



**NATIONAL
PORTRAIT
GALLERY**

Annual Report
2023-24



Acknowledgment of Country

The National Portrait Gallery acknowledges the Ngunnawal, Ngunawal and Ngambri peoples, on whose Country the Gallery stands. We offer our respects to their Elders past and present, and acknowledge their ongoing connections to the land, waterways and communities.

Cultural warning

Aboriginal and Torres Strait Islander readers are advised that this document may contain images and names of deceased persons.

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All photographs by Mark Mohell, unless otherwise stated.

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

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Location and opening hours

The National Portrait Gallery is situated in front of the High Court of Australia and alongside the National Gallery of Australia. The Gallery is open daily from 10.00am to 5.00pm (except Christmas Day) with free entry to the general collection. For more information visit [portrait.gov.au](https://www.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. Fees apply. Two parking spaces for people with disability are provided close to the public access lifts.

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 [portrait.gov.au](https://www.portrait.gov.au)

Image details

cover: Visitors enjoying Del Kathryn Barton's *Maggie* 2023, commissioned with funds provided by Hayley Baillie and James Baillie
© Del Kathryn Barton

page 1: Installation view of Tracey Moffatt's *Some lads #2* and *Some lads #3* 1986. Purchased with funds provided by the Annual Appeal 2024
© Tracey Moffatt. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

pages 105–6: Audience at the Gallery's late-night program *Brolga: A Queer Koori Wonderland*, curated by Joel Bray

20 September 2024
The Hon Tony Burke MP
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 2023 to 30 June 2024.

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



Penny Fowler AM
Chair



Dylan Mooney's *Drawn Together* projected onto the building for the 2024 Enlighten Festival © Dylan Mooney

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Chair's report

In the 2023–24 financial year the National Portrait Gallery embarked on a dynamic and ambitious artistic program in response to the National Cultural Policy, *Revive: A place for every story, a story for every place* and the accompanying Federal Budget uplift. This financial sustainability has reinvigorated the Gallery's ability to connect with national audiences onsite, on demand and offsite, restored the Gallery's operating budget, and enabled the delivery of core functions and a capital works program to maintain the building that houses the National Portrait Collection.

We thank the Australian Government and the Minister for the Arts, the Hon Tony Burke MP, for their ongoing support in ensuring the sustainability of the arts and culture sector for all Australians. We also thank Chief Patron, Jodie Haydon, for her support and advocacy of our work.

The Gallery is committed to taking a leadership role in promoting and delivering the five pillars of *Revive*. In particular, this year we focused on presenting projects that respect and amplify First Nations stories and experiences. In February 2024 the Gallery acquired Kamilaroi and Bigambul artist Archie Moore's conceptual self portrait *Mial*, and in April we unveiled Marri Ngarr artist Ryan Presley's ambitious installation *Paradise won*, prominently positioned in the Tim Fairfax Courtyard.

Demonstrating the Gallery's continuing support of artists, exciting new changes were made to the 2024 Prize Season. Entry fees for finalists were waived for both the *Darling Portrait Prize* and the *National Photographic Portrait Prize*, all finalists received an artist fee and a copyright and licensing fee, and freight and travel expenses were paid by the Gallery. We were delighted that 54 of the 58 finalists were able to attend the launch in Canberra and celebrate their achievements.

In March 2024 we presented *Ralph Heimans: Portraiture. Power. Influence*, the first major exhibition of the Sydney-born artist's work in his home country. This exhibition was generously supported by the ICONS Syndicate and The Pratt Foundation.

Engaging communities across Australia with our work is a key focus of the Gallery, and this year four exhibitions toured around the country, connecting regional communities to the collection. These included the travelling exhibitions *Dancer*, *Pub Rock* and the *National Photographic Portrait Prize 2022 and 2023*.

We are extremely grateful for the generosity of all of our supporters. The combined support of Government, our donors, corporate partners, the ICONS Syndicate and Circle of Friends is integral to the Gallery's success, and ensures that we can present ambitious exhibitions and programs. We acknowledge and thank our audiences who engage with our exhibitions and the collection through our programs onsite and online.

To my fellow Board members, thank you for your passion and commitment throughout the year. We welcome Valerie Tam, following her appointment in September 2023. We also extend a warm thanks to our Foundation for their unwavering support.

Finally, on behalf of the Board I would like to thank our Director, Bree Pickering and the National Portrait Gallery team. Their hard work, enthusiasm and dedication is what makes the Gallery such a welcoming and engaging place.



Penny Fowler AM
Chair

Bree Pickering, Maggie Beer AO, Penny Fowler AM and Sid Myer AM at the unveiling of Del Kathryn Barton's *Maggie 2023*, commissioned with funds provided by Hayley Baillie and James Baillie © Del Kathryn Barton

Director's report

This has been an exciting year of renewal and growth for the National Portrait Gallery. Energised by the National Cultural Policy, *Revive* and assisted by an uplift in Government funding, there has been expansion and elevation of the Gallery's collection, exhibitions and programs, and deeper support for artists. We are focused on being the Portrait Gallery the nation needs us to be every day.

The growth of the collection across sculpture, video and non-representational works expands the Gallery's long-standing commitment to critical engagement with the genre of portraiture. Powerful new works have entered the National Portrait Collection this year as we continue to embrace Australian stories over time while reflecting the face of the present and anticipating the future.

Reflecting our commitment to supporting new work by First Nations artists, the Gallery acquired Kamilaroi and Bigambul artist Archie Moore's work *Mīal*, which probes the politics of identity, racism and language systems. In April 2024, the Gallery unveiled *Paradise won*, a major new installation by Marri Ngarr artist Ryan Presley. And for this year's Enlighten Festival the Gallery engaged Yuwi, Torres Strait and South Sea Islander artist Dylan Mooney to transform the façade of the building into an extraordinary digital artwork.

Over the summer, the Gallery was alive with portraiture and people – with dynamic exhibitions and programming attracting the largest summer audience since 2016. Alongside the *Archie 100: A century of the Archibald Prize* exhibition held from October 2023 to January 2024, intergenerational programs such as *Maggie and me*, which responded to Del Kathryn Barton's commissioned portrait of culinary icon and cook Maggie Beer AO, also brought families to the Gallery. In an extraordinary demonstration of the power of creativity to bring people together, over 400 visitors created self portraits inspired by *Maggie*, which were displayed alongside Barton's portrait in Gallery 1.

Across the 2023–24 year, over 465,000 people attended the Gallery in Canberra. Increased investment in digital strategies resulted in a further 39,000 people engaging with programs online, and a 220% increase in student engagement with digital programs. The Gallery's 2024 NAIDOC Week program, presented by Wiradjuri/Scottish artist and educator April Phillips, attracted 24,000 students across five days and provided deep engagement with First Nations stories through art. This year's sold-out late-night program *Brolga: A Queer Koori Wonderland*, celebrating First Nations and Queer artists, was curated by Wiradjuri man and multidisciplinary artist Joel Bray. Targeted investment in front-line staff has seen an increase in positive visitor sentiment, with the Gallery's Visitor Engagement Team encouraging deep engagement with the collection and exhibitions.

We are focused on continuing to build our capacity to work thoughtfully, uplift our work across core activities, and look further afield to expand our reach and impact as a National Cultural Institution. I extend my thanks to Chair Penny Fowler AM, members of the Board and Foundation, and the Gallery team for their hard work this year – the success of the Gallery is collectively achieved. I look forward to continuing this work with you.



Bree Pickering
Director

Foundation Chair's report

I am delighted to present the National Portrait Gallery Foundation report for 2023-24. This year, the Foundation has received \$823,013 in cash donations and \$300,622 in donated artworks.

On behalf of my fellow Foundation Committee Members, I begin by extending thanks to our community of donors and supporters from around Australia. Your support of the Gallery plays an important role in our success. In particular, I thank Tim Fairfax AC for his continued, visionary generosity. Tim's support is integral to many of the education and digital programs that we provide for visitors onsite and online.

Thank you to the nationwide members of our ICONS Syndicate for their support of the exhibition *Ralph Heimans: Portraiture. Power. Influence*. Each year, the ICONS Syndicate moves from strength to strength, and I extend warm thanks and welcome to our new supporters. I also acknowledge the extraordinary support of The Pratt Foundation in the presentation of the Ralph Heimans exhibition.

This year, we were fortunate to unveil two significant commissions. In November 2023, we revealed Del Kathryn Barton's portrait of culinary icon and cook Maggie Beer AO in Adelaide. I acknowledge the support of Hayley Baillie and James Baillie, who generously provided funding for this remarkable work. In May 2024, we unveiled Tsering Hannaford's portrait of one of Australia's great food educators, Stephanie Alexander AO, in Melbourne. I extend my thanks to Marilyn Darling AC for her generosity toward this commission.

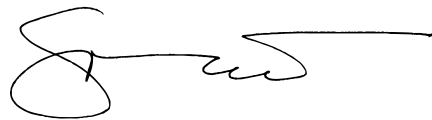
Our Portrait Dinner Series engaged with generous supporters from around the country to raise funds towards a significant new acquisition. We acknowledge the bequest of L Gordon Darling AC CMG, the Liangis Family and the Calvert-Jones Foundation for providing funds to the *Darling Portrait Prize* and *National Photographic Portrait Prize 2024* and I congratulate Noel McKenna and Amos Gebhardt, the winners of each respective

prize. For over 20 years, our Circle of Friends have been an integral part of the Gallery's community. I thank this group for their advocacy and enthusiasm and acknowledge the important role they play in the life of the Gallery.

This year's Annual Appeal invited individuals to support the acquisition of four photographs from Tracey Moffatt's *Some lads* series, made in 1986. The importance of this landmark series resonated strongly with our community, resulting in our strongest Annual Appeal result to date. We thank the 121 individuals who supported this campaign.

I thank my fellow Foundation members for their leadership, collaboration and enthusiasm this year. On behalf of my colleagues, I extend congratulations to Hayley Baillie, who was appointed Foundation Deputy Chair, and welcome our new member, Susan Armitage. I offer further congratulations to National Portrait Gallery Chair Penny Fowler AM, who was appointed a Member of the Order of Australia for significant service to the community.

As we celebrate another successful year, I thank Director, Bree Pickering and the Gallery team for their ongoing dedication, work and commitment.



Sid Myer AM
Foundation Chair



Who we are

Purpose

Under its enabling legislation, the *National Portrait Gallery of Australia Act 2012 (Cth)*, the Gallery's 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.

Vision

To reflect the face of Australia, tell Australian stories and increase understanding and appreciation of Australian people through the art of portraiture – their identity, history, culture, creativity and diversity.

National Portrait Gallery Board and staff in the Tim Fairfax Forecourt in front of Ryan Presley's *Paradise won 2024* © Ryan Presley



About us

The National Portrait Gallery is a National Cultural Institution dedicated to telling and sharing the story of the evolution of Australian identity through art, specifically portraiture. The Gallery's vision guides our work onsite, on demand and offsite across the nation.

The Gallery is positioned on the banks of Lake Burley Griffin on the lands of the Ngunnawal, Ngunawal and Ngambri peoples. We foreground and respect First Nations peoples' knowledge and perspectives, and prioritise principles of self-determination in our methodologies. We strive to tell difficult and complex stories through the

most accessible art form: portraiture. Through a rich array of programming, we create longevity for the stories behind the art, while inspiring and fostering creativity in our audiences. Everyone represented in the collection as an artist or a sitter joins the collective narrative of national identity that connects to our audiences.

The Gallery is committed to taking a leadership role in promoting and delivering the five pillars of the National Cultural Policy, *Revive: A place for every story, a story for every place*. Our performance highlights this year demonstrate our commitment to all pillars.

Performance highlights

First Nations first

11 works of art by First Nations artists were acquired

700 tickets sold for *Brolga: A Queer Koori Wonderland*

Almost 24,000 student registrations for online NAIDOC programs

2 major project commissions by First Nations artists

A place for every story

30 works of art acquired by the Gallery

3190 works of art in the National Portrait Collection

Over 21,000 visitors attended onsite public programs

Centrality of the artist

All artists paid above National Association for the Visual Arts (NAVA) standards

No artist entry fees charged for the *Darling Portrait Prize* and *National Photographic Portrait Prize 2024*

5 special exhibitions delivered

2 major prizes presented

Strong cultural infrastructure

2 internships

More than 100,000 visitors to Enlighten

4 travelling exhibitions toured to 8 venues
reaching over 22,000 people

17 outward loans

3207 works of art digitised

Engaging the audience

Over 465,000 visitors onsite

Over 39,000 people reached online

Virtual education programs reached every electorate
in Australia

1175 Circle of Friends active memberships

12,534 students and teachers visited the Gallery onsite



Annual performance statement

The Gallery's annual performance statement analyses its performance in 2023-24 against the measures identified in its Corporate Plan and the targets in its Portfolio Budget Statements (PBS). Performance measures are organised in relation to the strategies outlined in the Corporate Plan:

- 1. Enrich the collection**
- 2. Inspire connection**
- 3. Ignite support**

Each strategy includes further narrative discussion of performance. Case studies highlighting specific activities provide qualitative evidence of the quality and impact of activities delivered during the year.

The annual performance statement for the 2023-24 financial year is in accordance with paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (Cth) (PGPA Act) 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.

Visitors on a tour of the *Ralph Heimans: Portraiture. Power. Influence.* exhibition, with Ralph Heimans' *The Architecture of Music (Vladimir Ashkenazy)* (2011) on left and *Dame Judi Dench* (2018) on right © Ralph Heimans

Strategic priority 1:

Enrich the collection

Results against performance measures

Activity	Performance measure	Outcome
1.1 Develop and grow the national collection of portraits	a. Commission* at least two major works of art, including one First Nations sitter	Target partially achieved. 1 acquisition commissioned. 9 commissions, including 3 of First Nations sitters, are in progress
	b. Acquire at least \$50,000 of artworks by direct donation	Target achieved. \$300,622
	c. Use 100% of the Collection Development Acquisitions Budget	Target partially achieved. 93%
	d. 100% of works acquired into the collection meet the Collection Development Policy	Target achieved. 100%
	e. Contribute to discourse about portraiture through the development of at least one scholarly publication and contributing content to three third-party publications	Target partially achieved. 3 scholarly publications and 2 contributions to third-party publications

*The term 'commission' refers to a work of art commissioned for the National Portrait Collection. The Gallery does not include project or exhibition commissions, even if purchased after completion, in this target.

Activity	Performance measure	Outcome
1.2. Care for the collection, and the building that houses the collection	a. Deliver the preventative building maintenance plan, including >75% of total maintenance being planned maintenance	Target achieved. 88%
	b. Commence development on a Collection Management Strategy, which considers display and storage needs for future collection growth	Target achieved. In development as part of review of Collection Development Strategy
	c. Deliver the capital works program in accordance with the 40-year capital lifecycle plan	Target partially achieved. 11 life cycle projects delivered, 4 projects in development to be delivered next year
1.3 Share the collection to audiences nationally across the Gallery's programming centres	a. At least 60% of the Gallery dedicated to collection display, of which at least 10% is First Nations sitters	Target achieved. 66.8% of the Gallery dedicated to collection display / 13.5% of works displayed featured First Nations sitters
	b. Present a national travelling exhibition program at eight venues, at least half being outside major cities [†]	Target achieved. 8 venues / 5 of the 8 travelling exhibitions toured to venues classified outside major cities of Australia
	c. Develop an expanded Travelling Exhibitions Strategy	Target partially achieved. In development for implementation next year
	d. Make the collection accessible online through digitising >98% of the collection	Target achieved. 99.5% digitised (low-resolution). Due to copyright restrictions, 90.96% of the collection is available on the website

[†]References to locations in this report are based on the Australian Strategic Geography Standard (ASGS) Remoteness Structure

Analysis of performance

Develop the collection

The National Portrait Collection is at the core of the Gallery's mission, purpose and identity and is fundamental to its broader artistic program. Developing the collection means growing it, caring for it and sharing it widely with audiences across Australia.

