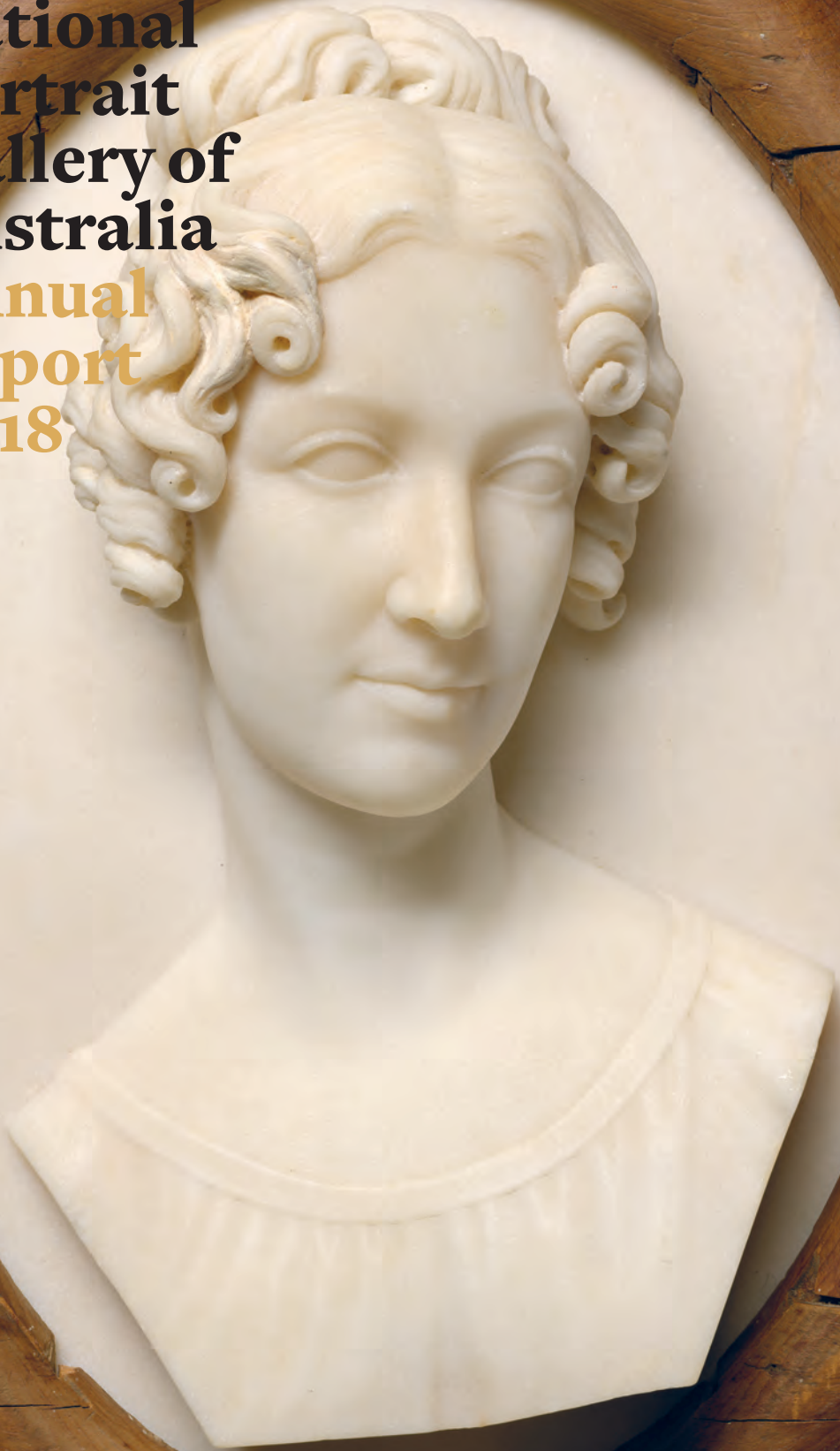



**National  
Portrait  
Gallery of  
Australia  
Annual  
Report  
17/18**







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Report  
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of Australia 2018

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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 daily from 10.00am to 5.00pm, except for 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 to: 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.

28 September 2018  
Senator the Hon Mitch Fifield  
Minister for Communications and the Arts  
Parliament House  
CANBERRA ACT 2600

Dear Minister

On behalf of the National Portrait Gallery of Australia Board, I am pleased to submit the Gallery's Annual Report for presentation to each House of Parliament. The report covers the period 1 July 2017 to 30 June 2018.

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*.

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



Informational text panel next to the first artwork.



Informational text panel next to the second artwork.



Informational text panel next to the third artwork.



Informational text panel next to the fourth artwork.



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## CHAIRMAN'S REPORT

2018 has been a year of celebration and acknowledgement of milestones. Indeed, we scored a trifecta.

First, and most importantly, we recognised the twentieth anniversary of the establishment of the NPGA, driven by the vision and drive of the late Mr Gordon Darling AC CMG and Mrs Marilyn Darling AC. Mr Andrew Sayers AM was the founding Director at that auspicious beginning and guided us for the first twelve years. In addition, we celebrated ten years since the completion of our signature building, whose inviting structure reinforces the accessibility of the art it adorns. And to complete the picture, it is five years since we became a statutory authority, thereby unleashing our ability to generate funds through our Foundation under the leadership of Mr Sid Myer AM.

We recognised those milestones with well-moderated and paced events. The first and most significant event, held close to Gordon Darling's birthday, was a dinner that framed the announcement of the new *Darling Portrait Prize*, which will be staged in late 2019. On a warm and inviting Canberra evening, the Gallery acknowledged those whose contribution has been pivotal to our success with the Hon John Howard OM AC making the announcement and Mrs Marilyn Darling responding and cutting the birthday cake.

