

**NATIONAL
PORTRAIT
GALLERY**



**THIS YEAR:
WE KEPT CALM
WITH SHAKESPEARE
WOMEN MADE HISTORY
AND NPG WENT TO NGV**





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

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All photographs by Mark Mohell, unless otherwise stated.

National Portrait Gallery
King Edward Terrace
Canberra, Australia
Telephone (02) 6102 7000

This report is also accessible on the National Portrait Gallery's website

portrait.gov.au

COVER: *Warwick Thornton* 2019 (printed 2022)
(detail)
by Susan Stitt ACS
inkjet print on paper, ed. 1/1
Gift of the artist 2022
© Susan Stitt ACS

INSIDE FRONT COVER: Tanzer performing to the crowd at *A Royal Hoopla*, a celebration of *Shakespeare to Winehouse* on 10 June 2022 at the National Portrait Gallery.
Photo: Jane Duong

INSIDE BACK COVER: Burlesque performer Jazida fire dancing in the Tim Fairfax Forecourt during *A Royal Hoopla*.
Photo: Jane Duong

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 Christmas Day). 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 close to the public access lifts. Fees apply.

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.

30 September 2022
The Hon Tony Burke MP
Minister for Employment
and Workplace Relations,
and Minister for the Arts
Parliament House
CANBERRA ACT 2600

Dear Minister

On behalf of the National Portrait Gallery of Australia Board, I am pleased to submit the Gallery's Annual Report for presentation to each House of Parliament. The report covers the period 1 July 2021 to 30 June 2022.

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 that reads "Penny Fowler". The signature is written in a cursive, flowing style.

Penny Fowler
Chair



Marinka Burton 2021
from the 'Mayatajara series'

by Robert Fielding
inkjet print on paper

Purchased with funds provided by the Annual Appeal for Contemporary Australian Photography 2022

© Robert Fielding and Mimili Maku Arts

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Ed Sheeran 2016 by Colin Davidson, National Portrait Gallery, London. Purchased, 2017 © Colin Davidson.
Malala Yousafzai 2018 by Shirin Neshat, National Portrait Gallery, London. Commissioned with support from Scott Collins and Lotta Ashdown, in partnership with Outset Contemporary Art Fund, 2018. © National Portrait Gallery, London

After another year of uncertainty there has been a sense of renewed energy as locals and visitors once again enjoy hospitality, travel and the cultural institutions around Canberra. This year we have had a number of exceptional events and exhibitions, most notably *Shakespeare to Winehouse: Icons from the National Portrait Gallery, London*, the most popular show in our history. Even as we have adapted to new ways of living and working, it has been an incredibly successful year, and wonderful to see so many people in the Gallery enjoying what we have to offer. We are excited to see how we can continue to evolve, and keep delivering our quality exhibitions and programs to our audiences.

The start of 2022 has brought a number of changes within the Gallery's Board and committees. On 1 January, I was appointed Chair of the Board, replacing Dr Helen Nugent AC as she concluded a formidable nine years as the Board Chairman. Helen made a remarkable impact on the successful growth of the Gallery, and I am honoured to continue her work. Helen maintains her commitment to the Gallery as a member of the Foundation Committee.

Deputy Chair Sid Myer AM, Yasmin Allen, Jillian Broadbent AC, Patrick Corrigan AM and Alan Dodge AM also completed their terms on the Board. They served as key contributors, with their vision and input aiding in the delivery of many exhibitions and events. On behalf of everyone at the Gallery, we thank them sincerely for their dedication and time. We are most grateful to Sid for continuing on at the Gallery as Chair of the Foundation and Investment committees, and to Jillian and Patrick for their roles as members of the Foundation Committee.

We welcome the appointment of five new members to the Board: Deputy Chair John Barrington AM, Hayley Baillie, Elizabeth Dibbs, Elizabeth Pakchung and the Hon Heidi Victoria. We look forward to them joining myself, Hugo Michell and Stuart Wood AM KC as we look towards exploring fresh new ways to grow the Gallery. Thank you to my fellow directors who have supported me as I transition to Chair.

My sincere thanks to all the directors both new and retiring for your valuable contributions and commitment to the Gallery over the year.

I am optimistic about the future of the arts and, in particular, of the National Portrait Gallery.

Another significant change in this financial year was the establishment of the Collections Committee, designed to assist the Board with the acquisition, transfer and disposal of works of art, and the Investment Committee, which oversees the financial management of investments and compliance with relevant laws and policies.

We appreciate and acknowledge the support of the Hon Tony Burke MP, Minister for the Arts, and the Hon Paul Fletcher MP, Shadow Minister, who both share our passion for the arts. We would also like to thank the team at the Office for the Arts, who have always been an incredible source of knowledge and assistance for us at the Gallery.

We are grateful to all our generous supporters – our donors, partners, members of the Foundation, Icons Syndicate and Circle of Friends. We thank our audiences, here at the Gallery in Canberra, at our touring exhibitions, online and on our social media, for engaging with us, inspiring us and supporting us.

We are extremely proud of the Gallery's achievements at this year, but none of this would have been possible without the incredible work of Director Karen Quinlan AM and her team. Not only do they get the job done, they go above and beyond, dedicating their knowledge and time to ensuring that the public have the best experience at the Gallery. Through the challenges of COVID-19, they have shown resilience and forward thinking, delivering a marvelous program of exhibitions, collection displays and events. We thank them sincerely for their efforts.

The Board extends our sincere congratulations to Karen on her appointment at Arts Centre Melbourne. Karen has steered the Gallery through a period of change and renewed ambition since she took on the role of Director four years ago. Her big-picture vision has had a marked impact on the Gallery's national profile, access and visitation and she is leaving the NPG in great shape.



Penny Fowler
Chair

DIRECTOR'S REPORT

The record-breaking *Shakespeare to Winehouse: Icons from the National Portrait Gallery, London* exhibition was a major highlight of the 2021–22 financial year. After opening to the public on 12 March 2022, more than 50,000 visitors to 30 June made it the highest ticketed exhibition in the National Portrait Gallery's history. Pleasingly, *Shakespeare to Winehouse* attracted large numbers of first-time visitors to the Gallery, a younger demographic than our regular audience and strong interstate visitation. The success of this exhibition reflects the hard work and collaboration between teams across the Gallery. I am grateful to my colleagues for their great work during the past year. Their professionalism, dedication, resilience and tireless efforts as a team while responding to continually changing conditions helped the Gallery to achieve extraordinary results.

The financial year began brilliantly with the 31 July 2021 opening of the *National Photographic Portrait Prize: Living Memory*. The winner was announced in a live-streamed event on 30 July: Sydney photographer Joel B. Pratley's portrait *Drought Story*. Less than two weeks later, on 12 August, the Gallery went into lockdown.

Although the ability to deliver programs and exhibitions onsite was impacted by the two-month closure, the year had many highlights as the Gallery continued to embrace new opportunities to engage with and expand its online audience. Numbers for the interactive, virtual collection tours and workshops have more than doubled, while website visitation increased significantly. Following the reopening to the public on 15 October, *Living Memory* was extended until 16 January and the Gallery attracted very healthy attendances, recording 287,945 visitors onsite over the course of the financial year.

Our major collaborative exhibition with the National Gallery of Victoria, *WHO ARE YOU: Australian Portraiture*, has captivated audiences since it opened in Melbourne on 25 March, with more than 100,000 visitors to NGV Australia. We're looking forward to displaying the show in Canberra from 1 October.

The Australian Government's National Collecting Institutions Touring and Outreach Program funding was once again welcome, even though travelling exhibitions were affected by

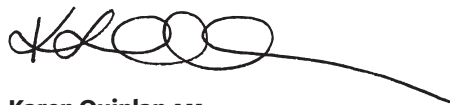
border closures and health regulations. The Gallery was able to tour *Living Memory* to Burnie, Tasmania, and Redlands Art Gallery in Brisbane; *Pub Rock* was sent to Warwick, Emerald and Roma in Queensland; and *Before hand* opened at the Waltzing Matilda Centre in Winton, Queensland.

Over the past twelve months the permanent collection benefited from 79 new acquisitions, taking the total number of works to 3138. A total of 110 works from the collection were loaned to public, regional and state galleries, including 83 works loaned to the NGV for *WHO ARE YOU*.

I would like to sincerely thank all of our partners for their support this year: Principal Sponsor EY, Cultural Partner Midnight Hotel, Media Partners Broadsheet and Stream, Arts Partner Bell Shakespeare, Beverage Partner Robert Oatley Vineyards, Digital Partner Stripy Sock, and Community Partner Churchill Trust. I am also grateful to our Exhibition Partners VisitCanberra, Jaguar, the British Council, Canon Australia, the Liangis family, EIZO, IAS Fine Art Logistics and the David Roche Foundation.

In January 2022 we welcomed Penny Fowler as Chair of the National Portrait Gallery Board, replacing Dr Helen Nugent AC, who has been our inspirational leader since 2013. Helen continues her contribution to the Gallery as a member of the Foundation Committee and I sincerely thank her for her support and friendship.

Finally, I extend heartfelt thanks to Penny and our Board members, to Sid Myer AM, Chair of the Foundation and its members, our donors, and my incredible colleagues who have wholeheartedly supported my vision during my four years at the Gallery. As I move to the Arts Centre Melbourne I know I am leaving the Gallery in good hands. Our diverse and enthralling collection and our popular exhibitions, education and public programs will continue to engage and grow our audiences, and cement the National Portrait Gallery as the much-loved home of Australian portraiture.



Karen Quinlan AM
Director

I am pleased to present the National Portrait Gallery of Australia Foundation report for 2021–22. The Foundation has received \$834,432 in cash donations and \$332,850 in donated artworks.

I begin by extending the Foundation's sincere gratitude to our benefactors, donors and supporters for their shared commitment and generosity this year. In particular, the Foundation thanks Tim Fairfax AC and Gina Fairfax AC, who have been associated with the Gallery since its inception and continue to provide immense surety through their philanthropic generosity. Congratulations also to Gina who this year was appointed a Companion of the Order of Australia.

We also recognise and thank Dr Helen Nugent AC who, after twelve years of remarkable service and leadership as Chairman of the Gallery, retired in December. We extend our congratulations to Helen on her appointment as a Companion of the Order of Australia. I thank my fellow Foundation members and welcome Jillian Broadbent AC, Penny Fowler and Patrick Corrigan AM.

Our first international exhibition in many years *Shakespeare to Winehouse: Icons from the National Portrait Gallery, London* provided the unparalleled opportunity to display remarkable works, as well as the momentum to launch our new Icons Syndicate, a group of like-minded individuals who are committed to cultivating and nurturing Australia's cultural life. We are grateful to the members of the Syndicate who helped the Gallery to bring this extraordinary exhibition to Australia.

While the Foundation actively seeks and promotes philanthropic support, it also grows awareness of the Gallery through state-based activities. One of those activities was the unveiling of the commissioned portrait of Neale Daniher AO by Michael Peck. It was a moving tribute to Neale, acknowledging his extraordinary contribution to sport and the fight against Motor Neurone Disease. We are most grateful to The Calvert-Jones Foundation, Dr David Thurin AM and Lisa Thurin and my fellow trustees of The Sid and Fiona Myer Family Foundation who funded the commission.

The Annual Appeal, launched in May 2022, invited individuals to support the acquisition of a compelling group of 24 portraits of Anangu Pitjantjatjara Yankunytjatjara (APY) Elders. The series, by photographer Robert Fielding, furthers

the Gallery's aim of establishing itself as a space for promoting understanding and appreciation of Aboriginal and Torres Strait Islander peoples, histories and ongoing cultures and their centrality to our shared national culture and identity. We thank all donors who generously contributed to the acquisition of these important works.

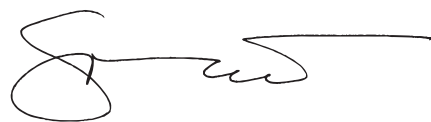
On 24 June we honoured the legacy of our founding patron, L. Gordon Darling AC CMG with the launch of the 2022 *Darling Portrait Prize*. The biennial Prize for Australian portrait painting is generously provided by the bequest of Gordon Darling and supported by Marilyn Darling AC. The Foundation congratulates the winner, Jaq Grantford and the 39 finalists. We are grateful to the Liangis family who have supported the People's Choice Award.

We would also like to acknowledge the part our Circle of Friends play in the life of the Gallery. Our Friends continue to be strong advocates and loyal supporters and we thank them for their patronage and advocacy.

The Foundation recognises the portrait donors who donated works to the National Portrait Collection this year. These important gifts add a richness to the growing collection.

In closing, I thank the Gallery Board for their support. My nine-year term, six as Deputy Chair, came to an end in May. It has been a great privilege for me to serve alongside fellow Board members and to appreciate the National Portrait Gallery as the 'soul of the country'.

Finally, we acknowledge the commitment of Jenny Kich who has supported the Foundation since its commencement. We thank the Gallery team for their superlative work throughout the year under the leadership of Director Karen Quinlan AM. During her four years as Director, Karen has helped the Gallery to flourish, extending its national reach and positioning it as a compelling cultural destination. We wish Karen all the best at Arts Centre Melbourne.



Sid Myer AM
Foundation Chair



Marion Borgelt 2001

by Cherry Hood

watercolour on paper

Gift of Marion Borgelt 2022. Donated through the Australian Government's Cultural Gifts Program

© Cherry Hood/Copyright Agency, 2022

Introduction

The annual performance statement for the 2021–22 financial year is in accordance with paragraph 39(1)(a) of the *Public Governance, Performance and Accountability (PGPA) Act 2013* and section 16F of the *Public Governance, Performance and Accountability Rule 2014*. It accurately presents the National Portrait Gallery's performance in accordance with section 39(2) of the *PGPA Act 2013*.

Gallery's purpose

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

Our role is to:

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

In performing its functions, the Gallery makes the most advantageous use of the national collection in the national interest, and promotes the efficient, effective, economical and ethical use of public resources.

The Gallery complies with the directions set out in the *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.

Goals and strategic priorities

While focusing on its core purpose of developing a National Portrait Collection, and providing access to the collection, 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 audiences.
3. Increase support.
4. Invest in people and resources.

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 2021-22

Commissioned works of art

| TARGET | 2+ | OUTCOME | 2* |
|--------|----|---------|----|
|--------|----|---------|----|

Works acquired in accordance with the Collection Development Policy

| TARGET | 100% | OUTCOME | 100% |
|--------|------|---------|------|
|--------|------|---------|------|

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 | 90% for 50MB or greater digital images |
|--------|--|
|--------|--|

| OUTCOME | 80.4% |
|---------|-------|
|---------|-------|

| TARGET | >98% for all file resolutions including low resolution images |
|--------|---|
|--------|---|

| OUTCOME | 99.3% |
|---------|-------|
|---------|-------|

* One commission initiated in 2021-22 will be delivered in 2022-23.

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 2022, there were 3138 portraits in the National Portrait Collection, with a value of \$42.92 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 394 collection works were condition-checked as part of the ongoing management of artworks on loan, and new to the collection. Fifteen 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 primary collection areas but also importantly address key collecting priorities and continue to affirm the Gallery's commitment to profiling the best of contemporary and historical Australian portraiture.

The Gallery has acquired its first sculpture from the Tjanpi Desert Weaver practice, in the form of the self portrait *Ngayulu Minyma Tjanpinya, I am a Tjanpi Woman* 2018, by Tjunkaya Tapaya OAM. Leading into Her Majesty Queen Elizabeth II's platinum jubilee year, a second portrait of the monarch by Polly Borland was acquired, as a companion to the work from the Australian photographer's series that has featured in the collection since 2002. The Gallery worked with leading artist and socio-cultural documenter William Yang and selected nine self portraits from his comprehensive body of original work as a representation of the pre-eminent photographer in the collection.

Significant donations to the collection were made through the Australian Government's Cultural Gifts Program, including portraits of artists Rupert Bunny (1928) by AT Woodward, Marion Borgelt (2001) by Cherry Hood, and Jeffrey Smart (2014) by Jasper Knight. William Dobell's 1944 portrait of David Lloyd Jones as a boy, and Judy Cassab's first commission on her arrival to Australia in 1952, a portrait of Lady Lloyd Jones, were also donated via the Program.

The Gallery's Annual Appeal was championed with the acquisition of photographer Robert Fielding's striking *Mayatjara series* – 24 contemporary portraits of Elders and cultural leaders from the Anangu Pitjantjatjara Yankunytjatjara Lands.

Other noteworthy portraits acquired over the course of the year include subjects distinguished for their achievements across a range of sectors, including photographer Anne Zahalka's portraits of Penelope Seidler, Betty Churcher and Wendy Whiteley; Susan Stitt's portrait of Warwick Thornton; Alex Frayne's black and white photograph of Erin Phillips; and the 2017 painting of

Noni Hazlehurst by this year's *Darling Portrait Prize* winner, Jaq Grantford.

Pages 71 to 77 list 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.

Two commissions, Maggie Beer AM by artist Del Kathryn Barton and Neale Daniher AO by artist Michael Peck, commenced in the FY 2021–22. In December 2021, the striking portrait of Neale Daniher AO, AFL player and coach, author, Motor Neurone Disease advocate and foundation co-founder was received by the Gallery. In March 2022 an unveiling event of the portrait was hosted by NPG Board Chair Penny Fowler in Melbourne with Neale and his family, as well as Michael Peck, in attendance. The commission of Maggie Beer AM, cook, restaurateur, media personality and business woman is anticipated to reach completion in the FY 2022–23.

