the collection from home.

The Gallery's wonderful relationship with Robert Oatley Vineyard, our Beverage Partner, continues despite the reduced number of events in 2020-21, and our media partner Stream continues to support The Gallery's PR objectives.

PRINCIPAL SPONSOR
EY

ACCOMMODATION PARTNER
Midnight Hotel, Autograph Collection

IMAGING PARTNER
Canon

MEDIA PARTNERS
Stream

DIGITAL MEDIA PARTNER
Stripy Sock

AUDIO VISUAL PARTNER
EAVS

BEVERAGE PARTNER
Robert Oatley Vineyard

EXHIBITION PARTNERS
Canon, Eizo, IAS; ACT Government Major Events Fund, Prime7

COMMERCIAL RELATIONSHIPS
Broadbean is the on-site caterer operating the Portrait café and offering event catering to the Gallery and the venue hire clientele. The Portrait Store, trading as 'The Curatoreum', is a long-standing commercial relationship, continuing to offer cutting-edge gifts and jewellery as well as fine-art books during the FY 2020-21.

Other partnerships

Australian Love Stories provided the opportunity to partner with the local tourism industry to promote the exhibition. In partnership with the City Renewal Authority the Gallery secured a retail space in the Canberra city centre to display a large window wrap positioned in a high traffic area for the duration of the exhibition. Local brewery Capital Brewing Co. created a love themed beer in

honour of the exhibition and displayed *Australian Love Stories* signage in their venue. The Gallery also worked with The Pop-Inn who developed a signature cocktail, and Jamala Wildlife Lodge who promoted the exhibition to their guests. The Gallery worked in partnership with The Heart Foundation, online retailer Birdsnest and The Bell Shakespeare Company to promote our programming to their audiences, expanding the Gallery's profile. The Gallery has continued to build on relationships with the National Capital Attractions Association and the National Capital Educational Tourism Project and work with the team at Visit Canberra to promote exhibitions and the collection.



Dr Joseph Brown with Two Typists 1996

by Noel McKenna

enamel on canvas

Gift of the artist 2021

Donated through the Australian Government's Cultural Gifts Program.

© Noel McKenna/Copyright Agency, 2021

John Brack *Two Typists* 1955 is kindly reproduced with permission from Helen Brack

GOAL 4 INVEST IN PEOPLE AND RESOURCES

1. Value, support and invest in our people to create a highly-regarded and welcoming culture.
2. Strengthen the Gallery's financial resilience through further development of non-government income streams.
3. Maintain the iconic Gallery building and its integrity.
4. Explore the feasibility of extending the Gallery building.
5. Commit to diversity, accessibility, safety and wellbeing.

RESULTS AGAINST PERFORMANCE CRITERIA

source: National Portrait Gallery of Australia Corporate Plan 2020-21

Planned versus reactive maintenance undertaken:

TARGET	75%/25%	OUTCOME	87%/13%
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Delivery of endorsed capital works program

TARGET	\$1.672 million
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OUTCOME	\$0.964 million in capital works projects delivered
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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	2%
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Grow own source revenue achieved in licensing and venue hire

TARGET	\$350,000	OUTCOME	\$225,840
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ANALYSIS OF PERFORMANCE

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 Gallery's Enterprise agreement was extended through a sub section 24(1) Determination made under the *Public Service Act 1999* to increase salaries and some allowances. The Determination increases salary rates under the Enterprise Agreement by two per cent payable annually from 17 July 2020. The Public Service (Terms and Conditions of Employment) (General wage increase deferrals during the covid-19 pandemic) Determination 2020 had the effect of the deferring the 17 July 2020 salary increases until 17 January 2021.

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.

Learning and development

The Gallery supports a 70:20:10 model of learning and development where 70 per cent of learning is on the job through day-to-day tasks, challenges and practices, 20 per cent through Networks – learning through others from informal coaching, exploiting personal networks and other collaborative approaches and 10 per cent through Formal – learning through structured courses and programs. The Gallery expended approximately one per cent of its payroll on the provision of staff training, a figure in line with the National Portrait Gallery's Corporate Plan 2020-21.

With the launch of our initial reflect Reconciliation Action Plan, corporate training throughout this year was focussed on increasing the Cultural Competency of our staff participation in the SBS Inclusion program where we have achieved a 100 per cent participation rate.

The Gallery commenced a Leadership, Communication and Coaching Program involving all staff. The program included the use of diagnostic tools including 360-degree and HBDI assessments to inform communication strategies and thinking preferences. The program will inform expected behaviours and organisational charter.

The Gallery has again renewed its subscription with the Australian Government Department of Education, Skills and Employment, offering access to Learnhub, an online learning management system providing employees with access to online training via LinkedIn Learning, along with standard Government training courses. Work, health and safety training continues to be offered to all employees including COVID-19 specific training through the Government Department of Health website as well as industry-specific development opportunities.

Staff from the Access and Learning and Exhibitions and Curatorial teams also participated in the Australian Museums and Galleries Association conference in June 2021, including presenting papers, participating in workshops, and being panel representatives.

Performance management

All Gallery employees are subject to the Gallery's performance management system – Workplace Conversations. 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.

Consultative Committee

The establishment of the Consultative Committee is a condition of employment covered in the Gallery's Enterprise Agreement 2017-20. The Committee's role is to consider and advise employees and the Gallery's Executive on workplace issues referred by employees, employee representatives or the Executive. The Committee meets quarterly and ensures the Gallery meets its obligations under the *Public Service Act 1999*, to foster workplace relations that value communication, consultation and cooperation.

Volunteer program

The Gallery houses a dedicated, professionally focused research collection library that is tightly aligned to the Gallery's raison d'être of portraiture. The library is staffed by voluntary librarians who ensure the professional delivery of what is an important resource for Gallery staff and researchers.

Reconciliation Action Plan

The Gallery reached a significant milestone in its reconciliation journey with the launch of its Reflect Reconciliation Action Plan (RAP) in March 2021. Reconciliation Australia reviewed and endorsed the Gallery's RAP, which was then internally launched to staff. Though it was hoped that the milestone could be acknowledged with a public, onsite event, this was deferred due to the COVID-19 pandemic. Working with the RAP has been a dynamic process for the Gallery, one that includes individual, team, and organisational deliverables and accountabilities. Since the launch of the RAP, each Gallery section has actively worked towards meeting their RAP commitments.

The RAP provides guidance and structure for the Gallery through its reconciliation journey, and offers impetus and inspiration for Access and Learning programs and events, as well as new exhibition and display opportunities such as the *Bogong Cluster* by Wiradjuri and Kamilaroi artist Jonathan Jones: all of which have been warmly embraced by visitors. The Gallery's commitment to reconciliation has also been strengthened through staff engagement and training. Staff activities have included walks on Country, partaking in collection tours with First Nations educators, and bush tucker talks.

The Gallery's RAP Working Group has been formalised to include representation from all Gallery sections, and the Working Group's actions are guided by the RAP Terms of Reference. Karen Quinlan as the Director of the National Portrait Gallery is the RAP Champion and is supported by Louise Cummins as the RAP Chair. Significantly, the group will be working toward including Aboriginal and Torres Strait Islander representation (both internal and external) on the working group in the next period.

While the Reflect RAP has established the initial stage for the Gallery to commence its formal reconciliation journey, during the 2021-22 period the Gallery anticipates the drafting and adoption

of its Innovate RAP. This next stage will provide guidance in implementing reconciliation, for both visitors and staff of the Gallery. It will challenge staff to be aspirational and innovate in order to advance reconciliation, as well as developing and piloting innovative strategies to empower Aboriginal and Torres Strait Islander peoples.

Maintain and enhance our signature building

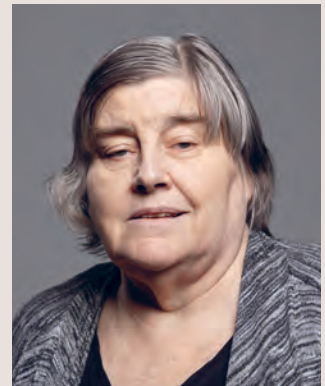
The Gallery has a Strategic Asset Management Plan (SAMP) to guide activities related to maintaining, preserving and upgrading the building and facility through its designed life. The SAMP works alongside the 40-year Lifecycle Plan to ensure that key building elements are maintained and upgraded,



Margaret Shaw



Elizabeth Coates



Gillian Currie

CASE STUDY: Portrait Gallery Volunteer Librarians

In April 2021, the Gallery farewelled its three long-standing voluntary art librarians, who between them contributed a combined 35 years to the establishment and management of the Portrait Gallery research library.

Margaret Shaw had retired from her role as Chief Librarian at the National Gallery of Australia after 26 years, and joined the National Portrait Gallery as its inaugural volunteer librarian in 2005. Over a period of sixteen years, Margaret took an initial collection of approximately 100 uncatalogued books and grew it into a remarkable specialist library, with industry-appropriate operational methodologies

and standards, now numbering around 7,000 publications.

In 2008, Elizabeth Coates joined Margaret from the National Museum of Australia, a culmination of an extensive career as a teacher, teacher-librarian, and librarian; in Port Moresby, within the school system of Canberra, and at a number of Australian Public Service departments including Defence and AIATSIS. Gillian Currie came on board in 2015 after 35 years at the National Gallery of Australia, working in a number of senior positions within their research library during this time.

The dedication and commitment of Margaret, Elizabeth, and Gillian has created a legacy for the Gallery that will be long remembered, and will continue to be of immense benefit into the future.