Mid-year, at the same time as the opening of the *So Fine* exhibition, we held the Andrew Sayers Memorial Lecture, which was delivered by Professor Tim Bonyhady AM. Tim's lecture was a poignant reminder not just of Andrew's indelible contribution to the Portrait Gallery and Australia, but also of his long and enduring friendship with Andrew.

In the meantime, behind the scenes, discernible progress was being made by the Board and senior management on delivery of the 20/20 project. The vision was to deliver twenty new commissions of sitters, not currently in the collection, for our twentieth anniversary year. This bold and ambitious programme, which has been announced, has long been in the planning. And, we are delighted to announce that all twenty works will be delivered before

the scheduled October opening of an exhibition of these works. But that is not all. To the credit of the Board, the Foundation and management, all twenty works have been privately funded. Full acknowledgement of these wonderful individuals and organisations, who have been so generous in their support, will be a feature of next year's Annual Report, following the disclosure of who the twenty sitters and artists are, along with those for whose generosity the Gallery is incredibly grateful.

The funding of this major initiative is but part of our endeavour to raise funds from the private sector. Our success in that regard bears witness to the wisdom of the Government's decision to support our becoming a statutory authority in July 2013. We were particularly encouraged in that direction by Mr Tim Fairfax AC, as well as by Gordon and Marilyn Darling. Their encouragement and the Government's support, has paid dividends. This was another very successful year for the Foundation, with the incredible generosity of Tim Fairfax continuing. We are not just in his debt, but we acknowledge gratefully the generosity and support of all those who support the Gallery's work. While we are extremely appreciative of the funding we receive from Government – and could not function without it – we are committed to reducing our dependence on Government.

It is the combined support of Government, our supportive sponsors, and committed individuals and corporations that allow us to stage engaging exhibitions, such as *StarStruck* and *So Fine*, as well as the iconic and popular *National Photographic Portrait Prize*. It is also their collective support that allows us to reach out to children through our much-loved education programmes, as well as to undertake our extensive touring programme, culminating this year in Broken Hill, with our celebrating the one-millionth person engaging with this programme. Since 1998, our touring programme has helped to define us not just as a national institution, but also as an institution that is truly national, as our exhibitions have reached every state and mainland territory.

This year was also a landmark in the leadership of the Gallery. Mr Angus Trumble,





Edmund Capon AM, Angus Trumble, The Hon John Howard OM AC, Janette Howard, Dr Helen Nugent AO, Sid Myer AM and Joanna Capon OAM at the Portrait Gallery's twentieth anniversary dinner on 2 March.

our highly regarded Director, informed the Board that he did not intend to seek a further term after his contract expired.

Since making that announcement, the Board has engaged in a search for a new Director. On 25 September, the Board was thrilled to announce that Ms Karen Quinlan, the Director of the highly respected Bendigo Art Gallery for the past 18 years had been appointed to the role. She will take up the position on 10 December, 2018. The Board is very much looking forward to working with Ms Quinlan as she leads us with vision and passion into our next era.

While Mr Trumble's term as Director is not yet complete as of the date of this report, the Board wishes to extend its heartfelt appreciation to him for his contribution to the Gallery since his appointment. His erudition and flair have entranced all with whom he has come in touch, making him a much-loved public figure. That has, in turn, served to enhance the reputation of the Gallery. Angus, we salute you and thank you for all you have done.

This year it was also announced that the Gallery will close next year for rectification

works from April to September. During that time, the Gallery will reach out into the community through active engagement in other states, as well as in Canberra. While the closure has been necessitated through legacy issues, it provides an opportunity for more extensive outreach throughout Australia.

In conclusion, I acknowledge and thank the hardworking and dedicated members of our Board. They have enhanced our conversations through their vision and commitment, along with the richness and diversity of their views, which has pushed us to new heights, particularly in shaping the direction of the programme for this defining year. I thank them from the bottom of my heart.

**Dr Helen Nugent AO**  
Chairman



This year we marked the twentieth anniversary of the formal establishment of the National Portrait Gallery in Old Parliament House; the tenth anniversary of the completion of our signature building here in the Parliamentary Triangle, and the fifth anniversary of the coming into effect on 1 July 2013 of the *National Portrait Gallery of Australia Act 2012*. These milestones afforded us a number of significant opportunities to celebrate all that has been achieved in those relatively brief periods; to savour the moment, and, perhaps most importantly, to look ahead. Under the leadership of Sid Myer AM, the NPG Foundation continued to achieve impressive results, raising \$2,289,614 in cash donations and \$677,552 worth of gifts of works of art. Not including these excellent results for the Foundation, this year our own source revenue increased by 13%, bringing the total to \$1,730,923 million. I must pay tribute to the whole staff for their unstinting efforts in achieving this outcome. I have every reason to believe that this healthy trend will continue.

Last year we received a handsome bequest from the estate of the late L Gordon Darling AC CMG. We were delighted to announce this year that it will enable us to establish a new prize for portrait painting, the *Darling Portrait Prize*, which will be staged for the first time at the National Portrait Gallery in the financial year of 2019–20.