The Gallery has initiated its next two major commissions, approaching philanthropist and arts administrator Lady Primrose Potter AC, and chef, restaurateur and writer Stephanie Alexander AO. Both subjects have agreed to have their portraits made for the collection.

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.

During the covid lockdown period in Canberra the Collection Manager, through the engagement of a contract conservator, coordinated the condition check of 134 works in the collection,

recording recommended conservation treatments, and facilitating conservation treatments for seven works.

The Collections team facilitated the loan of 83 (129 separate works) works of art from the collection to the National Gallery of Victoria for the joint NPG/NGV exhibition *WHO ARE YOU: Australian Portraiture*. This involved comprehensive condition checking, preparation and custom packing of those works for transport to Victoria.

Digitisation

As of 30 June 2022, 99.3 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. Just over 80 per cent (80.4 per cent) of the collection has been digitised in high-resolution, with these images suitable for a broad range of publishing and preservation purposes.

The Gallery continues to dedicate digital and human resources to ensuring new and existing digital material is accessible and deliverable to the public via multiple formats including:

- virtual tours of the collection
- online exhibitions
- filming video *Portrait Stories*
- working with artists on printing exhibition artworks
- printing exhibition-related material, in addition to images of newly acquired collection items.

Overseas engagements

The Gallery had strong engagement with the United Kingdom in 2021–22, working with the National Portrait Gallery in London, the National Portrait Gallery of Scotland, and the British Council. In October NPG staff hosted a virtual conversation with NPG London staff on the institutions' photographic prizes, titled *Capturing a Global Mood*, as part of the British Council's UK/AU Season. From March to July, the Gallery was the exclusive Australian venue for the exhibition *Shakespeare to Winehouse: Icons from the National Portrait Gallery, London*; a major feature of the Season in Australia. In February, Gallery staff contributed to a professional development seminar for the National Portrait Gallery of

Scotland, where a particular focus was seen on the approach to First Nations portraiture.

Outward loans 2021–2022

A total of 110 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 31 June 2023).
- One painting of The Hon E.G. Whitlam AC QC by Graeme Inson to the Parliament of Australia, Canberra, for display in the Historic Memorials Collection Prime Ministerial Display (20 May 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 to 3 October 2021): Reverend William Bedford junior; Portrait of Henry Hopkins; Edward Paine Butler and Martha Sarah Butler.
- Five works of art on loan to the National Gallery of Victoria, Melbourne for the exhibition *She-oak and sunlight: Australian Impressionism* (2 April to 22 August 2021): *Arthur Streeton* by Walter H Barnett; *The Colonel (portrait of Walter Withers)* by David Davies; *Ina Gregory* by Emanuel Phillips Fox; *Henry Fullwood (Uncle Remus)* by George Lambert; *Tom Roberts* by Alice Mills.
- 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 Heysen; *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.

- Eighty-three works of art on loan to the National Gallery of Victoria for the exhibition *WHO ARE YOU: Australian Portraiture* (joint exhibition with NPG) (7 February to 9 September 2022): *Self portrait* by Nora Heysen; *Self portrait* by Evelyn Chapman; *Self portrait* by Bess Norriss Tait; *Hera Roberts* by Max Dupain; *Divide (Self portrait)* by Sam Jinks; *Ngalim-Ngalimbooroo Ngagenybe* by Shirley Purdie; *Self portrait (Hilda in the Chinoise hat)* by Hilda Rix Nicholas; *Self portrait* by Charles Rodius; *Harold Parker* by Bessie Gibson; *Self portrait* by Thea Proctor; *Albert Namatjira* by Sir William Dargie; *Self portrait with glove* by Herbert Badham; *William Barak at work on the drawing 'Ceremony' at Coranderrk* by Johannes Heyer; *In the mirror: Self portrait with Joy Hester* by Albert Tucker; *Jarinyanu Dancing at Broome Festival* by Jarinyanu David Downs; *Self portrait in reflection* by Lewis Morley; *Self portrait in plus fours* by Lyndon Dadswell; *Self portrait* by Bert Flugelman; *Self portrait* by Stella Bowen; *Self portrait* by Tracey Moffatt; *Dadang Christanto* by Hari Ho; *The black coat: Lily Brett* by David Rankin; *Mrs Grey* by Theresa Walker; *Sir George Grey* by Theresa Walker; *The photographer's shadow (Olive Cotton and Max Dupain)* by Olive Cotton; *Judith Wright with Barbara Blackman* by Charles Blackman; *Dowling family portrait [Selina, Jane, Leura and Elizabeth (Bessie) Dowling]* by unknown artist; *Maria Dowling and her children Leura, Bessie, Selina, Jane, Jack, Ben and Joe Dowling [Selina Dowling, Jane Dowling, Maria Jane Dowling (née Ware), John Ware Dowling, Joseph Dowling, Benjamin Dowling, Elizabeth (Bessie) Dowling, Leura Dowling]* by unknown artist; *Anna Josepha King* by unknown artist; *Fanny Jane Marlay* by unknown artist; *David Mitchell* by Ada Whiting; *Thomas Sutcliffe Mort and his wife Theresa* by unknown artist; *An evening at Yarra Cottage, Port Stephens* by Maria Brownrigg; *MacKenzie family silhouette* by Samuel Metford; *Dr John Yu* by Ah Xian; *12 Untitled Self Portraits (Set 3)* by Mike Parr; *Simone Young* by Bill Henson; *Adut Akech* by Charles Dennington; *The rock and the flies* by Eric Thake; *Rachel Roxburgh* by Adelaide Perry; *Mrs Woods and 'Ere* by Karla Dickens; *Mr John Eason* by W.B. Gould; *Chang Woo Gow*, *Jimmy Ah Foo*, *Quong Tart*, *George Chow Bow*, *Andrew Leon*, *Captain Ah Gim*, *Wat A Che*, *Mrs Lup Mun*, *Tim Sang*, *Emma Tear Tack*, *James Chung Gon*, *Lula Chinn* by Pamela See; *Marcia Langton* by Brook Andrew; *William and Martha Mary Robertson and their children [William St Leonards, Eliza, John, William St Leonards on a horse, Beatrice and Ida]* by various; *Lady Barkly* by Batchelder & O'Neill; *Frances Perry* by Batchelder & O'Neill; *Madame Sibly*, *Phrenologist and Mesmerist* by James E. Bray; *Sarah and Ann Jacob* by Townsend Duryea; *Maria Windeyer* by Freeman Brothers; *Chang the Chinese Giant with his wife Kin Foo and manager Edward Parlett* by Archibald McDonald; *Catholic clergymen from the Diocese of Adelaide* by Stephen Edward Nixon; *Thomas and John Clarke, bushrangers, photographed in Braidwood Gaol* by unknown artist; *Maria* by Michael Riley; *HM Queen Elizabeth II* by Polly Borland; *Matilda (Ngambri)* by Brenda L. Croft; *Senator Bonner* by Robert Campbell Jnr; *Ming Vase (Sir Robert Menzies)* by Les Tanner; *Young Mo (Roy Rene)* by Martin Sharp; *Portrait of Cate Blanchett* by David Rosetzky; *The Movie Star (David Gulpiil)* by Tracey Moffatt; *Nick Cave* by Howard Arkley; *Geoffrey Gurrumul Yunupingu* by Guido Maestri; *Acacius (Stigmata) – Tony Carden* by Aña Wojak; *Leigh Bowerly* by Robyn Beeche; *Gill Hicks* by Tony Kearney; *Eddie Mabo (after Mike Kelley's 'Booth's Puddle' 1985, from Plato's Cave, Rothko's Chapel, Lincoln's profile) No.3* by John Citizen; *Creature from the Black Platoon starring Gary Foley* by TextaQueen; *Ellyse Perry* by Fiona McMonagle; *Self portrait* by Janet Dawson; *Australian Aboriginal Cricketers* by Patrick Dawson; *Charles Joseph La Trobe* by Thomas Woolner.
- Two works of art on loan to Bundaberg Regional Art Gallery for the exhibition *Florence* (21 November 2021 to 6 February 2022): *Florence Broadhurst* by Joshua Smith; *Florence Broadhurst* by Lewis Morley.
- Six photographs on loan to Tamworth Regional Gallery for the exhibition *Take me*

home to Tamworth (4 December 2021 to 6 March 2022); *Tommy Emmanuel* by Jim Rolon; *Le Garde Twins* by Jozef Vissel; *Lee Kernaghan near Broken Hill* by Ian Jennings; *Jimmy Little, Dubbo Reconciliation Group Event* by Mervyn Bishop; *Joy and Heather McKean* by Jim Rolon; *Keith Urban* by Peter Brew-Bevan.

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 2021-22

Stage at least six exhibitions each year, including 2 major prizes

TARGET +6 OUTCOME 8

Minimum two enhancements to collection displays annually

TARGET 2 OUTCOME 5

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

TARGET 1,000,000

OUTCOME 1,044,883 (287,945 onsite, 756,938 online)

Present a national travelling exhibition program at eight venues

TARGET 8 venues OUTCOME 7* venues

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

TARGET 16,000 students

OUTCOME 17,101 (14,943 online, 2158 onsite)

People participating in public programs

TARGET 22,000 total / 7000 paid

OUTCOME 18,530 (9273 online, 9243 onsite, 14 offsite), 1308 paid*

Visitors satisfied or very satisfied with their visit

TARGET >90% OUTCOME 97%**

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 49% paid exhibitions / 0% general visits****

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

** Figure for *Shakespeare to Winehouse* exhibition. The Gallery did not conduct evaluation of general visits.

***The Gallery did not conduct evaluation of onsite education programs in the financial year 2021-22 and while all schools that participated in an online program were sent evaluation surveys there was not a statistically significant response received to report on. Nil complaints were received outside of the survey. The Gallery has yet to trial student response surveys for online education programs.

**** Data collection figures for general visits not available as the Gallery doesn't have timed entry tickets.

ANALYSIS OF PERFORMANCE

Public programs and education

Exemplary visitor engagement and experiences were achieved through the 2021–22 period to a range of audiences at the Gallery and online. The Access and Learning team successfully delivered highlights tours to audiences, creating a deeper understanding of the national collection held by the Gallery and the architecture of our building. Our front-facing teams welcomed over 50,000 visitors to the temporary exhibition *Shakespeare to Winehouse: Icons from the National Portrait Gallery, London*, the busiest visitation period for any exhibition season in the life of the Gallery and our team. This busier-than-usual period required us to engage with audiences in new ways as the impacts of the pandemic continued across the nation and in our communities. Development of a series of short films featuring staff speaking about their favourite portrait from an exhibition proved popular with visitors. A new model of delivery for the Gallery, this mode of engagement will be extended and finessed for future exhibitions.

Educational tourism to Canberra continued to be significantly affected by waves of lockdowns and border closures across the country. Take up of virtual school programs was robust, with peaks in uptake firstly for the *Virtual Visit to Canberra* on 1 September, organised by Distance and Regional Technology (DART) NSW but available to students beyond the state, and secondly, the delayed celebration of NAIDOC in November. Developed and delivered by Wiradjuri/Scottish woman April Phillips, educator-in-residence, the NAIDOC program focused on the 2021 theme Heal Country, and featured significant subjects in the national collection. With the increase in engagement in virtual programming the Gallery surpassed its education participation target of 16,000 students, reaching 17,101 overall.

The Gallery's new Digital Broadcast Studio was launched in February 2022, providing a wide range of extra capabilities to produce high-quality virtual experiences for schools and public audiences. The addition of multiple cameras and full green-screen immersion as well as other graphics capabilities ensures the Gallery is at the cutting edge of digital delivery.

Virtual highlights tours, conducted weekly with a different theme, continued to attract online audiences from across Australia, particularly those whose movements were restricted. The content was presented by 21 different staff members, and alternated between exploring the collection and providing access to exhibitions. The Gallery received regular feedback expressing sincere gratitude for the virtual experiences on offer and the sense of community they provide. This new national online audience has been sustained, even after the easing of restrictions.

The Access and Learning team were well prepared to continue virtual program delivery when Canberra went into hard lockdown in August 2021. Our staff immediately reverted to working from home, and commenced delivering programs the following day.

Responding to audience interest and engagement, between August and early December 2021 the Gallery introduced additional virtual programming to support families. This included three additional story times with craft activities, two craft sessions inspired by works in the collection, an additional artist-led crafting session associated with spring and renewal, a musician-led interactive program and a family mindfulness session. Additional programs scheduled for adult audiences included virtual tours and artist and curator interviews.

An online artist workshop with Elisa Crossing proved extremely popular with both experienced and beginner artists and attracted audiences from across every state and territory, as well as international participants in Southeast Asia and North America. The online *In Conversation* series produced 23 live broadcasts featuring artists, curators and panels exploring our collection and exhibitions. When possible, these were delivered as hybrid onsite/online programs with live audiences in the Liangis Theatre.

Onsite programming for adult audiences included daily highlights tours, curator introductions to exhibitions, panel discussions, specialist speakers such as Euahlayi Elder Michael Ghillar Anderson, artist studio visits, and a book launch featuring *Killernova* by local Malaysian/Australian author and poet Omar Musa. Photographic workshops for professional and

enthusiastic amateur photographers – including Mark Mohell conducting a lighting masterclass and Forough Yavari investigating how to create a fine art portrait – were also a highlight. The regular drawing to music program, *Drawn In*, allowed the Gallery to engage a diverse range of local musicians playing a variety of music styles. Visitors of all ages were quick to join the walk-up program. The Gallery was also one of the locations for the BOLD dance festival in March 2022, celebrating mature dancers.

Building on the success of the *Huxleys: Extreme and Unapologetic* late-night event in 2021, the Gallery staged *A Royal Hoopla*, a standout after-hours program linked to the *Shakespeare to Winehouse* exhibition, with an exciting line-up of talent curated by DJ Charlie. A combination of rock, pop, drag and burlesque acts attracted a strong uptake by the 20–35 years demographic who shared their experience across social media, enthusiastically raising the profile of the Gallery with this audience.

Family audiences were well catered for. The *In My Heart* winter family space had hearts racing with a series of physical exercises – families collaborated to create heart shapes with their bodies and were encouraged to think deeply about emotions with the School of Life’s *An Emotional Menagerie: Feelings from A to Z*. The summer family space drew inspiration from the *Living Memory* exhibition and encouraged intergenerational connection with a diverse display of old and new toys, a scent station and an interactive light experience. Participants made memory bands to give to a friend or keep for themselves. The Easter holidays saw visitors creating crowns and coronets responding to the royal portraits in *Shakespeare to Winehouse*.

The Gallery’s program for children aged 6 months to 3 years, *Little Faces*, was reintroduced in March 2022 and quickly became fully booked each month, with young parents and carers of small children actively seeking interactive and engaging activities. *Portrait Play*, the school holiday onsite program for families of children aged 4 to 8 years of age, was reintroduced in the April school holidays and was quickly fully booked. The program continued strong uptake in the June 2022 school holidays.

Onsite programming and Gallery activities continued to be affected by the illness of both staff

and participants and attendance fluctuated as a result. Outside of the forced closure of the Gallery in August 2021, several planned programs were cancelled due to ongoing health restrictions. The largest and most impactful cancellation was of the Winter Festival family day, which regularly attracts between 2000 and 3000 participants over the day.

The Gallery is an affiliated organisation of Visual Thinking Strategies© (VTS) in the USA. During the exhibition *Living Memory*, the Gallery hosted live interactive VTS sessions using works from the exhibition. Entitled *Mindfulness Mondays*, the program attracted a new audience, many of whom went on to engage with other online programs. As one of the participants noted: ‘I particularly enjoyed “Mindfulness Mondays” and have gained an enormous amount from participating in them. Most importantly, I felt like I was part of a community.’ This is one of many testimonies that provide evidence of deeper engagement and expanding audiences.

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 many events, a regular suite of audio-described tours and monthly early opening for those who have low sensory requirements or prefer a quieter gallery experience. Virtual programs and tours were delivered for a range of access audiences. Training in audio description was undertaken by additional Access and Learning staff to ensure sustainability of the ongoing project of audio describing the NPG collection and selected works from special exhibitions.

Celebrating International Day of People with Disability, the Gallery hosted an afternoon of dance and music performed by people of all abilities on 2 December. For the first time Canberra dancers participated in ON DISPLAY GLOBAL – an annual, worldwide initiative that honours the United Nations’ International Day of People with Disabilities through local, community-led sculpture courts – streamed live through Facebook.

Large print label guides were introduced for visitors’ use in exhibitions during the twelve months, and have proven to be very successful. The guides were first offered for *Living Memory*, and subsequently *Shakespeare to Winehouse*, the *National Photographic Portrait Prize* and *Darling*

Portrait Prize. The hard copy guides add to the Gallery's suite of increased access options provided to its audiences, including the recently developed *Liberate the Labels* mobile application.

Audience engagement

The External Relations team creates a vibrant and meaningful interface between the Gallery and our national audience, our donors, our partners and our friends, promoting and fostering engagement with the Gallery's exhibitions, collection and public programs through a range of platforms.

