


**National  
Portrait  
Gallery of  
Australia**  
Annual  
Report  
16/17







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Report  
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All photographs unless otherwise stated by Mark Mohell.

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

National Portrait Gallery  
King Edward Terrace  
Canberra, Australia

Telephone (02) 6102 7000

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

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

### **Location and opening hours**

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

### **Parking**

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

### **Public transport**

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

27 September 2017  
Senator the Hon Mitch Fifield  
Minister for the Arts  
Parliament House  
CANBERRA ACT 2600

Dear Minister

On behalf of the National Portrait Gallery of Australia Board, I am pleased to submit the Gallery's Annual Report, for presentation to each House of Parliament. The report covers the period 1 July 2016 to 30 June 2017.

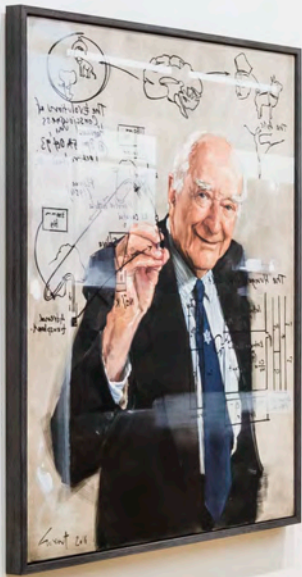
This report is submitted in accordance with the *National Portrait Gallery of Australia Act 2012*, Section 46 of the *Public Governance, Performance and Accountability Act 2013* and the *Public Governance, Performance and Accountability Rule 2014*.

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

Yours sincerely

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

**Dr Helen Nugent AO**  
Chairman



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Marilyn Darling AC, Dr Helen Nugent AO and Tim Fairfax AC at the unveiling of the commission *Portrait of Professors Margaret Gardner and Glyn Davis* by Jacqueline Mitelman.



Annual Reports are invariably a time to reflect on the year that has passed. This year, however, I would like to contemplate the four years since the National Portrait Gallery of Australia became a statutory authority.

There are many events in the short life of the Gallery that have been defining. They include the initial *Uncommon Australians* exhibition; the dedication of Gordon and Marilyn Darling in establishing the Gallery; and the opening of our iconic building. Another is the NPGA becoming a statutory authority on 1 July 2013.

Prior to that date, the Gallery was a part of the Department responsible for the Arts. The Board was an advisory board; the staff were employees of the Department; we had no separate budgetary control; and there was no Foundation. Gordon and Marilyn, along with Tim Fairfax, the former Chairman of Gallery, were adamant that becoming a statutory authority was the next step on the road to ensuring the Gallery was set up for success over the longer term. It is a tribute to their consistency of vision and the wisdom of the Federal Government of the day that their vision was enacted.

I mention this because four years on we can see the full benefits of that decision.

The most tangible manifestation is the establishment of the National Portrait Gallery Foundation. As at 30 June 2017, the Foundation – under the leadership of Mr Sid Myer and with the significant benefaction and generosity of Tim Fairfax, Gordon and Marilyn Darling, and many other wonderful long-standing supporters such as the Liangis family, John Schaeffer, and the late Bob Oatley – has built a base that allows us to enhance the collection and pursue education programs in ways that could not otherwise be contemplated. The Foundation also builds our financial resilience.

After four years, we have also established all the support mechanisms that allow the Gallery to fly independent of the Department, whose support has been so generously provided over the intervening period. As an example, just this year we established computer systems separate from government that have given us more autonomy and flexibility. We acknowledge and thank Ms Sally Bassier, Executive Director in the

Department of Communications and the Arts for her support while these issues were worked through.

We have a cadre of capable staff – led by our Director, Mr Angus Trumble – who provide exceptional stewardship of the Gallery. And we have a committed and high calibre Board who provide insight, leadership and wisdom that allows us to move forward towards the vision for the Gallery articulated by our Founding Patrons.

As we have made this transition, we have not lost sight of our primary mission, which is to present the face of Australia to all Australians, and indeed to overseas visitors as well. The *National Portrait Photographic Prize* and the *Digital Portraiture Award* are now well established in the national pantheon of arts events in this country, going from strength to strength. We continue to build the collection, as can be seen in the listing at the back of this Annual Report. Indeed, endorsing the acquisition of new works of art is one of the most joyous tasks engaged in by the Directors.

Finally, with the engagement, commitment and dedication of our Chief Patron, Ms Lucy Turnbull, we have shown the face of Australia to world leaders including Her Majesty Queen Rania Al Abdullah of the Hashemite Kingdom of Jordan and Ms Ho Ching, the wife of the Prime Minister of Singapore. We thank Ms Turnbull for her long-standing commitment to the Gallery and the distinction she brings to the role.

As we move towards the National Portrait Gallery's 20th anniversary in 2018, the institution is in a strong position to face the future. We have all the building blocks in place to go forth with confidence and realise the legacy bequeathed by our visionary founders and wonderful benefactors.



**Dr Helen Nugent AO**  
Chairman



Under the leadership of Mr Sidney Myer AM, Chairman of the NPGA Foundation and the NPGA's Deputy Chairman, in its second full year of operations the NPGA Foundation raised \$4,393,464, and gifts of works of art to the value of a further \$592,920. This represents a dramatic ten-fold increase on the previous year, due in part to the extraordinary generosity of our Founding Benefactor and past Chairman Tim Fairfax AC, and to a magnificent bequest by our Founding Patron the late L. Gordon Darling AC CMG. At year's end, I am delighted to be able to report that the NPGA Foundation possesses \$17.6 million in capital. I cannot overstate the importance of this achievement, and the continuing role of the Foundation in maintaining this forward momentum in support of the long-term prosperity of the National Portrait Gallery.

The permanent collection has grown apace this year. 133 works of art were added to the collection by gift, purchase, or commission. All are listed in the body of this report. As at 30 June 2017, there were 2,664 portraits in the National Portrait Collection, with a value of \$34.706 million. This steady growth of the collection continually adds to and refines the picture of Australian life and achievement that the NPGA offers our visitors, whether local, interstate or international.

It has been an extremely full and active year of temporary exhibitions. The exhibition of photographs *Tough & Tender*, comprising works from the 1960s to the present by a group of American and Australian artists, explored themes such as emotional vulnerability, the complexities of personal relations and individual expression. Photographs by Australians Warwick Baker and Rozalind Drummond, and Americans Larry Clark, Nan Goldin, Robert Mapplethorpe and Collier Schorr revealed with sensitivity and candour feelings associated with young adulthood. Performance artist the late Chris Burden's physical trials were presented on video, borrowed from New York's Electronic Arts Intermix. The National Gallery of Australia was very generous in lending a substantial number of photographs for the exhibition.

*Dissections* presented two iconic portraits from the collection in a focus display

that explored physical and psychological manifestations of selfhood. The exhibition set Sam Jinks's compelling three-dimensional self portrait into dialogue with Nick Mourtzakakis's crystalline painting of philosopher of consciousness David Chalmers. The portraits were shown alongside a maquette and sketches.

*The Popular Pet Show* expressed the joy and warmth that many of us derive from our animal companions, and celebrated their trusting, unpretentious ways. The exhibition comprised exuberant contemporary Australian paintings, and portraits of famous and obscure Australians and their pets by artists Nicholas Harding, Lucy Culliton, Darren McDonald, Anna Culliton, Fiona McMonagle, Ken Done, Noel McKenna, Graeme Drendel, Robyn Sweaney, Kristin Headlam, Jiawei Shen, Jude Rae, William Robinson, Janet Dawson and Davida Allen. Many works were created especially for the exhibition. The exhibition drew warm responses from audiences who responded strongly to the exhibition's uplifting themes.

In partnership with the State Library of Queensland's digital cultural centre The Edge, the Gallery presented the fifth iteration of the *Digital Portraiture Award* for moving image portraiture; the quality of entries for this project continues to improve. The winning work was made by Amiel Courtin-Wilson who received a \$10,000 prize and professional development residency at The Edge.

On its tenth anniversary the *National Photographic Portrait Prize* continues to be one of the Gallery's most popular exhibitions, resonating with audiences because of its diverse and relatable depictions of Australian life. The winner of the 2017 *National Photographic Portrait Prize* was Gary Grealy for his duo portrait of Richard Morecroft and Alison Mackay. Highly Commended recognition went to John Benavente and Brett Canet-Gibson, and the Art Handler's Award went to Tobias Titz for his photograph of Ramingining artist Bobby Bunungurr. The People's Choice Award went to Brett Canet-Gibson for his striking portrait of Indigenous Australian actor Trevor Jamieson. The *NPPP 2017* embarked on its regional tour to Western Sydney, the Mornington Peninsula and Tasmania.



Mr Angus Trumble, Director; Dr Helen Nugent AO, Chairman; Ms Lucy Turnbull, Chief Patron; and Her Majesty Queen Rania Al Abdullah of the Hashemite Kingdom of Jordan during Queen Rania's visit to the Gallery.

Two bold portraits were brought together in the display *Collection in focus: Brook Andrew*. The artistic clout of Andrew's portraits of Marcia Langton AM and Anthony Mundine exemplifies the assured personas of these Indigenous Australians, and the display placed the two portraits face-to-face. The artist designed a bold wall design for the occasion.

*Bare: Degrees of undress* continues its tour to the coastal regions of central New South Wales. The collection-based exhibition celebrates the candid, natural, ironic, beautiful, and fascinating aspects of the nude in Australian portraiture.

*Awesome achievers: Stories from Australians of the year* was designed as a touring-only, collection-based exhibition. It has received very positive feedback from audiences and continues its tour to eastern and northern New South Wales and northern Queensland. The exhibition brings to life evolving ideas of national identity through portraits of the distinctive individuals recognised as Australians of the year.

As the tally of exhibitions staged by the National Portrait Gallery steadily grows year by year, it is especially satisfying to observe the many ways in which this institution presents

the art of portraiture, past and present, and continues to explore its very boundaries and possibilities. Our permanent collection displays tell the story of Australia through portraits of remarkable individuals, but our exhibition programs shed light on the way those stories have been and are being told. This has been a defining hallmark of our institution from its foundation a little less than nineteen years ago. Long may it continue.

**Angus Trumble** FAHA  
Director



NPPP17 (1 Apr – 18 Jun 2017); *Tough & Tender* (15 Jul – 16 Oct 2016); *The Popular Pet Show* (4 Nov – 13 Mar 2017)

I am pleased to present the National Portrait Gallery of Australia Foundation report for 2016-17. During the year, the Foundation received record cash donations of \$4,393,464, and a further \$592,920 of gifts of works of art.

Since commencement, nearly 20 years ago, the Gallery has received many outstanding acts of benefaction. In 2016-17, these acts of generosity continued making it a record year of achievement for the Foundation. In particular, I wish to acknowledge:

- The most generous bequest from the estate of our Founding Patron, Mr L Gordon Darling AC CMG. Gordon Darling's legacy will be transformative to the Gallery. The NPGA will be forever indebted to him and Mrs Marilyn Darling AC for their vision, commitment and drive to establish a national portrait gallery for Australia.
- Similarly, I acknowledge our gratitude and deep appreciation to our Visionary Benefactor, Mr Tim Fairfax AC for his outstanding donation this year. The NPGA has benefitted from Mr Fairfax's transformative philanthropy that has enabled the Gallery to acquire works of art either through purchase or through commission as well as expand the Gallery's education and learning programs.
- I would like to pay tribute to our benefactor, Mrs Mary Isabel Murphy, who passed away this year aged 100 years. Mollie Murphy was a long-time friend of the Gallery and continued to support us until the end of her long and remarkable life. We give thanks for the legacy she has left the Gallery in the form of the works of art the Gallery has been able to acquire because of her benefaction.

Bequests are an important part of the Foundation's strategy. Pleasingly, there is emerging evidence of bequests becoming a more consistent part of the Foundation's work. I would like to thank those supporters who have notified us of their intended wishes to bequeath to the Gallery, either cash or works of art. We are most grateful for their commitment to the future development of the Gallery.

In the short two years since formation, the Foundation has strived to build strong

links and partnerships across Australia. Since commencement, one of the Foundation's priorities has been to establish a pattern of recurrent events in each of the State capitals. Adding new stakeholders all across the country, expanding the Gallery's reach, strengthening philanthropic support and stimulating national awareness of the National Portrait Gallery has been, and remains, central to the Foundation's success.

This year the Foundation's Board travelled to Brisbane, Adelaide and Melbourne. The Foundation held its first meeting and event in Adelaide, which provided an opportunity to discuss the work of the NPGA and the Foundation. I would like to acknowledge the generosity of Mr Ross Adler AC and Mrs Fiona Adler for hosting a special evening at their Adelaide home.

I am grateful to those donors who contributed to our annual giving to support further resources in addressing the barriers to access encountered by our visitors with disabilities. The Gallery aspires to initiate many new initiatives to ensure visitors with a disability have a meaningful gallery experience.

### **Major acquisitions, commissions, donated portraits**

A unique feature for the Gallery is the unveiling of our commissioned works through our Eminent Portrait Series. These commissions bring together a sitter, artist and donors and communities to celebrate another Australian who is now included in the National Portrait Collection.

This year, I am particularly grateful to our supporters who kindly opened their homes and offices to enable us to host events. In particular, I would like to extend my special thanks to Mr Philip Bacon AM who opened his Brisbane gallery, Philip Bacon Galleries, for the March launch of the commissioned portrait of Mark Loane, 2016 by Joachim Froese.

This year the first two portraits from the Foundation's Eminent Portrait Series were unveiled in Melbourne. The first, a distinctive portrait of Emeritus Professor Derek Denton AC by Evert Ploeg then a striking double portrait of Professor Glyn Davis AC and Professor Margaret

Gardner AO by Jacqueline Mitelman. I would like to thank the many Melbourne donors who so generously supported these new works. We were very fortunate to have the Governor of Victoria, Her Excellency the Honourable Linda Dessau AC officially unveil the double portrait of Professors Davis and Gardner.

Another portrait in this series, that of Canberra businessman, entrepreneur and philanthropist, Mr Terry Snow AM, was commissioned and painted by Jude Rae. Here I especially thank the Canberra donors who supported this new acquisition. The painting will be unveiled later in 2017.