Our compact but exquisite exhibition *Dempsey's People: A folio of British street portraits, 1824–1844* and the accompanying major scholarly publication by Associate Professor David Hanson have made a substantial contribution to the history of art. John Church Dempsey (1802/03–1877) was an ordinary foot soldier in the huge army of Regency portrait painters of whom today only those few who assumed, as it were, institutional command in London are well-remembered, above all Sir Thomas Lawrence. This capsule of 51 hugely affecting portraits is a chance survival of great rarity, and a chance discovery in the collection of the Tasmanian Museum and Art Gallery in Hobart, to whom (together with our colleagues also at the Alexander Turnbull Library, National Library of New Zealand, Te Puna Mātauranga o Aotearoa)

we are most grateful for embracing this project from the outset. In a slightly different form, we are delighted that it will continue to Tate Britain in London next year, so that *Dempsey's People* are going home for a bit.

*Nicholas Harding: 28 portraits* was an even smaller exhibition of portraits by this intelligent, industrious artist. The works differed in media, extending from the pure, thin line around the quick likeness of Geoffrey Rush to the staggeringly thick paint on the monumental self portrait; and in mood, from the meek figure of the artist's mother-in-law, Edie Watkins, to the commanding one of Peter Weiss. The portrait of Weiss glowed in peony-pink, amaranth and crimson oils; that of John Bell is all black, white and grey. The covert, hasty sketches of unknown air travellers are distinct from the direct and careful drawings of famous men and women. In his cluttered portrait with its watery interior light, John Feitelson is small; in his clean, hot and stark portrait, its setting the open ocean, Robert Drewe looms large.

The 2017 *Digital Portraiture Award*, now in its sixth year, continues to grow exponentially in terms of the number and quality of entries, and therefore also the arduousness of the task that faces our judges. The same is true of the 2018 *National Photographic Portrait Prize* to which we received more entries than ever before. Both annual programs serve to fulfil that part of our mission, which is to take the pulse of Australian contemporary portrait practice, specifically in new screen-based and photographic media, and therefore to push at the boundaries of what portraits are; what portraits can be; and what they can do. With each passing year, we build a strong sense of anthological momentum, such that, in the case of the NPPP, the full run of catalogues is now very much more than the sum of its parts.

The summer exhibition *StarStruck: Australian movie portraits* was the fruit of an extremely rewarding, happy and equal collaboration with our colleagues at the National Film and Sound Archive. *StarStruck* explored the full extent of 100 years of Australian film making and made the case that, at every stage, portraiture has been an indivisible part

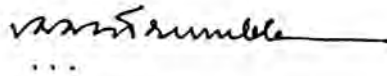
of the whole process. *StarStruck* featured famous Australian actors and iconic films, and highlighted also the lesser-known but pioneering early years of our film industry. Many items were available for the public to see for the very first time: rare film posters; 1930s scrapbooks of aspiring actors, and original costumes from iconic movies such as *Picnic at Hanging Rock*, *My Brilliant Career*, and *The Adventures of Priscilla, Queen of the Desert*. A condensed version of the exhibition, *StarStruck on Location*, will also tour Australia.

*Express Yourself* celebrated Australians whose unique life experiences symbolise social and cultural forces. Uncompromising individuality defines them. Their portraits are drawn from the National Portrait Gallery's collection of contemporary photography and drawing. The portraits attest to the capacity of photographic portraiture to convey compelling psychological depth. The exhibition featured our newly-commissioned portrait of Rosie Batty by photographer Nikki Toole. Rosie Batty, a brave and bold advocate for action against domestic violence, was Australian of the Year in 2015.

When our visitors pass through the front door – which is generally opened for them, together with a warm welcome, by one of our attendants – and enter the beautifully proportioned, light-filled space of the Gordon Darling Hall, one of the first things that they encounter is a large, fresh seasonal arrangement of Australian native flowers. These are supplied to us every Monday morning thanks to the ongoing generosity of our Founding Patron and former Chairman Marilyn Darling AC. Marilyn took her inspiration from the late Lila Acheson Wallace (1889–1984), whose magnificent bequest *inter alia* provides for floral arrangements to fill the niches in the Great Hall of the Metropolitan Museum of Art in New York. We are no less fortunate, and it occurs to me that this charming gesture, which gives such great pleasure, should be celebrated here. For this and so much more, to Marilyn I say four simple words: Thank you very much.

This is the fifth Annual Report I have had the honour to prepare for my Chairman to submit to the Minister for tabling in the Commonwealth

Parliament, and it is my last. These have been five supremely happy and rewarding years, and I cannot conclude without paying tribute to the whole staff, upon whose unfailing and cheerful support I have relied throughout my tenure. We are a relatively small, but hard-working and enormously productive organisation. For the third time, together we entered the international When You Work In an Art Museum dance-off competition – no less memorably than in the previous two – and to acclaim. Nothing better illustrates the stalwart character and *esprit de corps* of all my colleagues than this rare footage, eccentric certainly, but spry and energetic. I also wish to pay tribute to my Chairman, Dr Helen Nugent AO, and the National Portrait Gallery's Board of Directors, both for the precious gift of repatriation five years ago, and for their superb and tireless efforts on our behalf ever since.



**Angus Trumble** FAHA  
Director



*Dempsey's People* (29 Jun – 22 Oct 2017); *Nicholas Harding* (1 Sep – 26 Nov 2017); *Starstruck* (10 Nov 2017 – 4 Mar 2018)



Clare Cannon, Marilyn Darling AC, Sid Myer AM and Grätel Cannon at the Portrait Gallery's twentieth anniversary dinner on 2 March.



Tim Fairfax AC and Gina Fairfax at the Portrait Gallery's twentieth anniversary dinner on 2 March.

## FOUNDATION CHAIRMAN'S REPORT

I am pleased to present the National Portrait Gallery of Australia Foundation report for 2017-18 and the Foundation's achievements over the past year.