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 2020-21 approved capital works undertaken included:

- Mechanical upgrades: Replacement of the water treatment plant;
- Signage: Car park entrance sign replaced;
- Construction of a Digital Studio for live streaming;
- Installation of a new visitor counter system; and
- Lighting: External architectural lights, water feature lights and control systems upgraded.

Comply with all relevant legislative requirements

Relevant legislative requirements not discussed elsewhere in the report include:

- Protective Security Policy Framework (PSPF): the Gallery 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.

NON-EXECUTIVE DIRECTORS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA



Dr Helen Nugent AO
(Chairman)



Mr Sid Myer AM
(Deputy Chairman)



Ms Yasmin Allen



Ms Jillian Broadbent AC



Mr Patrick Corrigan AM



Mr Alan Dodge AM



Ms Penny Fowler



Mr Hugo Michell



Mr Stuart Wood AM QC

Minister for Communications, Urban Infrastructure, Cities and the Arts

The Minister responsible for the Gallery during the year was The Hon Paul Fletcher MP.

MINISTERIAL APPOINTMENTS

The Minister also approved the following Board appointments

- Dr Helen Nugent AO - 1 Jul 2021 to 31 Dec 2021 (approaching her statutory limit of nine years)
- Mr Stuart Wood - 27 Jun 2021 to 26 Jun 2024

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 Gallery's functions, and is accountable to the Minister for Communications, Urban Infrastructure, Cities and the Arts.

The Gallery's Board is 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 Gallery. The Commonwealth Remuneration Tribunal determines remuneration for Board members.

The following were non-executive directors for all or part of the year.

Dr Helen Nugent AO Chairman (non-executive director)

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 gives back to the community in other areas. In education, she 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. In disability and health, she is currently Chairman of the National Disability Insurance Agency and a Director of the Garvan Institute for Medical Research. She is also on the Board of the Australian Olympic Foundation, following a history of involvement with the Olympic movement for over 25 years.

Dr Nugent is currently the Chairman of Ausgrid, and a Non-Executive Director of Insurance Australia Group and TPG Telecom. She was previously Chairman of Australian Rail Track Corporation, Veda Group, Swiss Re Life & Health (Australia), and Funds SA, and a Non-Executive Director of Origin Energy and Macquarie Group until 2014.

Dr Nugent was made an Officer of the Order of Australia in 2004 for her services to business, the arts and the community and is a recipient of a Centenary Medal. She has been awarded Honorary Doctorates from both the University of Queensland and Bond University as well as receiving the Order of Merit for her services to the Olympic movement from the Australian Olympic Committee in 2021.

Dr Nugent joined the NPGA Foundation in 2014 and has played a pivotal role in its growth and development. As Board Chairman, Dr Nugent led representations to seek government support for the gallery to become a statutory authority, successfully achieved in July 2013 resulting in important governance changes for the Gallery, including the establishment of the NPGA Foundation. Dr Nugent has shown a deep commitment to the growth and development of the Gallery. She has contributed to the evolution of the national portrait collection through her financial support of important works. She actively seeks and promotes philanthropic and corporate partnerships.

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

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 Trustee of the Estate of Sidney Myer. Mr Myer has over 30 years' experience in retailing and

investment management industries in Australia and overseas.

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 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.

Mr Myer joined the Board of the NPGA in July 2013 and currently holds the position of Deputy Chairman. In 2014 the NPGA Board appointed Mr Myer as the inaugural Chairman of the NPGA Foundation. Mr Myer and Mrs Myer, through the Sid and Fiona Myer Family Foundation, have donated significant funds to support the acquisition of important works for the collection (particularly the 20/20 project) and the Andrew Sayers Memorial Lecture. As a consequence of Mr and Mrs Myer's support, the Gallery is also the recipient of further donations made through matching grant programs. Mr Myer played a key role in the Gallery receiving a grant from the Sidney Myer Fund to support the project *In Their Own Words*. He has generously hosted Foundation events in Melbourne and has introduced potential supporters and donors. Mr Myer demonstrates a strong commitment to the Gallery through his strong advocacy and leadership in promoting a dynamic culture of giving to underpin ambitious gallery projects.

Ms Yasmin Allen **Non-executive director**

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 as a Company Director 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.

Ms Allen also serves on the Board of the George Institute for Global Health; she is Acting President of the Australian Government Takeovers Panel; and the Chairman of Advance Global. She is also Chairman of Faethm.AI and Chair of the Federal Government Digital Skills Organisation.

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 director**

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.

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

She was a member of the board of the Reserve Bank of Australia from 1998 to 2013. She serves on the board of Macquarie Group Limited and has recently completed an 11-year term as Chancellor of the University of Wollongong and 9 years on the Board of Woolworths Limited. She has served as Chair of the board of Swiss Re Life and Health Australia Limited (2014-20), the inaugural Chair of the Clean Energy Finance Corporation (2012-17) and as a director on the boards of ASX Limited (2010-12), Special Broadcasting Corporation (2001-10), Qantas Airways Limited (1987-94), Westfield Property Trusts (2002-04), Woodside Petroleum Limited (1998-2008) and Coca-Cola Amatil Limited (1999-2010).

Ms Broadbent maintains an active interest in the arts, is a director of the Sydney Dance Company and been a member of the Boards of the Sydney Theatre Company, NIDA, the Australian Brandenburg Orchestra and the Art Gallery of NSW. Ms Broadbent is a major donor to the NPGA and through her financial contributions has enabled the acquisition of important works for the collection.

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 Patrick Corrigan AM Non-executive director

QUALIFICATIONS: Honorary Doctorate, Bond University; Honorary Doctorate, Macquarie 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 180 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 art sector. In 2000 he was made a Member of the Order of Australia for services to the visual arts,

particularly as a philanthropist to state and regional galleries, and libraries, and through a grant scheme for artists managed by N.A.V.A.

Mr Corrigan is a Director of Flagship Investment Ltd and Global Masters Fund Ltd. He is also the Director and co-owner of Better Read Than Dead Books in Newtown, Sydney.

Mr Corrigan is Emeritus Chairman of the Gold Coast Arts Centre. Past Chairman of the Judging Panel, Qantas Art Foundation, and a former Director of Asean Cargo for which he is currently serving in a consultancy role. This is respect of International Air Freight movements.

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, Indigenous 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.

Mr Corrigan was responsible for two major gifts in the year 2000. Major collection of Lindsay Family books, letters and memorabilia to State Library of Queensland, now housed in its own room, and 6000 jazz LPs and jazz magazines plus books on jazz now housed in Film and Sound Archive Library of the National Library in Canberra.

He has self-published three books on Australian Indigenous Art; *New Beginnings*, *Power + Colour*, and *Gabori*.

Mr Alan Dodge AM Non-executive director

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

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Alan 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 WA 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.

Mrs Penny Fowler **Non-executive director**

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

RELEVANT ROLES, SKILLS AND EXPERIENCE: Mrs Fowler is Chairman of the Herald & Weekly Times and News Corp Australia's Community Ambassador.

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

She is also on the Advisory Board of Visy/Pratt USA and the Bank of Melbourne Foundation. She is also a member of Chief Executive Women.

Mr Hugo Michell **Non-executive director**

QUALIFICATIONS: Art History, Adelaide Central School of Art.

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Mr Michell established the 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 Galleries 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.

He currently sits on the Helpmann Academy, Visual & Performing Arts Foundation Board, The Jam Factory South Australia Board and assists with judging and advisory panels for numerous local organisations.

Mr Stuart Wood AM QC **Non-executive director**

QUALIFICATIONS: Queen's Counsel, Victorian Bar; 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.

Board Committees

There are three committees of the Board.

AUDIT COMMITTEE

The Audit Committee oversees audit activity and the adequacy of internal controls. The Audit Committee charter outlines the role and responsibilities of the committee and its members and is available at the following link: <https://www.portrait.gov.au/content/policies>. Further details on the functions of the Audit Committee is also provided at page 47.

Member of the Audit Committee include:

- Ms Jillian Broadbent AC (Chair)
- Mr Sidney Myer AM
- Mr Stuart Wood AM QC
- Ms Yasmin Allen

In addition, the Board Chairman attends meeting as an observer.

Details on member's attendance at committee meetings during the financial year can be found in the table below.

WORK HEALTH AND SAFETY COMMITTEE

The Work Health and Safety Committee assists the Board to discharge its responsibilities by monitoring and advising on the Gallery's duties under the *Work Health and Safety Act 2011*.

Members of the Work Health and Safety Committee include:

- Mr Stuart Wood AM QC (Chair)
- Ms Jillian Broadbent AC
- Mr Sidney Myer AM
- Dr Helen Nugent AO

Details on member's attendance at committee meetings during the financial year can be found in the table below.

In addition to the five meetings of the full Board, the Audit Committee met four times and the Work Health and Safety Committee met three 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)	5	5	0	4	3	3
Mr Sidney Myer AM – Board Deputy Chairman (5/8/2013)	5	5	4	4	3	3
Ms Yasmin Allen (1/7/2013)	5	4	4	2		
Ms Jillian Broadbent AC - Audit Chair (5/8/2013)	5	5	4	4	3	3
Mr Patrick Corrigan AM (10/2/2015)	5	4				
Mr Alan Dodge AM (21/1/2016)	5	5				
Ms Penny Fowler (9/3/2016)	5	5				
Mr Hugo Michell (10/4/2019)	5	5				
Mr Stuart Wood AM QC - WH&S Chair (27/6/21, 20/4/2018 – 19/4/2021)	4	5*	3	3*	2	2*

*The term of Mr Stuart Wood AM QC officially ended on 19 April 2021. Mr Wood was reappointed for a second three-year term from 27 June 2021. Mr Wood attended the June 2021 Board meeting as an observer but did not attend the Audit or WHS meetings.