As at 30 June 2024 there were 3207 works of art in the collection, with a value of \$44,222,000. No works this year were deaccessioned or disposed.

Acquisition highlights

The Gallery is committed to acquiring significant contemporary and historical Australian portraits that explore, recalibrate and celebrate Australian history and identity in all its complexity. The Gallery's acquisitions also spotlight and support Australian creativity and artistic excellence. During the reporting period, 30 works were acquired across key collecting priorities.

Acquisition highlights this year include Kamilaroi and Bigambul artist Archie Moore's self portrait *Mīal* 2022. Challenging our understanding of portraiture, Moore interrogates identity through the politics of skin, language revival and histories of racial profiling. *Albert and Vincent* 2024 by Western Aranda artist Vincent Namatjira OAM is an important double portrait of the artist alongside his great grandfather, celebrated Western Arrernte/Aranda/Arrarnta artist Albert Namatjira. The acquisition will allow the Gallery to share stories of artistic legacy between two important First Nations artists, while addressing the ongoing impact of colonisation in Australia. Tracey Moffatt's *Some lads #2, Some lads #3, Some lads #4* and *Some lads #5* 1986 were purchased with funds provided by the Annual Appeal 2024. The Gallery is the only cultural institution to hold the full set of five photographs

from this significant early body of work by one of Australia's most important and recognised artists. This year, particular attention was given to forms of portraiture other than painting to broaden the material scope of the collection and better represent the breadth and innovation of contemporary portraiture. Significant photographic portraits were acquired including Hoda Afshar's *Portrait of Behrouz Boochani, Manus Island* 2018; Brenda L Croft's *blood/memory: Brenda & Christopher I (Gurindji/Malngin/Mudburra; Mara/Ngarrindjerri/Ritharrngu; Anglo-Australian/Chinese/German/Irish/Scottish)* 2021 2022 (printed 2023) and *Men of High Degree: Kev Carmody (Bundjalung/Lama Lama Peoples)* 2023; Amos Gebhardt's *Eric* 2020, purchased with funds provided by Susan Armitage; and Jacob Nash's *The hoodie* 2021 (printed 2023), purchased with funds provided by Wayne Williams.

The Gallery continues to build its collection of moving image portraits, including Hayley Millar Baker's *Entr'acte* 2023, purchased with funds from the Collection Development Acquisitions Budget and Reko Rennie's *What Do We Want?* 2022, purchased with funds provided by donors. Sculptural portraits include the major acquisition of Hany Armanious' *Portrait* 2020 and Adrienne Doig's *Aussie Icon: Portrait of Linda Jackson* 2023, both purchased with funds provided by donors.

Under the Australian Government's Cultural Gifts Program, the Gallery acquired Julie Rrap's *Blow Back #1-#33* 2018, from the artist; Clifton Pugh's *John Olsen painting in his studio* 1971; Louis Kahan's *Robert Hughes* 1963, from the Kahan Family; Hany Armanious' *Guardian of the Secretion* 1988 from Ashley Barber and Sarah Cottier; Martin King's *John Wolseley, old master* 2020, from the artist; and Thea Proctor's *Portrait of Diana Pockley* c. 1945.

Appendix 1: Acquisitions 2023–24 on page 96 lists all acquisitions made during the reporting period.



Archie Moore's *Mial* 2022/2023.
Purchased 2023 © Archie Moore



Tsering Hannaford and Stephanie Alexander AO at the unveiling of their portrait, commissioned with funds provided by Marilyn Darling AC © National Portrait Gallery of Australia

Acquisitive commissions

The Gallery's commissioning program has been essential to building the National Portrait Collection. Matching portrait subjects with talented artists to create bold and unexpected works that enliven and redefine portraiture is at the core of our mission. The Gallery proactively targets significant subjects during their lifetimes through the commissioning of portraits by leading contemporary artists.

Two commissioned portraits were delivered, unveiled and accessioned during the reporting period. Initiated in 2021, the commissioned portrait of cook, restaurateur, businesswoman and media personality Maggie Beer AO by Del Kathryn Barton was completed and acquired into the Gallery's collection in August 2023, generously supported by Hayley Baillie and James Baillie. Commissioned in 2022, the portrait of cook, restaurateur, food writer and philanthropist Stephanie Alexander AO by Tsering Hannaford was acquired for the collection in October 2023 with funds provided by Marylin Darling AC.

Collection, storage, display and care

The Gallery cares for and preserves the National Portrait Collection while works of art are on display in the Gallery spaces, during periods of loan, and when safely stored within the Gallery's collection storage areas.

To ensure the preservation of the collection, all collection storage and display areas are maintained with stable air temperature and stable relative humidity, reducing the risk of deterioration. In 2024 the testing phase of the Bizot Green protocols commenced in select collection storage areas. The protocols, adopted by the Gallery in 2023, reconcile the desirability of long-term preservation of works of art with the need to reduce energy use and the carbon footprint of art galleries and museums worldwide.

The use of inert or archival materials to store works of art, the implementation of international standards in the handling and movement of works of art, and the implementation of the Gallery's integrated pest management program enable the



Installation view of *Archie 100: A century of the Archibald Prize* at the National Portrait Gallery

Gallery to ensure the ongoing preservation and care of the collection.

Light levels in display areas are set to appropriate levels to minimise the risk of light exposure on works of art. Additionally, light-sensitive works of art are rotated from display to storage in line with conservation guidelines to ensure their longevity.

The Gallery undertakes regular condition checks to ensure an up-to-date awareness of the condition of works in the collection. A total of 166 collection works were condition checked this year with a focus on works requested for outgoing loan and those under consideration for acquisition.

Conservation treatment of collection works is undertaken, when required, to reduce the risk of deterioration, to ensure long-term preservation, and to enhance the display opportunities for works in the collection. Three collection works underwent conservation treatment this year to maintain and enhance their material integrity.

Outward loans

The Gallery is committed to sharing the National Portrait Collection through a robust loans program that enables access to the collection in metropolitan, regional and remote locations across Australia. A total of 17 works from the collection were loaned to Australian regional and state galleries, state libraries, universities and international art galleries for exhibition purposes.

Eight paintings were lent to the Art Gallery of New South Wales for the touring exhibition *Archie 100: A century of the Archibald Prize* (5 June 2021 – 28 January 2024) consisting of Jean Goldberg's *Ola Cohn* 1961; Nora Heysen's *Robert H Black MD* c. 1950; Reginald Jerrold-Nathan's *Jessie Street* 1929; George Lambert's *Self-portrait with Gladioli* 1922; Clif Peir's *Kath Walker (Oodgeroo Noonuccal)* 1965; Arnold Shore's *HV (Doc) Evatt* 1935; Dora Toovey's *Mr and Mrs Horace Keats in the 'Christopher Brennan Cycle'* 1945; and Margaret Woodward's *Self-portrait as Sarah Wisse, Transported* 1996. The National Portrait Gallery was the final venue for this exhibition from 20 October 2023 to 28 January 2024.



Installation view of *Ralph Heimans: Portraiture. Power. Influence* at the National Portrait Gallery

Thea Anamara Perkins' painting *Rachel* 2021 was lent to the Art Gallery of New South Wales for the exhibition *The National 4: Australian Art Now* (24 March – 23 July 2023).

The State Library of New South Wales exhibition *Charles Rodius: portraits of a colony* (17 June 2023 – 12 May 2024) featured two artworks, Charles Rodius' *Self portrait* c. 1849 and Charles Rodius (attributed) and Hiberian Printing Officer (printer)'s *John Knatchbull, Murderer of Mrs Ellen Jamieson* 1844, for the first half of the exhibition.

The Gallery lent the 2001 commissioned work eX de Medici's *Nothing's as precious as a hole in the ground* to Queensland Art Gallery | Gallery of Modern Art for the exhibition *eX de Medici: Beautiful Wickedness* (24 June – 2 October 2023).

The digital work of art, David Rosetzky's *Portrait of Cate Blanchett* 2009, was lent to the University of Tasmania, Plimsoll Gallery for the exhibition *Interfacial Intimacies* (8 June – 5 August 2023).

The Shoalhaven Regional Gallery exhibition *Death, Love, Art* (30 November 2023 – 3 February 2024) featured, on loan, The Illustrated London News (publisher)'s *Ned Kelly* 1880.

The Gallery lent Graeme Inson's *The Hon. E. G. Whitlam AC QC* 1980 to the Department of Parliamentary Services for their Historic Memorials Collection Prime Ministerial Display (October 2023 – February 2024).

Tracey Moffatt's *Self portrait* 1999/2005 was lent to Cairns Art Gallery for the exhibition *Staging oneself: Photography and new media self-portraits by women artists* (24 February – 2 June 2024).

Finally, the Gallery lent the recent acquisition Hany Armanious' *Portrait* 2020 to the exhibition *Hany Armanious: Stone Soup* at The Henry Moore Foundation which will open on 12 July 2024 with the loan commencing in June 2024.



Chair Penny Fowler AM, Darling Portrait Prize winner Noel McKenna, Marilyn Darling AC, National Photographic Portrait Prize 2024 winner Amos Gebhardt and Director Bree Pickering at the launch of the Prizes

Exhibition program: Onsite

The Gallery aims to present a broad and diverse picture of Australian life, encouraging audiences to take inspiration from the nation's stories through portraiture. Milestone acquisitions were featured prominently in Gallery 1 with Del Kathryn Barton's portrait of *Maggie* displayed over summer alongside the participatory program, *Maggie and me*. Kamilaroi and Bigambul artist Archie Moore's *Mīal* was on display throughout autumn coinciding with the Venice Biennale where Moore won the Golden Lion award for best national participation for his solo presentation in the Australia Pavilion, *kith and kin*. Also in autumn, the Gallery engaged Marri Ngarr artist Ryan Presley to produce the ambitious work *Paradise won*, an installation project commission for the Tim Fairfax Forecourt (see Case study 1 on page 29).

The full suite of Prize exhibitions coincided this year with the *Little Darlings Youth Portrait Prize 2024*, the *Darling Portrait Prize (DPP2024)* and

the *National Photographic Portrait Prize 2024 (NPPP2024)* on concurrent display, opening 21 June 2024. Twelve finalists were selected for the *Little Darlings Youth Portrait Prize* from over 550 entries by judges Jeannie Baker, Marina Neilson and Mark Mohell; 24 finalists were selected from over 900 entries for the DPP2024 by judges Bree Pickering, Erin Vink and Tara Heffernan; and 34 finalists were selected for the NPPP2024 from over 1800 entries by judges Isobel Parker Philip, José da Silva and Pippa Milne. Noel McKenna's *William Nuttall with horses in field* was the winner of the DPP2024 and Amos Gebhardt's *Alexis with moon*, a portrait of Waanyi author Alexis Wright, was the winner of the NPPP2024.

The exhibition *Ralph Heimans: Portraiture. Power. Influence.* (15 March - 27 May 2024) was the first major exhibition of Heimans' work in Australia. The exhibition featured paintings and sketches from the Gallery's collection and loans from private and public collections, including

HRH Crown Princess Mary of Denmark 2006 and HRH Crown Prince Frederick of Denmark 2018 from the Museum of National History at Frederiksborg Castle, Denmark.

The Art Gallery of New South Wales travelling exhibition *Archie 100: A century of the Archibald Prize*, a project that profiled 100 years of Australia's oldest portrait award, was the Gallery's major summer exhibition. With the Archibald Prize brand being familiar and well-loved, the exhibition was a popular destination for the summer holiday audience.

Exhibition program: Travelling exhibitions

The Gallery's travelling exhibition program ensures access to the collection and public programs for audiences nationwide, including in suburban, regional and remote locations. This year, the Gallery toured four different exhibitions to eight venues, engaging with 22,911 visitors and taking the total accumulative visitation of travelling exhibitions to 1,303,015 visitors since the program commenced in 1996. Five of the eight venues were outside major cities.

The *National Photographic Portrait Prize 2022* completed its tour at Burnie Regional Art Gallery from September to November 2023. Overall, the exhibition reached 13,787 visitors in South Australia, Queensland, Victoria and Tasmania.

The *Pub Rock* exhibition also completed its tour this year at Bundaberg Regional Gallery from July to August 2023, and Pine Rivers Regional Museum from September to November 2023. The exhibition reached 14,107 visitors during its tour in Queensland, New South Wales, Victoria and South Australia.

The *National Photographic Portrait Prize 2023* (NPPP23) commenced its tour at Cowra Regional Gallery in December 2023, continuing to Bundaberg Regional Gallery from February to May 2024, and the State Library of Queensland from May to July 2024. The NPPP23 exhibition has reached 12,446 visitors to date, and continues its tour in the second half of 2024.

The exhibition *Dancer*, which celebrates the joy and accessibility of dance through photographs from contemporary artists and the Gallery's collection, commenced its tour at Geraldton Regional Gallery in Western Australia from February to April 2024.

These travelling exhibitions were made possible through the ongoing support of the Australian Government's National Collecting Institutions and Outreach (NCITO) funding program.

Digitisation

The digitisation process is critical for preservation requirements and for making the collection accessible online. As of 30 June 2024, 99.5% of the Gallery's collection has been digitised, in either high or low resolution; 82.85% of the collection is digitised in high resolution. The Gallery's uplift of its Digital section has put enhanced financial and human resources towards the creation and accessibility of digital assets including:

- virtual tours of the collection for formal and informal learning
- *Portrait Stories* interviews with artists and subjects
- printing exhibition-related material
- mobile experiences in the Gallery, in addition to images of newly acquired collection items.



Portrait magazine issue 70, featuring artist Kim Leutwyler on the cover

Publications

Each year, the Gallery produces a publication that contributes to the international and national discourse on portraiture. This year, a Publishing Content Strategy was developed to support the growth and elevation of the Gallery's books, magazines and publishing projects. The first publication developed under the new strategy was *Ralph Heimans: Portraiture. Power. Influence*. The poster-sized publication included a curatorial essay and high-quality reproductions of the works presented in the exhibition. The print run of 1000 copies sold out.

The Gallery's flagship magazine *Portrait* was redesigned to make it more focused on driving visitation to the Gallery and increasing engagement with the collection. Two issues of *Portrait* magazine were published and distributed to the Gallery's Circle of Friends and sold at the Gallery shop.

Magdalene Keaney, Curator, contributed to two third-party publications by the National Portrait Gallery, London; 'Camera Lucidata: Women photographers and the celebrity portrait' in *Women at Work: 1900 to Now*, 2023 and *Francesca Woodman and Julia Margaret Cameron: Portraits to dream in*, 2024.

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. This year, projects included an upgrade of the lighting control system, a purpose-built workshop and a refurbishment of Gallery 7.

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 designated 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. The Gallery's scheduled versus reactive asset maintenance targets were met during this reporting period with 88% of works delivered being planned maintenance activities. 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 figures are aspirational and empowered, emboldened. It's about achieving protection for our people in the face of destruction. I am making visual work that pushes back against that, seeking victory in survival. We are overcoming and proceeding through vulnerability, as a way to achieve strength.'

Ryan Presley



Ryan Presley in front of his installation
Paradise won 2024 © Ryan Presley

Case study 1

Ryan Presley installation

The Gallery invited Marri Ngarr artist Ryan Presley to create a major installation in the Tim Fairfax Forecourt, which opened to the public in April 2024. Prominently positioned at the Gallery's entrance, the site-specific work *Paradise won* invites visitors to engage with conversations about the ongoing legacies of colonisation and celebrates First Nations survival and autonomy.