VISITORS

Despite the challenges thrown by the omnipresent pandemic, we have had the opportunity to engage with audiences onsite and online through a number of outstanding exhibitions during the year. The 2021 *National Photographic Portrait Prize: Living Memory* opened on 31 July 2021 and was closed during the August/September lockdown before being extended until 16 January 2022. The exhibition reflected to our visitors the hardship, the poignancy and the inspiration Australian photographers found in the previous year. More than 8000 visitors attended onsite and, pleasingly, 7621 people from around the country voted in the People's Choice online, demonstrating its ongoing appeal. Interestingly, more than \$7000 was raised from donations with *Living Memory* ticket bookings, demonstrating that the round-up donation feature added to the website in 2021 is worthwhile in raising revenue through encouraging grassroots donations.

The really big event of the year was *Shakespeare to Winehouse: Icons from the National Portrait Gallery, London*. Not only did it surpass the record for ticket sales for any exhibition at the Gallery, with 50,144 exhibition visitors and \$1,111,769 (GST inclusive) in ticket sales from 12 March to 30 June 2022, but it also brought to us a new audience, new donors, new members and new partners. We would particularly like to acknowledge VisitCanberra, our Strategic Partner, whose support enabled us to promote the exhibition to interstate markets. Jaguar came on board as an Exhibition Partner, allowing us to present this exhibition at a challenging time. Our ongoing partnerships with Midnight Hotel, Robert Oatley Vineyards and Bell Shakespeare provided us with invaluable assistance

in presenting this exhibition to a broad audience. The exhibition attracted high visitation from Canberra and interstate, large numbers of first-time visitors to the gallery, and a younger demographic than our regular audience.

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, comprising video-on-demand and catch-up on lectures, workshops and programs.

Portrait Stories interviews with artists and subjects, produced and published in-house with funds kindly provided by Tim Fairfax AC, feature peace advocate and artist Gill Hicks, Go-Betweens drummer Lindy Morrison and photographers Polly Borland, William Yang and Greg Weight.

We continue to invest in the long-running *Portrait Stories* project now that national travel is becoming a possibility again. The Gallery currently has in total 110 published *Portrait Stories* interviews available online, featuring artists and subjects such as Nobel Peace Prize laureate Tilman Ruff, fashion icon Carla Zampatti, singer-songwriter Jessica Mauboy, domestic violence advocate Rosie Batty, champion cyclist Cadel Evans, Indigenous leaders Marcia Langton and Lowitja O'Donoghue, Dame Quentin Bryce and artists Vincent Fantauzzo and Bill Henson, among many others.

The original content from these interviews is recorded once, but has depth that allows repurposing for various uses. As well as the short interviews on our website, *Portrait Stories* content appears in social media posts, is used as source material by external media agencies, and in Gallery exhibitions and collection displays, and alternate stories are pulled out of these raw recordings for inclusion in the *In Their Own Words* audio guide mobile application. Transcripts from *Portrait Stories* also often feature in *Portrait* magazine as written articles. The Digital team aspires in coming years to establish the *Portrait Stories* Archive, an expanded repository of interviews with inspiring Australians that will serve as a valuable resource for future generations.

On-site and off-site visitors

| | 2020-21* | 2021-22 |
|--|----------------------|-------------------------------|
| Number of on-site visits to the Gallery | 464,374 | 287,945* |
| Number of off-site visits – travelling exhibition visitation | 4176 (2 venues) | 7111 (7 venues)** |
| Number of off-site visits – outward loans | 1,387,717 (37 works) | 415,678 (8 venues, 110 works) |
| Number of visits (sessions) to the Gallery’s website | 666,561 | 756,938 |
| Number of page views (sessions) on the Gallery’s website | 1,775,743 | 2,028,372 |
| Number of participates in virtual excursions | 11,561 | 24,216 |
| Number of objects available online | 2786 of 2892 (96%) | 3119 of 3126 (99%) |

* Due to the impact of covid-19.

** At time of reporting, two of the seven venues had not submitted visitation figures.

Content

Content development across our channels has been a priority for the Gallery in the past year. Recognising that we have a vast repository of utterly compelling Australian stories, we take seriously our commitment to present these to an audience who may not necessarily be able to attend the Gallery in person.

SOCIAL MEDIA

The Gallery’s social media activity has increased significantly over the past financial year. Impressions increased 20.6% on the previous financial year and engagements rose 24%. Link clicks from social increased 22.7% and our audience across all our channels grew by 5.2%. The Gallery’s recent investment in digital content has resulted in an increase of 68.9% in video views across our social channels. These increases are due, in part, to the ongoing popularity of the *National Photographic Portrait Prize* which was paired this year with the biannual *Darling Portrait Prize*, and the popularity of our international portrait exhibition *Shakespeare to Winehouse*.

The most popular organic posts for the 2021–22 financial year on the Gallery’s social media channels demonstrate the diversity of the NPG’s collection and its audiences. The top non-paid post featured the recent acquisition of AFL legend and MND advocate Neale Daniher painted by Michael Peck, followed by the Reconciliation Week post of Shahleena Musk photographed by Penny Tweedie. The colourful subject of last year’s NPPP Art

Handlers and People’s Choice Awards, Michelle Trebilco, who was photographed by Kristina Kraskov, prompted a flurry of social media attention when she visited the Gallery to see her award-winning portrait. And finally, vale posts for journalist Caroline Jones and a portrait of a 20-year-old Pam Burrige clutching her surfboard round out the top 5 most popular organic posts for the year.

PORTRAIT NEWS

Portrait News is the Gallery’s fortnightly online newsletter and showcases our exhibitions, onsite and virtual programs, digital content and membership offers. Over the 2021–22 financial year *Portrait News* subscribers grew from 45,839 to 57,176, an increase of 25%. Referrals to portrait.gov.au from emails increased by 55%, from 22,065 to 34,282. As hoped, our database has expanded significantly over the past few years, creating a hub for the NPG community.

PUBLICATIONS

During the 2021–22 financial year the Gallery published two issues of *Portrait* magazine, which were distributed to our Circle of Friends and sold at the Gallery’s store The Curatoreum. The 2021 *National Photographic Portrait Prize: Living Memory* was accompanied by an 86-page publication, and books were also produced for the 2022 *National Photographic Portrait Prize* and, for the first time, the *Darling Portrait Prize*. All publications were given to artists and sponsors,

as well as being sold at The Curatoreum and online. *Living Memory* was also sold to visitors at the travelling exhibition venues.

As the National Portrait Gallery, London provided an exhibition catalogue for *Shakespeare to Winehouse*, a free room brochure was produced by the Gallery for our audiences as a guide and memento. The Gallery collaborated with the National Gallery of Victoria to produce the significant publication *WHO ARE YOU: Australian Portraiture*, which accompanies the exhibition of the same name. The third edition of the Gallery's flagship publication *The Companion* was written, edited and designed this financial year, however it will be printed next financial year.

Exhibition program

ONSITE EXHIBITION PROGRAM

The Gallery began the 2021–22 exhibition cycle with the launch of the *National Photographic Portrait Prize: Living Memory*; a special edition of the annual prize that looked back at 2020, a year like no other, through the lens of Australia's photographic community. In recognition of the extraordinary times, *Living Memory* accepted more finalists into the exhibition, had an extended exhibition period, and offered exhibiting photographers a supporting payment, mentoring and professional development opportunities throughout the course of the year. A special publication was also produced to accompany the exhibition.

The international exhibition *Shakespeare to Winehouse: Icons from the National Portrait Gallery, London* opened on 12 March 2022 and ran through the key autumn–winter season. Featuring more than 80 major works spanning five centuries from NPG London, which holds the most extensive collection of portraits in the world, *Shakespeare to Winehouse* brought to Australian audiences both subjects and artists whose fame and work are internationally celebrated for their ongoing historical and contemporary significance. Among the many featured portraits that explored themes inherent in the genre of portraiture, artists included Sir Anthony van Dyck, Sir Joshua Reynolds, Angelica Kauffman, Lucian Freud, Andy Warhol, Tracey Emin and Grayson Perry; subjects included Queen Elizabeth I and II, Nelson

Mandela, the Brontë sisters, David Bowie, Charles Dickens, William Shakespeare, Malala Yousafzai and Amy Winehouse. The exhibition is the most successful in the history of the National Portrait Gallery, seeing its largest visitation to date for this Australian exclusive.

The 2022 prize season got underway on 25 June, with the *Darling Portrait Prize* and *National Photographic Portrait Prize* opening to the public. It is the second iteration of the *Darling*, and 577 entries were submitted for the biannual prize, an almost 90 per cent increase from 2020; in the fifteenth year of the ever-popular *NPPP*, 2485 entries were received.

Themed collection displays continue to be a great success with the Gallery's audiences, and the five presented over this period gave visitors access into the collection through wide-ranging curated insights. *Highlights & Icons* continued to celebrate perennial favourites, and included the first-time exhibition of the Gallery's latest major commissions, *Hugh Jackman 2020* by Vincent Fantauzzo and *Play on (A portrait of Neale Daniher)* 2022 by Michael Peck.

From July to December *In Focus: Peter Brew-Bevan* celebrated a suite of the photographer's striking portraits of notable Australian women, including Julia Gillard, Jane Campion, Mem Fox, and the subjects featured in the Gallery's 2021 Annual Appeal: Ellie Cole, Leisel Jones and Turia Pitt. In November *Activism* opened, a long-term collection display that highlights individuals from across Australia who have made a significant impact, championed and led their communities, contributing to the improvement of society across many sectors; a particular highlight the 'salon' wall of strong First Nations advocates.

The major collection display *Women Make History* was extremely popular during its exhibition from November 2021 to June 2022. Featuring more than 100 portraits, the display celebrated some of the women who have made remarkable contributions to the nation (and beyond), through several generations and across many sectors and pursuits. Curated alongside the international exhibition *Shakespeare to Winehouse*, the lively *London Calling* collection display brought together some of the biggest Australian names who, whether for a short or long time, have been part of London and the UK's vibrant expatriate community.

TRAVELLING EXHIBITION PROGRAM

From the beginning of 2022, the Gallery was able to reinstate its travelling program, with four exhibitions touring to seven venues across Queensland, Tasmania and Victoria.

Pub Rock, the popular collection-based exhibition from spring 2020, was reimagined within the scope of the Gallery's new pilot touring model; one that enables certain exhibitions to travel unaccompanied, allowing a program to continue to rural and regional audiences when restrictions may prevent staff from travelling interstate. *Pub Rock* was exhibited in Warwick, Emerald and Roma in Queensland between February and June. *Living Memory*, the 2021 *National Photographic Portrait Prize*, toured to Burnie in Tasmania and Redland Art Gallery in Queensland in March and May respectively. These tours were made possible through the ongoing support of the Australian Government's National Collecting Institutions Touring and Outreach funding program.

Before hand: The private life of a portrait travelled to Winton in outback Queensland thanks to the generous support of the Lord Glendonbrook Foundation, after its successful exhibition at the Gallery in 2020–21. More than 3200 people visited the exhibition during its five-week run in May and June, an extraordinary number considering the population of the Shire of Winton sits at approximately 1600.

The ambitious collaborative exhibition *WHO ARE YOU: Australian Portraiture*, a co-curation initiative with the National Gallery of Victoria, opened at the Ian Potter Centre in Melbourne on 25 March 2022. As at 30 June, this major exhibition has received more than 100,000 visitors. *WHO ARE YOU* brings together the rich portrait holdings of the National Portrait Gallery and the National Gallery of Victoria to explore the synergies and contrasts across the two collections, as the exhibition considers portraiture in Australia across time and media. *WHO ARE YOU* will be exhibited in Canberra from 1 October 2022.

ANALYSIS OF PERFORMANCE

Supporting the National Portrait Gallery

Private support of the National Portrait Gallery is integral to fulfilling its ambitions. Our donors give us the opportunity to take risks and expand the collection, our partners help us reach new audiences around the nation and our friends are the finest advocates we have. Building and cultivating relationships with our members, donors, sponsors and partners is one of the fundamental objectives of the Gallery. In challenging times, it has been the loyal support of our donors and partners which has given us the confidence to continue to expand the reach of the Gallery and its collection.

Foundation

For many years, the Foundation of the National Portrait Gallery – whose purpose it is to attract funds to assist in the fulfilment of the Gallery's aspirations – has been the mainstay of our fundraising activity.

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 \$1000 or more entitle donors to become a member of the Foundation. This includes cash or donations of works of art valued at \$1000 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.

With support from the Foundation, the Gallery has introduced an exciting new pathway for giving through the new Icons Syndicate, launched with the major international exhibition *Shakespeare to Winehouse: Icons from the National Portrait Gallery, London*. The Icons Syndicate saw strong initial engagement from Gallery supporters, and will continue to be maintained and grown in conjunction with coming major milestones in the Gallery's ambitious forward program.

The Foundation Chair's report for this year is on page 7.

A listing of benefactors, donors and supporters is at Appendix 1 on pages 78 to 81.

Circle of Friends

The Circle of Friends membership program continued in a limited capacity this financial year, due to the ongoing impact and uncertainty of the COVID-19 pandemic. Nonetheless, our friends participated in the life of the Gallery through our online offerings and, of course, a series of exclusive events presented in relation to the exhibition program including *Living Memory, Shakespeare to Winehouse* and the *Darling Portrait Prize*.

We are delighted to report that the popular *Shakespeare to Winehouse* exhibition resulted in 89 new memberships to our Circle of Friends. Our friends also responded positively to the invitation to support the Annual Appeal.

This financial year marked the 20th anniversary of the Circle of Friends, and we thank them for their continuing support as cherished members of the Portrait Gallery family.

Partnerships

The Gallery is grateful for the ongoing support of its partners during the past year.

EY has been a loyal Principal Sponsor over many years and continued to support the Gallery providing not only financial support but also exposure to top-tier clients across the country. This financial year EY Canberra hosted a client cocktail event in conjunction with *Shakespeare to Winehouse*, 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 Australia 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, the David Roche Foundation and the Liangis family.

Shakespeare to Winehouse was generously supported by ACT Government's VisitCanberra (Strategic Partner), Jaguar (Major Partner) and the British Council (Marketing Partner), ensuring the success of the exhibition. Our partnerships with Midnight Hotel, Robert Oatley Vineyards, Broadsheet and Bell Shakespeare helped to raise awareness of the exhibition with key target audiences in Canberra, Sydney and regional NSW, and Melbourne and regional Victoria. Further marketing partnerships were developed with local tourism industry businesses the Pop Inn, Capital Brewing Co and the Canberra Theatre Centre.

Stripy Sock, the Gallery's Digital Partner, continue to bring their technical solutions to both the operational side of the Gallery and the visitor experience. *Liberate the Labels* is a mobile application on iOS and Android platforms which allows visitors to read about the portraits while socially distancing. Users can get all the information about the artists and sitters on this application which uses their own devices' existing setting preferences for font-size or screen readers. This financial year Stripy Sock have also developed a tap-and-go application for visitors to donate and a simple scanning system for tickets and checking off rsvps to launches and events.

The Gallery's invaluable long-term relationship with Robert Oatley Vineyards, our Beverage Partner, features an alignment of two exemplary brands, and their ongoing support of our events is an important part of their success.

PRINCIPAL SPONSOR
EY

ARTS PARTNER
Bell Shakespeare

CULTURAL PARTNER
Midnight Hotel, Autograph Collection

MEDIA PARTNERS
Broadsheet and Stream

BEVERAGE PARTNER
Robert Oatley Vineyard

DIGITAL MEDIA PARTNER
Stripy Sock

AUDIO VISUAL PARTNER
EAVS

COMMUNITY PARTNERS
Churchill Trust

Commercial relationships

In December 2021 we welcomed new caterer The Fresh Collective who replaced Broadbean Catering and Events as the onsite caterer operating the Portrait café and offering event catering to the Gallery and venue hire clientele. Venue hire continues to be a challenging business environment with COVID-19 restrictions and ongoing work from home advice impacting corporate bookings. The Portrait Store, trading as The Curatoreum, has a longstanding commercial relationship with the Gallery, continuing to offer cutting-edge gifts and jewellery as well as fine-art books during the FY 2021–22.

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 2021-22

Planned versus reactive maintenance undertaken:

| | | | |
|--------|---------|---------|---------|
| TARGET | 75%/25% | OUTCOME | 81%/19% |
|--------|---------|---------|---------|

Delivery of endorsed capital works program

| | |
|--------|-----------------|
| TARGET | \$1.372 million |
|--------|-----------------|

| | |
|---------|---|
| OUTCOME | \$0.466 million in capital works projects delivered |
|---------|---|

Comply with all relevant legislation

| | | | |
|--------|------|---------|------|
| TARGET | 100% | OUTCOME | 100% |
|--------|------|---------|------|

Staffing budget to ongoing professional development of staff

| | | | |
|--------|----|---------|----|
| TARGET | 1% | OUTCOME | 1% |
|--------|----|---------|----|

Grow own source revenue achieved in licensing and venue hire

| | | | |
|--------|-----------|---------|-----------|
| TARGET | \$420,000 | OUTCOME | \$241,017 |
|--------|-----------|---------|-----------|

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 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 2021-22.