MEMBERS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA FOUNDATION COMMITTEE



Mr Sid Myer AM
(Chairman)



Dr Helen Nugent AO



Mr Ross Adler AC



Mr Tim Bednall



Mrs Marilyn Darling AC



Mr Tim Fairfax AC



Mr John Liangis



Mr Nigel Satterley AM

Foundation

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

Mr Sid Myer AM (Chairman)

Dr Helen Nugent AO

Mr Ross Adler AC

Ross Adler AC has 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 of 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 of Adelaide in 2011. Mr Adler has also been awarded an MBA from Columbia University, New York as well as the University of Adelaide.

He 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. Ross was Chairman of Domino's Pizza Enterprises Limited from 2005-14 and currently holds the position of Deputy Chairman.

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

He was a member of Board of Governors, The Institute of International Trade, University of Adelaide.

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 is a non-executive director of Cooper Energy Limited.

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

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 Foundation for Rural & Regional Renewal and the Tim Fairfax Family Foundation. He is also the Director of the Vincent Fairfax Family Foundation, Australian and Philanthropic Services, and Ningana Giving Pty Ltd.

He is the President of the Queensland Art Gallery | Gallery of Modern Art Foundation, a member of the National Portrait Gallery Foundation, the National Gallery of Australia Foundation and Australian Schools Plus.

Tim is Patron of the AMAQ Foundation, the University of the Sunshine Coast Foundation, the Flying Arts Alliance Incorporated the Australian Rural Leadership Foundation and, Actors' & Entertainers' Benevolent Fund (Qld) Inc.

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.

He 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 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 Nigel Satterley AM

Nigel Satterley AM is the Chief Executive and founder of Satterley with more than 40 years' experience in homebuilding, real estate and property development.

Satterley is the largest private residential land developer in Australia with an annual sales turnover of around AU\$1.2 billion. It has been involved in 175 individual residential communities, sold more than 70,000 lots and won over 100 international, national and state industry awards.

Controlling a land bank with an end-value of some AU\$12 billion, Satterley operates in three Australian states: Western Australia, Victoria and Queensland.

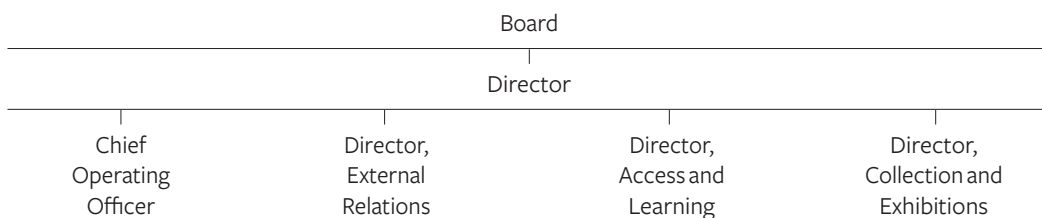
Satterley has six large-scale residential joint ventures with local and state government including City of Melville, Tamala Park Regional Council, Department of Communities and Development WA.

Mr Satterley is a sought-after industry expert on Australian residential housing markets and cycles, taking on advisory roles to the Australian Federal Government and working with all levels of government to improve housing affordability.

In 2006, Mr Satterley received membership of the Order of Australia for his contribution to land development, urban renewal programs and to charity, medical research and sport. In 2015, he was honoured with a Doctor of Business from the Edith Cowan University for his contribution to the WA housing industry and his philanthropic activities in the community.

Nigel is a member of the WA Division Council of the Property Council of Australia, former Chairman of the Residential Council of Australia from 2009-17 representing the seven largest Australian residential developers, Life Member of the West Coast Eagles and former number one ticket holder.

Organisational structure



Staffing profile

Number of staff by classification (at 30 June 2021)

	MALE FULL-TIME	MALE PART-TIME	MALE TOTAL	FEMALE FULL-TIME	FEMALE PART-TIME	FEMALE TOTAL	TOTAL
Ongoing	11	1	12	29	6	35	47
Non-ongoing	3	0	3	5	0	5	8
Total	14	1	15	34	6	40	55

All staff are based in Canberra.

Number of staff by classification (at 30 June 2020)

	MALE FULL-TIME	MALE PART-TIME	MALE TOTAL	FEMALE FULL-TIME	FEMALE PART-TIME	FEMALE TOTAL	TOTAL
Ongoing	11	1	12	19	6	25	37
Non-ongoing	3	0	3	8	1	9	12
Total	14	1	15	27	7	34	49

All staff are based in Canberra.

Executive remuneration

KEY MANAGEMENT PERSONNEL

During the reporting period, the Gallery had ten officials who meet the definition of Key Management Personnel (KMP). Their name, title and the length of term as KMP are summarised below.

The remuneration of Board members is set in accordance with Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination. The members of the Audit Committee are Board members and receive no additional remuneration.

The remuneration of the Gallery Director (Principal Executive Officer (Band B)) is set by the Board in accordance with Principal Executive Office – Classification Structure and Terms and Conditions – Determination of the Remuneration Tribunal. The bonus payment disclosed relates to the Gallery Director’s performance in 2019-20.

SENIOR EXECUTIVES

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

Key management personnel

NAME/TITLE	TERM AS KMP	BASE SALARY	SHORT-TERM BENEFITS BONUSES	POST-EMPLOYMENT BENEFITS/ SUPERANNUATION CONTRIBUTIONS	OTHER LONG-TERM BENEFITS /LONG SERVICE LEAVE	TOTAL REMUNERATION
Dr Helen Nugent AO Chairman						
Board member	Full year	44,350	-	4,213	-	48,563
Sidney Myer AM Deputy Chairman						
Board member	Full year	22,180	-	2,107	-	24,287
Yasmin Allen						
Board member	Full year	22,180	-	2,107	-	24,287
Jillian Broadbent AC						
Board member	Full year	22,180	-	2,107	-	24,287
Patrick Corrigan AM						
Board member	Full year	22,180	-	-	-	22,180
Alan Dodge AM						
Board member	Full year	22,180	-	-	-	22,180
Penny Fowler						
Board member	Full year	22,180	-	2,107	-	24,287
Hugo Michell						
Board member	Full year	22,180	-	2,107	-	24,287
Stuart Wood AM QC						
Board member	Full year	16,635	-	1,580	-	18,215
Karen Quinlan AM Gallery Director	Full year	219,664	33,612	34,376	1,349	289,001
Total		435,909	33,612	50,704	1,349	521,574

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 Office – Classification Structure and Terms and Conditions – Determination of the Remuneration Tribunal. The bonus payment disclosed relates to the Gallery Director’s performance in 2019-20.

Governance practices

SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

The Executive Committee comprises the Director and section managers.

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

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

INSURANCE AND INDEMNITIES FOR OFFICERS

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

INTERNAL AND EXTERNAL SCRUTINY

The Gallery'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.

Risk management

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

The Gallery'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.

Strategic risks identified currently include:

- An external disruptive event such as a pandemic or bushfire impacts on the Gallery's operations
- Events, exhibitions, content, incident or issue results in negative external coverage.
- Cyber-attack
- Loss or damage to works of art
- Poor visitor experience
- Financial resources impacted by low interest rates
- Growing collection will exceed available storage and display space
- Physical attack
- Illness or injury

ETHICS

Ethical behaviour is upheld as an integral value underpinning the work of the Gallery. 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 continued to deliver travelling exhibitions for the benefit of the Australian community, in spite of the restrictions inherent throughout the period due to COVID-19; two venues hosted the annual *National Photographic Portrait Prize* in two states in the 2020-21 year.

The Gallery initiated an incorporated artistic response to COVID-19 as a physical distancing aid throughout the public areas of the building, commissioning the First Nations artist Jonathan Jones to create the unique light installation, *Bogong Cluster*.

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 consider 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 Gallery considers the health and safety of its people to be a fundamental and a critical component of a professional, productive and supportive work environment.

In 2020-21 the Gallery undertook a number of Work Health and Safety (WHS) initiatives, including:

- Ongoing safety adaptations in response to the COVID-19 pandemic, including implementing COVID safety controls on site and complying with ACT Government health directions. As part of the COVID-19 response the Gallery developed site and events COVID safety plans, with the Gallery's event safety plan being endorsed by the ACT Chief Health Officer.
- Wellbeing initiatives to support staff during a period of uncertainty and change, including participation in the distributed Floriade plantings with staff volunteering to plant 3000 tulip bulbs and annuals in an *Australian Love Stories* themed display.
- The *Bogong Cluster* social distancing and connection themed light installation remains on display throughout the galleries.
- Transition to an electronic contractor management system to achieve safety and compliance outcomes.

WHS Performance Metrics 2020-21**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	2
Medically treated injuries	3
Workers compensation claims	Nil



Charles Perkins with Eileen Perkins 1964 (printed 2021)
by Robert McFarlane
silver gelatin photograph on paper
Purchased with funds provided by Tim Bednall 2021
© Robert McFarlane

Operating result

Income for the year was \$18.1 million compared to total expenses of \$16.6 million, resulting in a \$1.5 million surplus. After adjusting for the \$2.3 million impact of non-appropriated depreciation and amortisation expense¹, the Gallery achieved a surplus of \$3.8 million.

Core operations own-source income remained lower than normal as a result of the COVID-19 restrictions. Total income for the year was \$14.4 million (excluding revaluations) compared to total expenses of \$16.3 million, resulting in a \$1.9 million deficit. After adjusting for the \$2.3 million impact of non-appropriated depreciation and amortisation expense, core operations achieved a surplus of \$0.4 million.