Channelling depictions of the bravery of saints and archangels in Christian iconography, *Paradise won* profiles heroic First Nations figures engaging in acts of resistance, confrontation and escape. A series of narrative vignettes based on the lived experiences of Presley's friends, family and community, the work alludes to traditional knowledge systems and connection to Country as well as political and social justice issues impacting First Nations peoples, including deaths in custody, community displacement, mining and youth incarceration.

The Gallery is committed to commissioning, acquiring and presenting works of art by First Nations artists. This is central to the institution's remit of reflecting the reality and diversity of Australian life, attending to the complexity of Australian history, and critically examining portraiture as a genre. The installation *Paradise won* challenges traditional power structures and questions how portraiture has historically been used to reinforce ideologies of conquest and Empire building.

The commission and exhibition of *Paradise won* was co-curated by Wiradjuri/Scottish illustrator, visual arts educator and researcher April Phillips to embed First Nations perspectives into all aspects of exhibition development.

First Nations stories and peoples are at the centre of Australian arts and culture. The Gallery respects, and seeks to amplify, First Nations experience through increasing the representation of First Nations peoples in its collection, exhibition and workforce. The Government's *Revive* funding uplift this year has enabled the Gallery to present more ambitious artistic projects like *Paradise won* that recognise First Nations stories and experiences.

Paradise won is on view until May 2025.

Connection to Revive:

- Pillar 1: First Nations first
- Pillar 2: A place for every story
- Pillar 3: Centrality of the artist

Audience feedback:

- 'I love the contrast of the stories and the cultures. The colour also really draws you in.'
- 'It's really interesting. I can see touches of different cultures in the archways and patterns. The longer I look the more things I see.'
- 'This is brilliant, we were standing here when we first came in and came back to look some more.'

Fast facts:

- Over 44,000 visitors in 73 days
- 19.18 metres in length
- The digital colour print on self-adhesive vinyl film is overlaid with 24k gold leaf

Strategic priority 2:

Inspire connection

Results against performance measures

Activity	Performance measure	Outcome
2.1 Develop the Gallery as an inclusive and accessible cultural space, and an essential destination for visitors	a. Reach 350,000 visitors onsite at the gallery	Target achieved. 465,254
	b. Develop an Exhibition Strategy	Target partially achieved. In development for implementation in 2024-25
	c. Develop a Destination Management Plan	Target achieved. The Tourism Strategy was developed in place of the Destination Management Plan
	d. >90% of visitors are satisfied or very satisfied with their visit	Target achieved. 98.4%
2.2 Create people-centred, dynamic exhibitions and programs that engage audiences nationally with the art of portraiture	a. Every travelling exhibition program is accompanied by a suite of engagement options	Target achieved. 100%
	b. Present at least three special exhibitions (including one major prize)	Target achieved. 5 special exhibitions / 2 major prizes
	c. Provide public programs onsite, increasing participation by 5% from the previous year	Target achieved. Total attendance at public programs onsite: 21,261 / 53.8% increase in participation*
	d. Provide digital programs, including those aimed at regional and remote areas, with at least a 50% increase in program engagements from audiences outside major cities	Target partially achieved. Total attendance at public programs online: 2974 Attendance outside major cities: 278 / 66% decrease in program engagement from audiences outside major cities†
	e. Increase reach and engagement with our audiences online by 10%	Target achieved. Website visits: 674,000 / 30.9%* Social media reach: 16,946,686 / 11.3%* Total digital programs attendees: 39,188 / 189%*

Activity	Performance measure	Outcome
2.3 Deliver formal education programs that support the national curriculum and drive increased school visitation	a. Provide onsite paid school visits which support the curriculum and PACER, with 25% increase in school visits on previous year	Target achieved. Attendance at onsite paid education programs: 10,421 / 52.6% increase in school visits*
	b. Provide digital programs which support the curriculum, with 25% increase in program engagement from outside major cities	Target achieved. Total digital program attendance: 36,214 / 223% increase in all digital education programs† Attendance outside major cities: 15,237 / 339% increase on attendance from outside major cities*
	c. Build partnerships and relationships with educational institutions to create pathways for engagement with new audiences, with 25% increase in secondary and tertiary school engagements	Target achieved. Attendance by secondary and tertiary audiences: 3697 / 100% increase in secondary and tertiary school engagements*

* Percentage increase shows growth from last year's result

† Online formal learning programs were prioritised over general programs with significant performance increases



Children enjoying art-making activities during Art.Make.Create, with performers Mr Tim and Ms Nat

Analysis of performance

Audience engagement

The Gallery is dedicated to sharing the changing face of Australian identity through a range of platforms, programs and initiatives that foster engagement with the collection. The Gallery has exceeded this year's audience engagement targets for onsite visitation, onsite and online school participation, public program engagement and visitor satisfaction. New business development initiatives – progressed through the ongoing transformation agenda to uplift the visitor experience and increase onsite engagement – are key contributors to this year's performance status. Key initiatives include investment in front-line staff, maximising the Gallery's assets through holistic programming, better utilisation of public space to enhance opportunities for intergenerational learning and an increase in education programs. This work will be further progressed next year through investment in a tourism strategy that will offer new opportunities for audience engagement in new markets.

Education programs

Education programs are designed to meet the diverse requirements of a national audience, and this year engaged more than 49,500 people in programs onsite, online and offsite. The Gallery has exceeded this year's target to provide onsite paid school visits which support the education curriculum and the Parliament and Civics Education Rebate Program, with 10,421 students engaged in paid onsite programs. The strategic education program reset that commenced in 2023 and included increased awareness and availability of education programs has doubled overall onsite school participation compared to last year with over 12,500 students and teachers engaged onsite. Staff delivered a workshop on learning approaches to civics and citizenship for the Social and Citizenship Educators Association of Australia conference in April 2024. The Gallery's efforts to support school tourism in Canberra by increasing the availability of education programs that align with curriculum requirements for parliament and civics education has grown engagement with civic and citizenship programs from 10% of education program engagement

to 30%. Schools from every state and territory participated in the Gallery's education programs with the highest participation from NSW (34%), the ACT (14%), QLD (14%), VIC (13%) and WA (13%).

The Gallery has also exceeded this year's target to build partnerships and relationships with educational institutions to create pathways for engagement with new audiences to increase secondary and tertiary school participation. The Gallery has taken a new approach to achieve this target, seeking out opportunities to engage potential audiences offsite to encourage participation onsite. Gallery staff presented bespoke programs for Canberra Institute of Technology students and a workshop at the ACT Arts Up Front teacher professional learning day in February 2024. This most recent workshop demonstrated the different ways for secondary school teachers to engage innovatively with the collection in the classroom and at the Gallery. Staff also delivered a lecture on the role of learning and engagement teams within cultural institutions for the Australian National University (ANU) third-year course on Curatorial Practice and to first year ANU Art History and Curatorship students who visited the Gallery as a component of their course.

Public programs

The Gallery aims to connect people with Australian identity, achievements, challenges and creative endeavour across multiple points of access. This year, more than 25,500 people engaged in public programs: 21,000 onsite, 3000 online and 1500 offsite. The Gallery has exceeded its target to increase participation in onsite public programs.

During the school holidays, family audiences grew as a demographic seeking opportunities for intergenerational learning. In the summer period, a new approach to family programming was successfully trialled, and included the activation of the Western Courtyard and function rooms to create a family engagement hub. The summer program delivered growth and impact



The Gallery's Art.Make.Create. event with the Tjanpi Desert Weavers

with increased attendance, dwell time, visitor satisfaction and repeat visitation. Maximising the Gallery's assets through holistic programming and better utilisation of public space has resulted in a 33% increase in summer holiday visitation and a 53% attendance increase at onsite public programs. A new approach to holistic programming was successfully implemented with the activation of the Maggie and me program (See Case study 3 on page 48). Investment in school holiday programming will continue to be prioritised.

Each year, the Gallery hosts a late-night event marketed to audiences aged between 18 and 35. This year's iteration, Brolga: A Queer Koori Wonderland was held in May 2024. With 700 tickets sold, Brolga was a sold-out event and had the highest attendance of the Gallery's late-night events to date. 91% of attendees surveyed post-event were satisfied or very satisfied.

Engaging Wiradjuri man and multidisciplinary artist Joel Bray to curate the event afforded the Gallery the opportunity to support and celebrate local and interstate First Nations and Queer artists. The event aligned strongly with the Government's *Revive* policy, recognising the First Nations first, A place for every story and

Centrality of the artist pillars. Brolga resonated with audiences, providing a safe, inclusive space for all people.

Another example of successful public programming that aligns with *Revive* priorities is the Art. Make.Create family festival held in August 2023. The festival featured the Tjanpi Desert Weavers, a social enterprise of the Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council, who work with women in the remote Central and Western deserts. The festival day attracted over 2000 visitors of all ages who participated in a range of art-making activities. 100% of visitors surveyed said they were very satisfied with the program and would also recommend National Portrait Gallery programs to others.

The popular Art Cart program is a free, daily offering that invites visitors of all ages and abilities to engage in artmaking activities inspired by the collection. This year, total attendance was 5660 people. Art Cart is available all year round except when the family space is operating. This program is made possible with funds donated by Tim Fairfax AC.

A public program evaluation was implemented in late October 2023. 96% of those surveyed indicated that they were 'satisfied' or 'very



Children enjoying free Art Cart activities

satisfied' with their program. 55% of attendees had not participated in a program before, with 93% stating that they would attend again in the future. Programs were consistently rated as 'good' and 'very good' value for money, with 91% of respondents indicating that they would recommend a program to friends and family.

Digital engagement

Digital engagement has been elevated this year with the establishment of the Digital section and appointment of the Director, Digital Production. This new section signals the Gallery's intention to uplift meaningful engagement with audiences digitally, targeting visitors who may not have the opportunity to visit the Gallery's onsite location.

In 2024, the Gallery increased the reach of its digital education programs, engaging more than 36,000 students across Australia. Attendance saw a 220% increase on last year's results with engagement from audiences outside of major cities. A highlight initiative was a series of NAIDOC Week themed virtual learning programs for primary school students, developed and delivered in partnership with Wiradjuri/Scottish artist and educator April Phillips. Twenty programs alternating between the lower and upper primary cohorts were presented

live throughout the week of 24-28 June 2024. Nearly 24,000 students were registered for the program, an increase of 422% on the previous year's NAIDOC Week digital programming. This programming directly supports the First Nations first pillar of the Revive policy.

Other highlights include increases in visits and reach across the Gallery's website and social media, the development of a bespoke tap-to-donate mobile application to support the Gallery's fundraising activities, and the immensely popular Enlighten Festival project commission featuring Yuwi, Torres Strait and South Sea Islander artist Dylan Mooney (see Case study 2 on page 38).

Weekly Virtual Highlights Tours were presented by staff and guest presenters, reaching local, national and international audiences. All programs were close captioned, highlighting works in the collection and temporary exhibitions. Topics included International Women's Day, the World Day for Cultural Diversity and National Reconciliation Week.



April Phillips presenting NAIDOC Week themed virtual learning programs

Onsite and offsite visitors

	2023-24	2022-23
Number of onsite visits to the Gallery	465,254 (includes Enlighten visitation)	351,741
Number of offsite visits	22,911	21,889
Number of visits (sessions) to the Gallery's website	647,000	515,000
Number of page views on the Gallery's website	2,063,405	1,409,140
Number of participants in virtual excursions	39,188	13,560
Number of objects available online with image	2915	2598
Number of objects available online without image	550	579



Guests viewing John Janson-Moore's *An Afternoon (Aunty Jenny Munro at the Redfern Aboriginal Tent Embassy)* 2015 at the Tourism Australia dinner © John Janson-Moore

Tourism

A priority for the Gallery is to increase awareness and engagement with audiences both domestically and internationally. To achieve this, the Gallery has implemented a three-year Tourism Strategy that will deliver strong industry partnerships and commissionable products to open markets, engaging new audiences locally, nationally and internationally. This year, the Gallery attended Tourism Australia's Destination Australia 2024 conference in Sydney and as part of VisitCanberra's 'pathway to Australian Tourism Exchange (ATE)' program sent representatives to ATE24. Preparation has begun for participation in ATE25 with new commissionable products. The board of Cultural Attractions of Australia (CAOA) approved the Gallery's application to join the CAOAs collective, part of Tourism Australia's Signature Experiences of Australia program. The Gallery continues to build awareness of upcoming exhibitions to the Canberra region tourism sector through tourism industry nights for new exhibitions.

Developing new experiences that cater to the domestic and international travel trade, including agents, wholesalers and online travel agents, is a key element in reaching new markets and audiences. To achieve this, a new daily paid tour was successfully piloted in March 2024. When compared to free daily tours, the paid tours attracted 25% more attendance. This trial will continue to be explored through investment in tourism projects that include the development of a range of commissionable experiences and a distribution portfolio to reach new markets.



Dylan Mooney's *Drawn Together* projected onto the building for the 2024 Enlighten Festival © Dylan Mooney

Case study 2

Dylan Mooney Enlighten project

'It's about telling our story of resilience, thriving, survival, how far we've come as a people, what we've achieved ... and where we'll be in the future.'
Dylan Mooney

For the 2024 Enlighten Festival, the Gallery invited Yuwi, Torres Strait and South Sea Islander artist Dylan Mooney to create the first live illustration performance ever featured at the festival. From 1-11 March, festival goers saw Mooney transform the façade of the National Portrait Gallery building into a giant digital canvas via a livestreamed drawing performance.

Vibrant and celebratory, Mooney's digital illustrations portray First Nations peoples with pride. For the festival, Mooney created a cast of characters who each represented and personified a native plant. They came to life against an animated backdrop, dynamically appearing in real time on the building.

An open invitation to observe Mooney's creative process, the project appealed to the intergenerational audiences of the festival. Visitors engaged directly with the artist, Gallery staff and the work, enjoying the outdoor furniture set up to encourage dwell time.

This project demonstrates the Gallery's commitment to the pillars of *Revive*. Augmenting the annual project funding from Tim Fairfax AC, the recent funding received in the Federal Budget enabled the Gallery to deliver a more dynamic project for the 2024 Enlighten Festival than previous years.

The project's success with audiences demonstrated the ongoing appeal of portraiture and the power of direct engagement with an

artist to inspire creativity and love of art across generations.

Acknowledgement:

The Gallery's Enlighten project commission and presentation was generously supported by Tim Fairfax AC.

Connection to Revive:

- Pillar 1: First Nations first
- Pillar 3: Centrality of the artist
- Pillar 5: Engaging the audience

Audience feedback:

- 'I want to be an artist when I grow up!'
- 'I haven't been to an exhibition since school - but now I want to see more.'
- 'It's like he's absorbing the moonlight! Will he become the moon?'