The Foundation has recorded a successful year receiving \$2,289,614 in cash donations and \$677,552 in donated artworks. This is the second highest amount in cash donations and the highest value of donated artwork that the Foundation has received since its establishment.

This year we welcomed new Member, Mr Tim Bednall, to the Foundation. Tim is a partner in the law firm King & Wood Mallesons. Tim is a long-time supporter of the Gallery and was instrumental in King & Wood Malleson's sponsorship of the 2012 exhibition *Go figure! Contemporary Chinese Portraiture*. We welcome Tim and look forward to his valuable contribution to growing the Foundation.

Last year the Gallery was the beneficiary of a most generous bequest from our Founding Patron, Mr L Gordon Darling AC CMG (1921-2015). During his lifetime, Gordon committed his support towards developing the National Portrait Collection and was a strong advocate for others to donate to the Gallery, through donated artworks or funds for acquisition. Many important portraits have come into the collection this way. In recognising Gordon's legacy, this year the Gallery announced the *Darling Portrait Prize*. This new prestigious national prize will recognise the significance and relevance of portraiture in Australia and will be another of the ongoing legacies of Gordon Darling. The inaugural award, launched in September 2019, will have a prize of \$75,000.

The Foundation has been the appreciative recipient of an exceptional gift from Mr Tim Fairfax AC. Tim's philanthropic gesture not only provides current funding for innovative programming, particularly in the areas of education, learning and digital programs, it supports the longer-term view of building the Gallery's capacity in telling the story of the Australian people for future generations. We acknowledge Tim and Gina Fairfax for the immense support they provide to not only the National Portrait Gallery, but also the wider cultural, educational and community sectors.

This year, the Gallery celebrated the twentieth anniversary of its formal establishment.

To mark the commencement of these celebrations, our first event provided the opportunity to reflect on the Gallery's history and to acknowledge the great achievements, so far, and the exceptional leadership, particularly that of Gordon and Marilyn Darling who spearheaded the establishment of this prodigious institution. We have many to thank who have been integral to the Portrait Gallery story and its success – our Government, our Patrons, our benefactors and donors, past and present Board Members, our architects, our sponsors, our Circle of Friends and supporters and our visitors, to name a few. However, importantly, to the many sitters and artists for the portraits displayed on the walls of the gallery who tell the story of our nation.

To build on this important juncture, the Gallery Board took the unprecedented view of expanding the commissioning program to acquire twenty new portraits for twenty years. The Board sought the Foundation's assistance in acquiring funding for the project. I am pleased to report the works have all been fully funded through donor support. I want to express my gratitude to all those donors who have, so enthusiastically, supported this ambitious project. All twenty portraits will be on display later in 2018.

Many reading this report will have been acquainted with, or personally knew, the inaugural director of the Gallery, Mr Andrew Sayers AM. In memory of Andrew, and to acknowledge and pay tribute to the enormous contribution he made to the institution, the Gallery invited his close friend Professor Tim Bonyhady AM to present the inaugural Andrew Sayers Memorial Lecture. The Sid and Fiona Myer Family Foundation was delighted to be able to support this lecture and commit further support for another two years.

It is a gratifying occasion when you can be present at the beginning of a portrait's life in the presence of the sitter and the artist. You hear their personal account of the process and observe the synergies developed between them during the portrait making process. It was one such occasion when we unveiled the portrait of local Canberra businessman and philanthropist

Mr Terry Snow AM. The artist, Jude Rae, has painted Terry in a relaxed pose beside his four-legged companion China. The Foundation is grateful to those Canberra residents who supported this commissioned work and to Ms Kate Carnell AO, Australian Small Business and Family Enterprise Ombudsman who unveiled the portrait. I would also like to acknowledge the generosity of Mrs Sotiria Liangis OAM and Mr John Liangis for hosting the special evening at their Canberra home.

This year the Foundation joined many of our Sydney supporters for an evening hosted by our Chairman Dr Helen Nugent AO and Mr Michael Nugent. I would like to extend the Foundation's gratitude to Helen and Michael for their generosity in opening their home for this event. We were able to transport and display some of our portraits and fortunate for us those particular sitters were able to join us. We also welcomed our Chief Patron, Ms Lucy Hughes Turnbull AO and Prime Minister, Mr Malcolm Turnbull MP. These events continue the Foundation's priority of striving to build capacity and to build a national awareness of the National Portrait Gallery.

We are most grateful to those individuals who have notified us of their desire to leave a bequest to the Gallery. Their intended legacy shows their commitment to future generations and a high regard for the Gallery.

I would like to extend my appreciation to our Circle of Friends who continue to be strong advocates and loyal supporters of the Gallery.

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

I have reported previously on the steadfast support by our Board Member, Patrick Corrigan AM. Pat provided funding to enable the Gallery to commission a series of Australian rugby greats – Ken Catchpole OAM, Mark Ella AM and Mark Loane AM. Pat has committed further funds to continue the series and this year the Gallery commissioned a portrait of Queenslander and former Wallaby Captain Tony Shaw undertaken by photographer Sarah Rhodes.

This year the Circle of Friends Acquisition Fund supported the portrait *Rosie Batty* 2017 by

Nikki Toole. Thank you to the many Friends who contributed to Rosie's portrait.

Donating a portrait to the Gallery ensures it becomes part of the National Portrait Collection. Through their private benefaction, portrait donors are an important resource in building the collection. We are most grateful to those portrait donors who have donated, through the Cultural Gifts Program or outright gift, works that strengthen the narrative on Australian identity, history and culture.