The Foundation raised \$1.0 million through donations and interest. A further \$0.4 million in works of art was donated. Outlays for the Foundation included \$0.3 million for the delivery of education and public programs and \$0.1 million to purchase artwork on behalf of the Gallery.

Income analysis

Income received comprised revenue from Government of \$12.8 million, goods and services revenue of \$1.2 million, donations to the Foundation of \$1.2 million, interest of \$0.3 million, sponsorship of \$0.2 million and grant funding of \$0.1 million.

Expenditure analysis

Employee-related expenses of \$6.1 million made up 37% of total expenses; supplier expenses of \$5.8 million made up 35% of total expenses; and depreciation and amortisation of \$4.6 million made up 28% 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 \$2.3 million of depreciation/amortisation was funded through revenue from Government in 2020-21, resulting in a funding shortfall of \$2.3 million on long-lived assets.

Financial position

During the year the overall cash and investment position increased by \$3.9 million, leaving a closing balance of \$32.4 million. This was attributable to growth in the Foundation reserves of \$0.7 million and an increase in operational reserves of \$3.2 million.

The value of non-financial assets decreased from \$118.1 million in 2019-20 to \$117.5 million in 2020-21. Whilst acquisitions of \$0.3 million and donations of \$0.4 million increased the collection to \$37.7 million, building and plant has reduced by \$1.2 million.

Liabilities are maintained at a relatively low level of \$3.4 million, consisting mainly of employee leave provisions of \$1.5 million, payables of \$1.7 million and prepayments of \$0.2 million.

FUNDING SOURCE % OF TOTAL FUNDS	RESULT 2020-21	TARGET 2020-21
------------------------------------	-------------------	-------------------

Consolidated (including Foundation)

Operating funding		
from Government	67%	59%
Capital funding		
from Government	15%	13%
Other sources of income	11%	15%
Cash donations	5%	11%
Donated works of art	2%	2%

Core operations

Operating funding		
from Government	73%	70%
Capital funding		
from Government	16%	15%
Other sources of income	11%	15%

¹ The Gallery's funding for depreciation differs from other corporate Commonwealth entities and all other National Collecting Institutions. As a consequence of the Gallery's evolution from a Department of State, the Gallery was not fully funded for depreciation and amortisation on non-collection assets. This shortfall was \$2.3 million in 2020-21.



INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications, Urban Infrastructure, Cities and the Arts

Opinion

In my opinion, the financial statements of National Portrait Gallery of Australia (the Entity) for the year ended 30 June 2021:

- (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 2021 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 as at 30 June 2021 and for the year then ended:

- Statement by the Board, 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 an Overview 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 (including Independence Standards)* (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 2021 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.

GPO Box 707, Canberra ACT 2601
38 Sydney Avenue, Forrest ACT 2603
Phone (02) 6203 7300

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* 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 Entity's ability 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
24 September 2021

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

FINANCIAL STATEMENTS

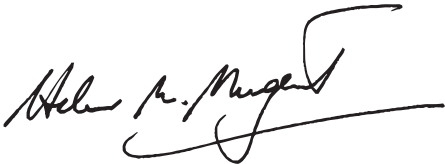
for the period ended 30 June 2021

Statement by the Board, Director and Chief Operating Officer


In our opinion, the attached financial statements for the year ended 30 June 2021 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.

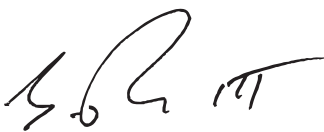
This statement is made in accordance with a resolution of the Board.



Dr Helen Nugent AO
Chairman
24 September 2021



Karen Quinlan AM
Gallery Director
24 September 2021



Trent Birkett
Chief Operating Officer
24 September 2021

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2021

	NOTES	2021 \$'000	2020 \$'000	ORIGINAL BUDGET \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	6,147	6,414	5,814
Supplier expenses	1.1B	5,885	5,539	7,416
Depreciation and amortisation	2.2A	4,606	4,039	4,292
Total expenses		16,638	15,992	17,522
OWN-SOURCE INCOME				
Own-source revenue				
Sale of goods and rendering of services	1.2A	882	563	1,252
Contributions	1.2B	938	952	500
Interest		269	610	706
Other revenue	1.2C	314	272	131
Total own-source revenue		2,403	2,397	2,589
Gains				
Resources received free of charge	1.2D	537	378	660
Total gains		537	378	660
Total own-source income		2,940	2,775	3,249
Net cost of services		(13,698)	(13,217)	(14,273)
Revenue from Government	1.2E	12,845	11,946	12,845
Surplus/(deficit)		(853)	(1,271)	(1,428)
OTHER COMPREHENSIVE INCOME				
Changes in asset revaluation reserves		2,336	-	-
Total comprehensive income/(loss)		1,483	1,271	(1,428)

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 2021

	NOTES	2021 \$'000	2020 \$'000	ORIGINAL BUDGET \$'000
ASSETS				
Financial Assets				
Cash and cash equivalents	2.1A	2,347	1,187	1,200
Investments	2.1B	30,021	27,288	27,538
Trade and other receivables	2.1C	246	908	908
Accrued revenue		36	20	20
Total financial assets		32,650	29,403	29,666
Non-Financial Assets				
Land and buildings	2.2A	74,347	74,596	73,645
Property, plant and equipment	2.2A	4,788	5,723	4,881
Heritage and cultural assets	2.2A	37,692	37,165	37,520
Intangibles	2.2A	414	420	373
Inventories		77	80	80
Prepayments		157	156	156
Total non-financial assets		117,475	118,140	116,655
Total assets		150,125	147,543	146,321
LIABILITIES				
Payables				
Suppliers	2.3A	1,449	823	823
Other payables	2.3B	368	199	109
Total payables		1,817	1,022	932
Provisions				
Employee provisions	4.1A	1,541	1,430	1,533
Total provisions		1,541	1,430	1,533
Total liabilities		3,358	2,452	2,465
Net assets		146,767	145,091	143,856
EQUITY				
Contributed equity		129,962	129,769	129,962
Reserves		9,150	6,814	6,814
Retained surplus		7,655	8,508	7,080
Total equity		146,767	145,091	143,856

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 2021

	2021 \$'000	2020 \$'000	ORIGINAL BUDGET \$'000
CONTRIBUTED EQUITY			
Opening balance			
Balance carried forward from previous period	129,769	129,577	129,769
Adjusted opening balance	129,769	129,577	129,769
Transactions with owners - Contributions by owners			
Collection Development Acquisition Budget	193	192	193
Total transactions with owners	193	192	193
Closing balance as at 30 June	129,962	129,769	129,962
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
Comprehensive income			
Changes in asset revaluation reserves	2,336	-	-
Total comprehensive income	2,336	-	-
Closing balance as at 30 June	9,150	6,814	6,814
RETAINED EARNINGS			
Opening balance			
Balance carried forward from previous period	8,508	9,779	8,508
Adjusted opening balance	8,508	9,779	8,508
Comprehensive income			
Surplus/(deficit) for the period	(853)	(1,271)	(1,428)
Total comprehensive income	(853)	(1,271)	(1,428)
Closing balance as at 30 June	7,655	8,508	7,080
TOTAL EQUITY			
Opening balance			
Balance carried forward from previous period	145,091	146,170	145,091
Adjusted opening balance	145,091	146,170	145,091
Comprehensive income			
Surplus/(deficit) for the period	(853)	(1,271)	(1,428)
Changes in asset revaluation reserves	2,336	-	-
Total comprehensive income	1,483	(1,271)	(1,428)
Transactions with owners - Contributions by owners			
Collection Development Acquisition Budget	193	192	193
Total transactions with owners	193	192	193
Closing balance as at 30 June	146,767	145,091	143,856

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 2021

	NOTES	2021 \$'000	2020 \$'000	ORIGINAL BUDGET \$'000
OPERATING ACTIVITIES				
Cash received				
Receipts from Government		12,845	11,946	12,845
Sale of goods and rendering of services		975	643	1,365
Interest		303	659	706
Contributions		985	752	531
Other		977	211	100
Net GST received		565	1,032	748
Total cash received		16,650	15,243	16,295
Cash used				
Employees		5,955	6,299	5,801
Suppliers		5,776	7,891	7,917
Total cash used		11,731	14,190	13,718
Net cash from operating activities		4,919	1,053	2,577
INVESTING ACTIVITIES				
Cash received				
Investments		-	2,547	-
Total cash received		-	2,547	-
Cash used				
Purchase of works of art		273	166	193
Purchase of buildings, property, plant and equipment		851	3,252	2,294
Purchase of intangibles		95	112	20
Investments		2,733	-	250
Total cash used		3,952	3,530	2,757
Net cash used by investing activities		(3,952)	(983)	(2,757)
FINANCING ACTIVITIES				
Cash received				
Collection Development Acquisition Budget		193	192	193
Total cash received		193	192	193
Net cash from financing activities		193	192	193
Net increase in cash held		1,160	262	13
Cash and cash equivalents at the beginning of the reporting period		1,187	925	1,187
Cash and cash equivalents at the end of the reporting period	2.1A	2,347	1,187	1,200

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 2021

Overview	60
Note 1: Financial Performance	62
1.1: Expenses	62
1.2: Own-source revenue and gains	63
Note 2: Financial position	65
2.1: Financial assets	65
2.2: Non-financial assets	66
2.3: Payables	68
Note 3: Funding	69
3.1: Impact of the Foundation	69
3.2: Net cash appropriation arrangements	70
Note 4: People and relationships	71
4.1: Employee provisions	71
4.2: Key management personnel remuneration	72
4.3: Related party disclosures	72
Note 5: Management uncertainties	73
5.1: Contingent assets and liabilities	73
5.2: Financial instruments	73
5.3: Fair value measurements	75
Note 6: Other information	76
6.1: Aggregated assets and liabilities	76
6.2: Budgetary reports and explanations of major variances	76

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

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.