A key focus over the past twelve months has been inclusion with the promotion of the SBS Inclusion Program, complemented by Autism Awareness Training provided by Autism Spectrum Australia and Disability Awareness and Accessible Exhibition design training provided by Accessible Arts. The Gallery has also engaged with the new APS Learn Academy to provide recruitment training to twenty of our staff. The Gallery continues to offer access to Learnhub, an online learning management system providing employees with access to online

training via LinkedIn Learning, along with standard Government training courses focusing on work, health and safety, procurement, risk and compliance.

A further focus is providing opportunities to staff through our Health and Wellbeing program to promote resilience, recognition and team building to demonstrate our commitment to continued culture development.

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 Gallery's Performance Management Framework.

The 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.

Employee Consultative Committee

The establishment of the Employee 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 or when required, 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 a voluntary librarian who ensures the professional delivery of what is an important resource for Gallery staff and researchers.

Reconciliation Action Plan

The Gallery's director, executive team and staff are committed to fostering reconciliation. The Reconciliation Working Group (RWG), made up of staff from across the Gallery, lead consultation with internal and external stakeholders to inform the actions and deliverables of the Reconciliation Action Plan (RAP). This year, we sought to reflect on our reconciliation achievements, and, in doing so, identify new commitments that will provide better opportunities for Aboriginal and Torres Strait Islander peoples.

Recognising the need for dedicated roles within the organisation, Affirmative Measures was approved for recruiting an identified position within the Collections and Exhibitions section of the Gallery. Meriam woman Rebecca Ray joined the Gallery in September 2021 as Associate Curator, and works actively across the permanent collection and the exhibitions program to incorporate First Nations perspectives, interpretations and cultural frameworks regarding curatorial content, acquisitions and collection development. The Gallery's vision is to support and empower First Nations people, communities and culture through a commitment to shifting perspectives, cultural autonomy, truth telling and delivering honest reflections on history. This position is an important development in the Gallery, not only in terms of inclusivity and representation, but also in providing both professional and economic opportunities to Aboriginal and Torres Strait Islander peoples, recognising the important skills and knowledge they can bring to the Gallery and by extension the broader cultural sector.

From the outset, the Gallery has actively collected and exhibited portraits of Aboriginal and Torres Strait Islander people. There are approximately 300 works of Aboriginal and Torres Strait Islander sitters within the collection, mostly revolving around First Nations activism and advocacy. Many of these works, however, are not by First Nations people. The Gallery acknowledges the need for the expansion of the permanent

collection in this area and recognises the significant power of First Nations artists portraying First Nations subjects by actively seeking dynamic ways of acquiring such works. A milestone acquisition for the Gallery this financial year was the self portrait *Ngayulu Minyma Tjanpinya, I am a Tjanpi Woman* (2018) by acclaimed senior Tjanpi Desert Weaver artist, Tjunkaya Tapaya. Made from layers of tjanpi (native grass) stitched together, this is the first portrait of its kind acquired by the Gallery.

Every year the Gallery runs its Annual Appeal, a program that reaches out to our audiences and asks for tangible contributions to a featured acquisition for the national collection. In 2022, the Gallery focused on the successful acquisition of *Mayatjara* by Robert Fielding, a series of 24 photographs of Elders of the Anangu Pitjantjatjara Yankunytjatjara community. This year the Gallery featured a dedicated display of First Nations activists in Gallery 3, all of whom have made a significant impact, championed and led their communities, and contributed to the improvement of society.

To celebrate NAIDOC Week in July 2021, staff enjoyed cultural heritage walks on Black Mountain and Mount Majura with Ngunnawal traditional custodian Tyrone Bell from Thunderstone Aboriginal Cultural Services, and Wiradjuri man Adam Shipp from Yurbay Consultancies presented a Bush Tucker Talk. For our audiences, virtual highlights tours celebrated the rich history, culture and achievements of Aboriginal and Torres Strait Islander peoples in the collection.

While the Reflect RAP has established the initial stage for the Gallery in commencing its formal reconciliation journey, during the 2022–23 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 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.

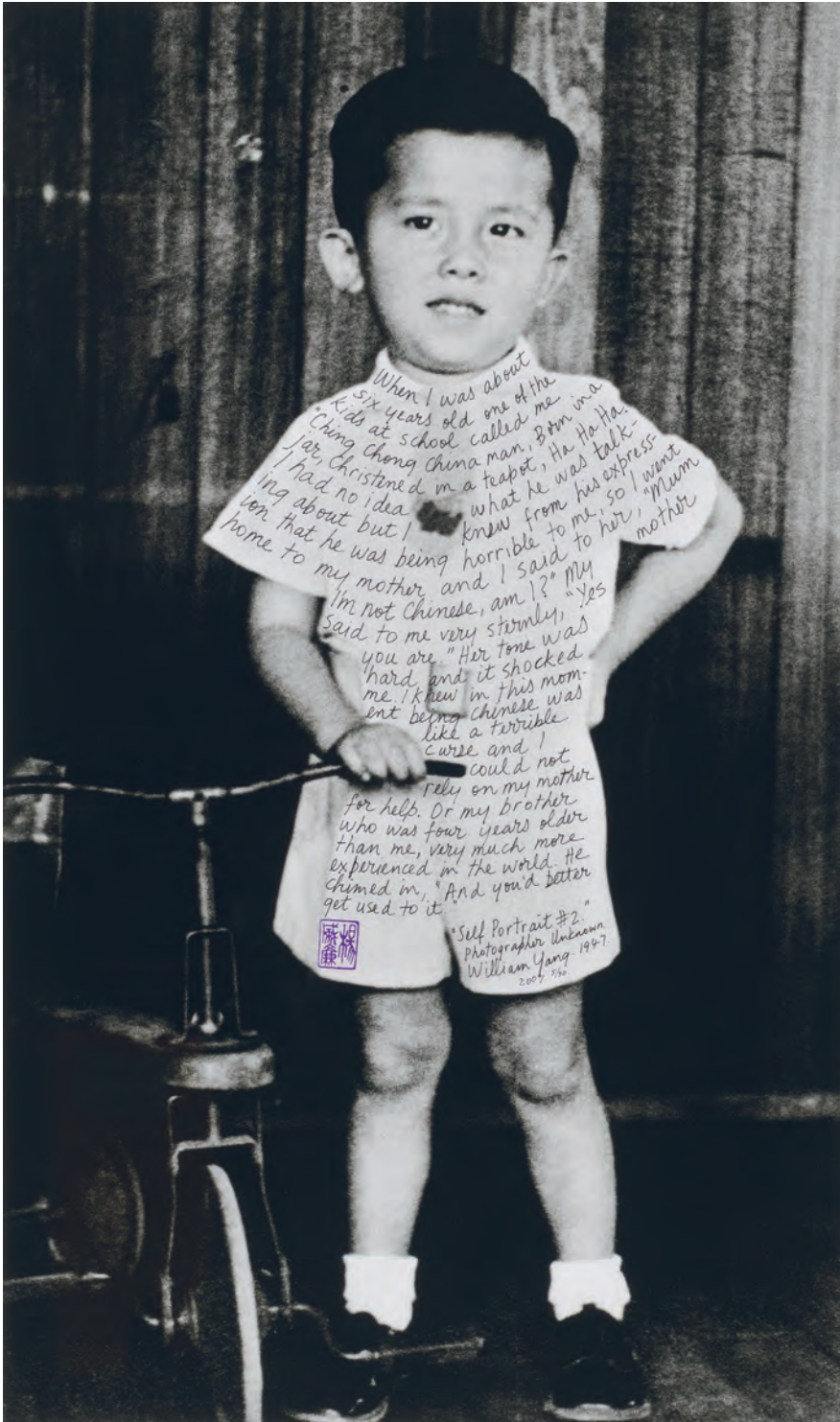
Delivery of endorsed capital works program

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 applicable statutory requirements and always abide by principles of ecologically sustainable development. In 2021–22 the delivery of the approved capital works was delayed due to impacts relating to trade shortages and supply chain issues as a result of COVID-19.

Comply with all relevant legislative requirements

Relevant legislative requirements not discussed elsewhere in the report include:

1. Protective Security Policy Framework (PSPF): the Gallery maintains substantive compliance with government mandated PSPF.
2. Building Code of Australia (BCA): all capital projects undertaken complied with the current BCA requirements.



Self Portrait #2 1947/2007
by William Yang and an unknown artist (photographer)
inkjet print, black and purple ink on paper, ed. 5/30
Purchased 2022
© William Yang

Minister for Employment and Workplace Relations, and Minister for the Arts

The incoming Minister responsible for the Gallery since 1 June 2022 is the Hon Tony Burke MP.

Minister for Communications, Urban Infrastructure, Cities and the Arts

The Minister responsible for the Gallery during the year until 31 May 2022 was the Hon Paul Fletcher MP.

MINISTERIAL APPOINTMENTS

Minister Fletcher approved the following Board appointments:

- The Hon Heidi Victoria – 5 November 2021
- Elizabeth Dibbs – 1 January 2022
- Elizabeth Pakchung – 22 March 2022
- Hayley Baillie – 31 March 2022
- John Barrington AM – 4 May 2022

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 the Arts.

The Gallery's Board is appointed by the Minister; they hold the 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 are Non-Executive Directors, who were on the Board for all or part of the year:

Penny Fowler Incoming Chair (from 1/1/22)

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

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

Penny is Chair of the National Portrait Gallery Australia and has been a member of the NPGA Board since 2016.

Penny is also Chair of the Royal Children's Hospital Good Friday Appeal, Deputy Chair of

the Royal Botanic Gardens Victoria, and a Board member of Tourism Australia.

She also sits on the Advisory Board of Visy/Pratt USA and the Bank of Melbourne Foundation. She recently retired as a Director of The Australian Ballet after 10 years.

Penny is a member of Chief Executive Women and an Ambassador for the Australian Indigenous Education Foundation and SecondBite.

Dr Helen Nugent AC Outgoing Chairman (until 31/12/21)

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 Helen Nugent has had extensive involvement in the arts. From 2012 to 2021, she was the Chairman of the National Portrait Gallery of Australia and has also been Chairman of the Federal Government's National Opera Review and 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, Helen was awarded the Creative Partnerships Australia Richard Pratt Business Arts Leadership Award.

Helen 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 was Chairman of the National Disability Insurance Agency and is currently 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.

Helen is currently the Chairman of Ausgrid, Senior Independent Director of TPG Telecom and a Non-Executive Director of Insurance Australia Group. 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.

Helen was made a Companion of the Order of Australia in 2022 for her eminent service to people with disability through leadership of social and economic policy reform and implementation, to business, to the arts and to the community. She is also 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.

Helen joined the NPGA Foundation in 2014 and has played a pivotal role in its growth and development. As Board Chairman, she 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. Helen 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.

John Barrington AM Deputy Chair (from 4/5/22)

QUALIFICATIONS: Bachelor of Business and Master of Business Administration, Australian Graduate School of Management; Life Fellow of the Australian Institute of Management WA; Fellow of the Australian Institute of Company Directors

RELEVANT ROLES, SKILLS AND EXPERIENCE:

John Barrington is co-founder, Managing Director and CEO of artificial intelligence company Artrya Ltd, developing AI solutions to improve the diagnosis of coronary heart disease from medical images.

An acknowledged leader in strategy and innovation, John has advised Boards and CEOs of some of Australia's leading organisations on growth strategies and founded technology innovation companies. He previously had 12 years' experience in the information technology industry, chaired a technology platform company and founded big data firm Nerve Systems in

1999, providing predictive analytics services to online, financial services and telecommunications companies across Australia and in Asia.

In 2019 John was appointed a Member of the Order of Australia. He was a finalist in the Western Australian of the Year Award in 2018 and was awarded the AICD PwC Director Award for Excellence in the Not-for-Profit Sector in 2017.

In 2020, John was the only Western Australian appointed to the Federal Government's Creative Economy Taskforce (as deputy chair) which was established to help rebuild the sector.

Sid Myer AM Deputy Chair (until 3/5/22)

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

RELEVANT ROLES, SKILLS AND EXPERIENCE: Sid Myer is the Chair of Myer Family Investments Pty Ltd, and Trustee of the Estate of Sidney Myer. He 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, Sid 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.

Sid 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.

He is an active contributor to, and supporter of, many charitable projects. Since his retirement as Chair of Asialink after 12 years in the role, he continues to serve as a Patron.

Sid 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, Sid has become a member of the Heads-over-Heels Advisory Board, an organisation which proactively supports women entrepreneurs through providing access to influential business networks. In 2018, he became a member of the Philanthropic Advisory Council for the World Mosquito Program.

Sid joined the Board of the NPGA in July 2013 and his nine-year term came to an end in May 2022. In 2014 the NPGA Board appointed him as the inaugural Chair of the NPGA Foundation. Sid and Fiona 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 their support, the Gallery is also the recipient of further donations made through matching grant programs. Sid 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. Sid demonstrates a strong commitment to the Gallery through his advocacy and leadership in promoting a dynamic culture of giving to underpin ambitious Gallery projects.

Yasmin Allen

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:

Yasmin 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 Chair of the Santos People and Remuneration Committee and a member of its Audit and Risk Committee; Chair of Cochlear Limited's Audit Committee and a member of its Technology Committee.

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

Yasmin's previous directorships include: Insurance Australia Group Limited (IAG), where she was the Chair of IAG's Nomination and

Remuneration Committee and a member of its Audit and Risk Committee; the Chair 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 Ltd.

Yasmin'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.

Hayley Baillie (from 31/3/22)

QUALIFICATIONS: Bachelor of Arts, Southern Cross University

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Hayley Baillie has extensive experience in the tourism and hospitality sectors, co-founding experiential luxury pioneer Baillie Lodges in 2013 including Southern Ocean Lodge on Kangaroo Island, Longitude 131 at Uluru Kata Tjuta and Capella Lodge on Lord Howe Island. Art partnerships have played a key part of each lodge's DNA, capturing a sense of place and supporting local communities. The portfolio has since been acquired by KSL Capital and now includes over ten luxury lodges globally. Hayley remains in the business as Creative Director.

Hayley is currently a Non-Executive Director of the Great Barrier Reef Foundation and the Australian String Quartet and a foundation board member of The Australian Ballet. Through the Baillie Family Foundation she is an advocate and supporter of ocean conservation, the arts, Indigenous education and humanitarian causes. She has contributed to the Australian film industry as an executive producer of *Blueback* and *Seriously Red*. Hayley's previous directorships include Tourism Australia and the Barker College Foundation.

Jillian Broadbent ac (until 4/11/21)

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

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Jillian Broadbent has had extensive experience as an executive in the banking industry and as a director of a number of public companies including Woodside Petroleum Limited and Woolworths Limited.

Jillian served as a Non-Executive Director of the National Portrait Gallery from 2013 to 2021. She was a Board member of the Reserve Bank of Australia from 1998 to 2013 and the inaugural Chair of the Clean Energy Finance Corporation (2012–17). She currently serves on the Board of Macquarie Group Limited. She recently completed an 11-year term as Chancellor of the University of Wollongong.

Jillian 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. She is a major donor to the NPGA and through her financial contributions has enabled the acquisition of important works for the collection.

In 2019 Jillian 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.

Patrick Corrigan AM (until 9/2/22)

QUALIFICATIONS: Honorary Doctorate, Bond University; Honorary Doctorate, Macquarie University

RELEVANT ROLES, SKILLS AND EXPERIENCE:

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

Patrick was appointed to the Board of the National Portrait Gallery of Australia in February 2015 and served until February 2022. He 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.

Patrick has also served on numerous governing boards, both commercial and in the arts 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 NAVA.

Patrick 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.

He is Emeritus Chair of the Gold Coast Arts

Centre, past Chair of the Judging Panel, Qantas Art Foundation, and a former Director of Asean Cargo for which he is currently serving in a consultancy role in 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 Patrick 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 Patrick in 2014.

Patrick was responsible for two major gifts in the year 2000: a major collection of Lindsay Family books, letters and memorabilia to the State Library of Queensland, now housed in its own room, and 6000 jazz LPs, jazz magazines and books now housed in the 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*.

Elizabeth Dibbs (from 1/1/22)

QUALIFICATIONS: Master of Laws (Hons 1), University of Cambridge (Trinity College); Bachelor of Arts, Bachelor of Laws (Hons 1, University Medal), University of Sydney.

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Elizabeth Dibbs is a non-executive director in the government and for-purpose sectors. She is the Deputy Chancellor of Western Sydney University and Chair of its Audit & Risk Committee, Chair of United Way Australia and a Governor of the Centenary Institute of Cancer Medicine and Cell Biology. She was the Western Parkland City Commissioner with the Greater Cities Commission (her term finishing on 8 September 2022).

Elizabeth was the President of YWCA NSW from 2007–2011, a Board member of YWCA NSW from 2000–2007 and a Director of YWCA Australia from 2009–2013. Previously she has served as a

Council member of Chief Executive Women and Chair of its Scholarship Committee.

Elizabeth was a Partner and General Counsel of PwC until 2005.

Alan Dodge AM (until 20/1/22)

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 Alan became a lecturer in the Education Department of the National Gallery of Art in Washington, DC. In 1975 he was appointed the first Senior Research Officer of the fledgling Australian National Gallery (now National Gallery of Australia), where he stayed for 21 years. During that time, he held a number of positions, culminating in the role of Senior Advisor, Special Exhibitions and Development. In late 1996 Alan was appointed Director of the Art Gallery of Western Australia, a position he held for eleven years until the end of 2007, when he retired.