I make mention of several portraits that have been on loan to the Gallery from private benefactors for several, if not many years, and were offered as a donation this year. The portrait *Judith Wright with Barbara Blackman* c. 1956 by Charles Blackman donated by Joanna McNiven; the portrait of *Lt AR Cutler VC* 1943 by Dora Toovey, donated by the Cutler family, has been on loan to the Gallery since its opening and was part of the 1992 exhibition *Uncommon Australians: Towards a National Portrait Gallery*. Portraits by Clifton Pugh are of great interest to the Gallery and this year, through the generous gift of Mrs Jenny Armstrong, the Gallery acquired the portrait *David Armstrong BA BPhil* 1959. The Gallery was also the grateful beneficiary of a suite of significant historical and colonial portraits donated by Mr Malcolm Robertson.

### **Education projects**

Through the munificence of Mr Tim Fairfax AC, the education, learning and digital programs continue to grow in popularity and engage with diverse audiences.

The twentieth anniversary celebrations provided an opportunity to promote family engagement and to involve young adults in celebrating portraiture onsite within the physical gallery space.

Livestreaming technology has provided the vehicle for education programs to be delivered offsite to remote and regional schools, hospital schools and other facilities.

The application *Headhunt!*, developed to extend the learning experience of students by offering a self-guiding program around the collection, is popular with the school community. I am pleased to report *Headhunt!* was awarded the Museum-wide guide or program category of



the Galleries, Libraries, Archives and Museums Innovation Awards in Vancouver in April. Congratulations to the team!

Digital engagement with the collection is growing. The Gallery has seen a dramatic growth in people viewing Portrait Stories on the website and an increase in requests to screen or reproduce the interviews for other projects. Portrait Stories are at [portrait.gov.au/stories](http://portrait.gov.au/stories).

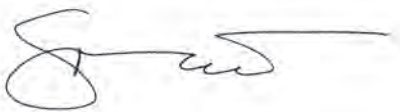
Last year the Sidney Myer Fund granted multi-year funding to support the development of an audio guide app to the Gallery's collection. This unique audio guide will present oral histories, interviews and writings of portrait subjects in the collection. I extend our thanks to the National Library of Australia which has collaborated on this project and provided access to the Hazel de Berg archive and oral history recordings. Over 80 prominent Australians, whose portraits are represented in the collection, have been selected. The next phase of the project is now in development.

### **Special thanks**

I would like thank my fellow Foundation Members – Marilyn Darling AC, Helen Nugent AO, Tim Fairfax AC, Ross Adler AC, John Liangis and now Tim Bednall – for their leadership, contribution, and support throughout the year.

On behalf of the Foundation, I express our gratitude to Gallery Director, Angus Trumble for his commitment to the work of the Foundation. Angus has introduced many new friends to the Gallery through the Foundation and we wish him all the very best in his coming endeavours as he prepares to leave his position in early 2019.

Finally, I extend the Foundation's warmest thanks to the staff who have contributed to another successful year for the Gallery. We look forward to supporting many new and exciting initiatives, the acquisition of new portraits and developing new relationships and friendships across Australia.



**Sid Myer AM**  
Foundation Chairman



DPA2017 (1 Dec 2017–18 Feb 2018); NPPP2017 (24 Mar–17 Jun 2018); *Express Yourself* (24 Mar–2 Sep 2018)

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

## Our values

### WE AIM TO INSPIRE

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

### WE STRIVE FOR EXCELLENCE

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

### WE ARE INCLUSIVE

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 Communications and the Arts

The Minister responsible for the NPGA during the year was Senator The Hon Mitch Fifield. No new directions were received from Minister Fifield in 2017-18.



Senator the Hon Mitch Fifield at the Portrait Gallery's twentieth anniversary dinner on 2 March.

### **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 Communications and the Arts.

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

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

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

Helen Nugent has had extensive involvement in the arts. Previously, she was Chairman of the Federal Governments' National Opera Review as well as the Major Performing Arts Inquiry. She has also been Chairman of the Major Performing Arts Board; Deputy Chairman of both the

Australia Council and Opera Australia; and a Non-Executive Director of Playbox Theatre. In 2013, Dr Nugent was awarded the Creative Partnerships Australia Richard Pratt Business Arts Leadership Award.

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

Dr Nugent is currently the Chairman of the National Disability Insurance Agency and Ausgrid, and a Non- Executive Director of Insurance Australia Group. She has previously served as Chairman of Australian Rail Track Corporation, Veda Group, Swiss Re (Australia) 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 a recipient of a Centenary Medal.

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 Patrick Corrigan AM



Mr Alan Dodge AM



Ms Penny Fowler



Mr Stuart Wood QC

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

Sid Myer is the Chairman of Myer Family Investments Pty Ltd, and the 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 Asia over many years.

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

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

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

Connecting Australians Globally. Ms Allen also holds other board directorships; a Non-Executive Director of Cochlear Limited, the Chairman of its Audit Committee and a member of Cochlear's Technology Committee.

Ms Allen, also serves as a Non-Executive Director of ASX Limited, a Non-Executive Director at The George Health Enterprises, a member of the Australian Government Takeovers Panel, a Non-Executive Director at Santos Ltd, Chairman of Santos People and Remuneration Committee and a member of their Audit and Risk Committee.

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

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

Prior to her directorships, Ms Allen had an extensive career in investment banking, including Vice President of Deutsche Bank, Director of ANZ Investment Bank in Sydney and, Director with HSBC in London.

Ms Allen holds a Bachelor of Commerce from Melbourne University and was awarded their Alumni of Distinction Award in 2015. Ms Allen is a Fellow of the Australian Institute of Company Directors, and a member of Chief Executive Women.