COVID-19

The continued implementation of Government restrictions to deal with the COVID-19 pandemic is impacting the exhibition program, visitation numbers, and the ability to generate own-source income.

New Accounting Standards

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

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.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

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 2021.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

NOTE 1: FINANCIAL PERFORMANCE

1.1: EXPENSES

	2021 \$'000	2020 \$'000
1.1A: EMPLOYEE BENEFITS		
Wages and salaries	4,779	4,580
Superannuation:		
Defined contribution plans	631	606
Defined benefit plans	215	206
Leave and other entitlements	522	637
Separation and redundancies	-	385
Total employee benefits	6,147	6,414
1.1B: SUPPLIERS		
Goods and services supplied or rendered		
Property services	2,609	2,307
Professional services	1,322	1,192
ICT services	919	792
Advertising and promotions	402	433
Staff support costs	210	300
Collection management	208	176
Other	194	322
Total goods and services supplied or rendered	5,864	5,522
Goods supplied	307	188
Services rendered	5,557	5,334
Total goods and services supplied or rendered	5,864	5,522
Other suppliers		
Workers compensation expenses	21	17
Total other suppliers	21	17
Total suppliers	5,885	5,539

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

NOTE 1: FINANCIAL PERFORMANCE (continued)

1.2: OWN-SOURCE REVENUE AND GAINS

	2021 \$'000	2020 \$'000
OWN-SOURCE REVENUE		
1.2A: REVENUE FROM CONTRACTS WITH CUSTOMERS		
Sale of goods	51	31
Rendering of services	831	532
Total revenue from contracts with customers	882	563
Disaggregation of revenue from contracts with customers		
Major product/service line		
Car parking	179	85
Exhibition fees	373	214
Licence agreements	124	120
Memberships	60	25
Publications and merchandise	8	12
Venue hire	102	87
Workshops	36	20
Total revenue from contracts with customers	882	563

Revenue from contracts with customers is recognised at the point in time of the transaction.

Accounting Policy

The Gallery generates its revenue principally from entry fees to major exhibitions, paid car parking, venue hire, the sale of memberships and licence fees associated with the bookshop and café.

Revenue from the sale of goods is recognised when control has transferred to the buyer.

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date where material.

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.

The Gallery is the lessor in licence agreements for the Bookshop and Café. Revenue under these licence agreements is separately disclosed in Note 1.2A. The assets associated with these license agreements are included in the Land and Buildings categories in Note 2.2A.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

NOTE 1: FINANCIAL PERFORMANCE (continued)

1.2: OWN-SOURCE REVENUE AND GAINS

	2021 \$'000	2020 \$'000
OWN-SOURCE REVENUE		
1.2B: CONTRIBUTIONS		
Donations (excluding works of art)	840	637
Sponsorship	98	315
Total contributions	938	952
1.2C: OTHER REVENUE		
Grants	122	224
Other	192	48
Total other revenue	314	272
GAINS		
1.2D: RESOURCES RECEIVED FREE OF CHARGE		
Donated works of art	387	186
Sponsorship in-kind	150	192
Total resources received free of charge	537	378
REVENUE FROM GOVERNMENT		
1.2E: REVENUE FROM GOVERNMENT		
Department of Infrastructure, Transport, Regional Development and Communications		
Corporate Commonwealth entity payment	12,845	11,652
Strategic Financial Assistance - Modernisation Fund	-	294
Total revenue from Government	12,845	11,946

Accounting Policy

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 this entity) is recognised as Revenue from Government by the corporate Commonwealth entity unless the funding is in the nature of an equity injection or a loan.

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.

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 Gallery as a consequence of a restructuring of administrative arrangements.

INTEREST REVENUE

Interest revenue is recognised using the effective interest method.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

NOTE 2: FINANCIAL POSITION

2.1: FINANCIAL ASSETS

	2021 \$'000	2020 \$'000
2.1A: CASH AND CASH EQUIVALENTS		
Cash on hand or on deposit - Foundation	1,089	1,160
Cash on hand or on deposit - Core operations	1,258	27
Total cash and cash equivalents	2,347	1,187
2.1B: INVESTMENTS		
Term deposits - Foundation	22,521	21,788
Term deposits - Core operations	7,500	5,500
Total investments	30,021	27,288
2.1C: TRADE AND OTHER RECEIVABLES		
Goods and services receivables		
Goods and services	27	668
Total goods and services receivables	27	668
Other receivables		
GST receivable from the Australian Taxation Office	128	115
Interest receivable - Foundation	82	119
Interest receivable - Core operations	9	6
Total other receivables	219	240
Total trade and other receivables	246	908

All trade and other receivables are expected to be recovered within the next 12 months.

Accounting Policy

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 30 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 30 days or greater. Effective interest rates range from 0.26% to 0.75%.

FINANCIAL ASSETS

Trade receivables and other receivables that are held for the purpose of collecting the contractual cash flows where the cash flows are solely payments of principal and interest, that are not provided at

below-market interest rates, are subsequently measured at amortised cost using the effective interest method adjusted for any loss allowance.

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 twelve-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.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

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
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2.2A: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT AND INTANGIBLES For the period ended 30 June 2021

As at 1 July 2020

Gross book value	10,790	71,545	10,110	37,548	719	96	130,808
Accumulated depreciation, amortisation and impairment	-	(7,739)	(4,387)	(383)	(351)	(44)	(12,904)
Total as at 1 July 2020	10,790	63,806	5,723	37,165	368	52	117,904

Additions

Purchase	-	459	392	273	95	1	1,220
Donation/gift	-	-	-	387	-	-	387
Revaluations and impairments recognised in other comprehensive income	120	2,161	55	-	-	-	2,336
Depreciation and amortisation	-	(2,989)	(1,382)	(133)	(96)	(6)	(4,606)
Total as at 30 June 2021	10,910	63,437	4,788	37,692	367	47	117,241

Total as at 30 June 2021 represented by:

Gross book value	10,910	74,144	10,284	38,208	814	97	134,457
Accumulated depreciation, amortisation and impairment	-	(10,707)	(5,496)	(516)	(447)	(50)	(17,216)
Total as at 30 June 2021	10,910	63,437	4,788	37,692	367	47	117,241

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 indicators of impairment were found for land and buildings.

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

Accounting Policy

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.

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

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.

Gallery management confirmed the carrying amounts for the works of art as at 30 June 2021. An independent valuer reviewed the carrying amounts for the land, building, plant and equipment as at 30 June 2021 and as a result a revaluation increment of \$2,336,000 has been posted.

A full valuation of the land, building, plant, equipment and works of art will occur at 30 June 2022.

DEPRECIATION

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

over their estimated useful lives to the Gallery using, in all cases, the straight-line method of depreciation.

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

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

	2021 (years)	2020 (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 2021. 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.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

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 2021 and were not found to be impaired.

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 2021 \$2,795 (2020: \$7,520) of inventory was recognised as an expense.

NOTE 2: FINANCIAL POSITION (continued)

2.3: PAYABLES

2.3A: SUPPLIERS

	2021 \$'000	2020 \$'000
Trade creditors and accruals	1,449	823
Total suppliers	1,449	823

Settlement is usually made within 30 days.

2.3B: OTHER PAYABLES

Wages and salaries	171	90
Prepayments received/unearned income	162	87
Other	35	22
Total other payables	368	199

Settlement is expected to be made within 12 months.

Accounting Policy

Prepayments received/unearned income meets the definition of contract liabilities under AASB 15. Contract liabilities are associated with sponsorships and grants.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

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	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
EXPENSES						
Employee benefits	286	338	5,861	6,076	6,147	6,414
Supplier expenses	47	209	5,838	5,330	5,885	5,539
Depreciation and amortisation	-	-	4,606	4,039	4,606	4,039
Total expenses	333	547	16,305	15,445	16,638	15,992
OWN-SOURCE INCOME						
Own-source revenue						
Sale of goods and rendering of services	-	-	882	563	882	563
Contributions	840	637	98	315	938	952
Interest	189	445	80	165	269	610
Other revenue	-	-	314	272	314	272
Total own-source revenue	1,029	1,082	1,374	1,315	2,403	2,397
Gains						
Resources received free of charge	387	186	150	192	537	378
Total gains	387	186	150	192	537	378
Total own-source income	1,416	1,268	1,524	1,507	2,940	2,775
Net (cost of)/contribution by services	1,083	721	(14,781)	(13,938)	(13,698)	(13,271)
Revenue from Government	-	-	12,845	11,946	12,845	11,946
Surplus/(deficit)	1,083	721	(1,936)	(1,992)	(853)	(1,271)
Unfunded depreciation and amortisation	-	-	2,292	1,608	2,292	1,608
Surplus after unfunded depreciation/amortisation	1,083	721	356	(384)	1,439	337
Changes in asset revaluation reserves	-	-	2,336	-	2,336	-
Total comprehensive income after unfunded depreciation/amortisation	1,083	721	2,692	(384)	3,775	337
Assets						
Cash and cash equivalents	1,089	1,160	1,258	27	2,347	1,187
Investments	22,521	21,788	7,500	5,500	30,021	27,288
Trade and other receivables	82	119	164	789	246	908
Other assets	-	-	117,511	118,160	117,511	118,160
Total assets	23,692	23,067	126,433	124,476	150,125	147,543
Liabilities	-	-	3,358	2,452	3,358	2,452

1 All donated works of art is credited to the Foundation, 2021: \$386,900 (2020: \$185,500). In addition, the Foundation funded works of art acquisitions of \$71,412 (2019: \$16,500).