Alan 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.

Alan 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 in 2008 for service to the arts.

Named WA Citizen of the Year, Culture, Arts and Entertainment in 2011, Alan was made an Honorary Doctor of Letters by Murdoch University in 2012 and also a Doctor of Letters by Curtin University in 2018.

Hugo Michell

QUALIFICATIONS: Art History, Adelaide Central School of Art.

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Hugo 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. 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 Galleries, Melbourne.

Prior to establishing the gallery, Hugo was based in Melbourne and worked for Tolarno Galleries. He has been highly involved in the contemporary arts scene for more than 15 years.

Hugo 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.

Elizabeth Pakchung (from 22/3/22)

QUALIFICATIONS: Bachelor of Economics, University of Sydney; Bachelor of Laws, University of Sydney.

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Elizabeth Pakchung is an Australian company director, corporate lawyer, and supporter of fashion, art and architecture. She is currently a member of the National Portrait Gallery of Australia Board, and a Non-Executive Director of H&M Australia and New Zealand (part of the global fashion H&M group), 4A Centre for Contemporary Asian Art (visual arts), Contemporary Asian Australian Performance (performing arts), and Oranges & Sardines Foundation. She is a supporter of Australia at the Venice Biennale, a Patron of the Sherman Centre for Culture & Ideas, and a member of the International Womens Forum and the Australian Institute of Company Directors.

Prior to her director career, Elizabeth was a corporate lawyer at global law firm Ashurst (formerly Blake Dawson) for over 25 years including many years as a Partner until 2012. Elizabeth is also a former General Counsel of the Australian Securities and Investments Commission.

The Hon Heidi Victoria (from 5/11/21)

QUALIFICATIONS: Bachelor of Arts, Fine Art Photography, Phillip Institute of Technology (now RMIT)

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Heidi Victoria started her love of community service and volunteering as a young teenager over 40 years ago. Over the ensuing years, she has given her time to multiple worthwhile causes, including arts, environmental, disability, children's, women's and community organisations, and served on the Boards of the Make-A-Wish Foundation, the National Council of Women of Australia and the Stroke Association of Victoria.

Heidi has an incredibly broad work background, having been a Member of Parliament, State Minister, clinical support specialist in cardiology, national retail training manager, non-executive director and professional photographer – in which she is university qualified.

Along with her role on the National Portrait Gallery Board, Heidi is on the committee of the Australian Cartoon Museum, and is an Ambassador for the Victorian Maritime Museum.

Stuart Wood AM KC

QUALIFICATIONS: King's Counsel, Victorian Bar; Bachelor of Laws (Honours), University of Melbourne; Bachelor of Science, University of Melbourne

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Stuart Wood is one of Australia's leading silks, the Secretary of the Samuel Griffith Society, and the Non-Executive Chair of Great Southern Press, a global publishing and events company with a focus on the energy and infrastructure sectors.

Stuart was appointed as a Director on the NPGA 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 five 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 portrait.gov.au/content/policies. Further details on the functions of the Audit Committee are also provided at page 38.

Members of the Audit Committee include:

- Elizabeth Dibbs (Chair from 23/6/22)
- Yasmin Allen (Chair 5/11/21–22/6/22)
- Jillian Broadbent AC (Chair until 4/11/21)
- John Barrington AM
- Sid Myer AM (until 3/5/22)
- Stuart Wood AM KC

In addition, the Board Chair attends meetings as an observer.

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:

- Stuart Wood AM KC (Chair)
- Jillian Broadbent AC (until 4/11/21)
- Elizabeth Dibbs
- Penny Fowler
- Sid Myer AM (until 3/5/22)

INVESTMENT COMMITTEE

The Investment Committee oversees the financial management of investments and compliance with relevant laws and policies. It is also designed to give confidence to the Foundation that the investment of funds is being well managed. The Investment Committee had its inaugural meeting in July 2021.

Members of the Investment Committee include:

- Dr Helen Nugent AC (Chairman until 31/12/21)
- Sid Myer AM (Chair from 1/1/22)
- Jillian Broadbent AC (until 4/11/21)
- Tim Fairfax AC
- Penny Fowler

COLLECTIONS COMMITTEE

The Collections Committee assists the Board to discharge its duties under the *National Portrait Gallery of Australia Act 2012* in respect of the acquisition, transfer and disposal of works of art and related material. The Collections Committee had its inaugural meeting in April 2022.

Members of the Collections Committee include:

- Hugo Michell (Chair)
- Penny Fowler
- Elizabeth Pakchung
- The Hon Heidi Victoria

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

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

Board and committee meetings

| NON-EXECUTIVE DIRECTOR APPOINTMENT – TERMINATION | BOARD | | AUDIT COMMITTEE | | WH&S COMMITTEE | | COLLECTIONS COMMITTEE | | INVESTMENT COMMITTEE | |
|--|----------|----------|-----------------|----------|----------------|----------|-----------------------|----------|----------------------|----------|
| | ELIGIBLE | ATTENDED | ELIGIBLE | ATTENDED | ELIGIBLE | ATTENDED | ELIGIBLE | ATTENDED | ELIGIBLE | ATTENDED |
| Dr Helen Nugent AC Board Chairman (1/7/13–31/12/21) | 5 | 5 | 0 | 1 | 2 | 2 | - | - | 3 | 3 |
| Sid Myer AM Board Deputy Chair (12/7/13–3/5/22) | 5 | 5 | 3 | 2 | 3 | 2 | - | - | 5 | 5 |
| Yasmin Allen (1/7/13) Audit Chair (from 28/4/22–22/6/22) | 5 | 3 | 3 | 2 | - | - | - | - | - | - |
| Jillian Broadbent AC Audit Chair (5/8/13–4/11/21) | 1 | 1 | 1 | 1 | 2 | 1 | - | - | 5 | 5 |
| Patrick Corrigan AM (10/2/15–9/2/22) | 2 | 1 | - | - | - | - | - | - | - | - |
| Alan Dodge AM (21/1/16–20/1/22) | 2 | 2 | - | - | - | - | - | - | - | - |
| Tim Fairfax AC (20/7/21) | - | - | - | - | - | - | - | - | 5 | 4 |
| Penny Fowler (9/3/16) Board Chair (from 1/1/2022) | 5 | 5 | - | - | 4 | 4 | 2 | 2 | 2 | 2 |
| Hugo Michell (10/4/19) Collections Chair | 5 | 5 | - | - | - | - | 2 | 2 | - | - |
| Stuart Wood AM KC (27/6/21) WH&S Chair | 5 | 5 | 3 | 3 | 4 | 4 | - | - | - | - |
| The Hon Heidi Victoria (5/11/2021) | 4 | 4 | - | - | - | - | 2 | 1 | - | - |
| Elizabeth Dibbs (1/1/22) Audit Chair (from 23/6/22) | 3 | 2 | 2 | 2 | 2 | 2 | - | - | - | - |
| Elizabeth Pakchung (22/3/22) | 2 | 2 | - | - | - | - | 0 | 1 | - | - |
| Hayley Baillie (31/3/22) | 2 | 2 | - | - | - | - | 0 | 1 | - | - |
| John Barrington AM Deputy Chair (from 4/5/22) | 1 | 2 | 0 | 1 | - | - | - | - | - | - |

Foundation

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

Sid Myer AM (Chair)

Jillian Broadbent AC

Patrick Corrigan AM

Penny Fowler

Dr Helen Nugent AC

Ross Adler AC

Ross Adler 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 Chair of the Australian Trade Commission from 2000 to 2006. 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. He has also been awarded an MBA from Columbia University, New York as well as the University of Adelaide.

Ross is the Chair and Chief Executive Officer of Amtrade International Pty Ltd, a private company engaged in the manufacturing, importing and distribution of chemicals and plastic raw materials throughout Australia and New Zealand, with offices in New York and Qingdao, China. He was Chair of Domino's Pizza Enterprises Limited from 2005–14 and was Deputy Chair and Board member from 2014–21.

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 Chair of the Adelaide Formula One Grand Prix Board for a number of years, and was a member of Board of Governors, the Institute of International Trade, University of Adelaide.

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.

He was the Chair 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.

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

Marilyn Darling AC

Marilyn Darling AC is Chair of the Gordon Darling Foundation, Australia.

Marilyn 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 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.

Tim Fairfax AC

Tim Fairfax is a company director, pastoralist and philanthropist.

Tim is Chair 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 and operates nine rural properties in Queensland and New South Wales involving beef cattle, fine wool and grain.

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.

Nigel Satterley AM

Nigel Satterley is the Chief Executive and founder of Satterley with more than 42 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 \$800 million. It has been involved in

180 individual residential communities, sold more than 80,000 lots and won over 100 international, national and state industry awards.

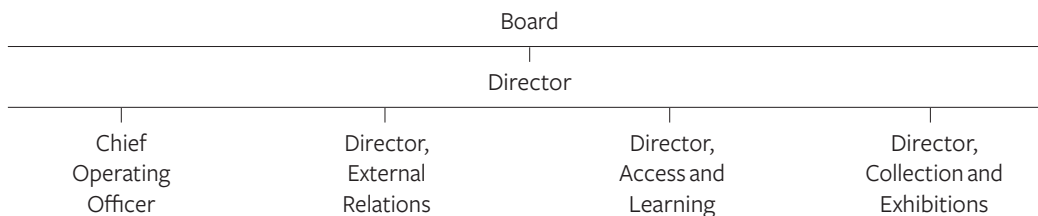
Controlling a land bank with an end-value of some \$12 billion, Satterley operates in three Australian states: Western Australia, Victoria and Queensland.

Nigel 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. He 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, Nigel 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 Chair of the Residential Council of Australia from 2009–17 representing the eight 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 2022)

| | MALE FULL-TIME | MALE PART-TIME | MALE TOTAL | FEMALE FULL-TIME | FEMALE PART-TIME | FEMALE TOTAL | TOTAL |
|-------------|-------------------|-------------------|---------------|---------------------|---------------------|-----------------|-------|
| Ongoing | 10 | 1 | 11 | 22 | 8 | 30 | 41 |
| Non-ongoing | 4 | 1 | 5 | 8 | 1 | 9 | 14 |
| Total | 14 | 2 | 16 | 30 | 9 | 39 | 55 |

All staff are based in Canberra.

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.

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.

Key management personnel

| NAME/TITLE | TERM AS KMP | BASE SALARY | SHORT-TERM BENEFITS | POST-EMPLOYMENT BENEFITS / SUPERANNUATION CONTRIBUTIONS | OTHER LONG-TERM BENEFITS / LONG SERVICE LEAVE | TOTAL REMUNERATION |
|--|------------------------------|----------------|---------------------|---|---|--------------------|
| | | | BONUSES | | | |
| Dr Helen Nugent AC Chairman | 1 Jul 2021 - 31 Dec 2021 | 33,263 | - | 3,326 | - | 36,589 |
| Penny Fowler, Chair (from 1 Jan 2022) | Full year | 27,723 | - | 2,772 | - | 30,495 |
| Sid Myer AM Deputy Chair | 1 Jul 2021 - 3 May 2022 | 22,180 | - | 2,218 | - | 24,398 |
| John Barrington AM Deputy Chair | 4 May 2022 | - | - | - | - | - |
| Yasmin Allen Board member | Full year | 22,180 | - | 2,218 | - | 24,398 |
| Hayley Baillie Board member | 31 Mar 2022 - 30 Jun 2022 | - | - | - | - | - |
| Jillian Broadbent AC Board member | 1 Jul 2021 - 4 Nov 2021 | 13,678 | - | - | - | 13,678 |
| Patrick Corrigan AM Board member | 1 Jul 2021 - 9 Feb 2022 | 16,635 | - | - | - | 16,635 |
| Elizabeth Dibbs Board member | 1 Jan 2021 - 30 Jun 2022 | 5,545 | - | 555 | - | 6,100 |
| Alan Dodge AM Board member | 1 Jul 2021 - 20 Jan 2022 | 16,635 | - | - | - | 16,635 |
| Hugo Michell Board member | Full year | 22,180 | - | 2,218 | - | 24,398 |
| Elizabeth Pakchung Board member | 22 Mar 2022 - 30 Jun 2022 | - | - | - | - | - |
| Hon Heidi Victoria Board member | 5 Nov 2021 - 30 Jun 2022 | 9,515 | - | 555 | - | 10,070 |
| Stuart Wood AM KC Board member | Full year | 16,635 | - | 1,664 | - | 18,299 |
| Karen Quinlan AM Gallery Director | Full year | 235,456 | 32,679 | 33,372 | 4,988 | 306,495 |
| Total | | 441,625 | 32,679 | 48,898 | 4,988 | 528,190 |

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 2020–21.

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:

- Program Development and Delivery Working Group
- Capital Works Consultative Working Group
- Information Governance Working Group
- Publications Committee
- Employee Consultative Committee
- 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
- fraud control.

Risk management

The Gallery's Risk and Opportunity Framework has been in place since 2017. To achieve continuous improvement in its approach to risk management, the Gallery uses Comcare's Risk Management Benchmarking Program, an external audit program and annual reviews conducted by the Audit Committee.

The Risk and Opportunity Framework has supported the Gallery's response to the COVID-19 pandemic, both by controlling unwanted outcomes and supporting adaptation in programming

and events so the Gallery could continue to be accessible to audiences.

Strategic risks identified currently include:

- Impacts of an external disruptive event such as a pandemic or bushfire on the Gallery's operations
- Events, exhibitions, content, incident or issue resulting in negative external coverage
- Cyber-attack
- Physical attack or ideological protest activity with the possibility of physical or verbal aggression
- Loss or damage to works of art
- Poor visitor experience
- Growing collection exceeding available storage and display space
- Illness or injury
- Changes in senior personnel resulting in loss of corporate knowledge and probable shifts in organisational culture.

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. In the 2021–22 financial year *Pub Rock* travelled to three venues in Queensland, *Living Memory* toured to two venues in Tasmania and Queensland, and *Before hand* went to one venue in Queensland.

In the previous financial 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*. This installation ran through to April 2022.

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 critical component of a professional, productive and supportive work environment.

In 2021–22 the Gallery undertook a number of Work Health and Safety (WHS) initiatives and participated in external audits, including:

- Ongoing safety activities 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 event COVID safety plans, with the Gallery achieving positive outcomes in both Comcare and ACT Government COVID safety audits.
- In September 2021 the results of an Office for the Arts external Work Health and Safety Audit were finalised. The Audit assessed 120 criteria across 6 elements and the Gallery achieved a result of 98%.

WHS Performance Metrics 2021-22

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 | 0 |
| Medically treated injuries | 6 |
| Workers compensation claims | Nil |



Play on (A portrait of Neale Daniher) 2021

by Michael Peck

oil on linen

Commissioned with funds provided by The Calvert-Jones Foundation, The Sid and Fiona Myer Family Foundation and Dr David Thurin AM and Lisa Thurin 2021

© Michael Peck

Operating result

Income for the year was \$27.8 million compared to total expenses of \$19.3 million, resulting in a \$8.5 million surplus. After adjusting for the \$2.5 million impact of non-appropriated depreciation and amortisation expense, the Gallery achieved a surplus of \$11.0 million.

Core operations own-source income rebounded to normal levels after being impacted by covid-19 restrictions. Total income for the year was \$15.1 million (excluding revaluations) against total expenses of \$17.6 million, resulting in a \$2.5 million deficit. After adjusting for the \$2.5 million impact of non-appropriated depreciation and amortisation expense, core operations broke-even.

The Foundation raised \$1.6 million through donations, interest and dividends. A further \$0.3 million in works of art was donated. Outlays for the Foundation included \$0.5 million for administration and 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 \$12.5 million, goods and services revenue of \$1.8 million, donations to the Foundation of \$1.2 million, interest of \$0.1 million, dividends of \$0.7 million, sponsorship of \$0.3 million and grant funding of \$0.4 million.

Expenditure analysis

Employee-related expenses of \$6.6 million made up 34% of total expenses; supplier expenses of \$6.7 million made up 35% of total expenses; depreciation and amortisation of \$4.7 million made up 24% of total expenses; and write-down and impairment of assets of \$1.3 million made up 7% 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 \$2.2 million of depreciation/amortisation was funded through revenue from Government in 2021–22, resulting in a funding shortfall of \$2.5 million on long-lived assets.

Financial position

During the year the overall cash and investment position increased by \$0.6 million, leaving a closing balance of \$33.0 million. This was attributed to a fall in the Foundation reserves of \$0.7 million from the valuation of investments offset by an increase in operational reserves of \$1.3 million.

The value of non-financial assets increased from \$117.5 million in 2020–21 to \$124.5 million in 2021–22, largely the result of valuations undertaken in 2021–22.

Liabilities are maintained at a relatively low level of \$2.9 million, consisting mainly of employee leave provisions of \$1.6 million, payables of \$1.2 million and prepayments of \$0.1 million.



INDEPENDENT AUDITOR'S REPORT

To

The Minister for Employment and Workplace Relations

The Minister for the Arts

Opinion

In my opinion, the financial statements of the National Portrait Gallery of Australia (the Entity) for the year ended 30 June 2022:

- (a) comply with Australian Accounting Standards – Simplified Disclosures 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 2022 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 2022 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;
- Notes to the financial statements, comprising a summary of significant accounting policies and other explanatory information.

Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (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 2022 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.

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

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

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

Accountable Authority's responsibility for the financial statements

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

Australian National Audit Office

A handwritten signature in black ink, appearing to read 'R. Tejani', written over a circular stamp or mark.

Rahul Tejani
Executive Director
Delegate of the Auditor-General

Canberra
30 September 2022

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

FINANCIAL STATEMENTS

for the period ended 30 June 2022

Statement by the Board, Director and Chief Operating Officer

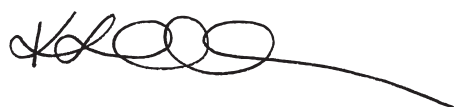
In our opinion, the attached financial statements for the year ended 30 June 2022 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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.



Penny Fowler
Chair
30 September 2022



Karen Quinlan AM
Gallery Director
30 September 2022



Trent Birkett
Chief Operating Officer
30 September 2022

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2022

| | NOTES | 2022 \$'000 | 2021 \$'000 | ORIGINAL BUDGET \$'000 |
|--|-------|-----------------|----------------|------------------------------|
| NET COST OF SERVICES | | | | |
| Expenses | | | | |
| Employee benefits | 1.1A | 6,568 | 6,147 | 6,223 |
| Supplier expenses | 1.1B | 6,774 | 5,885 | 6,461 |
| Depreciation and amortisation | 2.2A | 4,698 | 4,606 | 4,313 |
| Write-down and impairment of assets | 1.1C | 1,253 | - | - |
| Total expenses | | 19,293 | 16,683 | 16,997 |
| OWN-SOURCE INCOME | | | | |
| Own-source revenue | | | | |
| Sale of goods and rendering of services | 1.2A | 1,768 | 882 | 1,301 |
| Contributions | 1.2B | 990 | 938 | 520 |
| Interest | | 146 | 269 | 323 |
| Dividends | | 664 | - | - |
| Other revenue | 1.2C | 464 | 314 | 132 |
| Total own-source revenue | | 4,032 | 2,403 | 2,276 |
| Gains | | | | |
| Resources received free of charge | 1.2D | 532 | 537 | 680 |
| Total gains | | 532 | 537 | 680 |
| Total own-source income | | 4,564 | 2,940 | 2,956 |
| Net cost of services | | (14,729) | (13,698) | (14,041) |
| Revenue from Government | 1.2E | 12,475 | 12,845 | 12,475 |
| Surplus/(deficit) | | (2,254) | (853) | (1,566) |
| OTHER COMPREHENSIVE INCOME | | | | |
| Changes in asset revaluation reserves | | 10,729 | 2,336 | - |
| Total comprehensive income/(loss) | | 8,475 | 1,483 | (1,566) |

The above statement should be read in conjunction with the accompanying notes. Major budget variances are explained in Note 6.2.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

STATEMENT OF FINANCIAL POSITION

as at 30 June 2022

| | NOTES | 2022 \$'000 | 2021 \$'000 | ORIGINAL BUDGET \$'000 |
|-----------------------------------|-------|----------------|----------------|------------------------------|
| ASSETS | | | | |
| Financial Assets | | | | |
| Cash and cash equivalents | 2.1A | 3,041 | 2,347 | 1,213 |
| Investments | 2.1B | 29,914 | 30,021 | 27,788 |
| Trade and other receivables | 2.1C | 275 | 246 | 908 |
| Accrued revenue | | 608 | 36 | 20 |
| Total financial assets | | 33,838 | 32,650 | 29,929 |
| Non-Financial Assets | | | | |
| Land and buildings | 2.2A | 77,278 | 74,347 | 72,552 |
| Property, plant and equipment | 2.2A | 3,730 | 4,788 | 4,049 |
| Heritage and cultural assets | 2.2A | 42,876 | 37,692 | 37,871 |
| Intangibles | 2.2A | 399 | 414 | 324 |
| Inventories | | - | 77 | 80 |
| Prepayments | | 213 | 157 | 156 |
| Total non-financial assets | | 124,496 | 117,475 | 115,032 |
| Total assets | | 158,334 | 150,125 | 144,961 |
| LIABILITIES | | | | |
| Payables | | | | |
| Suppliers | 2.3A | 927 | 1,449 | 823 |
| Other payables | 2.3B | 392 | 368 | 109 |
| Total payables | | 1,319 | 1,817 | 932 |
| Provisions | | | | |
| Employee provisions | 4.1A | 1,580 | 1,541 | 1,546 |
| Total provisions | | 1,580 | 1,541 | 1,546 |
| Total liabilities | | 2,899 | 3,358 | 2,478 |
| Net assets | | 155,435 | 146,767 | 142,483 |
| EQUITY | | | | |
| Contributed equity | | 130,155 | 129,962 | 130,155 |
| Reserves | | 19,879 | 9,150 | 6,814 |
| Retained surplus | | 5,401 | 7,655 | 5,514 |
| Total equity | | 155,435 | 146,767 | 142,483 |

The above statement should be read in conjunction with the accompanying notes. Major budget variances are explained in Note 6.2.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

STATEMENT OF CHANGES IN EQUITY

for the period ended 30 June 2022

| | 2022 \$'000 | 2021 \$'000 | ORIGINAL BUDGET \$'000 |
|---|----------------|----------------|------------------------------|
| CONTRIBUTED EQUITY | | | |
| Opening balance | | | |
| Balance carried forward from previous period | 129,962 | 129,769 | 129,962 |
| Adjusted opening balance | 129,962 | 129,769 | 129,962 |
| Transactions with owners - Contributions by owners | | | |
| Collection Development Acquisition Budget | 193 | 193 | 193 |
| Total transactions with owners | 193 | 193 | 193 |
| Closing balance as at 30 June | 130,155 | 129,962 | 130,155 |
| ASSET REVALUATION RESERVE | | | |
| Opening balance | | | |
| Balance carried forward from previous period | 9,150 | 6,814 | 6,814 |
| Adjusted opening balance | 9,150 | 6,814 | 6,814 |
| Comprehensive income | | | |
| Changes in asset revaluation reserves | 10,729 | 2,336 | - |
| Total comprehensive income | 10,729 | 2,336 | - |
| Closing balance as at 30 June | 19,879 | 9,150 | 6,814 |
| RETAINED EARNINGS | | | |
| Opening balance | | | |
| Balance carried forward from previous period | 7,655 | 8,508 | 7,080 |
| Adjusted opening balance | 7,655 | 8,508 | 7,080 |
| Comprehensive income | | | |
| Surplus/(deficit) for the period | (2,254) | (853) | (1,566) |
| Total comprehensive income | (2,254) | (853) | (1,566) |
| Closing balance as at 30 June | 5,401 | 7,655 | 5,514 |
| TOTAL EQUITY | | | |
| Opening balance | | | |
| Balance carried forward from previous period | 146,767 | 145,091 | 143,856 |
| Adjusted opening balance | 146,767 | 145,091 | 143,856 |
| Comprehensive income | | | |
| Surplus/(deficit) for the period | (2,254) | (853) | (1,566) |
| Changes in asset revaluation reserves | 10,729 | 2,336 | - |
| Total comprehensive income | 8,475 | 1,483 | (1,566) |
| Transactions with owners - Contributions by owners | | | |
| Collection Development Acquisition Budget | 193 | 193 | 193 |
| Total transactions with owners | 193 | 193 | 193 |
| Closing balance as at 30 June | 155,435 | 146,767 | 142,483 |

The above statement should be read in conjunction with the accompanying notes. Major budget variances are explained in Note 6.2.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

CASH FLOW STATEMENT

for the period ended 30 June 2022

| | NOTES | 2022 \$'000 | 2021 \$'000 | ORIGINAL BUDGET \$'000 |
|---|-------|----------------|----------------|------------------------------|
| OPERATING ACTIVITIES | | | | |
| Cash received | | | | |
| Receipts from Government | | 12,475 | 12,845 | 12,475 |
| Sale of goods and rendering of services | | 1,858 | 975 | 898 |
| Interest | | 208 | 303 | 323 |
| Dividends | | 89 | - | 552 |
| Contributions | | 930 | 985 | 520 |
| Other | | 498 | 977 | 100 |
| Net GST received | | 487 | 565 | 430 |
| Total cash received | | 16,545 | 16,650 | 15,298 |
| Cash used | | | | |
| Employees | | 6,477 | 5,955 | 6,210 |
| Suppliers | | 7,820 | 5,776 | 6,628 |
| Total cash used | | 14,297 | 11,731 | 12,838 |
| Net cash from operating activities | | 2,248 | 4,919 | 2,460 |
| INVESTING ACTIVITIES | | | | |
| Cash used | | | | |
| Purchase of works of art | | 212 | 273 | 193 |
| Purchase of buildings, property, plant and equipment | | 374 | 851 | 2,177 |
| Purchase of intangibles | | 92 | 95 | 20 |
| Investments | | 1,069 | 2,733 | 250 |
| Total cash used | | 1,747 | 3,952 | 2,640 |
| Net cash used by investing activities | | (1,747) | (3,952) | (2,640) |
| FINANCING ACTIVITIES | | | | |
| Cash received | | | | |
| Collection Development Acquisition Budget | | 193 | 193 | 193 |
| Total cash received | | 193 | 193 | 193 |
| Net cash from financing activities | | 193 | 193 | 193 |
| Net increase in cash held | | 694 | 1,160 | 13 |
| Cash and cash equivalents at the beginning of the reporting period | | 2,347 | 1,187 | 1,200 |
| Cash and cash equivalents at the end of the reporting period | 2.1A | 3,041 | 2,347 | 1,213 |

The above statement should be read in conjunction with the accompanying notes. Major budget variances are explained in Note 6.2.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2022

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NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2022

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 – including Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities issued under AASB 1060 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.

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

AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities (Applicable from 1 July 2021) This new standard replaces the Reduced Disclosure Requirements framework. The application of AASB 1060 has resulted in no changes to the Gallery's disclosures to align with the

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2022

new requirements. The application of AASB 1060 has not impacted the recognition or measurement of financial information.

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

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 2022.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2022***NOTE 1: FINANCIAL PERFORMANCE****1.1: EXPENSES**

| | 2022 \$'000 | 2021 \$'000 |
|--|----------------|----------------|
| 1.1A: EMPLOYEE BENEFITS | | |
| Wages and salaries | 5,224 | 4,779 |
| Superannuation: | | |
| Defined contribution plans | 707 | 631 |
| Defined benefit plans | 183 | 215 |
| Leave and other entitlements | 454 | 522 |
| Total employee benefits | 6,568 | 6,147 |
| 1.1B: SUPPLIERS | | |
| Goods and services supplied or rendered | | |
| Property services | 2,617 | 2,609 |
| Professional services | 1,254 | 1,322 |
| ICT services | 882 | 919 |
| Advertising and promotions | 817 | 402 |
| Staff support costs | 280 | 210 |
| Collection management | 565 | 208 |
| Other | 341 | 194 |
| Total goods and services supplied or rendered | 6,756 | 5,864 |
| Goods supplied | 180 | 307 |
| Services rendered | 6,576 | 5,557 |
| Total goods and services supplied or rendered | 6,576 | 5,864 |
| Other suppliers | | |
| Workers compensation expenses | 18 | 21 |
| Total other suppliers | 18 | 21 |
| Total suppliers | 6,774 | 5,885 |
| 1.1C: WRITE-DOWN AND IMPAIRMENT OF ASSETS | | |
| Obsolete stock | 77 | - |
| Unrealised net loss from remeasuring investments | 1,176 | - |
| Total write-down and impairment of assets | 1,253 | - |

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2022

NOTE 1: FINANCIAL PERFORMANCE (continued)

1.2: OWN-SOURCE REVENUE AND GAINS

| | 2022 \$'000 | 2021 \$'000 |
|--|----------------|----------------|
| OWN-SOURCE REVENUE | | |
| 1.2A: REVENUE FROM CONTRACTS WITH CUSTOMERS | | |
| Sale of goods | 59 | 51 |
| Rendering of services | 1,709 | 831 |
| Total revenue from contracts with customers | 1,768 | 882 |
| Disaggregation of revenue from contracts with customers | | |
| Major product/service line | | |
| Car parking | 187 | 179 |
| Exhibition fees | 1,251 | 373 |
| Licence agreements | 193 | 124 |
| Memberships | 47 | 60 |
| Publications and merchandise | 11 | 8 |
| Venue hire | 48 | 102 |
| Workshops | 31 | 36 |
| Total revenue from contracts with customers | 1,768 | 882 |

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 2022

NOTE 1: FINANCIAL PERFORMANCE (continued)

1.2: OWN-SOURCE REVENUE AND GAINS

| | 2022 \$'000 | 2021 \$'000 |
|---|----------------|----------------|
| OWN-SOURCE REVENUE | | |
| 1.2B: CONTRIBUTIONS | | |
| Donations (excluding works of art) | 834 | 840 |
| Sponsorship | 156 | 98 |
| Total contributions | 990 | 938 |
| 1.2C: OTHER REVENUE | | |
| Grants | 372 | 122 |
| Other | 92 | 192 |
| Total other revenue | 464 | 314 |
| GAINS | | |
| 1.2D: RESOURCES RECEIVED FREE OF CHARGE | | |
| Donated works of art | 333 | 387 |
| Sponsorship in-kind | 199 | 150 |
| Total resources received free of charge | 532 | 537 |
| REVENUE FROM GOVERNMENT | | |
| 1.2E: REVENUE FROM GOVERNMENT | | |
| Department of Infrastructure, Transport, Regional Development and Communications Corporate Commonwealth entity payment | 12,475 | 12,845 |
| Total revenue from Government | 12,475 | 12,845 |

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 2022

NOTE 2: FINANCIAL POSITION

2.1: FINANCIAL ASSETS

| | 2022 \$'000 | 2021 \$'000 |
|--|----------------|----------------|
| 2.1A: CASH AND CASH EQUIVALENTS | | |
| Cash on hand or on deposit - Foundation | 1,977 | 1,089 |
| Cash on hand or on deposit - Core operations | 1,064 | 1,258 |
| Total cash and cash equivalents | 3,041 | 2,347 |
| 2.1B: INVESTMENTS | | |
| Term deposits - Foundation | 10,000 | 22,521 |
| Term deposits - Core operations | 9,000 | 7,500 |
| Shares - Foundation | 10,914 | - |
| Total investments | 29,914 | 30,021 |
| 2.1C: TRADE AND OTHER RECEIVABLES | | |
| Goods and services receivables | | |
| Goods and services | 168 | 27 |
| Total goods and services receivables | 168 | 27 |
| Other receivables | | |
| GST receivable from the Australian Taxation Office | 78 | 128 |
| Interest receivable - Foundation | 19 | 82 |
| Interest receivable - Core operations | 10 | 9 |
| Total other receivables | 107 | 219 |
| Total trade and other receivables | 275 | 246 |

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 0.10% to 3.65%.

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 2022

NOTE 2: FINANCIAL POSITION (continued)

2.2: NON-FINANCIAL ASSETS

| | LAND \$'000 | BUILDINGS \$'000 | PROPERTY, PLANT AND EQUIPMENT \$'000 | HERITAGE AND CULTURAL \$'000 | COMPUTER SOFTWARE PURCHASED \$'000 | INTANGIBLE WORKS OF ART \$'000 | TOTAL \$'000 |
|--|----------------|---------------------|---|---------------------------------------|---|---|-----------------|
|--|----------------|---------------------|---|---------------------------------------|---|---|-----------------|

2.2A: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT AND INTANGIBLES For the period ended 30 June 2022

As at 1 July 2021

| | | | | | | | |
|--|---------------|---------------|--------------|---------------|------------|-----------|----------------|
| 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 1 July 2021 | 10,910 | 63,437 | 4,788 | 37,692 | 367 | 47 | 117,241 |

Additions

| | | | | | | | |
|---|---------------|---------------|--------------|---------------|------------|-----------|----------------|
| Purchase | - | 111 | 263 | 212 | 92 | - | 678 |
| Donation/gift | - | - | - | 333 | - | - | 333 |
| Revaluations and impairments recognised in other comprehensive income | 2,585 | 3,251 | 116 | 4,775 | - | 2 | 10,729 |
| Depreciation and amortisation | - | (3,016) | (1,437) | (136) | (104) | (5) | (4,698) |
| Total as at 30 June 2022 | 13,495 | 63,783 | 3,730 | 42,876 | 355 | 44 | 124,283 |

Total as at 30 June 2022 represented by:

| | | | | | | | |
|--|---------------|---------------|--------------|---------------|------------|-----------|----------------|
| Gross book value | 13,495 | 63,810 | 3,735 | 42,877 | 906 | 46 | 124,869 |
| Accumulated depreciation, amortisation and impairment | - | (27) | (5) | (1) | (551) | (2) | (586) |
| Total as at 30 June 2022 | 13,495 | 63,783 | 3,730 | 42,876 | 355 | 44 | 124,283 |

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 2022

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.

A full valuation of land, building, plant and equipment was undertaken by Preston Rowe Paterson Pty Ltd as at 30 June 2022 and independently determined the fair value. A revaluation increment in 2022 of \$5,952,000 (2021: \$2,336,000).