Fast facts:

- 101,535 visitors
- Dwell time: up to 1 hour
- 29% increase to overall festival visitation on previous years

Strategic priority 3:

Ignite support

Results against performance measures

Activity	Performance measure	Outcome
3.1 Develop and foster private giving	a. >\$1 million in private donations to the Foundation, including support for collection development	Target partially achieved. \$832,013 in private donations secured. Economic conditions affected the Gallery's ability to secure the targeted level of philanthropic support
	b. ICONS Syndicate and Circle of Friends participation grows by 10% each year	Target partially achieved. 44 ICONS memberships / 1175 Circle of Friends active memberships
	c. Develop a Private Giving Strategy	Target achieved.
	d. Raise \$80,000 from donor events held annually	Target achieved.
3.2 Support and contribute to the resilience of the Australian arts and cultural sector, and expand its international influence	a. Apply for at least one tourism or visitor economy related grant each year	Target achieved. National Collecting Institutions Touring and Outreach (NCITO) grant awarded in May 2024 to support 2024–25 travelling exhibitions.
	b. Raise the profile of the Gallery internationally by undertaking three initiatives with international partners	Target achieved. 4
	c. Remunerate artists fairly by paying artists at least National Association for the Visual Arts (NAVA) rate standards	Target achieved. Artist fees have been calibrated to exceed NAVA rate standards for large-scale institutions
	d. Contribute to professional development in the creative sector by presenting at five cultural sector events each year	Target achieved. 6

Activity	Performance measure	Outcome
3.3 Strengthen the Gallery's financial resilience through diversified income streams and partnerships	a. Generate >\$3 million in non-government revenue through diversified income streams (excluding donations and private gifts)	Target achieved. \$4,799,947
	b. Total expenses and total revenue are within 5% of approved operating budget	Target achieved. Expenses: -1% Revenue: +2%
	c. Maintain at least four high-value commercial partnerships	Target achieved. 4
3.4 Improve and modernise how we operate	a. Implement a Reflect Reconciliation Action Plan	Target partially achieved. Action Plan in development for implementation in 2024-25
	b. All action items in the Inclusion Action Plan are implemented or formally considered	Target partially achieved. 84.4% action items completed, in progress or ongoing
	c. Develop a Net Zero Action Plan to meet the Government's 2030 targets	Target partially achieved. Electrification feasibility study completed with action plan in development.
	d. Develop an ethical decision-making framework	Target not achieved
3.5 Invest in our people and provide an attractive and supportive workplace	a. APS census 'wellbeing' and 'engagement' score is in top 20%	Target not achieved. Score in top 30%
	b. Commit >2% of staffing budget to ongoing professional development of staff	Target partially achieved. 1.8%

Analysis of performance



Nell, Warwick Edgington (Studio Assistant), Annette Blair and Belinda Toll, Canberra Glassworks (Glass), Crawford's Casting (Bronze), Eveleigh Works (Steel) *Self-nature is subtle and mysterious - Tree Woman / Woman Tree* 2023. Purchased with funds provided by the Portrait Dinner Series 2023 © Nell courtesy of STATION

Supporting the National Portrait Gallery

Private support plays an integral role in the success and ambitions of the Gallery. The Gallery acknowledges the loyal support of its donors and partners, whose ongoing generosity is instrumental in caring for and expanding the national collection.

This year, the Gallery implemented a new Foundation & Private Giving Strategy for 2023-24 - 2026-27, with the goal of elevating the Gallery's work in this space. The Annual Appeal 2024 yielded its strongest financial results ever; a 29% increase on the success of 2023, with Circle of Friends members representing 51% of the total value received. The Gallery did not reach its goal of \$1 million in private giving, securing 83% of this target. Ongoing domestic and global economic uncertainty remains the single biggest challenge to securing private sector support.

Foundation

The Foundation, established in 2014, is a committee of the Board with the purpose of actively seeking and promoting philanthropic support, ensuring that all donors and stakeholders feel a deep connection to the Gallery, its collection and its significance in the national cultural conversation.

The ICONS Syndicate celebrates considerable success this year and we thank new and returning members for their support. ICONS are asked to contribute \$5000 to the Gallery toward our ambitious exhibition program.

Following the success of last years' Portrait Dinner Series, the Gallery continues to engage with donors around the country, who come together to raise funds toward a significant acquisition for the collection. This year funds supported the acquisition of Vincent Namatjira's *Albert and Vincent* 2024.

Appendix 2: Donors and supporters on page 99 lists National Portrait Gallery donors and supporters.

Circle of Friends

The Circle of Friends program is a priority for the Gallery with several members events delivered across the period. The monthly Spotlight series continues to engage portrait enthusiasts with a deep-dive into the collection. Members also engage with the Gallery through exclusive previews, programs and exhibitions. While attendance, engagement and advocacy from members remains strong, membership growth did not meet the annual target.

Partnerships

This year, the Gallery maintained strong relationships with several valued partners. Midnight Hotel, Autograph Collection continues their support as the Gallery's Cultural Partner, providing value in offering premium accommodation to visiting artists and guests. The Gallery also thanks Robert Oatley Wines, our Beverage Partner, for their ongoing support of events.

The Gallery's Digital Partner, Stripy Sock, continues to provide in-kind value and technical solutions to improve the Gallery's digital offerings. This year, their focus was developing a customised tap-to-donate solution which will be rolled out next year.

The Gallery is also grateful to Canon Australia for their ongoing sponsorship as Imaging Partner and First Prize supporter of the annual *National Photographic Portrait Prize*. The exhibition was held concurrently with the *Darling Portrait Prize* in 2024, and was also generously supported by EIZO, IAS Fine Art Logistics and People's Choice supporters the Calvert-Jones Foundation and the Liangis Family.

Region Media continues to bring in-kind media value as the Gallery's Media Partner. The amplification of Gallery promotions across their broad local and regional channels helps increase awareness of, and attendance to, the Gallery's onsite programs and exhibitions. Stream media monitoring services also provide in-kind support allowing the Gallery to track media engagement

and reporting. The Gallery's relationship with Arts Partner, Bell Shakespeare, further enhances cross-promotional opportunities among their engaged audiences.

The overall value of partnerships has decreased this year, mostly due to the end of the Principal Sponsorship with EY Canberra. The Gallery is seeking a new Principal Partner for next year.

Sector engagement

This year, the Gallery championed support for artists by announcing changes to its 2024 Prize Season. Entry fees to the *Darling Portrait Prize* and *National Photographic Portrait Prize* were waived to remove the barrier to entry. Further, all finalists received an artist fee of \$1200, a copyright and licensing fee of \$1000 and freight and travel expenses were covered by the Gallery, none of which had been accommodated in previous iterations of the prizes. These changes directly support the Centrality of the artist pillar in the *Revive* policy.

The Gallery also participated in sector engagement through presenting at conferences and cultural sector events, including the Art Association of Australia and New Zealand (AAANZ) annual conference (6-8 December 2023); the National Capital Educational Tourism Project Presentation Skills workshop (21-23 February 2024) for emerging National Cultural Institution education practitioners in Canberra; and the Institute of Public Administration Australia's Future Leadership Summit (15 March 2024).

International engagements

The exhibition *Ralph Heimans: Portraiture. Power. Influence.* featured international loans from private collections, the Royal Collection Trust, UK and the Museum of National History at Frederiksborg Castle, Denmark. The Royal Collection Trust loaned a large-scale painting of His Majesty King Charles III, from His Majesty's private collection, and two complementary sketches from the Royal Collection Trust. The Museum of National History at Frederiksborg Castle loaned their official



National Photographic Portrait Prize 2024 installation featuring works by (left to right) Daniel Temesgen, Paul Knight, J Davies, Garry Trinh and Jo Duck © the artists

portraits of HM King Frederik of Denmark and HM Queen Mary of Denmark.

The two issues of the Gallery's *Portrait* magazine this year included two feature articles and mentions of five portraiture-related exhibitions at international institutions, including National Portrait Gallery, London; Rijksmuseum, Amsterdam; Zeitz MOCAA, Cape Town; Royal Academy, London; Tate, London; and National Portrait Gallery, Washington.

The Social Media and Content Coordinator spoke at the Europeana Digital Storytelling Festival (May 2024) and, with the Director, Digital Production, delivered a collaborative presentation at MuseumNext Museums & Social Media Summit (November 2023) on the Gallery's social media presence and performance. Both are international events held online.

Director Bree Pickering travelled to the United Kingdom with the support of the Gordon Darling Foundation International Travel Grants program, to assess the position of the Gallery against its UK counterparts and strengthen international collaborative networks.

Commercial relationships

The Gallery's café is operated by The Fresh Collective, which also provides venue hire and onsite catering for events to clientele.

The Portrait Store, trading as The Curatoreum, offers gifts, jewellery, homewares, books and National Portrait Gallery merchandise.

Professional development

The Gallery supports a 70:20:10 model of learning and development where 70% of learning is on the job through day-to-day tasks, challenges and practices; 20% through networks – learning through others from informal coaching, personal networks and other collaborative approaches; and 10% through formal learning through structured courses and programs. Approximately 1.8% of payroll was spent on providing staff training. Opportunities for professional development are identified as part of the performance management process. The Gallery offered a broad range of training and professional development opportunities to staff including attendance at industry conferences such as the Australian Museums and Galleries Association Conference, MuseumNext Conference and the



Tessitura Learning and Community Conference. This year's all-staff training offerings included Risk management and hazard identification, Workplace psychological health essentials, and Handling challenging interactions. Annual cultural capability training was provided through basket weaving workshops, film screenings and walks on Country. The online learning management system Learnhub provides all staff with access to Australian Public Service (APS) training and Go1, the world's leading content expert in online learning.

Performance management

All employees are subject to the Gallery's Performance and Development plans as part of the Gallery's Performance Management Framework. Formal performance discussions between employees and their managers take place at least once every six months; ongoing regular and timely feedback between employees and supervisors is strongly encouraged. This framework enables discussion, as well as the setting and assessing of individual goals and performance to align with individual objectives within organisational priorities.

The Gallery has recently completed a review of the Performance Management Framework, with staff provided the opportunity to provide feedback during a consultation period. A new framework will be implemented in next year's cycle.

Volunteer programs

The Gallery houses a dedicated, professionally focused research collection library. The library is staffed by a voluntary librarian who ensures the professional delivery of services for Gallery staff and researchers. The Gallery also participates in an internship program with the Centre for Art History and Art Theory at the Australian National University. Students gain experience in the sector working across both the Curatorial and Collection, and Access and Learning teams.



Tjanpi Desert Weavers artist Pinuka (Margaret) Yai Yai conducting a workshop for the Art.Make.Create. event

Create an empowered workforce and supportive internal culture

Gallery staff are employed under the *Public Service Act 1999*, with remuneration and conditions set out in the Gallery's designated Enterprise Agreement 2024-27. The Gallery participated in Australian Public Service (APS)-wide bargaining and was successful in commencing a new Enterprise Agreement in March 2024. This saw an 11.2% salary increase over three years and access to common conditions across the APS.

As part of the 2023 APS Census Action Plan, the Gallery has resourced a dedicated employee wellbeing program. The Health and Wellbeing Program promotes employee resilience, recognition and team building to demonstrate the Gallery's ongoing commitment to a positive workplace culture. The Employee Assistance Program provider, Assure Programs, continues to provide advice and support to staff and their immediate families when required. The staff social club supports a collaborative, team-building environment by organising raffles, lunches and the end-of-year celebration.

Net Zero Action Plan

This year, the Gallery commissioned an electrification feasibility study to investigate the Gallery's ability to meet the Australian Government's APS Net Zero 2030 target. Although the Gallery is not required to meet the target as a Corporate Commonwealth entity, the Gallery is working towards the target through the electrification of existing gas assets, improving energy efficiency and procuring renewable electricity. A more detailed roadmap and action plan will be developed next year to support this work.

Reconciliation Action Plan

This year, the Reconciliation Action Plan working group led Gallery business areas to develop the Gallery's second Reflect Reconciliation Action Plan (RAP). The focus of the second RAP is to implement tangible actions and deliverables which will contribute to foundational organisational change and align with the key pillars of *Revive*. The RAP will enable the Gallery to develop an organisational culture that includes, involves, considers and respects First Nations peoples' knowledge and perspectives, and



Ngunawal man Tyronne Bell performs a Welcome to Country and Cleansing Ceremony for staff during NAIDOC Week 2024

embeds principles of self-determination and cultural autonomy in all activities. The decision to undertake a second RAP acknowledges the Gallery's commitment to meaningful investment in our reconciliation journey. The development of the RAP coincides with new and ongoing initiatives across the Gallery that create an environment for reconciliation by promoting recognition, respect, understanding and appreciation of Aboriginal and Torres Strait Islander peoples, histories and ongoing cultures as central to our shared national identity. The RAP is in the final stages of review and is expected to be delivered next year.

Disability Inclusion Action Plan 2023-25

Following the release of the Disability Inclusion Action Plan 2023-25 last year, the Gallery has been working to reduce barriers to access across its operations. The Gallery partnered with peak arts and disability organisation Accessible Arts as a participant in the Ripple: Disability and Culturally Diverse Internship Program. An intern from Accessible Arts joined the Gallery from September to November 2023 to support the progress of several inclusion projects. Filming

and photography for an access video to introduce visitors to the Gallery and support wayfinding, as well as a series of four Visual Stories targeted at neurodiverse students and adults were published on the Gallery's website in late 2023.

Employee Consultative Committee

The Gallery is required under the National Portrait Gallery of Australia Enterprise Agreement 2024-27 to establish and maintain an Employee Consultative Committee (ECC) for the life of the Enterprise Agreement. 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.



Case study 3

Private giving and *Maggie*

Philanthropy and private giving are integral to fulfilling the Gallery's artistic ambitions, elevating the Gallery program and exhibition offerings, and increasing opportunities for audiences to engage in and participate with the National Portrait Collection. This year, private giving enabled the commissioned portrait of Maggie Beer AO by Del Kathryn Barton, *Maggie* 2023, supported by Hayley Baillie and James Baillie.

The Gallery's commissioning program is vital to sharing the stories of Australia through portraits of inspiring and compelling people. *Maggie* celebrates Maggie Beer's significant contribution to Australian life, including her career as a cook, restaurateur, businesswoman and media personality; as well as her work with the Maggie Beer Foundation which enriches the lives of older Australians through food. The portrait was unveiled at the Gallery in November 2023 alongside a sold-out in-conversation event between Beer, Barton and Director Bree Pickering.

Public programming experiences offer audiences different ways to engage with the Gallery's works of art and Australian stories and personalities. Following the unveiling of the portrait, *Maggie* was displayed in Gallery 1 during the summer holidays. This offered an opportunity to integrate an intergenerational participatory program into the Gallery spaces, engaging audiences with the work.

For the pilot program *Maggie* and me, visitors were invited to create their own self portraits that drew inspiration from Barton's *Maggie* and its use of symbolism. These self portraits were then displayed on the wall in Gallery 1 opposite *Maggie*. Over 400 visitors participated in the program.

The success of this pilot project demonstrates the meaningful benefit of including participatory programs within gallery displays to more deeply connect audiences with the collection and sitters. It also established a valuable precedent for how the Gallery can maximise the impact of new commissions with intergenerational audiences, aided by private support and giving.

Acknowledgement:

Commissioned with funds provided by Hayley Baillie and James Baillie 2023
© Del Kathryn Barton

Connection to Revive:

- Pillar 4: Strong cultural infrastructure
- Pillar 5: Engaging the audience

Audience feedback:

- 'These are fantastic!'
- 'Amazing!! Let's go make one.'
- 'We get to hang our own portrait? That's so fun!'

Quotes from artist:

- 'The most important thing when you paint a portrait is that your sitter connects to it and is moved by it and transported and identifies with it in some way in the end.' Del Kathryn Barton

Quotes from sitter:

- 'There's a lot of symbolism for me in it ... the pomegranate I've used as a symbol for my Foundation because the arils in the pomegranate, the little tiny ruby arils, are seeds of change.' Maggie Beer AO

Fast facts:

- 130 tickets sold for the in-conversation event, which sold out in 48 hours
- Over 400 visitors participated in *Maggie* and me
- The unveiling of the portrait drew national media coverage reaching an audience of 3.6 million

(top) Del Kathryn Barton's *Maggie* 2023, commissioned with funds provided by Hayley Baillie and James Baillie
© Del Kathryn Barton

(bottom) Installation of *Maggie* and me self portraits in Gallery 1

Governance



National Portrait Gallery Board members Elizabeth Pakchung, Deputy Chair John Barrington AM, Hayley Baillie, Hugo Michell, Valerie Tam, Director Bree Pickering, Chair Penny Fowler AM, The Hon Heidi Victoria BA, Elizabeth Dibbs and Tom Mosby

Minister for the Arts

The Minister responsible for the Gallery during the reporting period was the Minister for the Arts, the Hon Tony Burke MP.