2 Net cash appropriation arrangements, where revenue appropriations for depreciation/amortisation expenses on long life assets and the national collection ceased, has the impact of \$2,292,000 on the Gallery's depreciation/amortisation expenses not being funded in 2021 (2020: \$1,608,000). Refer Note 3.2.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

NOTE 3: FUNDING (continued)

3.2: NET CASH APPROPRIATION ARRANGEMENTS

	2021 \$'000	2020 \$'000
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations¹	3,775	337
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(2,292)	(1,608)
Total comprehensive income/(loss) - as per the Statement of Comprehensive Income	1,483	(1,271)

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 2021

NOTE 4: PEOPLE AND RELATIONSHIPS

4.1: EMPLOYEE PROVISIONS

	2021 \$'000	2020 \$'000
4.1A: EMPLOYEE PROVISIONS		
Annual leave	526	456
Long service leave	1,015	974
Total employee provisions	1,541	1,430

Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

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.

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.

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 Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

The CSS and PSS are defined benefit schemes 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' defined benefit 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.

The liability for superannuation recognised as at 30 June represents outstanding contributions.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

NOTE 4: PEOPLE AND RELATIONSHIPS (continued)

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:

	2021 \$'000	2020 \$'000
Short-term employee benefits	470	446
Post-employment benefits - superannuation	51	48
Other long-term employee benefits - accrued leave	1	13
Total key management personnel remuneration expenses¹	522	507

The total number of key management personnel that are included in the above table is ten (2020: ten).

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, Urban Infrastructure, Cities and the Arts.

Board members

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

	DATE COMMENCED	DATE RETIRED
Dr Helen Nugent AO, Chairman	1 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, 27 Jun 2021	19 Apr 2021

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

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.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

NOTE 5: MANAGEMENT UNCERTAINTIES

5.1: CONTINGENT ASSETS AND LIABILITIES

There are no unquantifiable contingent liabilities or quantifiable contingent assets or liabilities as at 30 June 2021 (2020: nil).

In 2020-21 the Gallery settled an insurance claim with Comcover for business interruption as a result of COVID-19 restrictions put in place by the Government which was outstanding at 30 June 2020. The amount has been included in other revenue in *Note 1.2c*.

Accounting Policy

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.

5.2: FINANCIAL INSTRUMENTS

5.2A: CATEGORIES OF FINANCIAL INSTRUMENTS

Financial assets at amortised cost

	2021 \$'000	2020 \$'000
Cash and cash equivalents	2,347	1,187
Term deposits	30,021	27,288
Receivables for goods and services	27	668
Interest receivable	91	125
Total financial assets at amortised cost	32,486	29,268
Total financial assets	32,486	29,268

Financial liabilities

Financial liabilities measured at amortised cost

Trade creditors	1,449	823
Other payables	35	22
Total financial liabilities measured at amortised cost	1,484	845
Total financial liabilities	1,484	845

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

Accounting Policy

FINANCIAL ASSETS

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.

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.

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.

FINANCIAL LIABILITIES AT AMORTISED COST

Financial liabilities 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).

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

NOTE 5: MANAGEMENT UNCERTAINTIES (continued)

5.3: FAIR VALUE MEASUREMENTS

	FAIR VALUE MEASUREMENTS AT THE END OF THE REPORTING PERIOD	
	2021 \$'000	2020 \$'000
Non-financial assets		
Land	10,910	10,790
Buildings	63,437	63,806
Property, plant and equipment	4,788	5,723
Heritage and cultural assets	37,692	37,165
Total	116,827	117,484

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2021

NOTE 6: OTHER INFORMATION

6.1: AGGREGATED ASSETS AND LIABILITIES

	2021 \$'000	2020 \$'000
Assets expected to be recovered in:		
No more than 12 months	32,884	29,639
More than 12 months	117,241	117,904
Total assets	150,125	147,543
Liabilities expected to be recovered in:		
No more than 12 months	2,568	1,702
More than 12 months	790	750
Total liabilities	3,358	2,452

6.2: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

The primary statements provide a comparison between the 2020-21 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 2020-21 Portfolio Budget Statements. However, major changes in budget have been explained as part of the variance analysis where relevant.

Variances 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 2021

The continued implementation of Government restrictions to deal with COVID-19 is impacting visitation and the ability to generate own-source income.

The restrictions resulted in reduced *sales of goods and rendering of services* revenue and *resources received free of charge* in the way of sponsorship in kind. This reduction was partially offset by higher than budgeted *other revenue* from an unbudgeted business interruption insurance claim and reduced *supplier expenses* due to the changes in the exhibition program and travel restrictions.

The Foundation received higher than budgeted cash donations resulting in higher *contributions*. *Interest* is lower than budget due to the fall in cash interest rate.

Supplier payables are higher than budget due to the receipt of invoices in relation to the capital works program at year end.

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



Neil Finn 1987 (printed 2021)
by Alan Mitchell
inkjet print on paper
Gift of the artist 2021
© Alan Mitchell

ACQUISITIONS 2020/21

A total of 79 works of art were acquired through donation and purchase and during the period.

Richard Butler 1859
by Lucy Meadows
watercolour and pencil on paper
56.2 x 50 cm

Hugh Jackman 2020
by Vincent Fantauzzo
oil on canvas, 167.5 x 127.8 cm
Commissioned with funds provided by the Sid and Fiona Myer Family Foundation and Paul Dainty AM and Donna Dainty 2020

Matilda (Ngambri) 2020
by Brenda L Croft (artist), Prue Hazelgrove (wet plate collodion process technical assistant) and Richard Crampton (printer)
inkjet print (from original tintype, wet plate collodion process) on archival paper, ed. 4/5 + 3 A/P, 140.3 x 99.9 cm (image); 119.7 x 90.9 cm (sheet); 153 x 113 cm (frame)
Purchased with funds provided by The Calvert-Jones Foundation 2020

Nell 2008
by Abbey McCulloch
oil and charcoal on canvas, 90.3 x 150.3 cm
Gift of Nell Schofield 2020
Donated through the Australian Government's Cultural Gifts Program

Fuzzy Leo (Leo Schofield) c. 2000
by Martin Wilson
woven shag pile rug, 136 x 138.5 cm
Gift of Nell Schofield 2020
Donated through the Australian Government's Cultural Gifts Program

Portrait of Philip Williams 2019
by Rick Amor
oil on canvas, 73 x 92 cm (support); 89 x 106 cm (frame)
Gift of Rick Amor and Meg Williams in memory of Althea 'Bid' Williams 2020
Donated through the Australian Government's Cultural Gifts Program

Jacob Nash 2017
by Ingvar Kenne
inkjet print on paper, ed. 1/7 + 2 A/P, 68 x 80 cm (image); 90 x 100 cm (sheet); 93 x 103 cm (frame).
Gift of the artist 2020
Donated through the Australian Government's Cultural Gifts Program

John Bertrand 2019
by Betina Fauvel-Ogden
oil on linen, 102 x 82.5 cm (support); 104.8 x 85.5 cm (frame)
Purchased with funds provided by Dr Helen Nugent AO 2020

Robert Klippel c. 1990
by Rosemary Madigan
pastel on paper, 76.1 x 56.1 cm

Self Portrait in a Brown Coat 1936
by Christine A. Pecket
oil on canvas, 68 x 51 cm (support); 85.5 x 69.5 cm (frame)

Reg Livermore, Pitt Street, Sydney 1965
(printed 2020)
by Robert McFarlane, inkjet print on paper, 60 x 60.3 cm

Portrait of Sarah Bernhardt as Marguerite Gautier in 'La Dame aux Camélias' 1891
by H Walter Barnett (photographer) and Falk Studios (publisher)
albumen silver photograph on cabinet card, 14.2 x 10.2 cm (image); 16.5 x 11 cm (sheet)

Reko Rennie 2014
by Jasper Knight
enamel, gloss acrylic, perspex, masonite and metal sign on board, 149 x 150 cm (support); 153 x 153 cm (frame)
Gift of Patrick Corrigan AM 2020
Donated through the Australian Government's Cultural Gifts Program

Dorothy Robinson Napangardi 2010
by Greg Weight
inkjet print on cotton rag paper, ed. A/P,
45 x 36.3 cm (image); 59.4 x 42 cm (sheet)
Gift of Patrick Corrigan AM 2020
Donated through the Australian Government's
Cultural Gifts Program

George Tjungurrayi 2007
by Greg Weight
inkjet print on cotton rag paper, ed. A/P,
45.6 x 37.1 cm (image); 59.4 x 42 cm (sheet)
Gift of Patrick Corrigan AM 2020
Donated through the Australian Government's
Cultural Gifts Program

Betsy Napangardi Lewis 2007
by Greg Weight
inkjet print on cotton rag paper, ed. A/P,
45 x 36.2 cm (image); 59.4 x 42 cm (sheet)
Gift of Patrick Corrigan AM 2020
Donated through the Australian Government's
Cultural Gifts Program

Justin Tjungurrayi 2007
by Greg Weight
inkjet print on cotton rag paper, ed. A/P,
48.3 x 33.8 cm (image); 59.4 x 42 cm (sheet)
Gift of Patrick Corrigan AM 2020
Donated through the Australian Government's
Cultural Gifts Program