It was a pleasure to have Senator the Hon George Brandis QC unveil the commissioned portrait of The Honourable Dame Quentin Bryce AD CVO by Michael Zavros at the NPGA in November in front of Ms Bryce and the artist. This significant portrait is now on public display and has attracted much interest from our visitors.

I would like to recognise and thank The Stuart Leslie Foundation for their generosity in supporting a commissioned portrait of The Australian Ballet's Artistic Director Mr David McAllister AM by Peter Brew-Bevan, and a bespoke dance performance.

I have reported previously on the dedicated support of our Board Member, Mr Patrick Corrigan AM. Mr Corrigan provided funding to enable the Gallery to commission a series of Australian rugby greats – Ken Catchpole OAM, Mark Ella AM and Mark Loane AM. Mr Corrigan has committed further funds to continue the series.

I am pleased to say the National Portrait Collection continues to grow through the generosity of individuals who donate works of art. I make mention of a few works donated this year including *Sketch for a portrait of Tom Uren*, 1972 by Clifton Pugh donated by Mr Uren's family; *Peter Thomson* c.1960 by Louis Kahan donated by Mrs Mary Thomson. Artist Paul Newton donated his work *Frank Lowy* AC, 2014 and Ralph Heimans' portrait *The Architecture of Music (Vladimir Ashkenazy)*, 2011 was generously donated by Mr Michael Crouch AC and Mrs Shanny Crouch. We are most grateful to the donors of these works.

## Education projects

Education and learning is an important element of the Gallery's operations and we have been supported in this endeavour through the generosity of Mr Tim Fairfax AC. The Livestream Learning digital outreach program has expanded and connected over 700 participants across New South Wales, South Australia and Queensland as well as hospital schools and libraries.

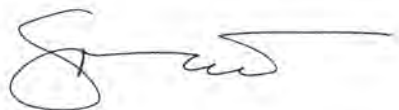
Through Mr Fairfax's generosity, the Gallery has been able to produce, with the use of video, multimedia and sound, over 80 Portrait Stories, presenting stories of the artists and subjects in the National Portrait Gallery's Collection. Portrait Stories can be viewed on the Gallery's website [portrait.gov.au/stories](http://portrait.gov.au/stories).

We are grateful to the Sidney Myer Fund who committed to support a unique project that will enable our visitors, with the use of a hand-held audio device, to listen to the voice of the subject of a portrait. The project will harness the Hazel de Berg archive, held at the NLA, of oral history recordings of many subjects of portraits in our Collection.

## Special thanks

I would like to thank former Foundation Member, Mr David Smorgon OAM, for his participation in progressing the Foundation's growth during his time on the Foundation.

I would thank my fellow Foundation members – Mr Ross Adler AC, Mrs Marilyn Darling AC, Mr Tim Fairfax AC, Mr John Liangis and Dr Helen Nugent AO – for their support, guidance and enthusiasm throughout the year. On behalf of the Foundation, I would like to express my gratitude to Gallery Director, Mr Angus Trumble, Ms Jennifer Kich, and all the gallery staff who have contributed to another successful year for the Gallery.



**Sid Myer AM**  
Foundation Chairman



Mary (Mollie) Murphy and Jiawei Shen at the unveiling of the commissioned portrait of H.R.H. Crown Princess Mary of Denmark at Old Parliament House in 2005.



## TRIBUTE TO MARY MURPHY

The Chairman, Board, Director and all the staff of the National Portrait Gallery mourn the loss of our Benefactor, Mary Isabel Murphy, who died peacefully at her home near Bowral on Tuesday 20 September. She was 100 years old.

Mollie Murphy grew up in Dorrigo, about thirty kilometres due west of Coffs Harbour on the Northern Tablelands in northern New South Wales. Her father was, at first, a stock and station agent, but later ran a successful real estate business based in Cronulla. Real estate was in Mollie's genes, for her great-grandfather, Robert Pemberton Richardson (ca.1827–1900), was the founder in 1858 of Richardson and Wrench Stock and Estate Agents. The years of the Great Depression and of World War II deprived Mollie of the opportunity to gain a university education in the arts. Instead she worked in her father's real estate business, before marrying and settling on a cattle property on the banks of Lake George. She maintained a lifelong interest in real property, and by her own admission, eventually had to "stop herself from buying any more"—though she freely stated that, like many other women, she was very good at it. In the early 1960s, Mollie and her husband sold up and moved to Carrabee Farm at Burradoo, near Bowral, where she and her family have kept large herds of Hereford cattle ever since.

Mollie entered the circle of the National Portrait Gallery at a time when, based at Old Parliament House, we still had relatively few donors and benefactors. That she should have continued to support us until the end of her long and remarkable life attests to her commitment, loyalty, and indeed to her warm affection for this institution.

In 2004 Mollie presented us the funds with which to purchase a charming portrait sketch of the comedian, entrepreneur and politician George Selth Coppin by Tom Roberts. The following year, she funded the commissioning of a new, full-length portrait of H.R.H. Crown Princess Mary of Denmark by Jiawei Shen.

We were delighted when, in March 2014, accompanied by her daughter Rosalind Blair Murphy, Mollie was among our guests on the occasion of the official visit to the National Portrait Gallery of Their Royal Highnesses The Duke and Duchess of Cambridge.

Not long afterwards, when we visited Mollie in Bowral, together she and Ros agreed to make possible the acquisition of our fine pair of portraits of Jeremiah and Mary Ware of Koort Koort Nong by Robert Dowling. Though somewhat frail, Mollie was already making plans for her 100th birthday some nine months away. This was a milestone she was absolutely determined to achieve. That she did so on 20 March this year remains a matter for celebration. We mourn Mollie, but we celebrate her remarkable life and we give thanks for the legacy she has left the Gallery in the form of the works of art we have been able to acquire because of her benefaction.

To Ros, her family and friends we extend our heartfelt condolences on their loss.



Collection in focus: Brook Andrew (8 May – 27 Aug 2017)

# ABOUT THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA

## OVERVIEW

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

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

- develop, preserve, maintain, promote and provide access to a national collection consisting of portraits, other works of art or related material;
- develop and engage a national audience in relation to that collection and other portraits, works of art or related material including through exhibitions, education, research, publications and public and online programs; and
- use every endeavour to make the most advantageous use of the national collection, in the national interest, and promote the efficient, effective, economical and ethical use of public resources.

The Gallery must comply with the directions set out in the *Public Governance Performance and Accountability (PGPA) Act 2013*, and its attendant Rules, and employs its staff under the *Public Service Act 1999*.

## Vision

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

## Our values

### WE AIM TO INSPIRE

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

### WE STRIVE FOR EXCELLENCE

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

### WE ARE INCLUSIVE AND ACCESSIBLE

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

### WE OPERATE WITH INTEGRITY

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

## Minister for the Arts

The Minister responsible for the NPGA during the year was Senator The Hon. Mitch Fifield. No directions were received from Minister Fifield in 2016-17.

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

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

NPGA Board members are appointed by the Minister; they hold office on a part-time basis and must possess the requisite knowledge or experience relevant to the affairs of the NPGA. The Commonwealth Remuneration Tribunal determines remuneration for Board members.

During the year, the following were Board members for all or part of the year.

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

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

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

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

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

### **Mr Sid Myer AM (Deputy Chairman)**

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

After 20 years as the CEO of The Yulgilbar Group of Companies, Mr Myer retired in 2016 and remains a non-executive director of the Group. The Yulgilbar Group of Companies manages local and international investment portfolios and agricultural interests in Australia. Mr Myer is also a Director of boutique fund manager Copia Investment Partners.

Mr Myer graduated in economics and marketing from Monash University; he has over 30 years' experience in retailing and investment management industries in Australia and overseas.

Mr Myer has built diverse global networks across business, government, academia and the arts. He has particularly strong associations with Asia, having lived and worked in Malaysia for over four years in the early 1990s.

Mr Myer is an active contributor to, and supporter of, many charitable projects. He recently retired as Chairman of Asialink after 12 years in the role. In 2015 he joined the Board of the National Portrait Gallery of Australia, and became Chairman of the National Portrait Gallery Foundation. Mr Myer is also a Trustee of The Sidney Myer Fund, which funds initiatives across a wide range of social and community projects in Australia.

Sid Myer is married to Fiona and has three children. He is a keen skier and winter sports enthusiast, as well as being a competitive horseman and participant in many other sports.

### **Ms Yasmin Allen**

Yasmin Allen is a non-executive director of Cochlear Limited, Chairman of its Audit Committee and a member of Cochlear's Technology Committee. She is also a non-executive director of ASX Limited, a member of the ASX Audit Committee and ASX Clearing and Settlement Board. Ms Allen is a Director at Santos Limited and a member of Santos' Remuneration Committee and Environment, Health and Safety Committee. Ms Allen is a non-executive director at The George Institute for Global health and holds a non-executive role at George Health Enterprises. She is also a member of the Australian Government Takeovers Panel.

MEMBERS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA BOARD



Dr Helen Nugent AO  
(Chairman)



Mr Sid Myer AM  
(Deputy Chairman)



Ms Yasmin Allen



Ms Jillian Broadbent AO



Mr Alan Dodge AM



Mr Patrick Corrigan AM



Ms Penny Fowler

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

Prior to her directorships, Ms Allen had an extensive career in investment banking, including as Vice President of Deutsche Bank, Director of ANZ Investment Bank in Sydney and Director with HSBC in London. She has a Bachelor of Commerce from Melbourne University and in 2015 was awarded their Alumni of Distinction Award. She is a Fellow of the Australian Institute of Company Directors.

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

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

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

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

Alan Dodge has served in the art museum world for over 40 years. In 1972 he became a lecturer

in the Education Department of the National Gallery of Art in Washington, D.C. In 1975 he was appointed the first Senior Research Officer of the fledgling Australian National Gallery (now National Gallery of Australia), where he stayed for 21 years. During that time he held a number of positions, culminating in the role of Senior Advisor, Special Exhibitions and Development. In late 1996 he was appointed Director of the Art Gallery of Western Australia, a position he held until the end of 2007. Mr Dodge is on the Board of the John Curtin Art Gallery and the Cultural Collections Board of the University of Western Australia. He is also Chairman of the Murdoch University Art Board, and served for a number of years on the Arts Advisory Committee of the QANTAS Foundation.

Mr Dodge was made a Chevalier de l'Ordre des Arts et des Lettres by the French Government (2004), was made an Honorary Fellow by Edith Cowan University (2007), was recognised with an honour in the Order of Australia (AM) (2008) for service to the arts, was named WA Citizen of the Year, Culture, Arts and Entertainment (2011) and made an Honorary Doctor of Letters by Murdoch University (2012). He is also an Adjunct Professor in the School of Art, Curtin University of Technology.

#### **Mr Patrick Corrigan AM**

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

Mr Corrigan has also served on numerous governing boards, both commercial and in the arts sector, and in 2000 was awarded the Member of the Order of Australia medal for 'service to the visual arts, particularly as a philanthropist to regional galleries and through a grant scheme for artists'. Mr Corrigan is a Director of Global Masters Fund Ltd; Chairman of the Gold Coast City Gallery; Emeritus Chairman of the Gold Coast Arts Centre; Chairman of the Judging

Panel, Qantas Foundation; and Director and co-owner of Better Read than Dead Books, Newtown.

In 2007 Bond University conferred upon him an honorary doctorate in recognition of his sustained support for and patronage of the visual arts, and, in particular, Aboriginal art. In 2012 Mr Corrigan was the recipient of the Australian Business Arts Foundation's (now Creative Partnerships Australia) JB Were Philanthropy Leadership Award, for his leadership, advocacy, practice and example encouraging increased philanthropic giving to Australia's cultural life. In recognition of his steadfast support for and contributions to Bond University and many other Queensland cultural institutions, the Queensland Government conferred the Queensland Greats Award upon Mr Corrigan in 2014.

### **Mrs Penny Fowler**

Penny Fowler is Chairman of the Herald and Weekly Times, a role she was appointed to in July 2013.

Mrs Fowler acts as News Corp Australia's Community Ambassador. She is passionate about her involvement in building on the company's legacy of supporting the communities in which we live and work.

As well as her position on the Board of the National Portrait Gallery, Mrs Fowler is Chairman of the Royal Children's Hospital Good Friday Appeal; a Board member of The Australian Ballet; Deputy Chairman of The Royal Botanic Gardens Victoria; and a member of the Advisory Board of Visy.

A graduate of the Australian Institute of Company Directors, Mrs Fowler also holds a Bachelor of Business degree from Monash (Chisholm) University in Melbourne.

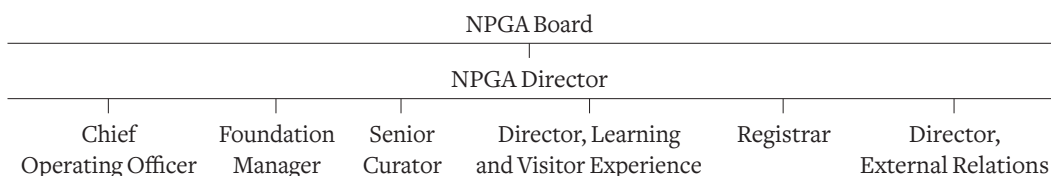
### **Board Committees**

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

### **Board and committee meetings**

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

### **Organisational structure**



### **NPGA Foundation**

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

**Mr Sid Myer AM (Foundation Chairman)**  
**Dr Helen Nugent AO**

### **Mr Ross Adler AC**

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

Prior to this, he held various leadership roles with both public companies and major institutions, including as Managing Director and CEO of Santos Ltd for nearly 20 years and Chairman of the Australian Trade Commission 2000-2006. He was the International President of CEO Inc in 2013-14, a Director of the Commonwealth Bank of Australia 1991-2004 and a Director of Telstra Corporation Ltd 1996-2001. In 2007, Mr Adler received the Award of the Companion of the Order of Australia, for service to business, the development of international trade and the arts. He was awarded a Centenary Medal in 2003 and was admitted to the degree of Doctor of the University at the University of Adelaide in 2011.

Mr Adler has an interest and active involvement in education and arts. Among other positions, he has been involved with the University of Adelaide since the mid 1990s, holding various positions including Deputy Chancellor and Chair of its Finance Committee. He recently retired from the positions of Deputy Chairman and Chair of Finance Committee at Melbourne Grammar School. Previously, he has been a Board Member of the State Theatre Company of South Australia; Chairman of the Art Gallery of South Australia; Chairman of the Adelaide Festival of the Arts; Deputy Chairman of the Formula One Grand Prix Board, Adelaide 1990-1996; and Deputy Chairman of the Adelaide Entertainment Centre 1990-1996.