Ministerial appointments

Minister Burke made one appointment to the Gallery Board, Valerie Tam, who was appointed on 18 September 2023.

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 members of the Gallery Board, for all or part of the year:



Penny Fowler AM

Chair (appointed Chair from 1 January 2022, appointed member 9 March 2016)

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

Relevant roles, skills and experience: Penny Fowler AM is Chairman of the Herald & Weekly Times and is News Corp Australia's Community Ambassador. Penny has been a member of the Gallery Board since 2016. She is Chair of the Royal Children's Hospital Good Friday Appeal, Chair of the Royal Botanic Gardens Victoria, and a Board member of Tourism Australia. She is also on the Advisory Board of Visy/Pratt USA and is a Board member of Tech Mahindra & the Bank of Melbourne (St.George) Foundation. Penny is a member of Chief Executive Women and an Ambassador for the Australian Indigenous Education Foundation and SecondBite.

Penny Fowler attended 7/7 meetings.



John Barrington AM

Deputy Chair (appointed 4 May 2022)

Qualifications: Bachelor of Business, Curtin University; Master of Business Administration, Australian Graduate School of Management; HonDComm, Curtin University; Life Fellow of the Australian Institute of Management WA; Fellow of the Australian Institute of Company Directors

Relevant roles, skills and experience: John Barrington AM is co-founder and previously Managing Director of Artificial Intelligence (AI) company Artrya Ltd. He is Chair of John Curtin Gallery and Harry Perkins Institute of Medical Research, and a Director of Health Translation Group Ltd. He was previously Chair of Perth Festival, Deputy Chair of Creative Partnerships Australia, Deputy Chair of the Federal Government Creative Economy Taskforce and a recipient of the Australian Institute of Company Directors Award for Excellence in the Not-for-Profit Sector. John Barrington attended 7/7 meetings.



Hayley Baillie

(appointed 31 March 2022)

Qualifications: Bachelor of Arts, Southern Cross University

Relevant roles, skills and experience: Hayley Baillie and her husband James co-founded the striking Baillie Lodges in 2003. Hayley is currently also a Board member of the Great Barrier Reef Foundation and Australian String Quartet, and a Foundation Board member of the Australian Ballet. She was a Board member of Tourism Australia from 2016-22.

Hayley Baillie attended 7/7 meetings.



Elizabeth Dibbs
(appointed 1 January 2022)

Qualifications: Master of Laws (Hons 1), University of Cambridge (Trinity College); Bachelor of Laws (University Medal), Bachelor of Arts, University of Sydney; Member Australian Institute of Company Director's and Law Society of NSW

Relevant roles, skills and experience: Elizabeth Dibbs is a non-executive director in the government and for-purpose sectors. She is Deputy Chancellor of Western Sydney University, Chair of its Audit and Risk Committee, and a member of the Board Executive and Transnational Advisory Committee. She is Chair of United Way Australia, Deputy Chair of the ACT City Renewal Authority, Governor of Centenary Institute of Cancer Medicine and Cell Biology, a member of its Audit and Risk Committee and Trustee of the Centenary Foundation. Elizabeth was the Western City District Commissioner with the Greater Cities Commission from 2018–22, President of YWCA NSW from 2007–11, a Director of YWCA NSW from 2000–07 and a Director of YWCA Australia from 2009–13. Previously, she has served as a Council member of Chief Executive Women and Chair of its Scholarship Committee, and remains an active member. Elizabeth was a Partner and General Counsel of PwC until 2005. Elizabeth Dibbs attended 7/7 meetings.



Hugo Michell
(appointed 10 April 2019)

Qualifications: Art History, Adelaide Central School of Art

Relevant roles, skills and experience: Hugo Michell established Hugo Michell Gallery in Beulah Park, South Australia in 2008 and has grown the gallery to be highly respected within the Australian art scene. He is committed to presenting exciting and innovative work by established and emerging local and national artists at the forefront of contemporary art across a range of mediums. Hugo Michell Gallery's client base includes 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 worked for Tolarno Galleries and 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. Hugo Michell attended 7/7 meetings.



Tom Mosby
(appointed 21 November 2022)

Qualifications: Bachelor of Laws, University of Melbourne; Bachelor of Applied Science (Conservation of Cultural Materials), University of Canberra

Relevant roles, skills and experience: Tom Mosby has held a number of board positions across the arts portfolio including past Chair of the Board of Directors of the Cairns Indigenous Art Fair, and Board member of Bangarra Dance Theatre and the Public Galleries Association of Victoria. He has been recognised both nationally and internationally in arts journals and celebrated for his focus on the culture of Torres Strait Island communities, conservation and the moral and legal rights of First Nations peoples and stories. Tom Mosby attended 6/7 meetings.



Elizabeth Pakchung
(appointed 22 March 2022)

Qualifications: Bachelor of Economics, Bachelor of Laws, University of Sydney; Member, Australian Institute of Company Directors and the Law Society of NSW

Relevant roles, skills and experience: Elizabeth Pakchung is an Australian company director, corporate lawyer, and supporter of fashion, art and architecture. She is 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 Women's Forum Australia. 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. She practised in mergers and acquisitions, equity capital markets and corporate governance. Elizabeth is also a former General Counsel of the Australian Securities and Investments Commission. Elizabeth Pakchung attended 7/7 meetings.



Valerie Tam
(appointed 18 September 2023)

Qualifications: Bachelor of Commerce, Australian National University (ANU); Bachelor of Arts, Arts History, ANU; Member of CPA Australia and the Australian Institute of Company Directors

Relevant roles, skills and experience: Valerie Tam has significant experience in financial and business management in the arts sector and a strong track record of delivering strategic outcomes and building financial sustainability in arts companies. She is currently on the Board and Chair of Audit & Risk Committee at the Australian Festival of Chamber Music and a member of the Finance, Audit & Risk Committee at the Queensland Symphony Orchestra. Valerie was most recently the Chief Financial Officer at both Queensland Theatre and Opera Queensland. Prior to that she was also Financial Controller at Australian Galleries in Melbourne and Business Manager at Jan Murphy Gallery in Brisbane, representing both established and emerging contemporary artists. Valerie is a co-founder, and currently the Director of Finance and Operations at Diogenes Investing, a boutique property investment firm. She is a supporter of Arts Project Australia, Disabled Wintersport Australia and Blind Sports Australia, advocating for accessibility and participation for individuals living with a disability. Valerie Tam attended 4/5 meetings.



The Hon Heidi Victoria BA
(appointed 5 November 2021)

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. Heidi Victoria attended 7/7 meetings.

Board committees

There are five committees of the Board.

Audit and Risk Committee

The Audit Committee was renamed as the Audit and Risk Committee in April 2024 and expanded to encompass the duties of the former Work Health and Safety (WHS) Committee. The role of the Audit and Risk Committee is to assist and advise the Board in identifying areas of significant current or future operational risk, and to monitor and advise on the Gallery's duties under the *Work Health and Safety Act 2011*. The latter responsibility was held by the WHS Committee until April 2024. Specifically, the Audit and Risk Committee oversees:

- financial performance and financial statements
- external audit
- risk management
- internal controls
- internal audits
- legislative and policy compliance
- fraud control
- work, health and safety.

The Audit and Risk Committee charter outlines the role and responsibilities of the committee and its members. The charter is published on the Gallery's website: portrait.gov.au/content/policies

Members of the Audit and Risk Committee are:

- Elizabeth Dibbs (Chair from 30 September 2022)
- John Barrington AM
- Valerie Tam (from 23 November 2023)

All members were also members of the WHS Committee prior to its merging into the Audit and Risk Committee. In addition, the Board Chair attends meetings as an observer.

Table: Attendance at Audit Committee, WHS Committee and Audit and Risk Committee meetings

Member	Audit Committee*		WHS Committee*		Audit and Risk Committee*	
	Eligible	Attended	Eligible	Attended	Eligible	Attended
Penny Fowler AM	4 (observer)	4	3 (observer)	2	1 (observer)	1
John Barrington AM	4	4	3	3	1	1
Elizabeth Dibbs	4	4	3	3	1	1
Valerie Tam	2	2	1	1	1 (observer)	1

*The Audit Committee and WHS Committee merged in April 2024 into the Audit and Risk Committee.

Investment Committee

The Investment Committee oversees the financial management of investments and compliance with relevant laws and policies. The Investment Committee met four times this year.

Members of the Investment Committee are:

- Sid Myer AM (Chair from 1 January 2022)
- Jillian Broadbent AC
- Tim Fairfax AC
- Penny Fowler AM
- Michael Kelly (from 10 August 2023)
- Valerie Tam (from 15 February 2024)

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 Collection Committee met five times this year.

Members of the Collections Committee are:

- Hugo Michell (Chair from 28 April 2022)
- Tom Mosby
- Elizabeth Pakchung
- The Hon Heidi Victoria

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

Foundation Committee

The National Portrait Gallery Foundation, which is also a Board Committee, met four times during the year.

Members of the Foundation Committee are:

- Sid Myer AM (Chair from 13 March 2015)
- Hailey Baillie (Deputy Chair from 19 April 2024)
- Susan Armitage (from 19 April 2024)
- Tim Bednall
- Dr Jillian Broadbent AC
- Patrick Corrigan AM
- Dr Marilyn Darling AC
- Tim Fairfax AC
- Penny Fowler AM, Chair, National Portrait Gallery
- John Liangis
- Dr Helen Nugent AC
- Nigel Satterley AM



**Sid Myer AM, Chair - VIC
(appointed 13 March 2015)**

Sid Myer AM is the Chairman of Myer Family Investments and a Director of Copia Investment and Mutual Trust. After 20 years as the Chief Executive Officer of Yulgilbar Group of Companies, Sid stepped down in 2016 and remains a non-executive director of the Group, and a Trustee of the Yulgilbar Foundation.

Sid joined the Board of the National Portrait Gallery in July 2013, and was appointed Deputy Chairman in 2016, and the inaugural Chairman of the NPGA Foundation in 2014. In December 2017, he joined the National Advisory Board of Apropela (former Heads Over Heels), a not-for-profit organisation that supports women entrepreneurs by providing access to influential business networks.

Sid graduated in Economics and Marketing from Monash University in Melbourne. He has over 40 years of experience in retailing and investment management industries in Australia and overseas having lived in America, Switzerland and Malaysia. Building Australia's engagement in the Asian region has always been important to Sid. He was the Chairman of Asialink from December 2005 to December 2016 and remains a Life Patron of Asialink.

Sid is married to Fiona and they have three children and five grandchildren.



**Hayley Baillie, Deputy Chair - NSW
(appointed 1 July 2022)**

See Board bio on page 50.



**Susan Armitage - SA
(appointed 19 April 2024)**

Susan Armitage was appointed to the National Portrait Gallery Foundation in April 2024.

Her background is in financial markets, having worked for JBWere and Macquarie Equities for over 30 years. Susan was a member of the Board of the Art Gallery of South Australia from 2015-24, during which time she chaired the Board Funds Management Committee and Acquisitions Committee of the Gallery.

Susan was also a member of the Art Gallery of South Australia Foundation for 12 years. She was a member of the National Gallery of Australia Foundation for six years and was a member of the Venice Biennale Commissioner's Council, during the period when Simon Mordant AO and Naomi Milgrom AC chaired the council.



**Tim Bednall - NSW
(appointed 11 May 2018)**

Tim Bednall is a Partner of law firm King & Wood Malletsons (KWM), based in Sydney, where he heads the Corporate Governance practice and Owl Advisory, the firm's aligned compliance and governance risk practice.

Tim is a Non-Executive Director of Cooper Energy Limited. He is a former chairman of the Australian partnership of KWM, and a former Managing Partner of KWM Europe and Middle East, based in London.

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



**Dr Jillian Broadbent AC – NSW
(appointed 6 November 2021)**

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

Jillian served as a Non-Executive Director of the National Portrait Gallery Board from 2013 to 2021. She is currently a Director of Macquarie Group Limited, the Seaborn Broughton & Walford Foundation and the Lowy Institute. She was board member of the Reserve Bank of Australia from 1998 to 2013 and the inaugural Chair of the Clean Energy Finance Corporation (2012 to 2017).

In 2020, she completed an 11-year term as Chancellor of the University of Wollongong. She also served on the board of ASX Limited, Coca-Col Amatil, Qantas, SBS and Westfield.

Jillian maintains an active interest in the arts, is a Director of Sydney Dance Company and has been a member of the boards of Sydney Theatre Company, NIDA, the Australian Brandenburg Orchestra and the Art Gallery of NSW.

In 2019, Jillian was made a Companion of the Order of Australia and was awarded a Doctor of Laws at the University of Wollongong in 2020.



**Patrick Corrigan AM – NSW
(appointed 1 June 2022)**

Patrick Corrigan AM is an Australian businessman, art collector, jazz enthusiast and philanthropist. Patrick was appointed to the Board of the National Portrait Gallery in 2015 and served until 2022. He has donated or contributed to the acquisition of works for the collection, as well as funding the portrait commission series of Australian Rugby greats. He 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.

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.

In 2007, Bond University conferred an Honorary Doctorate in recognition of his sustained support of the visual arts, in particular, Indigenous art. Patrick was the recipient of the Australian Business Arts Foundation's Philanthropy Leadership Award in 2012 for encouraging increased philanthropic giving to Australia's cultural life. In recognition of his support of Bond University and other Queensland cultural institutions, the Queensland Government conferred the Queensland Greats Award upon Patrick in 2014.

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



Dr Marilyn Darling AC - VIC
(appointed 13 March 2015)

Dr 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 a Companion of the Order of Australia for services 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. Marilyn was awarded an Honorary Doctor of Laws from Monash University in 2023.



Tim Fairfax AC - QLD
(appointed 13 March 2015)

Tim Fairfax AC 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 Philanthropic Services and Ningana Giving Pty Ltd.

He is 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 Inc, the Australia 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 a number of rural properties in Queensland and New South Wales involving beef cattle, fine wool and grain.



Penny Fowler AM - VIC
(appointed 1 January 2022)

See Board bio on page 50.



John Liangis - ACT
(appointed 13 March 2015)

John Liangis is a Director of Liangis Investment 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 and are Founding Benefactors of the National Portrait Gallery.



**Dr Helen Nugent AC – NSW
(appointed 13 March 2015)**

Dr Helen Nugent AC has had extensive involvement in the arts. From 2012 to 2021, she was Chair of the National Portrait Gallery of Australia and has also been Chair of the Federal Government’s National Opera Review and the Major Performing Arts Inquiry; and the Major Performing Arts Board. She has been Deputy Chair of the Australia Council and Opera Australia. In 2013, Helen was awarded the Richard Pratt Business Arts Leadership Award.

Helen gives back to the community in other areas. In education, she was previously Chancellor of Bond University and President of Cranbrook School. In disability and health, she was Chair of the National Disability Insurance Agency and a Director of the Garvan Institute for Medical Research. She is also on the Board of the Australian Olympic Foundation, with the Australian Olympic Committee awarding her an Order of Merit in 2021.

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

Helen was made a Companion of the Order of Australia in 2022 and has been awarded Honorary Doctorates from the University of Queensland and Bond University.

Helen joined the National Portrait Gallery Foundation Committee when it was first established after she oversaw the Gallery’s becoming a statutory authority.