Walala Tjapaltjarri 2009
by Greg Weight
inkjet print on cotton rag paper, ed. A/P,
44.2 x 36.3 cm (image); 59.4 x 42 cm (sheet)
Gift of Patrick Corrigan AM 2020
Donated through the Australian Government's
Cultural Gifts Program

Elizabeth 2019
by Anthea da Silva
charcoal and oil on canvas, 122 x 91.5 cm
Gift of the artist 2020

[*Portrait*] 1962
by John Olsen
oil pastel, graphite and ink on paper laid on board,
71.3 x 67.7 cm

Self portrait with Bottlebrush 1991
by Margaret Olley
oil on board, 91.3 x 116.2 cm
Purchased with funds provided by Marilyn Darling AC
and the Sid and Fiona Myer Family Foundation 2021

*Marc Besen AC and Eva Besen AO, featuring a
favourite painting, Fred Williams 'Wild Dog Creek'*
1977 2020
by Raelene Sharp
oil on linen, 110 x 114 cm
Commissioned with funds provided by
Nigel Satterley AM and Denise Satterley 2020

The Hon. Alex Chernov AC QC 2019
by Anne Middleton
oil on linen, 150 x 150 cm
Gift of members of the Victorian Bar 2020

Wesley Enoch and David McAllister 2020
by Peter BrewBevan
inkjet print on paper, 109.5 x 150.5 cm (sheet);
114.4 x 155.5 cm (frame)
Purchased with funds provided by Alan Dodge AM
and Neil Archibald 2021

Turia Pitt 2017 (printed 2021)
by Peter BrewBevan
inkjet print on paper, 101 x 140 cm (sheet);
105.3 x 144.4 cm (frame)
Purchased with funds provided by the Annual
Appeal for Contemporary Australian Photography
2021

Leisel Jones 2015 (printed 2021)
by Peter BrewBevan
inkjet print on paper, 110.5 x 82.5 cm (sheet);
113 x 85.2 cm (frame)
Purchased with funds provided by the Annual
Appeal for Contemporary Australian Photography
2021

Ellie Cole 2016 (printed 2021)
by Peter BrewBevan
inkjet print on paper, 108 x 150 cm (sheet);
112.2 x 154.3 cm (frame)
Purchased with funds provided by the
Annual Appeal for Contemporary Australian
Photography 2021

Portrait of Charles Blackman 1979
by Judy Cassab
oil on canvas, 116.8 x 126.5 cm (support);
130.6 x 138 cm (frame)
Gift of Warwick Evans 2021
Donated through the Australian Government's
Cultural Gifts Program

Dr Joseph Brown with Two Typists 1996
by Noel McKenna
enamel on canvas, 150 x 180 cm
Gift of the artist 2021
Donated through the Australian Government's
Cultural Gifts Program

Self portrait 1964
by Arthur Boyd
oil on canvas, 76.5 x 66.5 cm
Gift of Denis Savill 2021
Donated through the Australian Government's
Cultural Gifts Program

Self portrait 1900
by Agnes Goodsir
oil on canvas, 102 x 78 cm
Gift of Rosemary Neilson 2021

Neil Finn 1987 (printed 2021)
by Alan Mitchell
inkjet print on paper, 31 x 44 cm
Gift of the artist 2021

Neil Finn and Paul Hester 1987 (printed 2021)
by Alan Mitchell
inkjet print on paper, 31 x 44 cm
Gift of the artist 2021

Paul Hester 1987 (printed 2021)
by Alan Mitchell
inkjet print on canvas, 31 x 44 cm
Gift of the artist 2021

Robert Jacks 1961-62
by Charina Oeser
oil on masonite, 52.3 x 40 cm
Gift of the artist 2021

Jack Thompson 2019 (printed 2021)
by Peter BrewBevan
inkjet print on paper, 79.8 x 53 cm (image);
100.6 x 73 cm (sheet)
Gift of the artist 2021

Ian Thorpe 2012 (printed 2021)
by Peter BrewBevan
inkjet print on paper, 53.2 x 80 cm (image);
73.8 x 111.5 cm (sheet)
Gift of the artist 2021

Kerry Stokes 2014 (printed 2021)
by Peter BrewBevan, inkjet print on paper,
52.5 x 80 cm (image); 73 x 111.5 cm (sheet)
Gift of the artist 2021

Chris Hemsworth 2016 (printed 2021)
by Peter BrewBevan, inkjet print on paper,
80 x 57 cm (image); 111.5 x 77.3 cm (sheet)
Gift of the artist 2021

Andrew Steiner 2020 (printed 2021)
by Alex Frayne
inkjet print from 35mm film on paper, 75 x 50 cm
Gift of the artist 2021

David Gulpill's Hands 2004
by Ross Honeysett
photographic print from film on paper,
30.5 x 38.1 cm (sheet); 46.5 x 56 cm (frame)
Gift of the artist 2021

Philip Flood AO 2020
by Sean Hutton
oil on canvas, 105 x 74 cm
Gift of Philip and Carole Flood 2021

Mary Chomley 1909
by Violet Teague
oil on canvas, 152 x 118 cm
Purchased with the assistance of funds provided by
Jillian Broadbent AC 2021

Mirka by Mirka 2000
by Mirka Mora
oil on canvas, 50.5 x 40.5 cm
Purchased with funds provided by The Sid and
Fiona Myer Family Foundation 2021

Mem Fox 2021
by Peter BrewBevan
inkjet print on paper, 84 x 43.5 cm (image);
94.5 x 53.5 cm (sheet); 107.6 x 66.2 x 3.6 cm (frame)
Purchased with funds provided by Peronelle
Windeyer 2021

Jeanne Little 1994 (printed 2021)
by Robin Sellick
inkjet print on paper, 120 x 103 cm (image);
126 x 113.2 cm (sheet)

George Burarrwanga, Warumpi Band 1986
(printed 2021)
by Juno Gemes
inkjet print on paper, 30.6 x 45 cm (image);
34.6 x 49 cm (sheet)

Warumpi Band, Sydney Opera House 1986
(printed 2021)
by Juno Gemes
inkjet print on paper, 45 x 30.5 cm (image);
49 x 34.5 cm (sheet)

*Us Mob, Rock Against Racism Concert,
Paddington Town Hall* 1980 (printed 2021)
by Juno Gemes
inkjet print on paper, 45 x 29.8 cm (image);
49 x 33.8 cm (sheet)

Us Mob, Paddington Town Hall 1980
(printed 2021) by Juno Gemes
inkjet print on paper, 28.7 x 45 cm (image);
32.7 x 49 cm (sheet)

Tom E Lewis [Balang T E Lewis] date unknown
by Juno Gemes
inkjet print on paper, 30.7 x 45 cm (image);
34.7 x 49 cm (sheet)

Judith Wright 1988 (printed 2021)
by Jacqueline Mitelman
inkjet print on paper, 40 x 30 cm
Purchased with funds provided by
Jillian Broadbent AC 2021

Magda Szubanski 1997 (printed 2021)
by Jacqueline Mitelman
inkjet print on paper, 40 x 30 cm
Purchased with funds provided by
Jillian Broadbent AC 2021

Lily Brett date unknown (printed 2021)
by Jacqueline Mitelman
inkjet print on paper, 40 x 30 cm
Purchased with funds provided by
Jillian Broadbent AC 2021

Style Over Substance 2020
by The Huxleys
single channel moving image, 16:9, colour, sound,
5 minutes and 27 seconds, ed. 1/4

Smalltown Boy (Surfers Paradise) 2018
from the 'Postcards from the Edge' series
by The Huxleys
giclee print on paper, ed. A/P, 39.1 x 59.5 cm (image);
41 x 61.2 cm (sheet)

Smalltown Boy (Perth) 2018
from the 'Postcards from the Edge' series
by The Huxleys
giclee print on paper, ed. A/P, 39.1 x 59.5 cm (image);
41 x 61.2 cm (sheet)

*Richard Walsh, Editor OZ magazine at the Hunter
Street offices* c. 1966 (printed 2021)
by Robert McFarlane
silver gelatin photograph on paper,
33 x 22 cm (image); 42 x 33 cm (sheet)
Purchased with funds provided by Tim Bednall 2021

Nigel Butterley, Composer 1977 (printed 2021)
by Robert McFarlane
silver gelatin photograph on paper
33 x 22 cm (image); 42 x 33 cm (sheet)
Purchased with funds provided by Tim Bednall 2021

Charles Perkins with Eileen Perkins 1964
(printed 2021)
by Robert McFarlane
silver gelatin photograph on paper,
33 x 22 cm (image); 42 x 33 cm (sheet)
Purchased with funds provided by Tim Bednall 2021

Jimmy and Jane Barnes 2020
by Jesse Lizotte
inkjet print on paper, ed. A/P, 125 x 99 cm

*Portrait of Louise Forthun in front of a
Stephen Bram* 1992
by Angela Brennan
oil on canvas, 152.3 x 122 cm
Gift of the artist 2021
Donated through the Australian Government's
Cultural Gifts Program

Sir Frank Macfarlane Burnet date unknown
by Max Dupain
gelatin silver photograph on paper,
24.2 x 19 cm (image); 25.9 x 20.3 cm (sheet)
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

Portrait of Paul Gerber 1947
by Max Dupain
gelatin silver photograph on paper, 40.3 x 48 cm
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