### **Mrs Marilyn Darling AC**

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

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

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

### **Mr Tim Fairfax AC**

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

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

Mr Fairfax is the current Chancellor at Queensland University of Technology; he is also President of the Queensland Art Gallery Foundation, Deputy Chairman of the National Gallery of Australia Council and a member of the National Portrait Gallery Foundation.

He is Patron of the AMAQ Foundation, the University of the Sunshine Coast Foundation, Volunteers for Isolated Students Education, the Flying Arts Alliance Incorporated and the Australian Rural Leadership Foundation.

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

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

### **Mr John Liangis**

John Liangis is a Director of Liangis Investments Pty Ltd and a lifelong resident of Canberra. He was educated at Canberra Grammar School



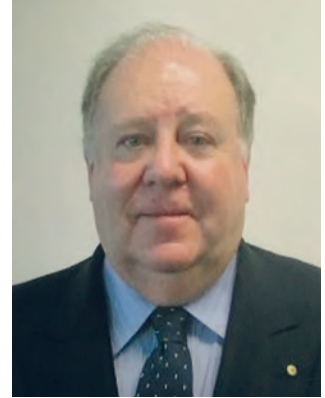
MEMBERS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA FOUNDATION COMMITTEE



Mr Sid Myer AM  
(President)



Dr Helen Nugent AO



Mr Ross Adler AC



Mrs Marilyn Darling AC



Mr Tim Fairfax AC



Mr John Liangis

and is a graduate of the Canberra School of Art (BA (VA), Painting).

Mr Liangis pursued a full time career in painting for several years after completing his studies, exhibiting with Gallery Constantinople and the Canberra Contemporary Art Space. He 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 in the Canberra region. They are Founding Benefactors of the National Portrait Gallery.

### **Governance practices**

#### SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

The NPGA Executive is the senior management committee and comprises the Director and Section Managers.

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

- The Program development and delivery working group;
- The Capital Works Consultative Committee;
- The Publications Committee;
- The Consultative Committee; and
- The Work, Health and Safety Committee.

#### INSURANCE AND INDEMNITIES FOR OFFICERS

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

#### INTERNAL AND EXTERNAL SCRUTINY

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

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

#### INTERNAL AUDIT

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

#### RISK MANAGEMENT

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

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

#### ETHICS

Ethical behaviour is upheld as an integral value underpinning the work of the NPGA. Staff are

made aware of these requirements through induction processes, the policy and procedures framework, and other programs.

#### ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

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

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

#### ACTIVITIES WHICH INTEGRATE ENVIRONMENTAL, SOCIAL AND ECONOMIC CONSIDERATIONS

The Gallery continues to deliver travelling exhibitions for the benefit of the Australian community, with three exhibitions being staged in nine interstate venues in the 2016-17 year.

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

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

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

The Gallery harvests rain water which

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

Roof-mounted solar hot water panels provide hot water for the building's restrooms and kitchens.

Repair and upgrades of existing equipment take into account changes in technology, allowing for increased life and reduced resource consumption.

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

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

activities involving the use of resources, and the continued streamlining of their operation.

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

### Work health and safety

The National Portrait Gallery considers the health and safety of workers to be a fundamental and critical component of a professional, productive and supportive work environment. In 2016-17 the NPGA undertook a number of Work Health and Safety (WHS) initiatives, including:

- Commencing the transition to an electronic WHS management system;
- Conducting training, including manual handling and working at heights training specific to the tasks and equipment used by workers;
- Integrating safety into the NPGA's Risk Management Framework; and
- Continuing the NPGA's commitment to early intervention and wellbeing programs.

## WHS Performance Metrics 2016-17

### WHS Positive (Leading) Indicators

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

### WHS Negative (Lagging) Indicators

Provisional Improvement Notices issued	Nil
Prohibition Notices issued	Nil
Lost time injury frequency rate	N/A (nil lost time in 2016-17)
Average time lost rate	N/A (nil lost time in 2016-17)
Medically treated injury frequency rate	2
Workers compensation claims	Nil



## **Introduction**

Completion of the Annual Performance statement for the 2016-17 financial year is required under section 39(1) of the Public Governance, Performance and Accountability Act 2013. It accurately presents the NPGA's performance in accordance with section 39(2) of the Public Governance, Performance and Accountability Act 2013.

## **NPGA's purpose**

The purpose of the National Portrait Gallery of Australia is, as defined in the legislation, to increase the understanding and appreciation of the Australian people – their identity, history, culture, creativity and diversity – through portraiture.

## **Goals and strategic priorities**

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

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

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



Carla Zampatti at the Circle of Friends Spring Dinner.



David McAllister and Peter Brew-Bevan at the unveiling of the commission *The Dance – David McAllister* by Peter Brew-Bevan.

## **GOAL 1** **ENLIVEN THE COLLECTION**

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

## **RESULTS AGAINST** **PERFORMANCE CRITERIA**

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

### Commissioned works of art

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

TARGET	100%	OUTCOME	100%
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### Collection stored in accordance with international museum standards

TARGET	100%	OUTCOME	100%
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### Collection digitised

TARGET	80%	OUTCOME	96%
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## ANALYSIS OF PERFORMANCE

### Develop the Collection

Central to the *National Portrait Gallery of Australia Act 2012* is the mandate to develop, preserve, promote and provide access to a national collection of portraiture and related materials. Collection development and management is thus the touchstone when considering the fulfilment of the organisation's vision and mission. At 30 June 2017, there were 2,664 portraits in the National Portrait Collection, with a value of \$34.365 million.

The collection is at the core of the Gallery's artistic identity and the reference point for its programs. The curators actively seek out portraits for proposed inclusion in the collection; portraits of subjects that would enhance the collection are researched and sought from art dealers and commercial galleries, and through auction when appropriate. Donations of portraits are actively pursued from potential donors. The Gallery also receives unsolicited offers of portraits for purchase and donation on an ongoing basis. Consideration of the quality of the artwork – and of the professional categories represented by sitters in the collection – continue to inform acquisition and research deliberation.

The National Portrait Gallery of Australia undertakes conservation treatment of collection works to reduce the risk of deterioration, to ensure long-term preservation, and to enhance their display. A total of 207 collection works were condition checked as part of the ongoing management of artworks on loan, in travelling exhibitions, and new to the collection. 12 collection works underwent conservation treatment to maintain and enhance their material integrity.

Gallery staff continue to develop and maintain professional collegiate relationships with peers in other cultural institutions. These networks facilitate sharing of information and assist research on the collection and for exhibition projects.

### Acquisition highlights

Major acquisitions in the reporting period include the following:

- *The Architecture of Music (Vladimir Ashkenazy)* 2011, painting by Ralph Heimans, gift of Michael Crouch AC and Shanny Crouch 2017
- A group of 22 photographic portraits by Max Dupain, 1930s to 1980s, gift of Danina Anderson, daughter of Max Dupain 2017, donated through the Australian Government's Cultural Gifts Program
- An edition of the illustrated *Voyage de Découvertes aux Terres Australes* 2nd edition, four volumes and folio atlas, published by Arthus Bertrand, Paris, 1824, containing several portraits of named Aboriginal Australians, purchased 2017
- *Leigh Bowery* 1984, photographic portrait by Robin Beeche, gift of Claudia Hyles, Dr Christiane Lawin-Bruessel, Gwenda Matthews, Gael Newton, Anne O'Hehir, Susan Smith and Dominic Thomas in memory of our friend, Robyn Beeche
- *Carla Zampatti* 2015, photographic portrait by Georges Antoni, purchased 2016

Pages 67 to 77 lists all acquisitions made during the year.

### Commissions

Commissioning portraits enables the Gallery to target significant subjects during their lifetimes and/or at the full flourish of their careers, and to acquire works by desirable artists, including artists not usually working in the field of portraiture. In 2016-17 two new portraits across the fields of sport and creative arts were commissioned. They were:

- *Mark Loane AM* 2016, photographic portrait by Joachim Froese, commissioned with funds from the Patrick Corrigan Portrait Commission Series 2016
- *The Dance – David McAllister AM* 2016, photographic portrait by Peter Brew-Bevan, commissioned with funds provided by The Stuart Leslie Foundation 2016



### Collection storage and display

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

### Digitisation

As of 30 June 2017, 96% of the NPGA Collection has a digital image suitable for internet viewing, while 70% of the collection is digitised in high resolution suitable for a broad range of publishing and preservation purposes. The Gallery had a target of 80% digitisation in high resolution as of 30 June 2017; however, this goal was not achieved due to a focus on digitisation of exhibition loans, filming video portrait stories and photography of pages within two bound collection books, in addition to all newly acquired collection items.

### Overseas engagements

The Gallery was involved with several international institutions, lenders and funding bodies, directly related to exhibitions, program and for future planning. These were: Electronic Arts Intermix and 303 Gallery, New York (lenders to the exhibition *Tough & Tender*); Terra Foundation for American Art, Chicago, and Smithsonian National Portrait Gallery, Washington, (towards the development of the exhibition *New World Faces*); Paul Mellon Centre for Studies in British Art, London, and the Alexander Turnbull Library, Wellington (assistance for the exhibition *Dempsey's People*); and the Maharaja Sawai Man Singh II Museum, the City Palace Jaipur, (assistance towards a planned exhibition including South Asian miniature portraits).

### Outward loans 2016 – 17

A total of eight works from the collection were loaned to public, regional and state galleries and universities for exhibition purposes, as follows:

- One painting by Tim Johnson, *Clifford Possum Tjapaltjarri*, to the Perc Tucker Regional Gallery in Townsville for inclusion in the travelling exhibition titled *Country and Western: Landscape re-imagined 1988-2013*. Touring exhibition itinerary during 2016-2017 year: Mornington Peninsula Regional Gallery 13 May 2016 to 3 July 2016; Orange Regional Gallery 8 July to 28 August 2016; Cairns Regional Gallery 16 September to 13 November 2016; and Museum and Art Gallery of the Northern Territory 26 November 2016 to 19 March 2017.
- Three paintings by Robert Hannaford – *Lowitja O'Donoghue*, *Robert Dessaix*, and *Alexander Maurice Ramsay* – to the Art Gallery of South Australia for the exhibition *Robert Hannaford Retrospective* (2 July 2016 to 9 October 2016)
- One watercolour by TextaQueen, *Creature from the Black Platoon starring Gary Foley* 2011, to the Incinerator Gallery, Mooney Gallery City Council for the exhibition, *White Lies: As we know it* (6 August 2016 to 2 October 2016) and also to the Mornington Peninsula Regional Gallery for the exhibition *TextaQueen: Between you and me* (24 February 2017 to 30 April 2017)
- One painting by Jerrold Nathan, *Jessie Street*, to Grafton Regional Gallery for the exhibition *Women of Yulgibar* (8 March 2017 to 25 March 2017)
- One painting by Brian Dunlop, *Brian Loton*, to Trinity College, Melbourne University for exhibition in a display of alumni portraits (1 July 2016 to 30 June 2017).



The Winter Festival 2016 supported by Tim Fairfax AC.



A doggy friend enjoys PAWS for Art day, January 2017.

## GOAL 2 ENGAGE WITH AUDIENCES

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

## RESULTS AGAINST PERFORMANCE CRITERIA

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

Number of people reached annually through onsite exhibitions, public and educational programs, the web and online programming  
 TARGET 1,000,000      OUTCOME 947,388

Present a national travelling exhibition program at venues  
 TARGET 8 venues      OUTCOME 9 venues

Increase social media interactions to create interest in and affection for the NPGA

FOLLOWERS/FAN BASE:

Instagram 123% increase

Facebook 75% increase

Twitter 13% increase

ENGAGEMENT:

Instagram 228% increase

Facebook 41% decrease (skewed by a single post last year which received 98,129 engagements)

Twitter decreased 6.6%

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

TARGET 17,000 students      OUTCOME 20,147

People participating in public programs

TARGET 19,000 total / 2,000 paid

OUTCOME 30,039 total / 4,719 paid

Visitors satisfied or very satisfied with their visit

TARGET >91%      OUTCOME 97%

Teachers reporting an overall positive experience

TARGET 91%      OUTCOME 100%

Students reporting an overall positive experience

TARGET 80%      OUTCOME 95%

## ANALYSIS OF PERFORMANCE

### **Reach out to and engage all Australians**

Engaging with diverse audiences through learning programs, visitor services and provision of information to the visiting public, online virtual excursion programs for remote or disadvantaged audiences, and the development of an Access Action Plan have been central to the continued growth in visitor satisfaction and participation at the National Portrait Gallery this year.

50,186 people have participated in Education and Public Programs, meaning that 1 in 9 onsite visitors have engaged in a learning program of some kind this year. In addition, 713 students (and groups of adults) participated in online Virtual Excursions delivered to hospital schools, schools of the air, hospital-based 'Starlight Rooms', retirement homes and libraries or schools in remote locations. The Virtual Excursions project directly aligns with our newly developed Access Action Plan in which we define plans for developing accessibility to all sectors of our community, including delivery to remote locations, to people living with disability, and Australians suffering social or physical disadvantage.

The Virtual Excursion program is funded by the private benefaction of Tim Fairfax AC, as is the suite of family and early learning programs offered by the National Portrait Gallery that continue to grow in popularity (as indicated by advance bookings). Also funded by Tim Fairfax, an interactive learning application (app) was developed in collaboration with our digital partners, Stripy Sock. It is available for unfacilitated school groups to use in the Gallery. The app has proved extremely popular with the targeted audience of Year 5-9 students.

Two major public festivals – the Country Fair (in association with *The Popular Pet Show*) and the annual Winter Festival – collectively attracted over 9000 participants. Attendees observed ice sculpting, created artworks in the Family Space and enjoyed performances on site.

To extend our welcome to overseas visitors, Gallery Guide booklets are now available on site in Mandarin, Japanese, Arabic, Hindi and

Bahasa. To further develop our suite of services to Gallery visitors, we sought and gained a generous grant from the Myer Foundation to create an audio app in collaboration with the Oral Histories Collection at the National Library. Preliminary work on this major project, which will provide visitors with further context on collection works, is underway.