**Ms Jillian Broadbent AO**

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

Ms Broadbent is the Chair of the National Portrait Gallery's Work Health and Safety Committee, the Chair of the Board of Swiss

Re Life & Health Australia Ltd, and the Chair of the Advisory Board of Swiss Reinsurance Company Ltd, Australia Branch. Ms Broadbent is also a Non-Executive Director of the Board of Woolworths Limited, and the Chancellor of the University of Wollongong.

Ms Broadbent was the inaugural Chair of the Clean Energy Finance Corporation, 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 Patrick Corrigan AM**

Patrick Corrigan is an Australian businessman, art collector, jazz enthusiast and philanthropist. Mr Corrigan was appointed to the Board of the National Portrait Gallery of Australia in February 2015. Mr Corrigan has donated or contributed to the acquisition of around 130 works for the National Portrait Collection, as well as funding the Patrick Corrigan portrait commission series of Australian rugby greats, which commenced in 2014.

Mr Corrigan has also served on numerous governing boards, both commercial and in the arts sector. In 2000 he was awarded the Member of the Order of Australia medal for service to the visual arts, particularly as a philanthropist to regional galleries and through a grant scheme for artists. Mr Corrigan is a Director of Flagship Investments Ltd, Global Masters Fund Ltd and Gold Coast Art Centre. He is also the Director and co-owner of Better Read than Dead Books, Newtown.

Mr Corrigan is the Chairman of the Gold Coast City Gallery; Emeritus Chairman of the Gold Coast Arts Centre; Chairman of the Judging Panel, Qantas Foundation, and a former Director of Asean Cargo for which is currently serving in a consultancy role.

In 2007, Bond University conferred upon him an honorary doctorate in recognition of his sustained support for and patronage of the visual arts, in particular, Aboriginal art.

In 2012, Mr Corrigan was the recipient of the Australian Business Arts Foundation's (now Creative Partnerships Australia) Philanthropy Leadership Award for his leadership, advocacy, practice and example encouraging increased philanthropic giving to Australia's cultural life. In recognition of his steadfast support for, and contributions, to Bond University and many other Queensland cultural institutions, the Queensland Government conferred the Queensland Greats Award upon Mr Corrigan in 2014.

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

Alan Dodge has served in the art museum world for over 40 years. In 1972 Mr Dodge became a lecturer in the Education Department of the National Gallery of Art in Washington, D.C. In 1975 he was appointed the first Senior Research Officer of the fledgling Australian National Gallery (now National Gallery of Australia), where he stayed for 21 years. During that time he held a number of positions, culminating in the role of Senior Advisor, Special Exhibitions and Development.

In late 1996 Mr Dodge was appointed Director of the Art Gallery of Western Australia, a position he held for eleven years until the end of 2007, when he retired.

Mr Dodge is currently on the Vice-Chancellor's Strategic Advisory Board at Murdoch University and serves as a member on the Cultural Collections Board, of the University of Western Australia and the External Advisory Board, RMIT Gallery, Melbourne. Mr Dodge is also on the Opera and Classical Music Panel of the Helpmann Awards.

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

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

### Mrs Penny Fowler

Penny Fowler is the Chairman of the Herald and Weekly Times, a role she was appointed to in July 2013 and is News Corp Australia’s Community Ambassador.

Mrs Fowler is the Chairman of the Royal Children’s Hospital Good Friday Appeal, as well as a Director of The Australian Ballet; Deputy Chairman of The Royal Botanic Gardens Victoria; a member of the Advisory Board of Visy, and a member of the Advisory Board of the Bank of Melbourne.

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

### Mr Stuart Wood QC

Stuart Wood is one of Australia’s leading workplace relations barristers, the Secretary

of the Samuel Griffith Society, and the Non-Executive Chairman of Great Southern Press, a global publishing and events company with a focus on the energy and infrastructure sectors.

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

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

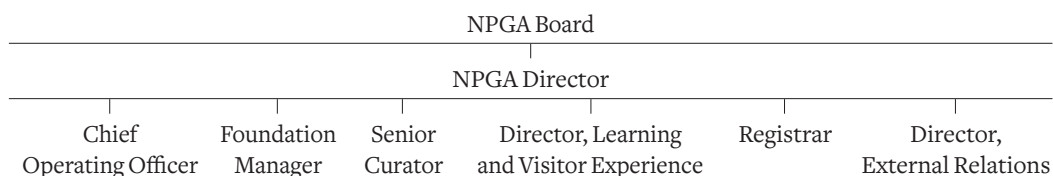
### Board Committees

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

### Board and committee meetings

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

### Organisational structure







Sid Myer AM, John Liangis and Angus Trumble at the official unveiling of Jude Rae’s portrait of Terry Snow AM hosted by Sotiria Liangis OAM and John Liangis.

**NPGA Foundation**

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

**Mr Sid Myer AM (Foundation Chairman)**

**Dr Helen Nugent AO**

**Mrs Marilyn Darling AC**

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

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

Federal institution in its own building in Canberra.

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

**Mr Tim Fairfax AC**

Mr Tim Fairfax AC is a Company Director, pastoralist and philanthropist.

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

MEMBERS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA FOUNDATION COMMITTEE



Mr Sid Myer AM  
(President)



Dr Helen Nugent AO



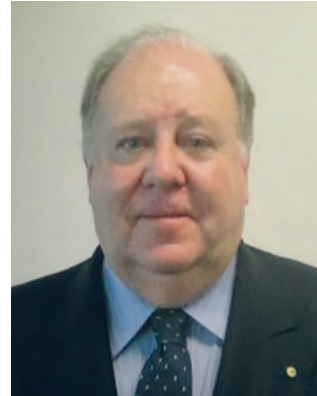
Mrs Marilyn Darling AC



Mr Tim Fairfax AC



Mr John Liangis



Mr Ross Adler AC



Mr Tim Bednall

He is the current Chancellor at Queensland University of Technology and is President of the Queensland Art Gallery Foundation and Deputy Chairman of the National Gallery of Australia Council.