*Portrait of Dr Kurt von Stutterheim
with Mrs von Stutterheim* c. 1958
by Max Dupain
gelatin silver photograph on paper on grey backing
sheet (folded), 22.8 x 28.4 cm (image/sheet);
29 x 33.2 cm (backing sheet)
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

Maide Hann 1943/1944
by Max Dupain
gelatin silver photograph on paper,
19.4 x 15 cm (image); 22.3 x 15 cm (sheet)
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

Grant Mudford date unknown
by Max Dupain
gelatin silver photograph on paper laid down on
cardboard mount, 42 x 37.7 cm
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

Gladys Marks c. 1962
by Max Dupain
gelatin silver photograph on paper laid down on
cardboard mount, 47.5 x 40.3 cm
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

Arnold Haskell 1935
by Max Dupain
gelatin silver photograph on paper,
48.3 x 35 cm (image); 50.5 x 40.5 cm (sheet)
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

Dame Helen Blaxland 1986
by Max Dupain
gelatin silver photograph on paper,
36 x 35.5 cm (image); 50.5 x 40.3 cm (sheet)
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

George HoyningenHuene and Jessie the Barmaid
1934
by Max Dupain
gelatin silver photograph on paper,
30 x 35 cm (image); 31.8 x 36 cm (sheet)
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

Francis (Pat) Quinn c. 1954
by Max Dupain
gelatin silver photograph on paper,
35.5 x 31 cm (image); 38.3 x 31 cm (sheet)
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

Colin Wills c. 1940s
by Max Dupain
gelatin silver photograph on paper,
37.9 x 29.2 cm (image); 39.3 x 31.5 cm (sheet)
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

Chips Rafferty and Helen Grieve c. 1947
by Max Dupain
gelatin silver photograph on paper,
20.3 x 24.2 cm (image); 20.3 x 25.9 cm (sheet)
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

Sir Sidney Nolan c. 1980s
by Max Dupain
gelatin silver photograph on paper,
42.3 x 40.2 cm (image); 50.5 x 40.4 cm (sheet)
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

Miss Noleen Woodard 1939
by Max Dupain
gelatin silver photograph on paper, 29.5 x 40.2 cm
Gift of Danina Dupain Anderson 2021
Donated through the Australian Government's
Cultural Gifts Program

*Bart Willoughby (No Fixed Address) at
'The National Land Rights Action' march* 1982
by Juno Gemes
silver gelatin photograph on paper,
32.8 x 22.8 cm (image); 40.5 x 30.5 cm (sheet)
Gift of the artist 2021
Donated through the Australian Government's
Cultural Gifts Program

*Tiga Bayles with Coloured Stone, Antinuclear
demonstration at The Domain, Sydney* 1986
by Juno Gemes
silver gelatin photograph on paper,
15.6 x 22.4 cm (image); 20.3 x 25.4 cm (sheet)
Gift of the artist 2021
Donated through the Australian Government's
Cultural Gifts Program

*Coloured Stone from 'Rock Against Racism'
concert, Redfern* 1980
by Juno Gemes
sepia toned strip proof on paper, 9 x 32 cm
Gift of the artist 2021
Donated through the Australian Government's
Cultural Gifts Program

The Bee Gees, Kings Cross 1970-71
by Rennie Ellis
seleniumtoned silver gelatin photograph on paper,
ed. 9/60, 40.7 x 51 cm (image); 29.1 x 44.1 cm (sheet)

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 2015-19)

Margie Abbott (Chief Patron 2013-15)

Tim Mathieson (Chief Patron 2010-13)

Thérèse Rein (Chief Patron 2007-10)

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 AO

Patrick Corrigan AM

Sid and Fiona Myer Family Foundation

Sidney Myer Fund

Major donors

Ian Darling AO

Mary Isabel Murphy and Rosalind Blair Murphy

Ross Adler AC

Jillian Broadbent AC

Peter Weiss AO

Dr Helen Nugent AO

The Calvert-Jones Foundation

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 OAM

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 AO

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

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Paul Dainty AM and Donna Dainty

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Wayne Williams
Dr Brian Crisp AM and Barbara Crisp
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Jonathon Mills
Robyn Mills
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Ruth and Peter McMullin
Andrew Freeman
Peta Brownbrooke-Benjamins
and Mike Benjamins
Australian Decorative and
Fine Arts Society, Hobart
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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
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Lauraine Diggins
Dr Sam Whittle and Heather Whittle

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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
Penny Fowler
Stuart Wood AM QC
Hugo Michell
Joan Connery OAM

The above list denotes an historical and chronological record of donor support to the Gallery and replicates the honour boards as displayed in the Gordon Darling Hall.

Donors 2020-21

Ross Adler AC
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Jillian Broadbent AC
The Calvert-Jones Foundation
Joan Connery OAM
Paul Dainty AM and Donna Dainty
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The Yulgilbar Foundation

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Alex Frayne
Juno Gemes
Ross Honeysett
Ingvar Kenne
Alan Mitchell
Noel McKenna
Rosemary Neilson
Charina Oeser
Denis Savill
Nell Schofield
Twenty members of the Victorian Bar

Annual Appeal 2020-21

Alex An
Anonymous (17)
Dominique Armstrong
Francis N Breen
Matthew Brown
Lucy Caldwell
Judith Campbell
John Catalano
Helen Catchatour
Di Chalmers and Margaret Pender
Adam Cooper
Denise Crook
Meg Daly
Rowena Danziger AM and Ken Coles AM
Beren Davidson
Sandra Dent
Jeremy Dixon
Kirsty Duchet
Kristine Dun
Bev East
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Dr Walter Ong and Graeme Marshall
Tayla Pasmanik
Glenn Petrusch
Andrew Phelan AM and Monica Phelan
Dr Lyn Riddett
David Riggs
John Roberts
John Robertson
Robyn Rolton
Kate Sandles
Gregory Searle
Maggie Shapley
Carol and Wilfred Shawcross
Marian Simpson
Alison Smith
Lesley Taylor
Jarrod Vero
Maryanne Voyazis, Fred Smith and Olympia Smith
Clare Wall
Gabrielle Watt
Wendy Webb
Murrelia Wheatley
Emeritus Professor David Williams AM
Wayne Williams
Terry S Wills Cooke OAM
Brett Yeats OAM and Jennifer Yeats

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.

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
17BE	1	Contents of annual report	
17BE (a)	9	Details of the legislation establishing the body	Mandatory
17BE (b)(i)	9	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE (b)(ii)	11	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE (c)	37	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory
17BE (d)	37	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE (e)	n/a	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE (f)	n/a	Particulars of noncompliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE (g)	11	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE (h) 17BE (i)	93	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to noncompliance with finance law and action taken to remedy noncompliance	If applicable, mandatory
17BE (j)	37	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE (k)	45	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE (ka)	45	Statistics on the entity's employees on an ongoing and nonongoing basis, including the following: (a) statistics on fulltime employees; (b) statistics on parttime employees; (c) statistics on gender; (d) statistics on staff location	Mandatory
17BE (l)	ii	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE (m)	47	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
17BE (n) 17BE (o)	93	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): (a) the decisionmaking process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions	If applicable, mandatory
17BE (p)	n/a	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
17BE (q)	n/a	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory
17BE (r)	n/a	Particulars of any reports on the entity given by: (a) the Auditor General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner	If applicable, mandatory
17BE (s)	n/a	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE (t)	47	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	If applicable, mandatory
17BE (taa)	37-47	The following information about the audit committee for the entity: (a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee	Mandatory
17BE (ta)	46	Information about executive remuneration	Mandatory

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
17BF	n/a	Disclosure requirements for government business enterprises	
17BF (1)(a)(i)	n/a	An assessment of significant changes in the entity's overall financial structure and financial conditions	If applicable, mandatory
17BF (1)(a)(ii)	n/a	An assessment of any events or risks that could cause financial information that is reported not to be indicative of future operations or financial conditions	If applicable, mandatory
17BF (1)(b)	n/a	Information on dividends paid or recommended	If applicable, mandatory
17BF (1)(c)	n/a	Details of any community service obligations the government business enterprise has including: (a) an outline of actions taken to fulfil those obligations; and (b) an assessment of the cost of fulfilling those obligations	If applicable, mandatory
17BF (2)	n/a	A statement regarding the exclusion of information on the grounds that the information is commercially sensitive and would be likely to result in unreasonable commercial prejudice to the government business enterprise	If applicable, mandatory

The index below shows other statutory provisions relating to annual reports

REQUIREMENT	PAGE NUMBER
Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i> (the EPBC Act)	47
Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	49
Section 311A of the <i>Commonwealth Electoral Act 1918</i>	93

Compliance with finance law

There were no instances known by the Gallery of significant non-compliance with finance law in 2020-21 requiring reporting to the Minister for Communications, Urban Infrastructure, Cities 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	\$41,544	12	Services provided through the Cultural and Corporate Shared Services Centre
Comcare	\$19,346	1	Compulsory workers' compensation insurance premiums
Department of Finance (Comcover)	\$142,990	2	Compulsory general insurance premiums
Department of Finance	\$15,501	1	ICON annual member contribution
Australian National Audit Office	\$66,000	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 2020-21 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	\$37,999
Total internal legal services expenditure	\$0
Total legal services expenditure	\$37,999



Gallery installation featuring: *Emily Kame Kngwarreye with Lily* 1993 by Jenny Sages oil on canvas Purchased 1998 © Jenny Sages; *Kitty Kantilla and Freda Warlapinni at Milikapiti (Snake Bay)* 2003 by Jo Bertini oil on canvas Purchased with funds from the Basil Bressler Bequest 2004 © Jo Bertini