This year the Portrait Gallery developed a creative partnership with the Canberra Symphony Orchestra. Through this partnership, three concerts of Australian music are performed annually at the Portrait Gallery, with repertoire carefully curated in response to exhibitions. The Gallery also partnered with the first Canberra Writers' Festival, hosting writers' talks and events, and continued its longstanding partnership with the Canberra Music Festival with tailored performance events taking place throughout the Gallery.

In innovative educational programming, the Access and Learning team undertook advanced training in the Visual Thinking Strategies methodology, creating partnerships with local schools and working closely with teachers in enhancing their professional development and ability to engage students in the arts.

The Director of Learning and Visitor Experience delivered a paper, 'When is Museum Theatre not 'Museum Theatre'?' at the international MuseumNext conference, while the Digital Learning Coordinator received a grant to participate in the ICOM ITC workshop in Beijing where she mentored museum educators from developing countries.

This year the National Portrait Gallery won a Museum and Galleries National Award for Interpretation, Learning and Audience Engagement for their program, *Beneath the Skin*: a partnership between the National Portrait Gallery and the Canberra Youth Theatre. The short film of the curated live performance accompanied the exhibition *Bare: degrees of undress* on its national tour.

### **Digital access to the collection**

This year the National Portrait Gallery implemented a new custom-built Digital Asset Management System (DAMS) designed in-

house by Online Programmer, Patrick Cox. The DAMS stores all photography, video and audio content created and received by the Gallery, and automatically processes files into different sizes and resolutions to cover various requirements such as print or online usage. Access to the files stored in the DAMS is controlled for different users/purposes, such that users can search for and download files of portraits in the collection, photography, and video content in whatever size they require. High-resolution photography of the portrait collection stored in the DAMS links to both the collection management system (KE EMu) and our website, an exciting new development that was not possible with other proprietary DAMS systems. As well as streamlining management of the collection, this integration allows for efficient reporting on various KPIs relating to public access.

### **Portrait Stories**

Our very popular series of online resources ‘Portrait Stories: interviews with artists and subjects’, funded by Tim Fairfax AC, is filmed and produced in-house for use on our website, YouTube channel and social media platforms; it is also broadcast on Foxtel Arts. Subjects this year included: Dame Quentin Bryce (former Governor-General); Professor Brian Schmidt (Nobel Prize laureate in astrophysics and Vice-Chancellor of the ANU); Mark Webber (champion racing driver); Kristin Headlam (artist) with Chris Wallace-Crabbe (poet); Jacqueline Mitelman (artist); Professor Graeme Clark (inventor of the bionic ear); Michael Leunig (cartoonist and philosopher); Glenn Murcutt (architect); David Malouf (author); and Professor Charlie Teo (neurosurgeon). Further resources in the final stages of editing include the artists, Polly Borland, Ken Done, Robert Hannaford, Ingvar Kenne and David McAllister (Artistic Director, Australian Ballet).

### **Website**

This year the most popular portraits on our website were, once again, Tommy Woodcock and ‘Reckless’ the horse —2,629 pageviews; Nick Cave —1,762 pageviews; Deborah Mailman—1,442 pageviews; Dr John Yu —

1,233 pageviews; and Captain James Cook RN—1,200 pageviews. The most viewed biography on the website was radio broadcaster Ian McNamara—1,596 pageviews. His audience visits each Sunday (when his radio program airs) and comprises, predominantly, people over 65 years of age and living on the east coast of Australia. Ian is followed in popularity by Howard Arkley – 1,207 pageviews; our own Angus Trumble – 1,003 pageviews; the comedian John Clarke – 957 pageviews; and Bill Leak – 736 pageviews. (Clarke and Leak both died in early 2017).

The *National Photographic Portrait Prize* and associated People’s Choice Award are consistently the largest generators of traffic to our website, and the most popular project for our social media audiences. This year 7630 people voted for their favourite portrait, with the clear winner Brett Canet-Gibson’s photograph of Indigenous performer Trevor Jamieson.

### **Social media**

Social media channels continue to be the most efficient and significant marketing, communication and engagement tools for the National Portrait Gallery. This year we saw an increase in followers/fan base of 122.9% on Instagram, 74.9% on Facebook, and 12.5% on Twitter.

The *National Photographic Portrait Prize* 2017 was, as usual, a significant driver of engagement on our social media channels. The most successful post on Facebook was the People’s Choice winner, Trevor Jamieson, which organically generated 8,831 reactions, 872 comments and reached 266,571. Similarly, on Instagram, the most popular posts were images from the *National Photographic Portrait Prize* and the memorial post commemorating the death of comedian John Clarke.



Professor Glyn Davis AC, Jacqueline Mitelman, and Professor Margaret Gardner AO at the launch of the commission *Portrait of Professors Margaret Gardner and Glyn Davis* by Jacqueline Mitelman.



Ken Done speaks to members at *The Popular Pet Show* Circle of Friends preview.

### **GOAL 3 ENLARGE SUPPORT**

- 3.1 Create value for sponsors and the NPGA
- 3.2 Engage and increase support from individuals, including bequests
- 3.3 Grow the NPGA Foundation
- 3.4 Strengthen bonds with artists and others
- 3.5 Enhance the level of engagement of the Circle of Friends
- 3.6 Enhance public relations and relationships with the media
- 3.7 Build international relationships which further the aims of the NPGA
- 3.8 Work constructively with government.

### **RESULTS AGAINST PERFORMANCE CRITERIA**

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

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

Private giving goals including support for collection development

TARGET	\$2,000,000	OUTCOME	\$4,393,464
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Sponsorship goals

TARGET	\$360,000	OUTCOME	\$519,437
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Number of engagements/initiatives with overseas institutions

TARGET	3	OUTCOME	5
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## ANALYSIS OF PERFORMANCE

### Foundation

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

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

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

A full listing of benefactors, donors and supporters can be found at Appendix 1 on page 78.

### Partnerships

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

In 2016-17 the Gallery was pleased to renew our relationships with our Principal Partners EY and St George Bank. A particular highlight for the Gallery this year was the exclusive EY boardroom dinner – held inside Gallery One with Leader of the Opposition the Hon Bill Shorten MP attending. These types of experiences are offered exclusively to our Principal Partners and are a great way of showcasing our boutique benefits, and fostering continuing and intimate relationships with our Partners.

It has been exciting and rewarding to work with our media partners in 2016-17. These include the Foxtel Arts channel and Schwartz Media. Schwartz have continued to deliver high value in-kind support through print and web advertisements in their publications, *The Saturday Paper* and *The Monthly*. Foxtel renewed their partnership with The Gallery

until the end of 2018, with a flagship feature of the partnership the Gallery's delivery of 40 co-branded interstitial "Portrait Stories" for screening on the Foxtel Arts channel.

#### PRINCIPAL PARTNERS

EY  
St George Bank

#### ACCOMMODATION PARTNER

Crowne Plaza Canberra

#### MEDIA PARTNERS

Foxtel Arts  
Schwartz Media

#### DIGITAL MEDIA PARTNER

Stripy Sock

#### AUDIO VISUAL PARTNER

DB Eventech (formerly Elite Event Technology)

#### BEVERAGE PARTNER

Robert Oatley Vineyard

#### EVENT PARTNER

Her Canberra

#### EXHIBITION PARTNERS

CR Kennedy  
Eizo  
SunStudios  
IAS  
Monster Kitchen

#### DPA MEDIA PARTNER

Avant Card

#### CULTURAL EVENT PARTNER

Canberra Symphony Orchestra



### **Commercial relationships**

The Gallery entered into a five year contract with Broadbean Event & Catering in November 2016. Broadbean provides café services and event catering to the Gallery and its venue hire clientele.

The Portrait Store, trading as ‘The Curatorium’, continued to trade in the reporting period. Whilst it is predominantly a fine art-themed bookshop, it also stocks cutting-edge gifts and jewellery.

### **Circle of Friends**

The Circle of Friends membership program continued with another successful year in 2016-17.

Events were very well attended, such as the Circle of Friends’ Autumn Dinner in November 2016, headlined by Australian Fashion Laureate Carla Zampatti AC. The evening culminated with the unveiling of Ms Zampatti’s portrait.

The Circle of Friends continue to make strong contributions both financially and through active espousal.

### **Other partnerships**

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

### **Grants**

The NPGA received \$132,919 from the Australian Government’s National Collecting Institutions Touring and Outreach (NCITO) program for support of the 2016-17 travelling program. Through this vital support, the Gallery was able to tour three exhibitions: *Awesome Achievers: Stories from Australians of the Year*; *Bare: Degrees of undress*; and the *National Photographic Portrait Prize 2016*. NCITO also assisted the development of the tour for the *National Photographic Portrait Prize 2017* and continued the development of *Starstruck: Australian Movie Portraits*, a future touring exhibition and an important joint initiative with the National Film and Sound Archive.

The Myer Foundation has committed significant funding of \$250,000 to the NPGA over three years to develop an audio guide, ‘In Their Own Words’, together with audio description for sight-impaired visitors, and a curatorial audio app.

The NPGA received grants for the following two exhibition publications: \$12,000 from the Gordon Darling Foundation for *The Popular Pet Show* publication and £3,500 (\$5,819.65) from the Paul Mellon Centre for Studies in British Art for the publication produced for *Dempsey’s People: A folio of British street portraits 1824-44*. The NPGA also received a curatorial research grant of \$USD7,000 (\$8,904.88) from the Terra Foundation for American Art towards the development of the exhibition *New World Faces: America and Australia 1780 - 1850*.



Learning Facilitators Amelia Thompson and Alana Sivell participate in a promotional campaign for The Winter Festival.

## **GOAL 4** **ENHANCE RESOURCES**

- 4.1 Strengthen the NPGA's financial resilience
- 4.2 Empower and upskill staff, and reinforce accountabilities
- 4.3 Maintain the iconic NPGA building
- 4.4 Explore the feasibility of extending the NPGA building.

## **RESULTS AGAINST** **PERFORMANCE CRITERIA**

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

Planned versus reactive maintenance undertaken

TARGET 75%/25% OUTCOME 85%/15%

Delivery of endorsed capital works program

TARGET N/A OUTCOME \$1.275 million in capital works projects delivered against a \$1.616 million endorsed program.

Comply with legislation relevant to public art museums

TARGET 100% OUTCOME 100%

Staffing budget to ongoing professional development of staff

TARGET 1% OUTCOME 1%

Grow own source revenue achieved in licensing and venue hire

TARGET 5% / >\$494,000 OUTCOME \$374,765

## ANALYSIS OF PERFORMANCE

### **NPGA's financial resilience**

The Gallery reduced its reliance on Government funding for core operations from 85% in 2015-16 to 82% in 2016-17. This was achieved by a 22% increase in non-government revenue from activities such as exhibition tickets, memberships, partnerships, publication sales and venue hire. The Foundation received record donations in 2016-17, with \$4,393,464 in cash and \$592,920 in works of art.

### **Create an empowered workforce and supportive internal culture**

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

Gallery staff are employed under the Public Service Act 1999, with remuneration and conditions set out in the Gallery's Designated Enterprise Agreement 2011 – 2014.

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

### **Enterprise Agreement negotiations**

In line with all Commonwealth Agencies, the Gallery's designated Enterprise Agreement expired June 2014. The bargaining of a new agreement was finalised in the period, with 87% of Gallery employees voting in favour of its implementation. This new agreement took effect on Monday 14 July 2017; all employees, with the exception of the Gallery Director, will be subject to the remuneration and employment conditions of this agreement.

### **Learning and development**

The Gallery expended approximately 1% of its payroll on the provision of staff training, a figure in line with the Australian Government's training benchmark for business. This year the Gallery introduced an online learning management system, Learnhub, which provides employees

with direct access to statutory training along with 24/7 access to online training via Lynda.com, Skillsoft and GoodPractice. Work, Health and Safety training, emergency awareness and governance training was offered to employees along with industry-specific development opportunities.

The Gallery had three staff members attend this year's annual industry conference hosted by Museums Australia. One of the staff members was on the emerging professional's panel and another presented on the joint exhibition venture with the National Film and Sound Archive.

### **Performance Management**

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

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

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

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

### **Gallery Consultative Committee**

The establishment of the Consultative Committee is a condition of employment covered in the Gallery's Enterprise Agreement 2017-2020. It exists to provide a consultative mechanism for employees, and a forum for work-related issues to be raised with management.

The Committee ensures the NPGA meets its obligations under the Public Service Act,

1999, to foster workplace relations that value communication, consultation and cooperation.

### **Volunteer program**

The Gallery is fortunate to operate a small, professionally focused research collection library which is tightly aligned to the Gallery's raison d'être of portraiture. The library is staffed by three voluntary art librarians who, between them, have 138 years of library and research experience.

Our Circle of Friends program also benefits from the support and expertise of a previous staff member on a regular basis.

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

The NPGA has a Strategic Asset Management Plan (SAMP) to guide activities related to maintaining, preserving and upgrading the building and facility through its designed life. The SAMP works alongside the 40 year Lifecycle Plan to ensure that key building elements are maintained and upgraded, aligning with original manufacturer's specifications and the designed life of individual assets.

### **Asset management**

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

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

### **Delivery of endorsed capital works program**

The Gallery's capital works program is determined by the requirements of the 40 Year Lifecycle Plan and is ratified by the Board. All works in the 40 Year Lifecycle Plan are

reviewed periodically to ensure the appropriate allocation of funds to those projects deemed to be of the highest priority or risk. All projects undertaken meet the compliance requirements of the Building Code of Australia and any other applicable statutory requirements, and always abide by principles of ecologically sustainable development.

In 2016–17 approved capital works undertaken included:

- mechanical upgrades: upgraded and modified the existing cooling tower system to allow for efficiency gains;
- security upgrades: upgraded the onsite radio system from analogue to digital and installed a core filled besser brick wall in the public car park;
- flooring upgrades: replaced the vinyl flooring in the staff entrance;
- timber replacement: timber ceiling panels were replaced in the inner airlock and Gordon Darling Hall;
- AV upgrade: event space AV systems was updated to digital;
- lighting upgrades: lights in the admin stairs, gallery 2 and Gordon Darling Hall were replaced with LED fittings;
- lighting control upgrade: Dynalight control screens were replaced throughout the galleries;
- roof sealing work: final stage of the roof membrane was completed with the membrane being installed above the lift shafts; and
- blind upgrade: blinds and drive motors were replaced on the western end of gallery 6 and 7

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

Relevant legislative requirements not discussed elsewhere in the report include:

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



## Operating result

### CORE OPERATIONS

Core operations income for the year was \$13.0 million (excluding assets recognised for the first time) compared to total expenses of \$15.0 million, resulting in a \$2.0 million deficit. After adjusting for the \$2.2 million impact of non-appropriated depreciation and amortisation expense, core operations achieved a surplus of \$0.2 million.