Tim is Patron of the AMAQ Foundation, the University of the Sunshine Coast Foundation, the Flying Arts Alliance Incorporated and the Australian Rural Leadership Foundation.

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

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

### **Mr John Liangis**

John Liangis is a Director of Liangis Investments Pty Ltd and a lifelong resident of Canberra. He was educated at Canberra Grammar and is a graduate of the Canberra School of Art (BA (VA), Painting).

For several years after completing his studies he pursued a full time career in painting and exhibited with the Canberra Contemporary Art Space and Gallery Constantinople. John has an in-depth knowledge of and passion for classical architecture, painting, portraiture, photography, music and cinema.

The Liangis family supports various philanthropic causes and charitable organisations within the Canberra region. They are Founding Benefactors of the National Portrait Gallery.

### **Mr 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, a member of Board of Governors, The Institute of International Trade, among other positions.

Prior to this, he held various leadership

roles with both public companies and major institutions, including as Managing Director and CEO of Santos Ltd for nearly 20 years, and Chairman of the Australian Trade Commission from 2000-2006. He was the International President of CEO Inc in 2013-14, a Director of the Commonwealth Bank of Australia 1991-2004 and a Director of Telstra Corporation Ltd 1996-2001.

In 2007, Ross received the Award of the Companion to the Order of Australia for service to business, the development of international trade and the arts. He was awarded a Centenary Medal in 2003 and was appointed Doctor of the University, University of Adelaide in 2011.

Ross has an interest in education and is a patron of the arts. He was a member of the University of Adelaide Council for a considerable number of years and Deputy Chancellor 2007-2009. Ross has held positions with Melbourne Grammar School, State Theatre Company of South Australia, Art Gallery of South Australia, Adelaide Festival of the Arts and the Adelaide Entertainment Centre. He was also Deputy Chairman of the Adelaide Formula One Grand Prix Board.

### **Mr Tim Bednall**

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

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

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

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

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

## **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;
- Information Governance Committee;
- The Publications Committee;
- The Consultative Committee; and
- The Work, Health and Safety Committee.

### INSURANCE AND INDEMNITIES FOR OFFICERS

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

### INTERNAL AND EXTERNAL SCRUTINY

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

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

### INTERNAL AUDIT

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

## **Risk management**

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

impact the NPGA's functions, strategic pillars, operations, assets, people and stakeholders.

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

### ETHICS

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

### ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

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

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

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

The Gallery continues to deliver travelling exhibitions for the benefit of the Australian community, with four exhibitions staged in six interstate venues in the 2017-18 year.

The Gallery participates in meetings with other cultural institutions in relation to matters of common interest. These include joint procurement activities, methods for achieving

savings in the use of water, gas and electricity, and the sharing of critical information concerning changes in technology and efficiency trends.

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

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

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

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

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

Through the principles of ‘Reduce, Reuse, Repair, Rethink, Recycle’, the Gallery maintains a strong commitment to reducing its environmental

footprint. Waste minimisation strategies and the reduction of utilities use allow the Gallery to continue to lessen its impact on the environment.

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

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

**Work health and safety**

The National Portrait Gallery considers the health and safety of its workers to be a fundamental and a critical component of a professional, productive and supportive work environment. In 2017-18 the NPGA undertook a number of Work Health and Safety (WHS) initiatives, including:

- Completing a site wide safety hazard inspection and risk assessment review.
- Conducting face-to-face and task specific manual handling training.
- Continuing the NPGA’s commitment to early intervention and wellbeing programs.

**WHS Performance Metrics 2017-18**

**WHS Positive (Leading) Indicators**

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

**WHS Negative (Lagging) Indicators**

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



The After Dark Party at the commencement of the Portrait Gallery's twentieth anniversary celebrations.

## **Introduction**

Completion of the Annual Performance statement for the 2017-18 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 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



Artist Jude Rae and Terry Snow AM at the official unveiling of her portrait of Terry, hosted by the Liangis family.



Rosie Batty and Nikki Toole at the unveiling of her portrait by Nikki Toole, purchased by the 2018 Circle of Friends Acquisition Fund.



## GOAL 1 ENLIVEN THE COLLECTION

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

### RESULTS AGAINST PERFORMANCE CRITERIA

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

Commissioned works of art

TARGET	2+	OUTCOME	5
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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	82% (50MB+ high resolution images)	OUTCOME	73% (50MB+ high resolution images)
	94% (including low resolution images)		99% (including low resolution images)

## ANALYSIS OF PERFORMANCE

### Develop the collection

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

At 30 June 2018, there were 2,767 portraits in the National Portrait Collection, with a value of \$35.548 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 receives many unsolicited offers of portraits for purchase and donation. 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 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 216 collection works were condition checked as part of the ongoing management of artworks on loan, in travelling exhibitions, and new to the collection. Twelve collection works underwent conservation treatment to maintain and enhance their material integrity.

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

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

## Acquisition highlights

Major acquisitions in the reporting period include the following:

A portrait of gallery owner and arts leader Roslyn Oxley painted by Sally Ross in 2016. The portrait was included in *The Archibald Prize 2016*.