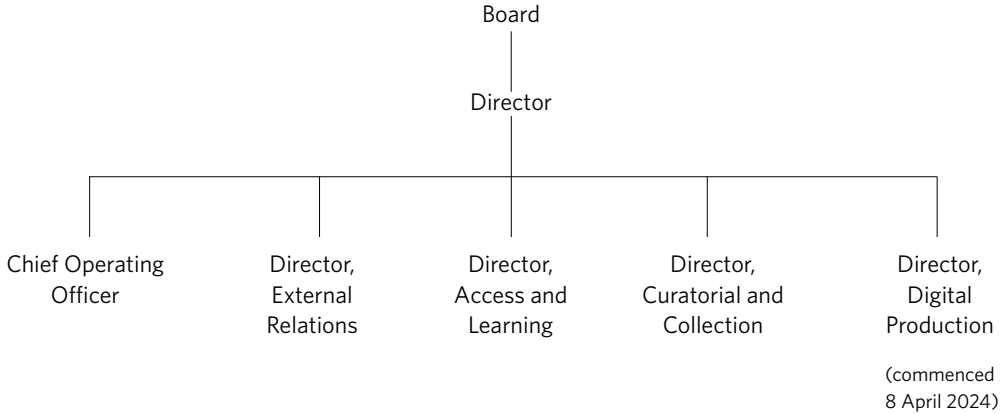
**Nigel Satterley AM – WA
(appointed 27 September 2019)**

Nigel Satterley AM is the Chief Executive and founder of Satterley, with 44 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 \$800m. It has been involved in 200 residential communities, sold more than 100,000 lots and won 100+ international, national and state industry awards. Controlling a land bank with an end-value of \$10b, Satterley operates across Western Australia, Victoria and Queensland.

Nigel 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, charity, medical research and sport. In 2015, he was honoured with a Doctor of Business from Edith Cowan University for his contribution to the WA housing industry and philanthropy. In 2023, Nigel was the 25th Australian to be inducted into the Property Council Hall of Fame.

Organisational structure



Staffing profile

All ongoing employees* ACT

man/male	Full-time	16
	Part-time	0
	Total	16
woman/female	Full-time	29
	Part-time	2
	Total	31
non-binary	Full-time	0
	Part-time	0
	Total	0
prefers not to answer	Full-time	0
	Part-time	0
	Total	0
uses a different term	Full-time	0
	Part-time	0
	Total	0
Total		47

All non-ongoing employees ACT

man/male	Full-time	2
	Part-time	0
	Total	2
woman/female	Full-time	5
	Part-time	2
	Total	7
non-binary	Full-time	0
	Part-time	0
	Total	0
prefers not to answer	Full-time	0
	Part-time	0
	Total	0
uses a different term	Full-time	0
	Part-time	0
	Total	0
Total		9

*Note: the Gallery does not have any staff located outside of the ACT. The table does not include casual staffing.

Executive

Key Management Personnel

The table below lists persons who met the Key Management Personnel (KMP) definition. The remuneration of Board members is set in accordance with the *Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination*. The members of the Audit & Risk Committee are Board members and receive no additional remuneration.

Name/title	Term as KMP	Short-term benefits base salary	Bonuses	Other benefits and allowances	Post-employment benefits/superannuation contributions	Other long-term benefits/long service leave	Total remuneration
Penny Fowler AM, Chair	Full year	47,400			5273		52,673
John Barrington AM, Deputy Chair	Full year	23,710			2507		26,217
Hayley Baillie, Board member	Full year	23,710			3159		26,869
Elizabeth Dibbs, Board member	Full year	23,710			2638		26,348
Hugo Michell, Board member	Full year	23,710			2638		26,348
Tom Mosby, Board member	Full year	23,710			2638		26,348
Elizabeth Pakchung, Board member	Full year	23,710			2507		26,217
Valerie Tam, Board member	18 September 2023	17,783			1986		19,769
Hon Heidi Victoria BA, Board member	Full year	23,710			2638		26,348
Bree Pickering, Gallery Director	Full year	258,413		20,550	27,240	8743	314,947
Total		489,566		20,550	53,224	8743	572,084

Information about remuneration for Senior Executives is included in the Key Management Personnel table. The Gallery does not have any other highly paid staff required to be reported under section 17BE (ta) of the PGPA Rule.

Governance practices

Senior management 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:

- Employee Consultative Committee
- Health, Safety and Wellbeing Committee
- Emergency Management Control Group
- Acquisitions Working Group
- Reconciliation Action Plan Working Group
- Disability Inclusion Action Plan Working Group.

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 and Risk Committee oversees audit activity and the adequacy of internal controls. See Audit and Risk Committee on page 53.

Risk management and fraud control

The Gallery conducted a thorough review of its Risk and Opportunity Framework this year to ensure its ongoing relevancy to organisational operations and alignment with the Commonwealth Risk Management Policy. Enterprise risks were also reviewed and have been streamlined according to the categories of building, people, systems, policy and reputation. The Audit and Risk Committee met throughout the year to support the identification, monitoring and management of emerging risks and ensure continuous improvement in the Gallery's approach to risk management.

The Gallery takes all reasonable measures to prevent, detect, investigate and report on

fraud. The Gallery's Fraud Control Plan was revised this year to ensure compliance with the Commonwealth Fraud Control Framework.

Environmental sustainability and performance

The display and storage conditions for the Gallery's collection require that all storage and display areas are maintained with stable air temperature and stable relative humidity in accordance with Australian and international gallery and museum standards. In 2024, the testing phase of the Bizot Green protocols commenced in select collection storage areas. The protocols, adopted by the Gallery in 2023, reconcile the desirability of long-term preservation of works of art with the need to reduce energy use and the carbon footprint of art galleries and museums.

The Gallery harvests rainwater 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.

Climate Action in Government Operations

APS Net Zero 2030 emissions reporting

APS Net Zero 2030 is the Government's policy for the APS to reduce its greenhouse gas emissions to net zero by 2030, and transparently report on its emissions. As part of the Net Zero in Government Operations Strategy, non-corporate Commonwealth entities, corporate Commonwealth entities and Commonwealth companies are required to report on their operational greenhouse gas emissions.

The Greenhouse gas emissions inventory presents greenhouse gas emissions over the 2023-24 period. Results are presented on the basis of Carbon Dioxide Equivalent (CO₂-e) emissions. Greenhouse gas emissions have been calculated in line with the Australian Public Service Emissions Reporting Framework, consistent with the Whole-of-Australian Government approach as part of the APS Net Zero 2030 policy. Not all data sources were available at the time of the report and amendments to data may be required in future reports.

Reporting on refrigerants is optional for 2023-24 and will be phased in over time as emissions reporting matures.

Australian Public Service Net Zero 2030
Greenhouse gas emissions inventory – location-based method

Emission source	scope 1 t CO2-e	scope 2 t CO2-e	scope 3 t CO2-e	total t CO2-e
Electricity (location-based approach)	N/A	1,185.210	94.565	1,279.775
Natural gas	282.581	N/A	71.838	354.419
Solid waste*	N/A	N/A	35.104	35.104
Refrigerants*†	52.884	N/A	N/A	52.884
Fleet and other vehicles	1.744	N/A	0.444	2.187
Domestic commercial flights	N/A	N/A	33.382	33.382
Domestic hire car*	N/A	N/A	0.000	0.000
Domestic travel accommodation*	N/A	N/A	1.219	1.219
Other energy	0.002	N/A	0.001	0.002
Total t CO2-e	337.211	1,185.210	236.552	1,758.973

Note: the table above presents emissions related to electricity usage using the location-based accounting method.

CO2-e = Carbon Dioxide Equivalent.

*indicates emission sources collected for the first time in 2023-24. The quality of data is expected to improve over time as emissions reporting matures.

†indicates optional emission source for 2023-24 emissions reporting.

Electricity greenhouse gas emissions

Emission source	scope 2 t CO2-e	scope 3 t CO2-e	total t CO2-e	Percentage of electricity use
Electricity (location-based approach)	1,185.210	94.565	1,279.775	100.00%
Market-based electricity emissions	101.421	12.521	113.942	7.15%
Total renewable electricity	-	-	-	92.85%
<i>(Mandatory renewables1)</i>	-	-	-	18.72%
<i>(Voluntary renewables2)</i>	-	-	-	74.13%

Note: the table above presents emissions related to electricity usage using both the location-based and the market-based accounting methods. CO2-e = Carbon Dioxide Equivalent.

¹Mandatory renewables are the portion of electricity consumed from the grid that is generated by renewable sources. This includes the renewable power percentage.

² Voluntary renewables reflect the eligible carbon credit units surrendered by the entity. This may include purchased large-scale generation certificates, power purchasing agreements, GreenPower and the jurisdictional renewable power percentage (ACT only).

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 2023-24 the Gallery undertook a number of work health and safety (WHS) initiatives and participated in external audits, including:

- a safety review of the systems and policies
- all-staff training on WHS obligations and incident reporting
- implementation of the Flexible Working Arrangements policy.

WHS positive (leading) metrics	Result
% of planned WHS workplace inspections completed	100%
% of staff that undertook training in WHS roles and responsibilities	100%
% of HSR positions filled	100%
WHS negative (lagging) indicators	
Provisional improvement notices	Nil
Prohibitions notices issued	Nil
Investigations conducted by the regulator	Nil
Medically treated injuries	5
Workers compensation claims	Nil



Financial statements

Operating result

The Gallery had a \$6.6 million consolidated surplus in 2023-24; this includes a revaluation increment of \$2.3 million for property, plant and equipment.

Core operations own-source income was \$1.2 million higher on last year at \$3.5 million. Total income for the year was \$22.1 million (excluding revaluations) against total expenses of \$20.6 million, resulting in a \$1.5 million surplus.

The Foundation raised \$2.5 million through donations, interest and dividends. A further \$0.3 million in works of art was donated and \$0.9 million in unrealised investments gains. Outlays for the Foundation included \$0.8 million for exhibition support and the delivery of education and public programs and \$0.3 million to purchase artwork on behalf of the Gallery.

Income analysis

Income received comprised revenue from Government of \$18.6 million, investment returns of \$3.7 million, goods and services revenue of \$1.6 million, donations to the Foundation of \$1.1 million, sponsorship of \$0.5 million and grant funding of \$0.2 million.

Revenue from Government included \$6.4 million from the 2023-24 Budget measure, *National Cultural Policy - National Collecting Institutions - sustainability*. This funding increase also removed the depreciation funding shortfall of \$3.3 million on long-lived assets.

Expenditure analysis

Employee-related expenses of \$7.6 million made up 35% of total expenses; supplier expenses of \$9.2 million made up 43% of total expenses; and depreciation and amortisation of \$4.6 million made up 22% 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. Amortisation related to computer software. Through the proper care and conservation of the National Portrait Collection, depreciation is negligible and is no longer recognised.

Financial position

During the year the overall cash and investment position increased by \$5.7 million, leaving a closing balance of \$40.7 million. This was attributed to an increase in the Foundation reserves of \$2.1 million and an increase in operational reserves of \$3.6 million.

The value of non-financial assets increased from \$123.8 million in 2022-23 to \$124.9 million in 2023-24. Additions added \$3.4 million and revaluations \$2.3 million, offset by depreciation and amortisation of \$4.6 million.

Liabilities are maintained at a relatively low level of \$3.6 million, consisting mainly of employee leave provisions of \$1.3 million, payables of \$1.7 million and prepayments received of \$0.6 million.



INDEPENDENT AUDITOR'S REPORT

To 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 2024:

- (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 2024 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 2024 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 material accounting policy information 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 their 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 2024 but does not include the financial statements and my auditor's report thereon.

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

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

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

Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Entity, the Board is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – 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



Rahul Tejani
Executive Director
Delegate of the Auditor-General
Canberra
20 September 2024

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

FINANCIAL STATEMENTS

for the period ended 30 June 2024

STATEMENT BY THE BOARD, DIRECTOR AND CHIEF OPERATING OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2024 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 AM
Chair
20 September 2024



Bree Pickering
Director
20 September 2024



Trent Birkett
Chief Operating Officer
20 September 2024

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2024

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	7,558	6,727	6,676
Supplier expenses	1.1B	9,181	6,820	11,077
Depreciation and amortisation	2.2A	4,643	5,330	4,484
Write-down and impairment of assets	1.1C	2	-	-
Total expenses		21,384	18,877	22,237
Own-source income				
Own-source revenue				
Sale of goods and rendering of services	1.2A	1,639	1,173	1,389
Contributions	1.2B	983	1,141	560
Interest		1,742	855	446
Dividends		1,065	364	445
Other revenue	1.2C	204	296	134
Total own-source revenue		5,633	3,829	2,974
Gains				
Resources received free of charge	1.2D	600	281	720
Other gains	1.2E	857	286	445
Total gains		1,457	567	1,165
Total own-source income		7,090	4,396	4,139
Net cost of services		(14,294)	(14,481)	(18,098)
Revenue from Government	1.2F	18,648	12,615	18,648
Surplus/(deficit)		4,354	(1,866)	550
OTHER COMPREHENSIVE INCOME				
Changes in asset revaluation reserves		2,274	3,447	-
Total comprehensive income/(loss)		6,628	1,581	550

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 2024

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
ASSETS				
Financial assets				
Cash and cash equivalents	2.1A	2,897	1,983	3,067
Investments	2.1B	37,759	32,957	30,414
Trade and other receivables	2.1C	1,518	551	275
Accrued revenue		630	279	608
Total financial assets		42,804	35,770	34,364
Non-financial assets				
Land and buildings	2.2A	77,453	77,509	76,238
Property, plant and equipment	2.2A	2,632	2,387	2,496
Heritage and cultural assets	2.2A	44,121	43,342	43,875
Intangibles	2.2A	463	390	288
Prepayments		211	146	213
Total non-financial assets		124,880	123,774	123,110
Total assets		167,684	159,544	157,474
LIABILITIES				
Payables				
Suppliers	2.3A	1,392	649	927
Other payables	2.3B	924	452	392
Total payables		2,316	1,101	1,319
Provisions				
Employee provisions	4.1A	1,325	1,233	1,606
Total provisions		1,325	1,233	1,606
Total liabilities		3,641	2,334	2,925
Net assets		164,043	157,210	154,549
EQUITY				
Contributed equity		130,554	130,349	130,554
Reserves		25,600	23,326	19,879
Retained surplus		7,889	3,535	4,116
Total equity		164,043	157,210	154,549

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 2024

	2024 \$'000	2023 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY			
Opening balance			
Balance carried forward from previous period	<u>130,349</u>	<u>130,155</u>	<u>130,349</u>
Adjusted opening balance	<u>130,349</u>	<u>130,155</u>	<u>130,349</u>
Transactions with owners – Contributions by owners			
Collection Development Acquisition Budget	<u>205</u>	<u>194</u>	<u>205</u>
Total transactions with owners	<u>205</u>	<u>194</u>	<u>205</u>
Closing balance as at 30 June	<u>130,554</u>	<u>130,349</u>	<u>130,554</u>
ASSET REVALUATION RESERVE			
Opening balance			
Balance carried forward from previous period	<u>23,326</u>	<u>19,879</u>	<u>19,879</u>
Adjusted opening balance	<u>23,326</u>	<u>19,879</u>	<u>19,879</u>
Comprehensive income			
Changes in asset revaluation reserves	<u>2,274</u>	<u>3,447</u>	<u>-</u>
Total comprehensive income	<u>2,274</u>	<u>3,447</u>	<u>-</u>
Closing balance as at 30 June	<u>25,600</u>	<u>23,326</u>	<u>19,879</u>
RETAINED EARNINGS			
Opening balance			
Balance carried forward from previous period	<u>3,535</u>	<u>5,401</u>	<u>3,566</u>
Adjusted opening balance	<u>3,535</u>	<u>5,401</u>	<u>3,566</u>
Comprehensive income			
Surplus/(deficit) for the period	<u>4,354</u>	<u>(1,866)</u>	<u>550</u>
Total comprehensive income	<u>4,354</u>	<u>(1,866)</u>	<u>550</u>
Closing balance as at 30 June	<u>7,889</u>	<u>3,535</u>	<u>4,116</u>
TOTAL EQUITY			
Opening balance			
Balance carried forward from previous period	<u>157,210</u>	<u>155,435</u>	<u>153,794</u>
Adjusted opening balance	<u>157,210</u>	<u>155,435</u>	<u>153,794</u>
Comprehensive income			
Surplus/(deficit) for the period	<u>4,354</u>	<u>(1,866)</u>	<u>550</u>
Changes in asset revaluation reserves	<u>2,274</u>	<u>3,447</u>	<u>-</u>
Total comprehensive income	<u>6,628</u>	<u>1,581</u>	<u>550</u>
Transactions with owners – Contributions by owners			
Collection Development Acquisition Budget	<u>205</u>	<u>194</u>	<u>205</u>
Total transactions with owners	<u>205</u>	<u>194</u>	<u>205</u>
Closing balance as at 30 June	<u>164,043</u>	<u>157,210</u>	<u>154,549</u>