### FOUNDATION

The Foundation raised \$4.7 million through donations and interest. A further \$0.6 million of artwork was gifted. Outlays for the Foundation included \$0.2 million for the delivery of education and public programs and \$0.1 million to purchase artwork on behalf of the Gallery.

## Income analysis

Income received comprised revenue from Government of \$11.0 million, goods and services revenue of \$1.0 million, donations to the Foundation of \$5.0 million, interest of \$0.5 million, sponsorship of \$0.5 million, grant funding of \$0.2 million and assets first recognised of \$5.2 million.

## Expenditure analysis

Employee-related expenses of \$5.3 million made up 35% of total expenses; supplier expenses of \$5.9 million made up 38% of total expenses; and depreciation and amortisation of \$4.1 million made up 27% of total expenses. Supplier expenses included payments for property operating and maintenance; consultants and contracts; ICT services and other general supplier expenditure. Depreciation related to buildings, property, plant and equipment, and heritage and cultural assets. Amortisation related to computer software. Only \$1.9 million of depreciation/ amortisation was funded through revenue from Government in 2016-17, resulting in a funding shortfall of \$2.2 million on long-lived assets.

## Financial position

During the year the overall cash position increased by \$10.6 million, leaving a closing balance of \$24.3 million. This was attributable to the growth in the Foundation reserves.

The increased value of the land, building and plant from \$84.1 million to \$86.0 million is attributable to a revaluation increment of \$4.6 million, additions of \$1.2 million offset by depreciation of \$3.9 million. New acquisitions of \$0.2 million, donations of \$0.6 million and a revaluation increment of \$2.2 million increased the collection to \$34.7 million.

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

FUNDING SOURCE % OF TOTAL FUNDS	RESULT 2016-17	TARGET 2016-17
------------------------------------	-------------------	-------------------

### Core Operations

Operating funding		
from Government	71%	71%
Capital funding		
from Government	14%	14%
Other sources of income	15%	15%

### Consolidated (including Foundation)

Operating funding		
from Government	50%	59%
Capital funding		
from Government	10%	12%
Other sources of income	12%	14%
Cash donations	24%	13%
Donated works of art	3%	2%



**INDEPENDENT AUDITOR'S REPORT**

**To the Minister for the Arts**

**Opinion**

In my opinion, the financial statements of the National Portrait Gallery of Australia for the year ended 30 June 2017:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the National Portrait Gallery of Australia as at 30 June 2017 and its financial performance and cash flows for the year then ended.

The financial statements of the National Portrait Gallery of Australia, which I have audited, comprise the following statements as at 30 June 2017 and for the year then ended:

- Statement by the Board, Gallery Director and Chief Operating Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to and forming part of the financial statements comprising significant accounting policies and other explanatory information.

**Basis for Opinion**

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

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

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

In preparing the financial statements, the Board of the National Portrait Gallery of Australia is responsible for assessing the National Portrait Gallery of Australia's ability to continue as a going concern, taking into account whether the entity's operations will cease as a result of an administrative restructure or for any other reason. The Board of the National Portrait Gallery of Australia is also responsible for disclosing matters related to going concern as applicable 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.

GPO Box 707 CANBERRA ACT 2601  
19 National Circuit BARTON ACT  
Phone (02) 6203 7300 Fax (02) 6203 7777



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 those charged with governance 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



Muhammad Qureshi  
Acting Executive Director  
Delegate of the Auditor-General  
Canberra  
27 September 2017

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

FINANCIAL STATEMENTS

*for the period ended 30 June 2017*

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

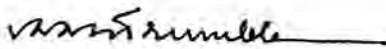
In our opinion, the attached financial statements for the year ended 30 June 2017 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

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



Dr Helen Nugent AO  
Chairman  
27 September 2017



Angus Trumble  
Gallery Director  
27 September 2017



Trent Birkett  
Chief Operating Officer  
27 September 2017

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2017

	NOTES	2017 \$'000	2016 \$'000	ORIGINAL BUDGET \$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	5,283	5,949	5,404
Supplier expenses	1.1B	5,860	5,402	5,835
Depreciation and amortisation	2.2A	4,105	4,007	3,902
Write-down and impairment of assets	1.1C	-	6	-
<b>Total expenses</b>		<b>15,248</b>	<b>15,364</b>	<b>15,141</b>
<b>OWN-SOURCE INCOME</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services	1.2A	991	850	1,193
Contributions	1.2B	4,500	329	480
Interest	1.2C	536	448	484
Other revenue	1.2D	206	169	100
<b>Total own-source revenue</b>		<b>6,233</b>	<b>1,796</b>	<b>2,257</b>
<b>Gains</b>				
Resources received free of charge	1.2E	1,005	484	440
Other gains	1.2F	5,203	-	-
<b>Total gains</b>		<b>6,208</b>	<b>484</b>	<b>440</b>
<b>Total own-source income</b>		<b>12,441</b>	<b>2,280</b>	<b>2,697</b>
<b>Net cost of services</b>		<b>(2,807)</b>	<b>(13,084)</b>	<b>(12,444)</b>
Revenue from Government	1.2G	11,037	11,332	10,958
<b>Surplus/(Deficit)</b>		<b>8,230</b>	<b>(1,752)</b>	<b>(1,486)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
Changes in asset revaluation reserves		6,814	-	-
<b>Total comprehensive income/(loss)</b>		<b>15,044</b>	<b>(1,752)</b>	<b>(1,486)</b>

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### STATEMENT OF FINANCIAL POSITION

as at 30 June 2017

	NOTES	2017 \$'000	2016 \$'000	ORIGINAL BUDGET \$'000
<b>ASSETS</b>				
<b>Financial Assets</b>				
Cash and cash equivalents	2.1A	24,318	13,710	13,810
Trade and other receivables	2.1B	414	383	233
Other financial assets	2.1C	24	29	26
<b>Total financial assets</b>		<b>24,756</b>	<b>14,122</b>	<b>14,069</b>
<b>Non-Financial Assets</b>				
Land and buildings	2.2A	77,244	74,176	74,175
Property, plant and equipment	2.2A	8,758	9,948	9,217
Heritage and cultural assets	2.2A	34,636	31,786	31,843
Intangibles	2.2A	368	326	270
Inventories	2.2B	63	113	49
Other	2.2C	136	52	59
<b>Total non-financial assets</b>		<b>121,205</b>	<b>116,401</b>	<b>115,613</b>
<b>Total assets</b>		<b>145,961</b>	<b>130,523</b>	<b>129,682</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	1,189	811	430
Other payables	2.3B	271	407	694
<b>Total payables</b>		<b>1,460</b>	<b>1,218</b>	<b>1,124</b>
<b>Provisions</b>				
Employee provisions	4.1A	1,148	1,192	1,472
<b>Total provisions</b>		<b>1,148</b>	<b>1,192</b>	<b>1,472</b>
<b>Total liabilities</b>		<b>2,608</b>	<b>2,410</b>	<b>2,596</b>
<b>Net assets</b>		<b>143,353</b>	<b>128,113</b>	<b>127,086</b>
<b>EQUITY</b>				
Contributed equity		129,193	128,997	129,193
Reserves		6,814	-	-
Retained surplus		7,346	(884)	(2,107)
<b>Total equity</b>		<b>143,353</b>	<b>128,113</b>	<b>127,086</b>

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### STATEMENT OF CHANGES IN EQUITY

for the period ended 30 June 2017

	2017 \$'000	2016 \$'000	ORIGINAL BUDGET \$'000
<b>CONTRIBUTED EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	128,997	128,798	128,997
<b>Adjusted opening balance</b>	<b>128,997</b>	<b>128,798</b>	<b>128,997</b>
<b>Transactions with owners - Contributions by owners</b>			
Collection Development Acquisition Budget	196	199	196
<b>Total transactions with owners</b>	<b>196</b>	<b>199</b>	<b>196</b>
<b>Closing balance as at 30 June</b>	<b>129,193</b>	<b>128,997</b>	<b>129,193</b>
<b>ASSET REVALUATION RESERVE</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	-	-	-
<b>Adjusted opening balance</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Comprehensive income</b>			
Changes in asset revaluation reserves	6,814	-	-
<b>Total comprehensive income</b>	<b>6,814</b>	<b>-</b>	<b>-</b>
<b>Closing balance as at 30 June</b>	<b>6,814</b>	<b>-</b>	<b>-</b>
<b>RETAINED EARNINGS</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	(884)	868	(621)
<b>Adjusted opening balance</b>	<b>(884)</b>	<b>868</b>	<b>(621)</b>
<b>Comprehensive income</b>			
Surplus for the period	8,230	(1,752)	(1,486)
<b>Total comprehensive income</b>	<b>8,230</b>	<b>(1,752)</b>	<b>(1,486)</b>
<b>Closing balance as at 30 June</b>	<b>7,346</b>	<b>(884)</b>	<b>(2,107)</b>
<b>TOTAL EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	128,113	129,666	128,376
<b>Adjusted opening balance</b>	<b>128,113</b>	<b>129,666</b>	<b>128,376</b>
<b>Comprehensive income</b>			
Surplus for the period	8,230	(1,752)	(1,486)
Changes in asset revaluation reserves	6,814	-	-
<b>Total comprehensive income</b>	<b>15,044</b>	<b>(1,752)</b>	<b>(1,486)</b>
<b>Transactions with owners - Contributions by owners</b>			
Collection Development Acquisition Budget	196	199	196
<b>Total transactions with owners</b>	<b>196</b>	<b>199</b>	<b>196</b>
<b>Closing balance as at 30 June</b>	<b>143,353</b>	<b>128,113</b>	<b>127,086</b>

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### CASH FLOW STATEMENT

for the period ended 30 June 2017

	NOTES	2017 \$'000	2016 \$'000	ORIGINAL BUDGET \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Receipts from Government		11,037	11,332	10,958
Sale of goods and rendering of services		1,118	821	1,300
Interest		463	372	484
Contributions		4,550	256	480
Other		279	181	100
Net GST received		533	79	406
<b>Total cash received</b>		<b>17,980</b>	<b>13,041</b>	<b>13,728</b>
<b>Cash used</b>				
Employees		5,563	5,897	5,391
Suppliers		5,740	5,498	6,208
<b>Total cash used</b>		<b>11,303</b>	<b>11,395</b>	<b>11,599</b>
<b>Net cash from operating activities</b>		<b>6,677</b>	<b>1,646</b>	<b>2,129</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash used</b>				
Purchase of artwork		195	607	196
Purchase of buildings, property, plant and equipment		1,168	1,589	2,646
Purchase of intangibles		105	73	20
<b>Total cash used</b>		<b>1,468</b>	<b>2,269</b>	<b>2,862</b>
<b>Net cash used by investing activities</b>		<b>(1,468)</b>	<b>(2,269)</b>	<b>(2,862)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Collection Development Acquisition Budget		196	199	196
Assets recognised for the first time		5,203	-	-
<b>Total cash received</b>		<b>5,399</b>	<b>199</b>	<b>196</b>
<b>Net cash from financing activities</b>		<b>5,399</b>	<b>199</b>	<b>196</b>
<b>Net increase in cash held</b>		<b>10,608</b>	<b>(424)</b>	<b>(537)</b>
Cash and cash equivalents at the beginning of the reporting period		13,710	14,134	14,347
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>24,318</b>	<b>13,710</b>	<b>13,810</b>

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

## **NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

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

*for the period ended 30 June 2017*

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## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

### 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)* for reporting periods ending on or after 1 July 2015; and
- Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

#### Significant accounting judgements and estimates

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

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

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

#### New Australian Accounting Standards

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

No accounting standard has been adopted earlier than the mandatory application date as stated in the standard. The requirements of accounting standard AASB 124 – *Related Party Disclosures* applied to the Gallery for the 2016-17 reporting period for the first time.

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

##### FUTURE AUSTRALIAN ACCOUNTING STANDARD REQUIREMENTS

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



## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2017

#### Revenue

Revenue from the sale of goods is recognised when:

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

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

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

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

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

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

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

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

#### Revenue from Government

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

#### Gains

##### RESOURCES RECEIVED FREE OF CHARGE

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

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

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

##### SALE OF ASSETS

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

#### Transactions with the Government as owner

##### EQUITY INJECTIONS

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

##### OTHER DISTRIBUTIONS TO OWNERS

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

#### Employee benefits

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

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

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2017

#### Leave

The liability for employee benefits includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of the Gallery is estimated to be less than the annual entitlement for sick leave.

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

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

#### SEPARATION AND REDUNDANCY

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

#### SUPERANNUATION

The Gallery's staff are members of the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap) or other superannuation funds held outside the Australian Government.

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

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

The Gallery makes employer contributions to the employees' superannuation scheme at

rates determined by an actuary to be sufficient to meet the current cost to the Government. The Gallery accounts for the contributions as if they were contributions to defined contribution plans.

#### Leases

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

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

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

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

#### Cash

Cash is recognised at its nominal amount.

Cash and cash equivalents include cash on hand and demand deposits in bank accounts that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

#### Financial assets

The Gallery classifies its financial assets in the following categories:

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

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2017

#### EFFECTIVE INTEREST METHOD

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

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

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

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

- have been acquired principally for the purpose of selling in the near future;
- are parts of an identified portfolio of financial instruments that the Gallery manages together and has a recent actual pattern of short-term profit-taking.

Assets in this category are classified as current assets.

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

#### LOANS AND RECEIVABLES

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

#### HELD TO MATURITY INVESTMENTS

Term deposits are classified as held to maturity investments. Held to maturity investments are initially recognised at fair value at amortised cost using the effective interest method.