AON Valuation Services independently determined the fair value of the heritage and cultural assets as at 30 June 2022. The valuation was conducted using a random sample of objects with the ensuing sample values extrapolated over the population. A revaluation increment in 2022 of \$4,777,000 (2021: \$0).

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:

| | 2022 (years) | 2021 (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 2022. 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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2022

has adopted appropriate curatorial and preservation policies for these artworks that are depreciated according to the assessment of useful lives.

The Gallery's preservation and conservation plan and collection development policy are available at <http://www.portrait.gov.au/content/policies/>.

INTANGIBLES

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the Gallery's software are 5 to 20 years. All software assets were assessed for indications of impairment as at 30 June 2022 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.

NOTE 2: FINANCIAL POSITION (continued)

2.3: PAYABLES

2.3A: SUPPLIERS

| | 2022 \$'000 | 2021 \$'000 |
|------------------------------|----------------|----------------|
| Trade creditors and accruals | 927 | 1,449 |
| Total suppliers | 927 | 1,449 |

Settlement is usually made within 30 days.

2.3B: OTHER PAYABLES

| | | |
|--------------------------------------|------------|------------|
| Wages and salaries | 223 | 171 |
| Prepayments received/unearned income | 147 | 162 |
| Other | 22 | 35 |
| Total other payables | 392 | 368 |

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 2022

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 |
|--|----------------|----------------|-------------------|-----------------|-------------------------|
| | 2022 \$'000 | 2021 \$'000 | 2022 \$'000 | 2021 \$'000 | |
| EXPENSES | | | | | |
| Employee benefits | 322 | 286 | 6,246 | 5,861 | 6,568 |
| Supplier expenses | 188 | 47 | 6,586 | 5,838 | 6,774 |
| Depreciation and amortisation | - | - | 4,698 | 4,606 | 4,698 |
| Write-down and impairment of assets | 1,176 | - | 77 | - | 1,253 |
| Total expenses | 1,686 | 333 | 17,607 | 16,305 | 19,293 |
| OWN-SOURCE INCOME | | | | | |
| Own-source revenue | | | | | |
| Sale of goods and rendering of services | - | - | 1,768 | 882 | 1,768 |
| Contributions | 834 | 840 | 156 | 98 | 990 |
| Interest | 84 | 189 | 62 | 80 | 146 |
| Dividends | 664 | - | - | - | 664 |
| Other revenue | - | - | 464 | 314 | 464 |
| Total own-source revenue | 1,582 | 1,029 | 2,450 | 1,374 | 4,032 |
| Gains | | | | | |
| Resources received free of charge | 333 | 387 | 199 | 150 | 532 |
| Total gains | 333 | 387 | 199 | 150 | 532 |
| Total own-source income | 1,915 | 1,416 | 2,649 | 1,524 | 4,564 |
| Net (cost of)/contribution by services | 229 | 1,083 | (14,958) | (14,781) | (14,729) |
| Revenue from Government | - | - | 12,475 | 12,845 | 12,475 |
| Surplus/(deficit) | 229 | 1,083 | (2,483) | (1,936) | (2,254) |
| Unfunded depreciation and amortisation | - | - | 2,501 | 2,292 | 2,501 |
| Surplus after unfunded depreciation/amortisation | 229 | 1,083 | 18 | 356 | 247 |
| Changes in asset revaluation reserves | - | - | 10,729 | 2,336 | 10,729 |
| Total comprehensive income after unfunded depreciation/amortisation | 229 | 1,083 | 10,747 | 2,692 | 10,976 |
| Assets | | | | | |
| Cash and cash equivalents | 1,977 | 1,089 | 1,064 | 1,258 | 3,041 |
| Investments | 20,914 | 22,521 | 9,000 | 7,500 | 29,914 |
| Trade and other receivables | 19 | 82 | 256 | 128 | 275 |
| Accrued revenue | 575 | - | 33 | 36 | 608 |
| Other assets | - | - | 124,496 | 117,511 | 124,496 |
| Total assets | 23,485 | 23,692 | 134,849 | 126,433 | 158,334 |
| Liabilities | | | | | |
| | - | - | 2,899 | 3,358 | 2,899 |

1 All donated works of art is credited to the Foundation, 2022: \$332,850 (2021: \$386,900). In addition, the Foundation funded works of art acquisitions of \$103,295 (2021: \$71,412).

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 \$2,501,000 on the Gallery's depreciation/amortisation expenses not being funded in 2022 (2021: \$2,292,000). Refer Note 3.2.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2022***NOTE 3: FUNDING** (continued)**3.2: NET CASH APPROPRIATION ARRANGEMENTS**

| | 2022 \$'000 | 2021 \$'000 |
|--|----------------|----------------|
| Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations¹ | 10,976 | 3,775 |
| Plus: depreciation/amortisation expenses previously funded through revenue appropriation | (2,501) | (2,292) |
| Total comprehensive income/(loss) - as per the Statement of Comprehensive Income | 8,475 | (1,483) |

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 2022

NOTE 4: PEOPLE AND RELATIONSHIPS

4.1: EMPLOYEE PROVISIONS

| | 2022 \$'000 | 2021 \$'000 |
|----------------------------------|----------------|----------------|
| 4.1A: EMPLOYEE PROVISIONS | | |
| Annual leave | 595 | 526 |
| Long service leave | 985 | 1,015 |
| Total employee provisions | 1,580 | 1,541 |

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 2022

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:

| | 2022 \$'000 | 2021 \$'000 |
|---|----------------|----------------|
| Short-term employee benefits | 474 | 470 |
| Post-employment benefits - superannuation | 49 | 51 |
| Other long-term employee benefits - accrued leave | 5 | 1 |
| Total key management personnel remuneration expenses¹ | 528 | 522 |

The total number of key management personnel that are included in the above table is ten (2021: 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 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 AC, Chairman | 1 Jul 2013 | 31 Dec 2021 |
| Penny Fowler, Chair (from 1 Jan 2022) | 9 Mar 2016 | |
| Sidney Myer AM, Deputy Chair | 12 Jul 2013 | 3 May 2022 |
| John Barrington AM, Deputy Chair | 4 May 2022 | |
| Yasmin Allen | 1 Jul 2013 | |
| Hayley Baillie | 31 Mar 2022 | |
| Jillian Broadbent AC | 5 Aug 2013 | 4 Nov 2021 |
| Patrick Corrigan AM | 10 Feb 2015 | 9 Feb 2022 |
| Elizabeth Dibbs | 1 Jan 2022 | |
| Alan Dodge AM | 21 Jan 2016 | 20 Jan 2022 |
| Hugo Michell | 10 Apr 2019 | |
| Elizabeth Pakchung | 22 Mar 2022 | |
| Hon Heidi Victoria | 5 Nov 2021 | |
| Stuart Wood AM KC | 27 Jun 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. There were no other transactions with related parties during the financial year.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2022

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 2022 (2021: nil).

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

| | 2022 \$'000 | 2021 \$'000 |
|---|----------------|----------------|
| Cash and cash equivalents | 3,041 | 2,347 |
| Term deposits | 19,000 | 30,021 |
| Shares | 10,914 | - |
| Receivables for goods and services | 168 | 27 |
| Interest receivable | 29 | 91 |
| Total financial assets at amortised cost | 33,152 | 32,486 |
| Total financial assets | 33,152 | 32,486 |

Financial liabilities

Financial liabilities measured at amortised cost

| | | |
|---|------------|--------------|
| Trade creditors | 927 | 1,449 |
| Other payables | 22 | 35 |
| Total financial liabilities measured at amortised cost | 949 | 1,484 |
| Total financial liabilities | 949 | 1,484 |

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2022

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 2022

NOTE 5: MANAGEMENT UNCERTAINTIES (continued)

5.3: FAIR VALUE MEASUREMENTS

| | FAIR VALUE MEASUREMENTS AT THE END OF THE REPORTING PERIOD | |
|-------------------------------|--|----------------|
| | 2022 \$'000 | 2021 \$'000 |
| Non-financial assets | | |
| Land | 13,495 | 10,910 |
| Buildings | 63,783 | 63,437 |
| Property, plant and equipment | 3,730 | 4,788 |
| Heritage and cultural assets | 42,876 | 37,692 |
| Total | 123,884 | 116,827 |

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2022

NOTE 6: OTHER INFORMATION

6.1: AGGREGATED ASSETS AND LIABILITIES

| | 2022 \$'000 | 2021 \$'000 |
|---|----------------|----------------|
| Assets expected to be recovered in: | | |
| No more than 12 months | 34,051 | 32,884 |
| More than 12 months | 124,283 | 117,241 |
| Total assets | 158,334 | 150,125 |
| Liabilities expected to be recovered in: | | |
| No more than 12 months | 2,121 | 2,568 |
| More than 12 months | 778 | 790 |
| Total liabilities | 2,899 | 3,358 |

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 2021-22 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 2022

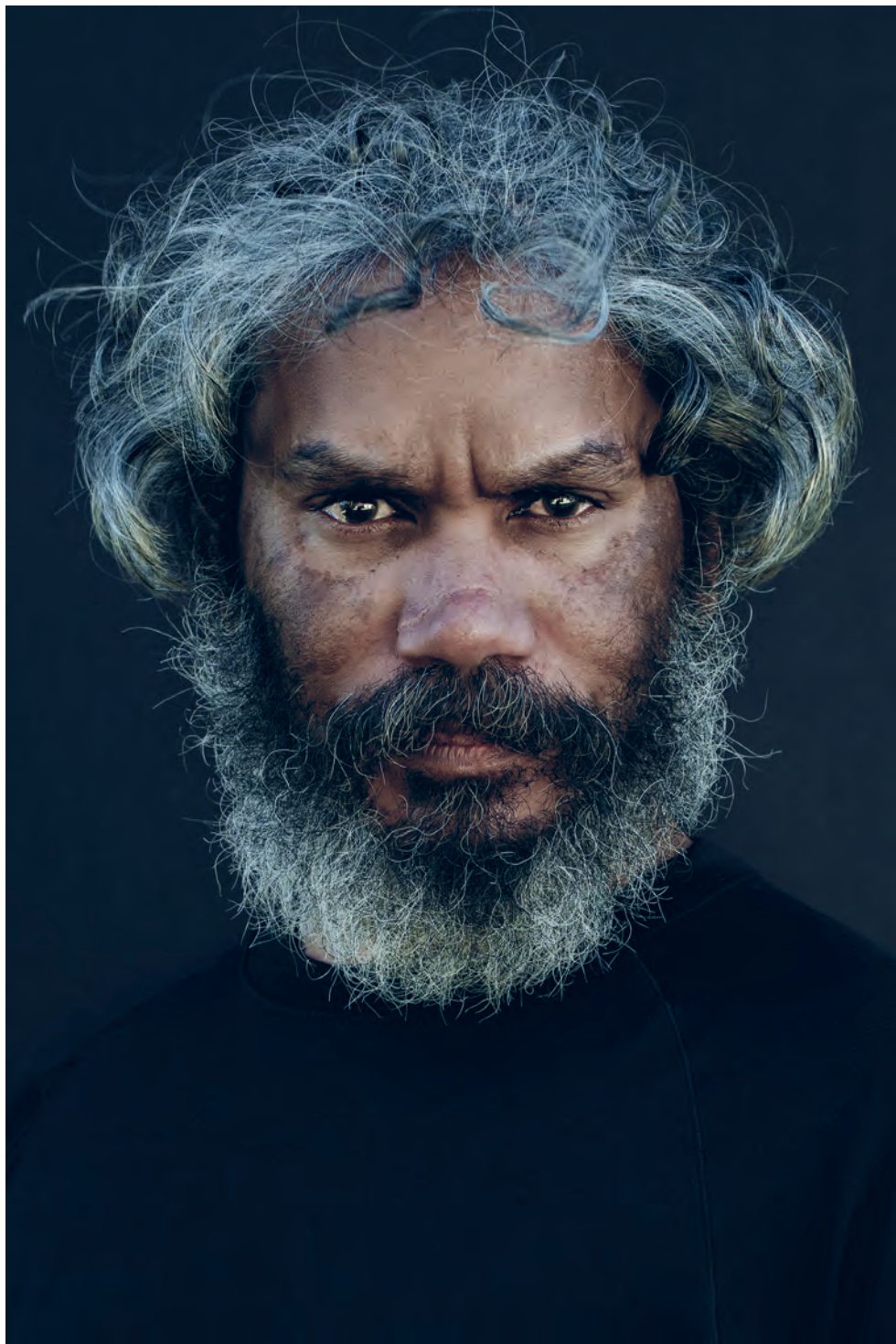
The success of the *Shakespeare to Winehouse* exhibition has resulted in higher than budgeted sales of goods and rendering of services and other revenue.

The Foundation received higher than budgeted cash donations resulting in higher contributions whilst interest is lower than budget due to the decline in the interest rate since the budget was prepared.

A change to the Foundation investment strategy has resulted in the investment in Shares and the receipt of Dividends that were unbudgeted. The *Write-down and impairment of assets* from remeasuring investments was unbudgeted.

Supplier payables are lower than budget due to the timing of the receipt of invoices at year end. Other payables are higher than budget due to the accrual of wages and salaries at year end.

The revaluation of non-financial assets has resulted in an unbudgeted increase in the *asset revaluation reserve* and associated non-financial assets, such as *heritage and cultural assets*. The *purchase of buildings, property, plant and equipment* was lower than budget due to supply chain issues.



Heath 2020 (printed 2022)
by Brett Canét-Gibson
inkjet print on paper, edition 3/5 + 2 A/P
Purchased 2022
© Brett Canét-Gibson

A total of 79 works of art were acquired through donation and purchase and during the period. One work of art was deaccessioned during the 2021–22 FY.

Acquisitions

Eccleston Du Faur 1911

by Violet Teague

oil on canvas

77.5 x 62.5 cm

Gift of the New South Wales National Parks and Wildlife Service 2020

Stan Grant and Tracey Holmes 2020

by Nic Walker

archival pigment print on

Canson Edition Etching cotton rag paper

103.2 x 153.1 cm

Gift of the artist 2021

Murray Bail c. 1990

by Jinx Nolan

oil on composition board

26.5 x 26.5 cm

Gift of an anonymous donor 2021

Lee Lin Chin 2004 (printed 2021)

by George Fetting

inkjet print on paper

130 x 103.5 cm (image); 140 x 113.5 cm (sheet);

153 x 126.4 cm (frame)

Gift of the artist 2021

Self portrait 1948

by Klaus Friedeberger

oil on canvas

39.2 x 31.5 cm

Gift of Julie Friedeberger 2021

Klaus Friedeberger 1942

by Erwin Fabian

watercolour on paper

35 x 38 cm

Gift of Julie Friedeberger 2021

The Honourable Margaret Lusink AM 2019

by Pamela Joyce and Australian

Tapestry Workshop

wool and cotton tapestry

89 x 72 cm

Gift of The Honourable Margaret Lusink AM 2021

Alfred Hill c. 1911–1913

by May and Mina Moore photographic studio

photograph on paper on card mounted on canvas

19.8 x 13.3 cm

Gift of Catherine Dwyer 2021

Harry and Penelope Seidler 15 December 1958

by John Hearder

photograph on paper

24.7 x 19.7 cm

Gift of Penelope Seidler AM 2021

Her Majesty, The Queen, Elizabeth II (Blue) 2001

by Polly Borland

type C photograph on paper, ed. 4/6 + 3 A/P

61 x 51 cm (image); 75.5 x 60.5 cm (sheet)

Purchased 2021

Penelope Seidler 2019 (printed 2021)

by Anne Zahalka

pigment ink print on paper, ed. 1/1 + 2 A/P

80 x 67 cm (image); 93 x 80 cm (sheet)

Purchased 2021

Pat Corrigan 2007 (printed 2021)

by Anne Zahalka

type C photograph on paper, ed. A/P

46.5 x 50 cm (image); 77 x 61.8 cm (sheet)

Purchased 2021

Chandler Coventry 1999

by Anne Zahalka

type C photograph on paper, ed. 1/1

61 x 50 cm (image); 74 x 64 cm (frame)

Purchased 2021

Geoffrey Legge and Frank Watters 1999

by Anne Zahalka

type C photograph on paper, ed. 1/1

61 x 50 cm (image); 74 x 64 cm (frame)

Purchased 2021

Ada Evans c. 1902–1911
by The Swiss Studios, Sydney
gelatin silver photograph on paper
mounted on card
32 x 24 cm (overall)
Purchased 2021

Rupert C.W. Bunny 1928
by Arthur Thomas Woodward
watercolour and gouache on strawboard
60.6 x 44 cm
Gift of Ben Travers 2021. Donated through
Australian Government's Cultural Gifts Program

David Lloyd Jones 1944
by William Dobell
oil on masonite
58.8 x 43.8 cm (sight); 73.3 x 58.2 cm (frame)
Gift of David Lloyd Jones, in memory of his
father, David Lloyd Jones 2021. Donated through
Australian Government's Cultural Gifts Program

JS Study 1 2014
by Jasper Knight
enamel and synthetic polymer paint on
conservation card
150 x 102 cm (sheet); 156 x 105 cm (frame)
Gift of Ross Steele AM 2021. Donated through the
Australian Government's Cultural Gifts Program

Betty Churcher 1994
by Anne Zahalka
ilfochrome photograph on paper, ed. 1/1
40 x 40 cm
Gift of the artist 2021