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 2024

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
OPERATING ACTIVITIES				
Cash received				
Receipts from Government		18,648	12,615	18,648
Sale of goods and rendering of services		1,414	1,258	1,514
Interest		1,418	626	446
Dividends		712	694	445
Contributions		936	1,188	560
Other		650	291	134
Net GST received		651	522	794
Total cash received		24,429	17,194	22,541
Cash used				
Employees		7,445	6,879	6,663
Suppliers		9,219	7,697	11,131
Total cash used		16,664	14,576	17,794
Net cash from operating activities		7,765	2,618	4,747
INVESTING ACTIVITIES				
Cash used				
Purchase of works of art		537	351	205
Purchase of buildings, property, plant and equipment		2,452	687	4,434
Purchase of intangibles		122	75	50
Investments		3,945	2,757	250
Total cash used		7,056	3,870	4,939
Net cash used by investing activities		(7,056)	(3,870)	(4,939)
FINANCING ACTIVITIES				
Cash received				
Collection Development Acquisition Budget		205	194	205
Total cash received		205	194	205
Net cash from financing activities		205	194	205
Net increase in cash held		914	(1,058)	13
Cash and cash equivalents at the beginning of the reporting period		1,983	3,041	3,054
Cash and cash equivalents at the end of the reporting period	2.1A	2,897	1,983	3,067

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 2024

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NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2024

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.

New accounting standards

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

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

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 2024.

Comparative information

Sitting fees paid to Board members have been reclassified in the current financial year from supplier expenses to employee benefits. As a result, comparative figures for the prior financial year 2022-23 have been adjusted to conform with the current year's disclosures. Specifically, employee benefits for the prior year have increased by \$225,238 due to the reclassification of sitting fees, which has been offset by a corresponding decrease in supplier expenses. This adjustment is detailed in Notes 1.1A and 1.1B.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2024

1: FINANCIAL PERFORMANCE

This section analyses the financial performance of NPGA for the year ended 30 June 2024

1.1 EXPENSES

	2024	2023
	\$'000	\$'000
1.1A: Employee benefits		
Wages and salaries	5,627	4,989
Superannuation:		
Defined contribution plans	783	659
Defined benefit plans	200	213
Leave and other entitlements	705	501
Sitting fees	226	225
Separation and redundancies	17	140
Total employee benefits	7,558	6,727
1.1B: Suppliers		
Goods and services supplied or rendered		
Property services	3,376	2,803
Professional services	1,555	988
ICT services	1,485	919
Advertising and promotions	841	510
Staff support costs	638	596
Collection management	745	682
Audit fees ¹	62	62
Other	460	241
Total goods and services supplied or rendered	9,162	6,801
Goods supplied	390	245
Services rendered	8,772	6,556
Total goods and services supplied or rendered	9,162	6,801
Other suppliers		
Workers compensation expenses	19	19
Total other suppliers	19	19
Total suppliers	9,181	6,820

¹ Financial statement audit services were provided by Charterpoint under contract from the Australian National Audit Office

1.1C: Write-down and impairment of assets

Impairment of Works of art	2	-
Total write-down and impairment of assets	2	-

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2024

1.2: OWN-SOURCE REVENUE AND GAINS

	2024	2023
	\$'000	\$'000
Own-source revenue		
<u>1.2A: Revenue from contracts with customers</u>		
Sale of goods	72	57
Rendering of services	1,567	1,116
Total revenue from contracts with customers	1,639	1,173
Disaggregation of revenue from contracts with customers		
Major product/service line:		
Car parking	303	222
Exhibitions fees	736	414
Licence agreements	345	354
Memberships	48	48
Publications and merchandise	26	15
Venue hire	82	63
Workshops	99	57
Total revenue from contracts with customers	1,639	1,173
<u>1.2B: Contributions</u>		
Donations (excluding works of art)	832	984
Sponsorship	151	157
Total contributions	983	1,141
<u>1.2C: Other revenue</u>		
Grants	184	265
Other	20	31
Total other revenue	204	296

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 carparking, 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 2024

	2024 \$'000	2023 \$'000
Gains		
1.2D: Resources received free of charge		
Donated works of art	301	115
Sponsorship in-kind	299	166
Total resources received free of charge	600	281
1.2E: Other gains		
Unrealised net gains from remeasuring investments	857	286
Total other gains	857	286
Revenue from Government		
1.2F: Revenue from Government		
Department of Infrastructure, Transport, Regional Development, Communications and the Arts:		
Corporate Commonwealth entity payment	18,648	12,615
Total revenue from Government	18,648	12,615

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 the year and 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 2024

2: FINANCIAL POSITION

This section analyses NPGA's assets used to conduct its operations, and the operating liabilities incurred as a result. Employee related information is disclosed in the People and Relationships section.

2.1: FINANCIAL ASSETS

	2024	2023
	\$'000	\$'000
2.1A: Cash and cash equivalents		
Cash on hand or on deposit – Foundation	1,088	796
Cash on hand or on deposit – Core operations	1,809	1,187
Total cash and cash equivalents	2,897	1,983
2.1B: Investments		
Term deposits – Foundation	10,000	10,000
Term deposits – Core operations	13,000	10,000
Shares – Foundation	14,759	12,957
Total investments	37,759	32,957
2.1C: Trade and other receivables		
Goods and services receivables		
Goods and services	620	214
Total goods and services receivables	620	214
Other receivables		
GST receivable from the Australian Taxation Office	316	79
Interest receivable – Foundation	112	96
Interest receivable – Core operations	470	162
Total other receivables	898	337
Total trade and other receivables	1,518	551

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2024

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 and shares in managed funds. Effective term deposit interest rates range from 4.2% to 5.5%.

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 12-month expected credit losses if risk has not increased.

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

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

2.2: NON-FINANCIAL ASSETS

2.2A: Reconciliation of the opening and closing balances of property, plant and equipment and intangibles

For the period ended 30 June 2024

	Land \$'000	Buildings \$'000	Property, plant & equipment \$'000	Heritage and cultural \$'000	Computer software purchased \$'000	Intangible works of art \$'000	Total \$'000
As at 1 July 2023							
Gross book value	13,547	67,676	3,951	43,343	981	46	129,544
Accumulated depreciation, amortisation and impairment	-	(3,714)	(1,564)	(1)	(635)	(2)	(5,916)
Total as at 1 July 2023	13,547	63,962	2,387	43,342	346	44	123,628
Additions							
Purchase	-	1,259	1,193	480	122	57	3,111
Donation/gift	-	-	-	301	-	-	301
Revaluations and impairments recognised in other comprehensive income							
	54	2,197	23	-	-	-	2,274
Impairments recognised in net cost of services							
	-	-	-	(2)	-	-	(2)
Depreciation and amortisation							
	-	(3,566)	(971)	-	(106)	-	(4,643)
Total as at 30 June 2024	13,601	63,852	2,632	44,121	362	101	124,669
Total as at 30 June 2024 represented by:							
Gross book value	13,601	71,132	5,167	44,122	1,103	103	135,228
Accumulated depreciation, amortisation and impairment	-	(7,280)	(2,535)	(1)	(741)	(2)	(10,559)
Total as at 30 June 2024	13,601	63,852	2,632	44,121	362	101	124,669

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.

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.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2024

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 \$5,000 which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

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

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

Revaluations

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

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

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

The Gallery undertook a full valuation of the land, building, plant, equipment and works of art as at 30 June 2022.

Gallery management confirmed the carrying amounts for the works of art as at 30 June 2024. An independent valuer undertook a desktop review of the carrying amounts for the land, building, plant and equipment as at 30 June 2024 and as a result a revaluation increment of \$2,274,000 has been posted.

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.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
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 for the period ended 30 June 2024

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

	2024	2023
Buildings	2 to 50 years	2 to 50 years
Infrastructure, plant and equipment	2 to 20 years	2 to 20 years

Impairment

All assets were assessed for impairment at 30 June 2024. 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 National Portrait Collection. The Gallery has classified them as heritage and cultural assets as they are primarily used for purposes that relate to their cultural significance. The Gallery has adopted appropriate curatorial and preservation policies for these artworks. As such, the rate of deterioration is reduced to such an extent through proper care and conservation that depreciation may be regarded as negligible and is no longer recognised from 2023.

The Gallery's Preservation and Conservation Plan and Collection Development Policy are available at 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 3 to 10 years.

All software assets were assessed for indications of impairment as at 30 June 2024 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.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2024

2.3: PAYABLES

	2024 \$'000	2023 \$'000
2.3A: Suppliers		
Trade creditors and accruals	1,392	649
Total suppliers	<u>1,392</u>	<u>649</u>

Settlement is usually made within 30 days.

2.3B: Other payables

Wages and salaries	214	193
Prepayments received/unearned income	577	178
Other	133	81
Total other payables	<u>924</u>	<u>452</u>

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
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 for the period ended 30 June 2024

3: FUNDING This section identifies NPGA's funding structure

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. Core operations represents the ordinary activities of the Gallery excluding the Foundation's activities.

	FOUNDATION ¹		CORE OPERATIONS ²		TOTAL	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
Expenses						
Employee benefits	249	212	7,309	6,290	7,558	6,502
Supplier expenses	536	720	8,645	6,325	9,181	7,045
Depreciation and amortisation	-	-	4,643	5,330	4,643	5,330
Write-down and impairment of assets	-	-	2	-	2	-
Total expenses	785	932	20,599	17,945	21,384	18,877
Own-source income						
Own-source revenue						
Sale of goods and rendering of services	-	-	1,639	1,173	1,639	1,173
Contributions	832	984	151	157	983	1,141
Interest	536	379	1,206	476	1,742	855
Dividends	1,065	364	-	-	1,065	364
Other revenue	18	20	186	276	204	296
Total own-source revenue	2,451	1,747	3,182	2,082	5,633	3,829
Gains						
Resources received free of charge	301	115	299	166	600	281
Other gains	857	286	-	-	857	286
Total gains	1,158	401	299	166	1,457	567
Total own-source income	3,609	2,148	3,481	2,248	7,090	4,396
Net (cost of)/contribution by services	2,824	1,216	(17,118)	(15,697)	(14,294)	(14,481)
Revenue from Government	-	-	18,648	12,615	18,648	12,615
Surplus/(deficit)	2,824	1,216	1,530	(3,082)	4,354	(1,866)
Unfunded depreciation and amortisation	-	-	-	3,251	-	3,251
Surplus after unfunded depreciation/amortisation	2,824	1,216	1,530	169	4,354	1,385
Changes in asset revaluation reserves	-	-	2,274	3,447	2,274	3,447
Total comprehensive income after unfunded depreciation/amortisation	2,824	1,216	3,804	3,616	6,628	4,832
Assets						
Cash and cash equivalents	1,088	796	1,809	1,187	2,897	1,983
Investments	24,759	22,957	13,000	10,000	37,759	32,957
Trade and other receivables	112	96	1,406	455	1,518	551
Accrued revenue	598	245	32	34	630	279
Other assets	-	-	124,880	123,774	124,880	123,774
Total assets	26,557	24,094	141,127	135,450	167,684	159,544
Liabilities	-	-	3,641	2,334	3,641	2,334

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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for the period ended 30 June 2024

- ¹ All donated works of art are credited to the Foundation, 2024: \$300,662 (2023: \$115,050). In addition, the Foundation funded works of art acquisitions of 2024: \$346,841 (2023: \$205,818).
- 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 \$0 on the Gallery's depreciation/amortisation expenses not being funded in 2024 (2023: \$3,251,000). Refer Note 3.2.

3.2: NET CASH APPROPRIATION ARRANGEMENTS

	2024	2023
	\$'000	\$'000
Total comprehensive income - as per the Statement of Comprehensive Income	6,628	1,581
Plus: depreciation/amortisation of assets funded through appropriations ¹	-	3,251
Net Cash Operating Surplus	6,628	4,832

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.

4: PEOPLE AND RELATIONSHIPS

This section describes a range of employment and post-employment benefits provided to our people and our relationships with other key people.

4.1: EMPLOYEE PROVISIONS

	2024	2023
	\$'000	\$'000
4.1A: Employee provisions		
Annual leave	490	441
Long service leave	835	792
Total employee provisions	1,325	1,233

Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within 12 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 2024

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:	2024	2023
	\$'000	\$'000
Short-term employee benefits	510	463
Post-employment benefits - superannuation	53	56
Other long-term employee benefits - accrued leave	9	(14)
Total Key Management Personnel remuneration expenses¹	572	505

The total number of key management personnel that are included in the above table is 10 (2023: 10).

¹The 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
Penny Fowler AM, Chair	9 March 2016	
John Barrington AM, Deputy Chair	4 May 2022	
Hayley Baillie	31 March 2022	
Elizabeth Dibbs	1 January 2022	
Hugo Michell	10 April 2019	
Tom Mosby	21 November 2022	
Elizabeth Pakchung	22 March 2022	
Valerie Tam	18 September 2023	
Hon Heidi Victoria BA	5 November 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 2024

5: MANAGEMENT UNCERTAINTIES

This section analyses how NPGA manages financial risks within its operating environment

5.1: CONTINGENT ASSETS AND LIABILITIES

There are no quantifiable or unquantifiable contingent assets or liabilities as at 30 June 2024 (2023: 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

	2024 \$'000	2023 \$'000
5.2A: Categories of financial instruments		
Financial assets at amortised cost		
Cash and cash equivalents	2,897	1,983
Term deposits	23,000	20,000
Shares	14,759	12,957
Receivables for goods and services	620	214
Interest receivable	582	258
Total financial assets at amortised cost	41,858	35,412
Total financial assets	41,858	35,412
Financial liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	1,392	649
Other payables	133	81
Total financial liabilities measured at amortised cost	1,525	730
Total financial liabilities	1,525	730

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 don'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.

Shares in managed funds are classified and accounted for as financial assets at fair value through profit or loss.

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

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for the period ended 30 June 2024

5.3: FAIR VALUE MEASUREMENTS

	Fair value measurements at the end of the reporting period	
	2024 \$'000	2023 \$'000
Non-financial assets		
Land	13,601	13,547
Buildings	63,852	63,962
Property, plant and equipment	2,632	2,387
Heritage and cultural assets	44,121	43,342
Total	124,206	123,238

6: OTHER INFORMATION

6.1: AGGREGATED ASSETS AND LIABILITIES

	2024 \$'000	2023 \$'000
Assets expected to be recovered in:		
No more than 12 months	43,015	35,916
More than 12 months	124,669	123,628
Total assets	167,684	159,544
Liabilities expected to be recovered in:		
No more than 12 months	2,979	1,672
More than 12 months	662	662
Total liabilities	3,641	2,334

6.2: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

The primary statements provide a comparison between the 2023-24 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 2024-25 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 2024

Employee benefits are higher than budget and *supplier expenses* are lower than budget due to the Budget measure, *National Collecting Institutions - Sustainability*, being allocated to supplier expenses in the budget.