#### IMPAIRMENT OF FINANCIAL ASSETS

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

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

#### Financial liabilities

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

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

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

#### OTHER FINANCIAL LIABILITIES

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

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

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2017

#### Contingent liabilities and contingent assets

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

#### Acquisition of assets

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

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

#### Property, plant and equipment

##### ASSET RECOGNITION THRESHOLD

Purchases of property, plant and equipment are recognised initially at cost in the statement of financial position, except for purchases costing less than \$2,000 which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

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

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

#### REVALUATIONS

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

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

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

#### DEPRECIATION

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

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

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

	2017 years	2016 years
Buildings	2 to 50	2 to 50
Infrastructure, plant and equipment	2 to 20	2 to 20
Heritage and cultural assets	70 to 480	70 to 480

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

### IMPAIRMENT

All assets were assessed for impairment at 30 June 2017. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

### DERECOGNITION

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

### HERITAGE AND CULTURAL ASSETS

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

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

### Intangibles

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

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

All software assets were assessed for indications of impairment as at 30 June 2017.

### Inventories

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

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

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

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

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

### 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 2017.

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2017***NOTE 1: FINANCIAL PERFORMANCE****1.1: EXPENSES**

	2017 \$'000	2016 \$'000
<b>1.1A: EMPLOYEE BENEFITS</b>		
Wages and salaries	3,955	4,318
Superannuation:		
Defined contribution plans	535	574
Defined benefit plans	187	213
Leave and other entitlements	606	739
Separation and redundancies	-	105
<b>Total employee benefits</b>	<b>5,283</b>	<b>5,949</b>

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

Property services	2,535	2,689
Professional services	884	813
ICT services	775	497
Advertising and promotions	603	500
Staff support costs	306	252
Collection management	228	194
Other	466	393
<b>Total goods and services supplied or rendered</b>	<b>5,797</b>	<b>5,338</b>
Goods supplied	324	205
Services rendered	5,473	5,133
<b>Total goods and services supplied or rendered</b>	<b>5,797</b>	<b>5,338</b>

**Other suppliers**

Operating lease rentals - external parties		
Minimum lease payments	7	8
Workers compensation expenses	56	56
<b>Total other suppliers</b>	<b>63</b>	<b>64</b>
<b>Total suppliers</b>	<b>5,860</b>	<b>5,402</b>

**1.1C: WRITE-DOWN AND IMPAIRMENT OF ASSETS**

Obsolete stock	-	6
<b>Total write-down and impairment of assets</b>	<b>-</b>	<b>6</b>

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2017***NOTE 1: FINANCIAL PERFORMANCE** (continued)**1.2: OWN-SOURCE REVENUE AND GAINS**

	2017 \$'000	2016 \$'000
<b>OWN-SOURCE REVENUE</b>		
<b>1.2A: SALE OF GOODS AND RENDERING OF SERVICES</b>		
Sale of goods	89	75
Rendering of services	902	775
<b>Total sale of goods and rendering of services</b>	<b>991</b>	<b>850</b>
<b>1.2B: CONTRIBUTIONS</b>		
Donations (excluding artwork)	4,393	175
Sponsorship	107	154
<b>Total contributions</b>	<b>4,500</b>	<b>329</b>
<b>1.2C: INTEREST</b>		
Deposits	536	448
<b>Total interest</b>	<b>536</b>	<b>448</b>
<b>1.2D: OTHER REVENUE</b>		
Grants	177	116
Other	29	53
<b>Total other revenue</b>	<b>206</b>	<b>169</b>
<b>GAINS</b>		
<b>1.2E: RESOURCES RECEIVED FREE OF CHARGE</b>		
Donated artwork	593	240
Sponsorship in-kind	412	244
<b>Total resources received free of charge</b>	<b>1,005</b>	<b>484</b>
<b>1.2F: OTHER GAINS</b>		
Assets recognised for the first time <sup>1</sup>	5,203	-
<b>Total other gains</b>	<b>5,203</b>	<b>-</b>
<b>REVENUE FROM GOVERNMENT</b>		
<b>1.2G: REVENUE FROM GOVERNMENT</b>		
Corporate Commonwealth entity payment item		
Attorney-General's Department	-	6,000
Department of Communications and the Arts	11,037	5,332
<b>Total revenue from Government</b>	<b>11,037</b>	<b>11,332</b>

<sup>1</sup> Recognition of remaining assets transferred from the former Department of Regional Australia, Local Government, Arts and Sport.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

### NOTE 2: FINANCIAL POSITION

#### 2.1: FINANCIAL ASSETS

	2017 \$'000	2016 \$'000
<b>2.1A: CASH AND CASH EQUIVALENTS</b>		
Cash on hand or on deposit - Foundation	2,327	1,470
Cash on hand or on deposit - Core operations	756	140
Fixed term deposits - Foundation	15,235	6,500
Fixed term deposits - Core operations	6,000	5,600
<b>Total cash and cash equivalents</b>	<b>24,318</b>	<b>13,710</b>

#### 2.1B: TRADE AND OTHER RECEIVABLES

##### Goods and services receivables

Goods and services	67	68
<b>Total goods and services receivables</b>	<b>67</b>	<b>68</b>

##### Other receivables

GST receivable from the Australian Taxation Office	115	156
Interest receivable - Foundation	114	109
Interest receivable - Core operations	118	50
<b>Total other receivables</b>	<b>347</b>	<b>315</b>

<b>Total trade and other receivables</b>	<b>414</b>	<b>383</b>
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All trade and other receivables are expected to be recovered within the next 12 months.

#### 2.1C: OTHER FINANCIAL ASSETS

Accrued revenue	24	29
<b>Total other financial assets</b>	<b>24</b>	<b>29</b>

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



## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

### NOTE 2: FINANCIAL POSITION (continued)

#### 2.2: NON-FINANCIAL ASSETS

	LAND \$'000	BUILDINGS \$'000	PROPERTY, PLANT AND EQUIPMENT \$'000	HERITAGE AND CULTURAL \$'000	COMPUTER SOFTWARE PURCHASED \$'000	INTANGIBLE ARTWORK \$'000	TOTAL \$'000
<b>2.2A: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT AND INTANGIBLES</b>							
<b>For the period ended 30 June 2017</b>							
<b>As at 1 July 2016</b>							
Gross book value	10,256	70,461	14,688	32,093	353	96	127,947
Accumulated depreciation, amortisation and impairment	-	(6,541)	(4,740)	(307)	(103)	(20)	(11,711)
<b>Total as at 1 July 2016</b>	<b>10,256</b>	<b>63,920</b>	<b>9,948</b>	<b>31,786</b>	<b>250</b>	<b>76</b>	<b>116,236</b>
Additions							
Purchase	-	993	175	195	105	-	1,468
Donation/gift	-	-	-	593	-	-	593
Revaluations and impairments recognised							
in other comprehensive income	534	3,879	231	2,170	-	-	6,814
Depreciation and amortisation	-	(2,338)	(1,596)	(108)	(57)	(6)	(4,105)
<b>Total as at 30 June 2017</b>	<b>10,790</b>	<b>66,454</b>	<b>8,758</b>	<b>34,636</b>	<b>298</b>	<b>70</b>	<b>121,006</b>
<b>Total as at 30 June 2017 represented by:</b>							
Gross book value	10,790	66,483	8,817	34,637	457	96	121,280
Accumulated depreciation, amortisation and impairment	-	(29)	(59)	(1)	(159)	(26)	(274)
<b>Total as at 30 June 2017</b>	<b>10,790</b>	<b>66,454</b>	<b>8,758</b>	<b>34,636</b>	<b>298</b>	<b>70</b>	<b>121,006</b>

Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class. All revaluations were conducted in accordance with the revaluation policy stated in the Overview. No land or buildings are expected to be sold or disposed of within the next 12 months.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2017

## NOTE 2: FINANCIAL POSITION (continued)

### 2.2: NON-FINANCIAL ASSETS (continued)

2017  
\$'000

2016  
\$'000

#### 2.2B: INVENTORIES

##### Inventories

Inventories held for sale - finished goods

4 20

Inventories held for distribution

59 93

---

##### Total inventories

63 113

During 2017 \$125,736 (2016: \$43,105) of inventory was recognised as an expense.  
All inventory is held at cost and is expected to be sold or distributed within the next 12 months.

#### 2.2C: OTHER NON-FINANCIAL ASSETS

Prepayments

136 52

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##### Total other non-financial assets

136 52

No indicators of impairment were found for other non-financial assets.  
All other non-financial assets are expected to be recovered within the next 12 months.

## 2.3: PAYABLES

### 2.3A: SUPPLIERS

Trade creditors and accruals

1,189 811

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##### Total suppliers

1,189 811

Settlement is usually made within 30 days.

### 2.3B: OTHER PAYABLES

Wages and salaries

70 306

Prepayments received/unearned income

175 57

Other

26 44

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##### Total other payables

271 407

Settlement is expected to be made within 12 months.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2017

## NOTE 3: FUNDING

### 3.1: IMPACT OF THE FOUNDATION

The National Portrait Gallery of Australia Foundation was established in 2014 to support the Gallery through encouraging gifts, donations, bequests and legacies of property for the benefit of the Gallery. The Foundation committee has been established as a committee of the Board. The Gallery's financial reports incorporate the financial activities of the Foundation.

	FOUNDATION <sup>1</sup>		CORE OPERATIONS <sup>2</sup>		TOTAL	
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000
<b>EXPENSES</b>						
Employee benefits	109	132	5,174	5,817	5,283	5,949
Supplier expenses	118	146	5,742	5,256	5,860	5,402
Depreciation and amortisation	-	-	4,105	4,007	4,105	4,007
Write-down and impairment of assets	-	-	-	6	-	6
<b>Total expenses</b>	<b>227</b>	<b>278</b>	<b>15,021</b>	<b>15,086</b>	<b>15,248</b>	<b>15,364</b>
<b>OWN-SOURCE INCOME</b>						
<b>Own-source revenue</b>						
Sale of goods and rendering of services	-	-	991	850	991	850
Contributions	4,393	175	107	154	4,500	329
Interest	304	243	232	205	536	448
Other revenue	-	-	206	169	206	169
<b>Total own-source revenue</b>	<b>4,697</b>	<b>418</b>	<b>1,536</b>	<b>1,378</b>	<b>6,233</b>	<b>1,796</b>
<b>Gains</b>						
Resources received free of charge	593	240	412	244	1,005	484
Other gains	-	-	5,203	-	5,203	-
<b>Total gains</b>	<b>593</b>	<b>240</b>	<b>5,615</b>	<b>244</b>	<b>6,208</b>	<b>484</b>
<b>Total own-source income</b>	<b>5,290</b>	<b>658</b>	<b>7,151</b>	<b>1,622</b>	<b>12,441</b>	<b>2,280</b>
<b>Net (cost of)/contribution by services</b>	<b>5,063</b>	<b>380</b>	<b>(7,870)</b>	<b>(13,464)</b>	<b>(2,807)</b>	<b>(13,084)</b>
Revenue from Government	-	-	11,037	11,332	11,037	11,332
<b>Surplus/(deficit)</b>	<b>5,063</b>	<b>380</b>	<b>3,167</b>	<b>(2,132)</b>	<b>8,230</b>	<b>(1,752)</b>
Unfunded depreciation and amortisation	-	-	2,239	2,148	2,239	2,148
<b>Surplus after unfunded depreciation and amortisation</b>	<b>5,063</b>	<b>380</b>	<b>5,406</b>	<b>16</b>	<b>10,469</b>	<b>396</b>
Changes in asset revaluation reserves	-	-	6,814	-	6,814	-
<b>Total comprehensive income after unfunded depreciation and amortisation</b>	<b>5,063</b>	<b>380</b>	<b>12,220</b>	<b>16</b>	<b>17,283</b>	<b>396</b>
<b>Assets</b>						
Cash and cash equivalents	17,562	7,970	6,756	5,740	24,318	13,710
Trade and other receivables	114	109	300	274	414	383
Other assets	-	-	121,229	116,430	121,229	116,430
<b>Total assets</b>	<b>17,676</b>	<b>8,079</b>	<b>128,285</b>	<b>122,444</b>	<b>145,961</b>	<b>130,523</b>
<b>Liabilities</b>	<b>-</b>	<b>-</b>	<b>2,608</b>	<b>2,410</b>	<b>2,608</b>	<b>2,410</b>

1 All donated artwork is credited to the Foundation, 2017: \$593,000 (2016: \$240,000). In addition, the Foundation funded the acquisition of \$76,000 (2016: \$410,000) of artwork and assets.

2 Net cash appropriation arrangements, where revenue appropriations for depreciation/amortisation expenses on long life assets and the national collection ceased, has the impact of \$2,239,000 on the Gallery's depreciation/amortisation expenses not being funded in 2017 (2016: \$2,148,000). Refer Note 3.2.

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2017***NOTE 3: FUNDING** (continued)**3.2: NET CASH APPROPRIATION ARRANGEMENTS**

	2017 \$'000	2016 \$'000
<b>Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations<sup>1</sup></b>	<b>17,283</b>	<b>396</b>
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(2,239)	(2,148)
<b>Total comprehensive income/(loss) - as per the Statement of Comprehensive Income</b>	<b>15,044</b>	<b>(1,752)</b>

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

### NOTE 4: PEOPLE AND RELATIONSHIPS

#### 4.1: EMPLOYEE PROVISIONS

	2017 \$'000	2016 \$'000
Annual leave	418	449
Long service leave	730	743
<b>Total employee provisions</b>	<b>1,148</b>	<b>1,192</b>

#### 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.

Key management personnel remuneration is reported in the table below:

Short-term employee benefits	357	361
Post-employment benefits - superannuation	41	37
Other long-term employee benefits - accrued leave	23	23
<b>Total key management personnel remuneration expenses<sup>1</sup></b>	<b>421</b>	<b>421</b>

The total number of key management personnel that are included in the above table is eight (2016: seven).

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

#### 4.3: RELATED PARTY DISCLOSURES

##### Related party relationships

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

##### Board members

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

	DATE COMMENCED
Dr Helen Nugent AO, Chairman	1 Jul 2013
Sidney Myer AM, Deputy Chairman	5 Aug 2013
Yasmin Allen	1 Jul 2013
Jillian Broadbent AO	5 Aug 2013
Patrick Corrigan AM	10 Feb 2015
Alan Dodge AM	21 Jan 2016
Penny Fowler	9 Mar 2016

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

The Gallery receives donations from the public and related parties in the ordinary course of business. Unencumbered donations from related parties in 2016-17 amounted to \$58,392.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

### NOTE 5: MANAGEMENT UNCERTAINTIES

#### 5.1: CONTINGENT ASSETS AND LIABILITIES

##### Quantifiable Contingencies

The Gallery has no quantifiable contingent liabilities and assets as at 30 June 2017 (2016: \$0).