Susan Norrie 1994
by Anne Zahalka
ilfochrome photograph on paper, ed. 1/1
40.7 x 48.7 cm
Gift of the artist 2021

Wendy Whiteley 1993
by Anne Zahalka
ilfochrome photograph on paper, ed. 1/1
50.5 x 42.3 cm
Gift of the artist 2021

Noel Fraser Hickey 1957
by Nancy Menetrey
oil on canvas
100 x 75 cm
Gift of the artist 2021

Play on (A portrait of Neale Daniher) 2021
by Michael Peck
oil on linen
175 x 175 cm (support); 177 x 177 cm (frame)
Commissioned with funds provided by
The Calvert Jones Foundation, The Sid and Fiona
Myer Family Foundation and Dr David Thurin AM
and Lisa Thurin 2021

Chester Porter QC 1997
by Graeme Inson
oil on canvas laid on board
92 x 76 cm (support); 117 x 102 cm (frame)
Gift of Jean Porter and family 2021. Donated
through the Australia Government's Cultural
Gifts Program

Barry Jones 2020
by Louise Hearman
oil on masonite
61 x 64 cm (support); 72.5 x 75.5 cm (frame)
Purchased with funds provided by Marilyn Darling AC,
Allan Myers AC KC and Maria Myers AC 2022

Nick Cave, Susie Bick and Luke Cave 1998
(printed 2020)
by Dominique Issermann
inkjet print on Hanhnehmühle paper
90 x 62.8 cm (image); 113.7 x 79.8 cm (sheet);
119 x 86.8 cm (frame)
Purchased 2022

Self Portrait #2 1947/2007
by William Yang and an unknown artist
(photographer)
inkjet print, black and purple ink on paper, ed. 5/30
83 x 50 cm (image); 108.5 x 72.5 cm (frame)
Purchased 2022

William, Randwick 1975/2008
by William Yang and Melody Cooper
(photographer)
inkjet print, black and purple ink on paper, ed. 1/20
34.5 x 23.5 cm (image); 58.5 x 43.2 cm (frame)
Purchased 2022

William in Scholar's Costume 1984/2008
by William Yang and Yensoon Tsai (assistant)
inkjet print, black and purple ink on paper, ed. 7/20
80 x 53 cm (image); 104 x 76.5 cm (sheet)
Purchased 2022

Self Portrait with Light Meter 1987/2007
by William Yang
inkjet print, white ink on paper, ed. 1/20
39 x 24 cm (image); 54.5 x 41 cm (frame)
Purchased 2022

Self Portrait #1 1992/2007
by William Yang
inkjet print, black ink on paper, ed. 1/30
81 x 120 cm (image); 111 x 143.2 cm (frame)
Purchased 2022

My Family in Front of Our Old Home 1992
by William Yang
gelatin silver photograph, black ink on paper,
ed. 2/10
34 x 42 cm (image); 66.2 x 76.5 cm (frame)
Purchased 2022

*Miscellaneous Obsessions #1, My Living Room,
Bondi* 2000
by William Yang
gelatin silver photograph, black ink on paper,
ed. 3/10
27 x 40 cm (image); 52.5 x 63.5 cm (frame)
Purchased 2022

Self Portrait #5 2008
by William Yang and John Fukuda (assistant)
inkjet print, black ink on paper, ed. 6/20
42.5 x 64.5 cm (image); 66 x 85.5 cm (frame)
Purchased 2022

Marion Borgelt 2001
by Cherry Hood
watercolour on paper
150.5 x 101.5 cm (sight); 181.5 x 127 cm (frame)
Gift of Marion Borgelt 2022. Donated through the
Australian Government's Cultural Gifts Program

William at Queensland University 1968/2008
by William Yang and an unknown artist
(photographer)
inkjet print, white and purple ink on paper, ed. 1/20
60 x 40 cm (image); 80.2 x 59 cm (frame)
Gift of the artist 2022. Donated through the
Australian Government's Cultural Gifts Program

Kathy Maringka 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Taylor Cooper 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Matjangka Nyukana Norris 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Ingrid Treacle 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Mantuwa Tjungarra George 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Imatjala Curley 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Rita Rolley 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Tuppy Ngintja Goodwin 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Margaret Ngilan Dodd 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Sammy Dodd 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Litja Brown 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Betty Kuntiwa Pumani 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Puna Yanima 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Linda Puna 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Alec Baker 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Maringka Burton 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Betty Muffler 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Tiger Yaltangki 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Hughie Cullinan 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Stanley Douglas 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Yaritji Tjingila Young 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Illuwanti Ken 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Nyurpaya Kaika Burton OAM 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Mary Katatjuku Pan 2021
from the 'Mayatajara series'
by Robert Fielding
inkjet print on paper
60 x 60 cm (image/sheet); 62.8 x 62.8 cm (frame)
Purchased with funds provided by the Annual Appeal
for Contemporary Australian Photography 2022

Ngayulu Minyma Tjanpinya, I am a Tjanpi Woman
2018
by Tjunkaya Tapaya and Tjanpi Desert Weavers
(workshop)
Tjanpi (dry grass), acrylic wool, raffia, wire
85 x 155 cm (overall)
Purchased 2022

Self portrait with goose feathers 2004
by William Robinson
colour lithograph on paper, ed. 62/100
57 x 40 cm
Purchased 2022

Equestrian self portrait 2004
by William Robinson
colour lithograph on paper, ed. 65/100
54.5 x 77 cm
Purchased 2022

A Path of Focus: Portrait of Cate and Bronte Campbell 2021
by Tish Linehan
ink and synthetic polymer paint on paper
62 x 96 cm (sheet); 77 x 110 cm (frame)
Purchased 2022

Paul Kelly c. 1983
by William Kelly
screen print on paper, ed. A/P
87 x 57.5 cm (image); 114.5 x 80.5 cm (sheet)
Purchased 2022

Neilma Gantner c. 1990
by William Kelly
charcoal on paper
69,5 x 75,5 cm
Purchased 2022

Adam Goodes 2019
by James Brickwood
inkjet print on paper
109,7 x 89 cm
Purchased 2022

Heath 2020 (printed 2022)
by Brett CanétGibson
inkjet print on paper, ed. 3/5 + 2 A/P
89,5 x 59,5 cm
Purchased 2022

Ada Crossley 1903
by Talma Studios, Sydney
gelatin silver photograph, sepia tone, on paper on
card
18 x 13,5 cm
Purchased 2022

*An Afternoon (Aunty Jenny Munro at the Redfern
Aboriginal Tent Embassy)* 2015
by John JansonMoore
giclée print on Hahnemühle photorag paper, ed.
4/10
99 x 66 cm (image/sheet); 115,5 x 81,7 cm (frame)
Purchased 2022

Lady Lloyd Jones 1952
by Judy Cassab
oil on canvas
74,5 x 60 cm (support); 83 x 67,5 cm (frame)
Gift of Sarah Wood 2022. Donated through the
Australian Government's Cultural Gifts Program

Emile Sherman 2012
by Adam Chang (Hong Jun Zhang)
oil on canvas
220 x 190 cm
Gift of the artist and Yanping Zhu 2022.
Donated through the Australian Government's
Cultural Gifts Program

Warwick Thornton 2019 (printed 2022)
by Susan Stitt ACS
inkjet print on paper, ed. 1/1
74 x 111 cm (image); 93 x 127,2 cm (sheet)
Gift of the artist 2022

The Story Teller (Noni Hazlehurst) 2017
by Jaq Grantford
oil on canvas
165 x 145 cm (support); 169 x 149 cm (frame)
Gift of the artist 2022

Erin Phillips OAM 2022
by Alex Frayne
inkjet print on paper, ed. 1/1
75 x 50 cm
Gift of the artist 2022

John Vickery c. 1929
by an unknown artist
gelatin silver photograph on paper
29,7 x 20,9 cm
Gift of Karen Vickery 2022

Rosalie Kunoth 1960s
by Donald Cameron
oil on canvas mounted on board
41 x 36 cm (support); 52 x 47 cm (frame)
Gift of Audrey Cameron in memory of the artist
Donald Cameron 2022

Dr B Marika AO 2020
by Mihail Tsikas
inkjet print on paper
79,7 x 110,5 cm
Gift of the artist 2022

Madame Carandini c. 1872
attributed to Charles Hewitt and
A Marion Son and Co. (Paris/London) (publisher)
albumen silver photograph on cabinet card
14,3 x 10,2 cm (image); 16,5 x 10,8 cm (sheet)
Purchased 2022

Deaccession

Lee Lin Chin 2004
by George Fetting
type C photograph on paper
Gift of the artist and Lee Lin Chin 2010

APPENDIX 1

Patrons and benefactors

Patrons

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

Jenny Morrison (Chief Patron 2019–22)
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
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
Ross Adler AC

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 AC
Sid and Fiona Myer Family Foundation
The Myer Foundation
The Yulgilbar Foundation
Brandon Munro
Yasmin Allen
Dr Chong Lim Ong
Neil Archibald
Sarah White OAM
David and Jennie Sutherland Foundation
Sally White OAM
The Stuart Leslie Foundation
The Calvert-Jones Foundation
David and Pam McKee
Trent Birkett
Harold Mitchell AC

Sony Music Entertainment Australia
Dr Helen Nugent AC
Mr Tim Bednall
King & Wood Mallesons
Optus
Westpac Group
John Kaldor AO and Naomi Milgrom AO
Maliganis Edwards Johnson
Nigel Satterley AM and Denise Satterley
Paul Dainty AM and Donna Dainty
Dr David Thurin AM and Lisa Thurin
Allan Myers AC KC and Maria Myers AC

Supporters

Australian Decorative and
Fine Arts Society, ACT
Dame Elisabeth Murdoch AC DBE
Jim and Barbara Higgins
Professor Frank Fenner AC CMG MBE
The Hon Fred Chaney AO
The Hon Paul Keating
Allanah Dopson
Wayne Williams
Dr Brian Crisp AM and Barbara Crisp
LawSoft
Gloria Kurtze
Jan and Gary Whyte
Jonathon Mills
Robyn Mills
Henry Gillespie
Dawn Waterhouse
Ruth and Peter McMullin
Andrew Freeman
Peta Brownbrooke-Benjamins
and Mike Benjamins
Australian Decorative and
Fine Arts Society, Hobart
Susan Armitage
Sally White OAM
Neilma Gantner
Jim Windeyer
Antonia Syme
Janet Whiting AM and Philip Lukies
Dr Justin Garrick and
Dharini Ganesan Rasu
Dino Nikias OAM and Dimitra Nikias
Justice Mary Finn
Bill Farmer AO and Elaine Farmer
Tim Efkarpidis

Lauraine Diggins
Dr Sam Whittle and Heather Whittle
Bob and Charlotte Nattey
Jennifer Bott AO
Sharon Pheeley
Dr Gene Sherman AM
and Brian Sherman AM
Keith Bradley and Kerry O’Kane
James O Fairfax AC
Sir Roderick Carnegie AC
Rupert Myer AO and Annabel Myer
Louise and Martyn Myer Foundation
Diana Carlton
Emeritus Professor Derek Denton AC
and Dame Margaret Scott AC DBE
Harold Mitchell AC
Peter Jopling AM KC
Andrew and Liz Mackenzie
Patricia Patten
Tamie Fraser AO
Bruce Parncutt and Robin Campbell
Steven Skala AO and Lousje Skala
Dr Marguerite Hancock
Michael Kendall
Joan Adler
Anonymous
Dr John Yu AC
Reg Richardson AM
Jenny Brockie
Major General Steve Gower AO (Ret’d)
Frank and Barbara Lewincamp
Penny Fowler
Stuart Wood AM KC
Hugo Michell
Joan Connery OAM
Michael Adena

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.

Icons Syndicate 2021-22

Anonymous
Anthony Adair and Karen McLeod Adair
Ross Adler AC
Philip Bacon AO
John Barrington AM and Fiona Harris AM
Tim Bednall
Jillian Broadbent AC
John Calvert-Jones AM and Janet Calvert-Jones AO
Paul Dainty AM and Donna Dainty
Marilyn Darling AC
Elizabeth Dibbs
Tim Fairfax AC
Penny Fowler and Grant Fowler
Claudia Hyles OAM
JPW | Johnson Pilton Walker
The Hon Michael D Kirby AC CMG
Catherine Livingstone AO and
Michael Satterthwaite
Sid and Fiona Myer Family Foundation
Dr Helen Nugent AC
Bruce Parncutt AO
Nigel Satterley AM and Denise Satterley
Trawalla Foundation
David Tudehope
The Hon Heidi Victoria
Stuart Wood AM KC and Samantha Wood

Portrait donors 2021-22

New South Wales National Parks and
Wildlife Service
George Fetting
Anonymous
Nic Walker
Penelope Seidler AM
Julie Friedeberger
The Hon Margaret Lusink AM
Catherine Dwyer
Ben Travers
David Lloyd Jones in memory of his father,
David Lloyd Jones
Ross Steele AM
Anne Zahalka
Nancy Menetrey
Jean Porter and family
Marion Borgelt
William Yang
Sarah Wood
Adam Chang (Hong Jun Zhang) and Yanping Zhu
Susan Stitt ACS
Jaq Grantford
Alex Frayne
Karen Vickery
Audrey Cameron in memory of Donald Cameron
Mihail Tsikas

Annual Appeal 2021-22

Alcaston Gallery
Alexander An
Dominique Armstrong
Anna-Rosa Baker
Richard J Bennett
Richard Blavins
Sarah Brasch
Francis Breen
Rollo Brett
Debbie Cameron
Di Chalmers and Margaret Pender
Philip Constable
Adam Cooper
Juliet Copley
Elizabeth Cowan
Margaret Daly
Bev East
Bruce Flood
Val Forbes
Helen Gee
Ross Gough
Dr Elizabeth Grant AM
Holly Granville-Edge
Penelope Harvey
Claudia Hyles OAM
Gary James
Professor Anne Kelso AO
Gill and John Kempton
Gerry and Ted Kruger
Naomi Landau
Elizabeth H Loftus
Nita Lorimer
Liz and Mike Lynch
Kim Malcolm
Alistair McLean
Chris Miller
Kate Morrison
Professor Ingrid Moses AO and Dr John A Moses
The Hon Justice Debra Mullins AO
Kathy Olsen
Dr Walter Ong and Graeme Marshall
David Riggs
Susan Robertson
John Robertson
Jane Rosenberg
Linda Rossiter
Eileen Sadler
Anna Sande

Kate Sandles
Gregory Searle
Marian Simpson
Heather Sullivan
Nyk Sykes
Professor Ken Taylor AM and Maggie Taylor
Maryanne Voyazis
Wendy Webb
John Werrett
Murrelia Wheatley
Sally White OAM
Anne Zahalka
Anonymous (18)

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*, Division 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) | 7 | Details of the legislation establishing the body | Mandatory |
| 17BE (b)(i) | 7 | A summary of the objects and functions of the entity as set out in legislation | Mandatory |
| 17BE (b)(ii) | 7 | The purposes of the entity as included in the entity's corporate plan for the reporting period | Mandatory |
| 17BE (c) | 27 | 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) | 27 | 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) | 9 | Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule | Mandatory |
| 17BE (h) 17BE (i) | 85 | 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) | 27 | Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period | Mandatory |
| 17BE (k) | 36 | Outline of the organisational structure of the entity (including any subsidiaries of the entity) | Mandatory |
| 17BE (ka) | 36 | 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) | 38 | 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) | 85 | 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) | 4 | 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) | 38 | 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) | 32 | 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) | 37 | 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) | 38 |
| Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i> | 40 |
| Section 311A of the <i>Commonwealth Electoral Act 1918</i> | 85 |

Compliance with finance law

There were no instances known by the Gallery of significant non-compliance with finance law in 2021-22 requiring reporting to the Minister for 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 | \$11,000 | 1 | Partner contribution to tourism cooperative project – Cultural Icons |
| Comcare | \$19,803 | 1 | Compulsory workers' compensation insurance premiums |
| Department of Finance (Comcover) | \$168,544 | 2 | Compulsory general insurance premiums |
| Department of Finance | \$15,602 | 1 | ICON annual member contribution |
| Australian National Audit Office | \$66,000 | 1 | Compulsory audit services |
| National Capital Authority | \$35,392 | 2 | Horticulture services from Citywide |

Advertising

Section 311A of the *Commonwealth Electoral Act 1918* requires annual reporting of advertising and market research payments above \$13,800 (GST inclusive). In 2021-22, the Gallery's major advertising included the promotion of its international exhibition, *Shakespeare to Winehouse*, as summarised in the table below.

| ENTITY | MEDIA | PRODUCT | TOTAL VALUE |
|--------------------------|--------------------|---------------------------------|-------------|
| Coordinate Group Pty Ltd | JC Decaux | Outdoor advertising | \$40,601.78 |
| Coordinate Group Pty Ltd | News Corp | The Weekend Australian Magazine | \$19,250.00 |
| Coordinate Group Pty Ltd | Nine Entertainment | Good Weekend | \$33,000.00 |
| Coordinate Group Pty Ltd | JC Decaux | Outdoor advertising | \$18,798.22 |

Legal services

This is a statement of legal services expenditure by the National Portrait Gallery of Australia for the 2021-22 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 | \$984 |
| Total internal legal services expenditure | \$0 |
| Total legal services expenditure | \$984 |