Sales of goods and rendering of services is higher than budgeted due to increased exhibition fees.

Other revenue is higher than budgeted due to the receipt of grants.

The Foundation received higher than budgeted cash donations resulting in higher *contributions* and lower than budgeted donated works of art resulting in lower *resources received free of charge*.

The difficulty in accurately forecasting investment returns resulted in variances in *interest*, *dividends*, *unrealised gains* and *investments*.

Supplier payables are higher than budget due to the timing of the receipt of invoices at year end. *Other payables* are higher than budget due to the receipt of *unearned income* at year end. *Employee provisions* are lower than budget due to employee separations.



Appendix 1:

Acquisitions 2023-24

Martin King

John Wolseley, old master 2020
watercolour, tempera, wax, hard cover book and thread
49 x 32 cm (object, regular); 61.5 x 43 cm (frame)
Gift of the artist 2023. Donated through the
Australian Government's Cultural Gifts Program
2023.14

Thea Proctor

Portrait of Diana Pockley c. 1945
watercolour and pencil on paper
37.9 x 33 cm (support); 59.5 x 51 cm (frame)
Gift of Dr Simon Pockley, in memory of Diana
Pockley 2023. Donated through the Australian
Government's Cultural Gifts Program 2023.15

Jean Appleton

Study for self portrait c. 1965
oil on cardboard
46.2 x 31.7 cm
Gift of Elisabeth Green 2023 2023.16

Jean Appleton

Study for self portrait c. 1965
oil on cardboard
45.8 x 30.8 cm
Gift of Elisabeth Green 2023 2023.17

Jean Appleton

Study for self portrait c. 1965
oil on cardboard
45.8 x 23.8 cm
Gift of Elisabeth Green 2023 2023.18

Unknown artist

*Christine Audrey Pecket painting 'Self Portrait in a
Brown Coat at the Sydney Technical College'* 1937
gelatin silver photograph on paper on card
24.6 x 20 cm (image); 32 x 25.3 cm (sheet)
Gift of Suzanne Playfoot 2023 2023.19

Del Kathryn Barton

Maggie 2023
synthetic polymer paint and pigment liner on
French linen
202.7 x 182.7 cm (frame)
Commissioned with funds provided by
Hayley Baillie and James Baillie 2023 2023.20

Hayley Millar Baker

Entr'acte 2023
single channel moving image, colour, silent,
11:30 mins, looped
Purchased 2023 2023.21

Hoda Afshar

Portrait of Behrouz Boochani #1 2018 (printed 2023)
archival pigment print on dibond
130 x 104 cm (image)
Purchased 2023 2023.22

Brenda L Croft (artist)

Prue Hazelgrove (wet plate collodion process
technical assistant)

Richard Crampton (printer)

*blood/memory: Brenda & Christopher I (Gurindji/
Malngin/Mudburra; Mara/Ngarrindjeri/Ritharrngu;
AngloAustralian/Chinese/German/Irish/Scottish)*
2021 2022 (printed 2023)
original wet plate collodion process tintype,
digital scan to Ultrachrome pigment on paper
140 x 111.8 cm (sheet)
Purchased 2023 2023.23

Brenda L Croft (artist)

Prue Hazelgrove (wet plate collodion process
technical assistant)

Richard Crampton (printer)

*Men of High Degree: Kev Carmody (Bundjalung/
Lama Lama Peoples)* 2023
original wet plate collodion process tintype,
digital scan to Ultrachrome pigment on paper
140 x 111.8 cm (sheet)
Purchased 2023 2023.24

Guests viewing Julie Rrap's *Blow Back* 2018 during Broлга: A Queer Koori Wonderland. Gift of the artist 2024.
Donated through the Australian Government's Cultural Gifts Program. © Julie Rrap/Copyright Agency, 2024

Archie Moore

Mial 2022/2023

automotive paint on marine ply
dimensions variable
Purchased 2023 2023.25.a-hh

Adrienne Doig

Aussie Icon: Portrait of Linda Jackson 2023

synthetic polymer paint on wood
dimensions variable
Purchased with funds provided by donors 2023
2023.26.a-j

Jacob Nash

The hoodie 2021 (printed 2023)

pigment print on paper
111.8 x 80 cm (sheet)
Purchased with funds provided by
Wayne Williams 2023 2023.27

Howard Tangye

Richard N (sitting on green chair backwards, 2 faces)

2000-10
mixed media on cardboard
84 x 59 cm (sheet)
Gift of the artist 2023 2023.28

Rosemary Madigan

Alice Giles 1984

pastel on paper
76 x 56.5 cm (sheet)
Gift of Alice Giles AM, in memory of her mother,
Rosemary Madigan 2023 2023.29

Graeme Drendel

Portrait of Jill 2021

oil on board
20 x 25 cm (frame)
Gift of the artist 2023 2023.30

Tsering Hannaford

Stephanie Alexander AO 2023

oil on canvas
113 x 103 cm (frame)
Commissioned with funds provided by
Marilyn Darling AC 2023 2023.31

Tracey Moffatt

Some lads #2 1986

gelatin silver photograph on paper
53.7 x 52.7 cm (image); 76.3 x 61 cm (sheet)
Purchased with funds provided by the
Annual Appeal 2024 2024.1

Tracey Moffatt

Some lads #3 1986

gelatin silver photograph on paper
53.5 x 53.1 cm (image); 76.4 x 61.2 cm (sheet)
Purchased with funds provided by the
Annual Appeal 2024 2024.2

Tracey Moffatt

Some lads #4 1986

gelatin silver photograph on paper
53.1 x 53.1 cm (image); 76.4 x 61.3 cm (sheet)
Purchased with funds provided by the
Annual Appeal 2024 2024.3

Tracey Moffatt

Some lads #5 1986

gelatin silver photograph on paper
53.3 x 53.5 cm (image); 76.2 x 61.2 cm (sheet)
Purchased with funds provided by the
Annual Appeal 2024 2024.4

Reko Rennie

What Do We Want? 2022

three-channel moving image, colour, sound,
2:20 mins
Purchased with funds provided by donors 2024
2024.5.a-c

Julie Rrap

Blow Back 2018

pigment photographic prints on paper, hand ground glass

52 x 64 cm (frame, each)

Gift of the artist 2024. Donated through the Australian Government's Cultural Gifts Program 2024.6.a-gg

Amos Gebhardt

Eric 2020

archival inkjet pigment print on paper, trifold hinged triptych

94 x 246 cm (overall)

Purchased with funds provided by Susan Armitage 2024 2024.7

Hany Armanious

Portrait 2020

pigmented polyurethane resin

31.5 x 35.5 cm (overall, irregular)

Purchased with funds provided by donors 2024 2024.8

Hany Armanious

Guardian of the Secretion 1988

oil, compressed graphite, bolts, steel chain, brass padlock and plastic on board

241 x 166 cm (overall, irregular)

Gift of Ashley Barber and Sarah Cottier 2024. Donated through the Australian Government's Cultural Gifts Program 2024.9

Vincent Namatjira

Albert and Vincent 2024

synthetic polymer paint on linen

91 x 244 cm (overall)

Purchased with funds provided by the Portrait Dinner Series 2024 2024.10.a-b

Clifton Pugh

John Olsen 1971

oil on board

92 x 92 cm (support); 115 x 115 cm (frame)

Gift of the Bardas families, in memory of Sandra Bardas OAM and David Bardas AO 2024. Donated through the Australian Government's Cultural Gifts Program 2024.11

Louis Kahan

Robert Hughes 1963

mixed media on composite board

106.6 x 136.5 cm (frame)

Gift of the Kahan family 2024. Donated through the Australian Government's Cultural Gifts Program 2024.12

Appendix 2:

Donors and supporters

Founding Patrons

L Gordon Darling AC CMG (1921–2015)
Marilyn Darling AC

Chief Patron

Jodie Haydon (appointed 2022)
The role of Chief Patron of the National Portrait Gallery is traditionally occupied by the partner of the current serving Prime Minister of Australia.

Former Chief Patrons:

Jenny Morrison (2019–22)
Lucy Hughes Turnbull AO (2015–19)
Margie Abbott (2013–15)
Tim Mathieson (2010–13)
Thérèse Rein (2007–10)
Janette Howard (1999–2007)

Visionary Benefactors (\$5,000,000+)

Timothy Fairfax AC

Founding Benefactors (\$1,000,000+)

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

Benefactors (\$100,000+)

Ross Adler AC
Estate of the late Basil Bressler
Patrick Corrigan AM
Ian Darling AO & Min Darling
The late Mary Isabel Murphy
Rosalind Murphy
Sid & Fiona Myer Family Foundation
The Myer Foundation
Dr Helen Nugent AC
The Pratt Foundation
The late Peter Weiss AO & Doris Weiss

Major Donors (\$50,000+)

Neil Archibald & Alan R Dodge AM
Maliganis Edwards Johnson
The late Harold Mitchell AC
Lady Primrose Potter AC
Nigel Satterley AM & Denise Satterley

Donors (\$10,000+)

Susan Armitage
Hayley Baillie & James Baillie
Tim Bednall & Vanessa Bednall
John Calvert-Jones AM & Janet Calvert-Jones AO
Calvert-Jones Foundation
Elizabeth Dibbs & David Tudehope
Penny Fowler AM & Grant Fowler
Naomi Milgrom Foundation
Dick & Pip Smith Foundation
Yulgilbar Foundation

Supporters (\$5000+)

Philip Bacon AO
John Barrington AM & Fiona Harris AM
Bowness Family Foundation
Jillian Broadbent AC & Olev Rahn
Andrew Butler & Susie Westwood
Bella Church
Paula Cronin & Damien Cronin
Michael Gannon & Helen Gannon
Kerry Gardner AM & Andrew Myer AM
Cass George & Ian George
Gerard Harnan & Kelly West
Warwick Hemsley AO
Rosanna Hindmarsh
JPW | Johnson Pilton Walker
Michael Kirby AC CMG & Johan van Vloten
Jon North & Susanne North
Katie Page
Elizabeth Pakchung
Bruce Parncutt AO & Lisa Bowman
Marc Polese & Sheena Polese
Alan Robertson & Susan Robertson
Geoffrey Smith & Gary Singer
Theresia Sudjalim & Kevin Spencer
Katrina Whereat-Savage & Chris Savage
Sally White OAM
Dennis Wilson & Tauba Wilson
Stuart Wood AM KC & Samantha Wood
Wright Burt Foundation

Portrait Donors 2023-24

Ashley Barber & Sarah Cottier
The Bardas family, in memory of
Sandra Bardas OAM & David Bardas AO
Graeme Drendel
Alice Giles AM, in memory of her mother,
Rosemary Madigan
Elisabeth Green
The Kahan family
Martin King
Suzanne Playfoot
Dr Simon Pockley, in memory of Diana Pockley
Julie Rrap
Howard Tangye

ICONS Syndicate 2023-24

Philip Bacon AO
Hayley Baillie & James Baillie
John Barrington AM & Fiona Harris AM
Tim Bednall & Vanessa Bednall
Bowness Family Foundation
Jillian Broadbent AC & Olev Rahn
Andrew Butler & Susie Westwood
John Calvert-Jones AM & Janet Calvert-Jones AO
Bella Church
Paula Cronin & Damien Cronin
Marilyn Darling AC
Elizabeth Dibbs
Tim Fairfax AC & Gina Fairfax AC
Penny Fowler AM & Grant Fowler
Michael Gannon & Helen Gannon
Kerry Gardner AM & Andrew Myer AM
Cass George & Ian George
Gerard Harnan & Kelly West
Warwick Hemsley AO
Johnson Pilton Walker
The Hon Michael Kirby AC CMG & Johan van Vloten
John Liangis & family
Naomi Milgrom Foundation
Sid & Fiona Myer Foundation
Jon North & Susanne North
Dr Helen Nugent AC
Katie Page
Elizabeth Pakchung
Bruce Parncutt AO & Lisa Bowman
Marc Polese & Sheena Polese
Lady Primrose Potter AC
Nigel Satterley AM & Denise Satterley

Dick Smith AC & Pip Smith AO
Geoffrey Smith & Gary Singer
Theresia Sudjalim & Kevin Spencer
David Tudehope
Katrina Whereat-Savage & Chris Savage
Dennis Wilson & Tauba Wilson
Stuart Wood AM KC & Samantha Wood
Wright Burt Foundation

2024 Annual Appeal

Keith Bailey
Hayley Baillie & James Baillie
Anna-Rosa Baker
Naomi Bennett
In memory of Harold Blair
Adam Cooper
Meg Daly
Julia Ermert
Gerard Harnan & Kelly West
Barbara Higgins & Jim Higgins
Claudia Hyles OAM
David Kennemore & Rosemary Kennemore
Christine Mary Kitch & David Riggs
Connie Leikas
Professor Ingrid Moses AO
Justice Debra Mullins AO
Sarah Oakes
Dr Walter Ong & Graeme Marshall
Susan Parsons
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Dick & Pip Smith Foundation
Callum Tolhurst-Close & James Tolhurst-Close
UK Giving Foundation
Murrelia Wheatley
Wayne Williams
Hazel Wright
Jennifer Yeats & Brett Yeats OAM
John Yu AC

In addition to those donors and supporters listed above, the National Portrait Gallery also acknowledges the generosity of those who wish to remain anonymous.

Appendix 3:

Statutory reporting requirements

PGPA Rule requirements

The index below shows the compliance with the requirements in Schedule 2A of the *Public Governance, Performance and Accountability Rule 2014*: Section 17BE(u) requirements to be included in entity annual reports:

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
17BE		Contents of annual report	
17BE(a)	16	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	16	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	11	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	49	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)	N/A	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 non-compliance 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)	16	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE(h), 17BE(i)	104	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance	If applicable, mandatory
17BE(j)	49	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	59	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
17BE(ka)	59	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: (a) statistics on full-time employees; (b) statistics on part-time employees; (c) statistics on gender; (d) statistics on staff location	Mandatory
17BE(l)	3	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17be (m)	61	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory
17BE (n), 17BE (o)	104	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)	8	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)	61	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

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
17BE (taa)	53	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)	60	Information about executive remuneration	Mandatory
17bf		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
Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i> (the EPBC Act)	61-3
Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	64
Section 311A of the <i>Commonwealth Electoral Act 1918</i>	104

Compliance with finance law

There were no instances known by the Gallery of significant non-compliance with finance law in 2023–24 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*, Division 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	RATIONAL
Australian National Audit Office	\$66,000	1	Compulsory audit services
Comcare	\$20,244	1	Compulsory general insurance premiums
Department of Finance (Comcover)	\$245,566	1	Compulsory general insurance premiums
Department of Finance	\$27,936	2	Intra-government Communications Network (ICON) link upgrade & annual member contribution
National Capital Authority	\$22,492	1	Horticulture services from Citywide
National Gallery of Australia	\$21,450	1	Exhibition images licencing fees
National Museum of Australia	\$11,000	1	Partner contribution to tourism cooperative project - Cultural Icons

Advertising

Section 311A of the Commonwealth Electoral Act 1918 requires annual reporting of advertising above \$ 15,750 (GST inclusive). The Gallery's advertising includes the promotion of its exhibitions and programs; all relevant transactions were below the reporting threshold in 2023–24.

Legal services

This is a statement of legal services expenditure by the National Portrait Gallery of Australia for the 2023–24 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	\$11,413
Total internal legal services expenditure	\$0
Total legal services expenditure	\$11,413

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