##### Unquantifiable Contingencies

The Gallery has no unquantifiable contingent liabilities and assets as at 30 June 2017 (2016: \$0).

#### 5.2: FINANCIAL INSTRUMENTS

	2017 \$'000	2016 \$'000
<b>CATEGORIES OF FINANCIAL INSTRUMENTS</b>		
<b>Financial assets</b>		
<b>Loans and receivables</b>		
Cash and Cash Equivalents	24,318	13,710
Receivables for goods and services	67	68
Interest receivable	232	159
Accrued revenue	24	29
<b>Total loans and receivables</b>	<b>24,641</b>	<b>13,966</b>
<b>Total financial assets</b>	<b>24,641</b>	<b>13,966</b>
<b>Financial liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Trade creditors	1,189	811
Other payables	26	44
<b>Total financial liabilities measured at amortised cost</b>	<b>1,215</b>	<b>855</b>
<b>Total financial liabilities</b>	<b>1,215</b>	<b>855</b>

#### 5.3: FAIR VALUE MEASUREMENTS

	FAIR VALUE MEASUREMENTS AT THE END OF THE REPORTING PERIOD	
	2017 \$'000	2016 \$'000
<b>Non-financial assets</b>		
Land	10,790	10,256
Buildings	66,454	63,920
Property, plant and equipment	8,758	9,948
Heritage and cultural assets	34,636	31,786
<b>Total</b>	<b>120,638</b>	<b>115,910</b>

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

### NOTE 6: OTHER INFORMATION

#### 6.1: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

The primary statements provide a comparison between the 2016–17 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 2017–18 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 2017

The Foundation received record donations in 2016–17 contributing to higher *own-source revenue, gains* and *retained surplus*. As a consequence, a higher *cash and cash equivalents* balance was held delivering higher *interest* than budget.

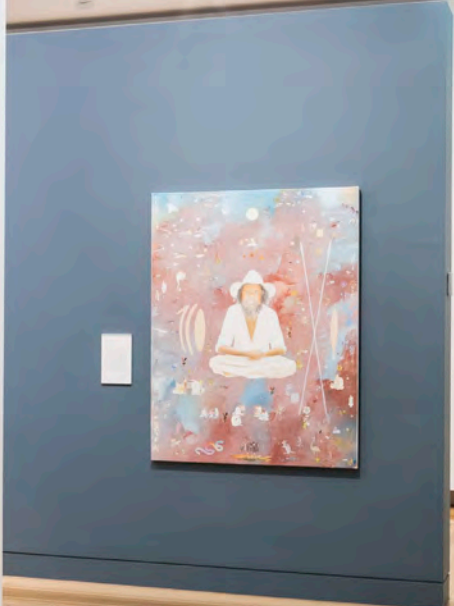
The variance in *payables* is due to higher creditors from capital works undertaken at period end.

*Employee provisions* are lower than budget due to employee transfers and the delay in the budgeted pay rise.

The *purchase of buildings, property, plant and equipment* was lower than budget due to the rescheduling of the rectification works program.



Informational text panel on the left wall.



Informational text panel on the blue wall.





*Gwyn Hanssen Piggot* 2013 (cast 2016)  
by Willow Legge  
cast bronze on granite base  
41.0 x 19.0 x 24cm  
Gift of the artist 2016

*Equation of a life a portrait of  
Professor Derek Denton* 2016  
by Evert Ploeg  
oil on canvas  
125.2 x 90cm  
Commissioned with the assistance of  
funds provided by Janet Whiting AM,  
Philip Lukies and Antonia Syme 2016

*Leigh Bowery* 1984  
by Robyn Beeche  
type C photograph  
50.3 x 49.8cm  
Gift of Claudia Hyles, Dr Christiane  
LawinBruessel, Gwenda Matthews,  
Gael Newton, Anne O'Hehir, Susan Smith and  
Dominic Thomas in memory of our friend,  
Robyn Beeche 2016

*Tresco Rowe* 1965  
by Judy Cassab  
oil on canvas  
91.5 x 71.5cm  
Gift of Virginia Howard  
Donated through the Australian Government's  
Cultural Gifts Program 2016

*George and Jemima Billet with family* c.1852  
by C.H.T. Costantini  
watercolour on paper  
28.0 x 23.0cm  
Purchased 2016

*Listening to Light, Simon Mordant* 2015  
by Chloe Vallance  
mixed media (synthetic polymer paint,  
gouache, water, coloured pencils and ink)  
on plywood  
240.0 x 120.0cm  
Gift of Mordant Family Collection  
Donated through the Australian Government's  
Cultural Gifts Program 2016

*Gladys Cotta* 1984  
by Janet Dawson  
pastel on paper  
97.0 x 68.0cm  
Gift of Joseph Mathew Cotta and  
Gladys Maria Cotta 2016

*Joseph Cotta* 1984  
by Janet Dawson  
pastel on paper  
97.0 x 68.0cm  
Gift of Joseph Mathew Cotta and  
Gladys Maria Cotta 2016

*Carla Zampatti* 2015  
by Georges Antoni  
inkjet print on paper  
115.7 x 88.6cm

*Sir Edward Eyre Williams* 1872  
by Thomas Foster Chuck  
hand coloured albumen silver photograph  
60.6 x 50.5cm  
Gift of Ross and Judy O'Connell 2016

*Sir Hartley Williams* c.1871  
by Johnstone O'Shannessy & Co  
hand coloured albumen silver photograph on paper  
48.5 x 36.0cm  
Gift of Ross and Judy O'Connell 2016

*Edith Ellen Williams* c.1871  
by Johnstone O'Shannessy & Co  
hand coloured albumen silver photograph on paper  
47.5 x 36.0cm  
Gift of Ross and Judy O'Connell 2016

*Walter Reginald Hume* c.1944  
by William Dargie  
oil on canvas  
76.0 x 64.0cm  
Gift of David Hume OAM 2016

*Dr John Yu* 2014  
by Gary Grealy  
inkjet print  
100.0 x 80.5cm (framed)  
Purchased with funds provided by  
Dr Gene Sherman AM and Patrick Corrigan AM 2016

*Adam Cullen* 2000  
by Gary Greal  
inkjet print  
100.0 x 80.5cm (framed)  
Purchased with funds provided by  
Dr Gene Sherman AM and Patrick Corrigan AM  
2016

*Gene Sherman* 2009  
by Gary Greal  
inkjet print  
10.00 x 80.5cm (framed)  
Purchased with funds provided by  
Patrick Corrigan AM 2016

*Brian and Gene Sherman* 2009  
by Gary Greal  
inkjet print  
100.0 x 80.5cm (framed)  
Purchased with funds provided by  
Patrick Corrigan AM 2016

*Jiawei Shen* 2011  
by Gary Greal  
inkjet print  
100.0 x 80.5cm (framed)  
Purchased with funds provided by  
Dr Gene Sherman AM 2016

*Lan Wang* 2011  
by Gary Greal  
inkjet print  
10.00 x 80.5cm (framed)  
Purchased with funds provided by  
Dr Gene Sherman AM 2016

*Patrick Corrigan* 2015  
by Gary Greal  
inkjet print  
10.0 x 80.5cm (framed)  
Gift of the artist and Anne Greal 2016

*Sketch of Clifton Pugh painting*  
*John Perceval* 1985  
by Rick Amor  
pencil on paper  
26.5 x 37.4cm  
Gift of the artist 2016

*Sir John Henry Lefroy* 1881  
by Alfred Winter  
albumen silver photograph on cabinet card  
12.8 x 8.6cm

*Sir Clive McPherson* early 1950's  
by William Dargie  
oil on canvas  
102.0 x 77.0cm  
Gift of the Estate of Marion Orme Page 2016

*Study for a portrait of Dame Merlyn Myer D.B.E.*  
by William Dargie  
oil on masonite  
49.0 x 40.2cm  
Gift of the Estate of Marion Orme Page 2016

*Florence Cardell Oliver*  
by Broothorn Studios  
gelatin silver photograph on paper laid on  
photography studio backing board  
15.0 x 19.2cm  
Gift of Chris Nielsen 2016

*Self portrait* early 1980s  
by Bea Maddock  
photo screenprint with ballpoint pen on paper  
15.3 x 10.0cm  
Gift of David Archer 2016

*Fleeing figure* 1988  
by Bea Maddock  
printed by Larry Rawlings  
photo screenprint on paper  
91.8 x 67cm  
Gift of David Archer 2016

*Sir Leslie Herron* 1969  
by Esme Bell  
oil on masonite  
55.8 x 47.5cm  
Gift of Susan Crawford OAM 2016

*The Dance David McAllister* 2016  
by Peter BrewBevan  
inkjet print on paper  
83.0 x 183.0cm  
Commissioned with funds provided by  
The Stuart Leslie Foundation 2016

*Piper, the native who accompanied  
Major Mitchell in his expedition to the interior*  
c.1836  
by William Fernyhough  
lithograph  
25.0 x 18.0cm

*Duke of Wellington* 1841  
by John Lucas  
mezzotint  
83.6 x 56.8cm

*William Dampier* c.1780  
by Thomas Murray  
copperline engraving  
18.5 x 12.0cm

*The Right Honourable William Pitt* 1799  
after William Owen,  
engraved by Charles Brome  
line engraving  
33.0 x 25.5cm

*John Dunn* c.1880's  
by an unknown artist  
opatype with hand colouring  
38.0 x 30.5cm

*Portrait of Frank Lowy* AC 2014  
by Paul Newton  
oil on canvas  
222.00 x 122.0cm  
Gift of the artist 2016  
Donated through the Australian Government's  
Cultural Gifts Program

*Tim Flannery* 2006  
by Robert Hannaford  
oil on canvas  
174.0 x 167.0cm  
Gift of Professor Tim Flannery 2016  
Donated through the Australian Government's  
Cultural Gifts Program

*Victor Richardson* 1920's  
by an unknown artist  
hand coloured gelatin silver photograph  
on paper  
31.0 x 25.0cm

*David Morrison* 2016  
by Peter BrewBevan  
inkjet print on paper  
53.0 x 80.0cm

*Eric Leo Susman* 1955  
by Andor Meszaros  
cast bronze medallion  
14.0 cm diameter  
Gift of Christine Godden 2017

*Robert Gray* 1978  
by Christine Godden  
gelatin silver photograph  
32.5 x 22.7cm  
Gift of the artist 2017

*Peter Thomson* c.1960  
by Louis Kahan  
pencil on paper  
57.0 x 38.4cm  
Gift of Mary Thomson 2017

*Voyage de Découvertes aux Terres Australes*  
(second edition) 1824  
[Baudin] by François Peron and  
Louis de Freycinet  
four volumes, octavo and folio atlas containing  
engraved portraits, maps and charts  
Purchased 2017

*John Dease* 1941  
by Max Dupain  
gelatin silver photograph  
48.3 x 37.0cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Neville Amadio*  
by Max Dupain  
gelatin silver photograph  
50.5 x 40.2cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Hudson Fysh* 1951  
by Max Dupain  
gelatin silver photograph  
49.0 x 38.8cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Phyllis Shillito*  
by Max Dupain  
gelatin silver photograph  
45.5 x 35.5cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Georgie Swift* 1941  
by Max Dupain  
gelatin silver photograph  
37.5 x 47.9cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Dr Hugh Kingsley Ward*  
by Max Dupain  
gelatin silver photograph  
49.8 x 38.0cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Janet Vernon* 1986  
by Max Dupain  
gelatin silver photograph  
42.5 x 39.5cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Gordon Watson*  
by Max Dupain  
gelatin silver photograph  
40.5 x 48.8cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Tossy Spivakovsky* 1936  
by Max Dupain  
gelatin silver photograph  
41.5 x 37.7cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Antonia Blaxland*  
by Max Dupain  
gelatin silver photograph  
44.0 x 35.5cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Sir Edward John Lees Hallstrom*  
by Max Dupain  
gelatin silver photograph  
38.5 x 30.0cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Sir Edward John Lees Hallstrom*  
by Max Dupain  
gelatin silver photograph  
24.0 x 29.0cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Portrait of Douglas Annard* 1941  
by Max Dupain  
gelatin silver photograph  
38.5 x 43.0cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Geoffrey Graham* 1941  
by Max Dupain  
gelatin silver photograph  
30.5 x 24.2cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*William Dobell* 1943  
by Max Dupain  
gelatin silver photograph  
43.4 x 38.6cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Damien Parer* 1937  
by Max Dupain  
gelatin silver photograph  
42.7 x 32.3cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Maide Hann* c.1940's  
by Max Dupain  
gelatin silver photograph  
Image: 20.2 x 15.0cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Gayfield Shaw*  
by Max Dupain  
gelatin silver photograph  
39.3 x 30.0cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Eugene Goossens* c.1954  
by Max Dupain  
gelatin silver photograph  
37.7 x 30.3cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Leon Gellert with mask* 1936  
by Max Dupain  
gelatin silver photograph  
39.5 x 30.3cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Chips Rafferty* 1945/47  
by Max Dupain  
gelatin silver photograph  
24.3 x 20.2cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Ben Chifley*  
by Max Dupain  
gelatin silver photograph  
38.5 x 31.5cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*George Johnston* 1941  
by Max Dupain  
gelatin silver photograph  
30.3 x 37.7cm  
Gift of Danina Anderson,  
daughter of Max Dupain 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Mark Loane* 2016  
by Joachim Froese  
inkjet print on paper  
46.0 x 39.4cm  
Commissioned with funds from the  
Patrick Corrigan Portrait Commission Series  
2016

*Jarinyanu Dancing at Broome Festival* 1990  
by Jarinyanu David Downs  
natural earth pigments and synthetic polymer  
paint on linen  
112.0 x 84.0cm

*Portrait of an Artist (Self portrait)* 1944  
by David Strachan  
oil on canvas board  
22.5 x 27.5cm

*Albert Namatjira* c.1954–1958 (printed 2017)  
attributed to Charles Chauvel  
inkjet print from a scanned original transparency  
35.0 x 22.2cm

*John Newcombe* 1976 (printed 2017)  
by Robert McFarlane  
inkjet print on paper  
35.9 x 24.0cm

*Barrie Kosky, Sydney Opera House* c.1997  
(printed 2017)  
by Robert McFarlane  
inkjet print on paper  
24.0 x 35.9cm

*Gordon Chater* c.1993 (printed 2017)  
by Robert McFarlane  
inkjet print on paper  
24.0 x 35.9cm

*Kate Fitzpatrick* 1978 (printed 2017)  
by Robert McFarlane  
inkjet print on paper  
23.9 x 35.9cm

*Marilyn Rowe* c.1975 (printed 2017)  
by Robert McFarlane  
inkjet print on paper  
35.9 x 24.0cm

*Christine Stead* 1976 (printed 2017)  
by Robert McFarlane  
inkjet print on paper  
35.9 x 23.9cm

*Gough Whitlam and Bob Hawke* c.1976  
(printed 2017)  
by Robert McFarlane  
inkjet print on paper  
24.0 x 35.9cm

*June Dally Watkins* c.1968 (printed 2017)  
by Robert McFarlane  
inkjet print on paper  
35.9 x 24.0cm

*Judy Davis with director John Duigan in  
"Winter of our Dreams"* 1981 (printed 2017)  
by Robert McFarlane  
inkjet print on paper  
23.9 x 35.9cm

*Moffatt Oxenbould* c.1997 (printed 2017)  
by Robert McFarlane  
inkjet print on paper  
24.0 x 35.9cm

*Katherine Brisbane* 1982 (printed 2017)  
by Robert McFarlane  
inkjet print on paper  
24.0 x 35.9cm

*Greta Scacchi* 1992 (printed 2017)  
by Robert McFarlane  
inkjet print on paper  
35.9 x 24.0cm

*Glenn Murcutt* 1980 (printed 2017)  
by Robert McFarlane  
inkjet print on paper  
23.9 x 35.9cm

*Esben Storm* 1989 (printed 2017)  
by Robert McFarlane  
inkjet print on paper  
35.9 x 24.0cm

*Portrait of David Dridan* 1992  
by Brian Dunlop  
oil on canvas  
152.0 x 183.0cm  
Gift of David Dridan OAM 2017

*Sarah Bernhardt* 1891  
by Falk Studios  
albumen silver photograph on cabinet card  
14.2 x 10.2cm

*The Architecture of Music (Vladimir Ashkenazy)* 2011  
by Ralph Heimans  
oil on canvas  
168.0 x 244.0cm  
Gift of Michael Crouch AC and Shanny Crouch 2017

*Richard Divall OBE in the church mantle of the Order of Malta* 1999  
by Eric Smith  
oil on canvas  
219.5 x 139.0cm  
Bequest of Richard Divall AO OBE 2017

*Sketch for portrait of Tom Uren* 1972  
by Clifton Pugh  
oil and enamel on hardboard  
106.5 x 114.0cm  
Gift of Tom Uren's family 2017  
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*Richard Roxburgh* 2014  
by Nicholas Harding  
oil on linen  
183.0 x 91.5cm  
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*Henry Fullwood (Uncle Remus)* c.1920's  
by George Lambert  
pencil on paper  
44.0 x 31.0cm  
Gift of Denis Savill 2017  
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*Alan Marshall*  
by Louis Kahan  
fibre tipped pen, and pen and ink on paper laid down on cardboard  
57.0 x 39.2cm  
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*Archbishop James Knox*  
by Louis Kahan  
pencil and gouache on paper  
47.8 x 65.7cm  
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Donated through the Australian Government's Cultural Gifts Program

*Arthur Calwell*  
by Louis Kahan  
fibre tipped pen on paper  
56.2 x 38.0cm  
Gift of Mrs Lily Kahan 2017  
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*Sir Asher Joel*  
by Louis Kahan  
pencil on paper  
44.5 x 32.5cm  
Gift of Mrs Lily Kahan 2017  
Donated through the Australian Government's Cultural Gifts Program

*Bob Hawke*  
by Louis Kahan  
graphite pencil on paper  
50.3 x 69.0cm  
Gift of Mrs Lily Kahan 2017  
Donated through the Australian Government's Cultural Gifts Program

*Bob Hawke*  
by Louis Kahan  
pencil on paper  
34.7 x 49.7cm  
Gift of Mrs Lily Kahan 2017  
Donated through the Australian Government's  
Cultural Gifts Program

*Bob Hawke*  
by Louis Kahan  
pencil on paper  
75.9 x 55.7cm  
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Cultural Gifts Program

*Bob Hawke*  
by Louis Kahan  
pencil on paper  
37.5 x 51.2cm  
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Cultural Gifts Program

*Charles Lloyd Jones*  
by Louis Kahan  
pen and ink on paper  
57.0 x 38.2cm  
Gift of Mrs Lily Kahan 2017  
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Cultural Gifts Program

*David Williamson* late 1970's  
by Louis Kahan  
pen and ink on paper  
37.5 x 57.0cm  
Gift of Mrs Lily Kahan 2017  
Donated through the Australian Government's  
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*Doug Anthony*  
by Louis Kahan  
fibre tipped pen on paper  
55.8 x 38.0cm  
Gift of Mrs Lily Kahan 2017  
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Cultural Gifts Program

*Doug Anthony*  
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fibre tipped pen on paper  
50.0 x 32.5cm  
Gift of Mrs Lily Kahan 2017  
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Cultural Gifts Program

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Gift of Mrs Lily Kahan 2017  
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pencil on paper  
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Donated through the Australian Government's  
Cultural Gifts Program

*Gough Whitlam*  
by Louis Kahan  
fibre tipped pen on paper  
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Gift of Mrs Lily Kahan 2017  
Donated through the Australian Government's  
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*Gough Whitlam*  
by Louis Kahan  
fibre tipped pen on paper  
56.0 x 38.2cm  
Gift of Mrs Lily Kahan 2017  
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*Sir Gustav Nossal*  
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*Harold Holt*  
by Louis Kahan  
graphite on paper  
55.2 x 38.0cm  
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Cultural Gifts Program

*Harold Holt*  
by Louis Kahan  
fibre tipped pen, and pen and ink on paper  
Sheet: 38.2 x 28.6cm  
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Donated through the Australian Government's  
Cultural Gifts Program

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by Louis Kahan  
fibre tipped pen, and pen and ink on paper  
56.0 x 38.0cm  
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pencil on paper  
32.2 x 44.5cm  
Gift of Mrs Lily Kahan 2017  
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Cultural Gifts Program

*Henry Krips*  
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pen and ink on music sheet paper  
36.0 x 27.0cm  
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Cultural Gifts Program

*Herbert Cole 'Nugget' Coombs*  
by Louis Kahan  
fibre tipped pen on paper  
56.0 x 38.0cm  
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Donated through the Australian Government's  
Cultural Gifts Program

*Herbert Cole 'Nugget' Coombs early 1970's*  
by Louis Kahan  
pen and ink on paper  
58.5 x 39.0cm  
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by Louis Kahan  
pencil on paper  
44.6 x 32.5cm  
Gift of Mrs Lily Kahan 2017  
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Cultural Gifts Program

*Sir John Gorton*  
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fibre tipped pen on paper  
38.5 x 28.2cm  
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*Sir John McEwen*  
by Louis Kahan  
fibre tipped pen on paper  
54.0 x 37.5cm  
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*Sir John McEwen*  
by Louis Kahan  
fibre tipped pen on paper  
56.0 x 38.2cm  
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Cultural Gifts Program

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pen and ink, and brush and ink on paper  
58.0 x 39.1cm  
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Cultural Gifts Program

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fibre tipped pen on paper  
56.0 x 38.10cm  
Gift of Mrs Lily Kahan 2017  
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Cultural Gifts Program

*Malcolm Fraser*

by Louis Kahan  
fibre tipped pen on paper  
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*Mungo MacCullum*

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fibre tipped pen on paper  
45.7 x 30.5cm  
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fibre tipped pen, and pen and ink on paper  
57.0 x 38.5cm  
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56.7 x 38.2cm  
Gift of Mrs Lily Kahan 2017  
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*Paul Hasluck*

by Louis Kahan  
fibre tipped pen on paper  
51.2 x 34.7cm  
Gift of Mrs Lily Kahan 2017  
Donated through the Australian Government's  
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*Peter Hall*

by Louis Kahan  
fibre tipped pen, and pen and ink on paper  
47.9 x 32.9cm  
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*Rada Penfold Russell*

by Louis Kahan  
pencil on paper  
44.5 x 65.3cm  
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by Louis Kahan  
fibre tipped pen, and pen and ink on paper  
56.1 x 38.0cm  
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*Rudy Komon*

by Louis Kahan  
fibre tipped pen, and pen and ink on paper  
37.8 x 31.0cm  
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*Thomas Leech*

by Louis Kahan  
fibre tipped pen on paper  
30.5 x 45.4cm  
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*Sir Edward 'Weary' Dunlop*

by Louis Kahan  
fibre tipped pen on paper  
38.6 x 57.2cm  
Gift of Mrs Lily Kahan 2017  
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*Sir William 'Billy' McMahon*

by Louis Kahan

fibre tipped pen on paper

56.2 x 38.0cm

Gift of Mrs Lily Kahan 2017

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*Sir William Dobell*

by Louis Kahan

fibre tipped pen, and pen and ink on paper

55.9 x 38.0cm

Gift of Mrs Lily Kahan 2017

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# APPENDIX 1

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## APPENDIX 2

### Statutory reporting requirements

#### Compliance index

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

REQUIREMENT	REFERENCE	PAGE NUMBER
Legislation establishing the body	Section 17BE (a)	13
The objects and functions of the NPGA	Section 17BE (b)(i)	13
The purpose of the NPGA	Section 17BE (b)(ii)	23
Responsible Minister	Section 17BE (c)	13
Ministerial directions	Section 17BE (d)	n/a
Government policy orders	Section 17BE (e)	n/a
Non-compliance of directions or orders	Section 17BE (f)	n/a
Annual performance statement	Section 17BE (g)	23
Non-compliance with the finance law	Section 17BE (h&i)	90
Information about the Directors	Section 17BE (j)	14
Organisational structure	Section 17BE (k)	17
Location	Section 17BE (l)	ii
Main corporate governance practices	Section 17BE (m)	19
Transactions with Commonwealth entities	Section 17BE (n&o)	90
Key activities and changes affecting the NPGA	Section 17BE (p&q)	n/a
Reports on the NPGA	Section 17BE (r)	n/a
Subsidiary information	Section 17BE (s)	n/a
Indemnities and insurance premiums for officers	Section 17BE (t)	20

#### The index below shows other statutory provisions relating to annual reports

REQUIREMENT	PAGE NUMBER
Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i> (the EPBC Act)	20
Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	21
Section 311A of the <i>Commonwealth Electoral Act 1918</i>	90

### Compliance with finance law

There were no instances known by the NPGA of significant non-compliance with finance law in 2016-17 requiring reporting to the Minister for the Arts under section 19(1) of the *Public Governance, Performance and Accountability Act 2013*.

### Transactions with other Commonwealth entities

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

ENTITY	TOTAL VALUE OF TRANSACTIONS	NUMBER OF TRANSACTIONS	RATIONALE
Attorney-General's Department	\$39,182	2	Government decision for NPGA's back office functions to be provided by the Attorney-General's Department – two months (July 2016 & August 2017)
Comcare	\$57,025	1	Compulsory workers' compensation insurance premiums
Department of Finance (Comcover)	\$82,055	1	Compulsory general insurance premiums
Department of Employment	\$10,418	2	Learnhub subscription and renewals
Australian National Audit Office	\$56,000	2	Compulsory audit services

### Advertising

Section 311A of the *Commonwealth Electoral Act 1918* requires annual reporting of advertising above \$13,000 (GST inclusive). The Gallery's advertising includes the promotion of its exhibitions and programs; this was below the reporting threshold of \$13,000 (GST inclusive) in each instance.



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There is an unbroken line of thought in western civilisation extending all the way from Cicero through St. Augustine and Coluccio Salutati right up to the present day, in which we have regularly weighed the significance, respective merits and competing priorities of the “active” versus the “contemplative” life. Can they coexist? In many respects this fine new photographic portrait of Mark Loane by Joachim Froese (b. 1963), commissioned last year with funds made available by Patrick Corrigan AM, encapsulates that ancient *paragone*, and indeed powerfully suggests that the answer to that question is yes. But in a far more specific way, this portrait also makes the obvious connection between specialist surgery and élite sport here in contemporary Australia by positioning its distinguished subject in a spare, unadorned locker room in which the garments of daily life are exchanged for apparel suited to, indeed necessary for, the complex and challenging task at hand. The artist gently suggests that what was true of the subject in his eminent Rugby Union days is also true of him as an eye surgeon. Mark Loane AM, MBBS [Qld], FRANZCO, FRACS (b. 1954)—former rugby international—made his debut for the Wallabies against Tonga at the age of eighteen when he was a second year medical student at the University of Queensland. By the time Loane graduated four years later, he had become the captain of the Queensland state side at the age of twenty-one. He won Test caps against the All Blacks, England, Japan, Fiji and France and toured the British Isles and France. Appointed Wallabies captain in 1979 against the All Blacks he led the team to the first Bledisloe Cup victory in Australia in 45 years and captained the side to its first tour of Argentina in 1979. He captained six of the 28 Test matches he played. Considering himself more a doctor than a footballer, Loane retired in 1982 to pursue studies in ophthalmology where he received the Cedric Cohen Medal for the best pass in the eye surgery first part exam in 1984, then completing the second and final part exams in 1986. Further studies and fellowships followed at Flinders Medical Centre, South Australia and the University of California, San Diego. Returning to Queensland and to private practice, he set up the Cape York Eye Health Project in 1999 to provide eye health services to the remote Indigenous communities of Cape York, chairing the Indigenous and Remote Rural Eye Health Service for five years. Loane was named a Member of the Order of Australia in 2011, specifically for his work with the Indigenous communities of North Queensland. His sporting honours include the Australian Sports Medal and inductions into the Wallabies and Queensland Reds Halls of Fame.

**Angus Trumble FAHA**

Director, National Portrait Gallery of Australia