A rare historical portrayal of The Brownrigg family (An evening at Yarra Cottage, Port Stephens) from 1857 by Maria Caroline Brownrigg. This watercolour artwork incorporates collage elements and is a significant addition to the Gallery's historical portrait collection.

The photographer Ingvar Kenne donated a group of contemporary portrait photographs from the 1990s to the late 2000s. Subjects include actors Ben Mendelsohn and David Wenham, musicians Nick Cave and Angus Young, and writer Alexis Wright.

A relief-portrait in marble depicting Jane Franklin from the 1860s is a significant addition to the Gallery's collection of an early Australian portrait sculpture and an important representation of influential women in Australia's early settlement.

A bold portrait of former Justice of the High Court Susan Crennan painted by Lewis Miller in 2017 is a significant inclusion in the Gallery's collection of influential women in the judiciary. The sitter, the Hon Susan Crennan AC QC, donated the portrait.

Pages 71 to 78 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 2017-18 five new portraits across the fields of business and society were commissioned, each with funds generously provided by individual and group donors.

*Terry Snow and China 2017* by Jude Rae, a painted portrait commissioned with funds provided by Dr Justin Garrick and Ms Dharini Ganesan Rasu, Mr Dino Nikias and Mrs Dimitra Nikias, Mr Jim Windeyer, Ms Claudia Hyles,

Mrs Sotiria Liangis OAM and Mr John Liangis, Justice Mary Finn, Mr Bill Farmer AO and Mrs Elaine Farmer, Mr Tim Efkarpidis, Mr Bob Nattey and Mrs Charlotte Nattey, Ms Jennifer Bott AO, Mr Keith Bradley, Dr Sam Whittle and Mrs Heather Whittle 2017.

*Professors Margaret Gardner and Glyn Davis 2017*, a photographic portrait by Jacqueline Mitelman commissioned with funds provided by Jim and Barbara Higgins, Sir Roderick Carnegie AC, Rupert Myer AO and Annabel Myer, Louise and Martyn Myer Foundation, Peter and Ruth McMullin, Diana Carlton, Professor Derek Denton AC, Harold Mitchell AC, Peter Jopling AM QC, Andrew and Liz Mackenzie, Patricia Patten, Tamie Fraser AO, Bruce Parncutt and Robin Campbell, Lauraine Diggins, Steven Skala AO and Lousje Skala 2017.

*Rosie Batty 2017*, a photographic portrait by Nikki Toole commissioned with funds provided by the Circle of Friends.

*Ben Roberts-Smith 2017*, a photographic portrait by Julian Kingma commissioned with funds provided by The Calvert-Jones Foundation 2018.

*Tony Shaw 2018*, a photographic portrait by Sarah Rhodes commissioned with funds from the Patrick Corrigan Portrait Commission Series 2018.

## Collection storage and display

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

## Digitisation

As of 30 June 2018, 99% of the NPGA Collection

has a digital image suitable for internet viewing, while 73% of the collection is digitised in high resolution suitable for a broad range of publishing and preservation purposes. The Gallery had a target of 82% digitisation in high resolution as of 30 June 2018; however, this goal was not achieved due to a focus on digitisation and printing of exhibition loans, filming video portrait stories and printing exhibition related material, in addition to newly acquired collection items.

### Overseas engagements

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

The Gallery borrowed one 19th century watercolour from The Alexander Turnbull Library, National Library of New Zealand for display in the exhibition titled, *Dempsey's People: A folio of British street people, 1824-1844*.

### Outward loans 2017 – 18

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

One painting by Brian Dunlop, *Brian Loton* to Trinity College, Melbourne University for exhibition in a display of alumni portraits (1 July 2016 to 30 June 2018).

Two works of art to the Parliament of Australia for the exhibition, *Prevailing Voices: Indigenous Australian Parliamentarians* (29 May 2017-30 June 2017). One painting of Patrick Dodson by Zhou Xiaoping and one photograph of Senator Aden Ridgeway by Juno Gemes.

Two works of art to the National Gallery of Victoria for the exhibition, *Brave New World: Australia 1930s* (14 July 2017-15 October 2017). One painting, *Self-portrait with gloves* by Herbert Badham, and one watercolour portrait *Maisie* by Peter Purves Smith.

Two sculptures by Sam Jinks, *Divide (Self-portrait)* and *Marquette for Divide*, to the Art Gallery of Ballarat for the exhibition, *Romancing the Skull* (14 October 2017-28 January 2018).

One painting, *Robert, Lindy, Grant (the Go-Betweens)* by Jenny Watson to the Museum of Contemporary Art, Sydney for the exhibition, *Jenny Watson: The Fabric of Fantasy* (5 July 2017-20 October 2017), and at the Museum of Modern Art at Heidi (4 November 2017-4 March 2018).

One photograph of Heath Ledger by Bruce Webber for an exhibition curated by the Western Australian Museum and presented in partnership with the Art Gallery of Western Australia for the exhibition, *Heath Ledger: A Life In Pictures* (14 October 2017-29 January 2018).

Three photographs of Russell Drysdale, by David Moore to the Gosford Regional Gallery for the exhibition, *Russell Drysdale: Bouddi* (9 December 2017-4 February 2018).

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

Six works of art to Carrick Hill for the exhibition *Inside the Cover: The Bookplates of Arian Feint* (7 March 2018-30 June 2018). One painting *Terry Clune*, by Reinis Zusters, three photographs of *William Dobell*, *Hera Roberts* and *Sydney Ure Smith*, by Max Dupain, one photograph of *Patrick White*, by William Yang, and a drawing of *Frank Clune* by Jacques van Meergeren.

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



Connecting with the Canberra Hospital School on our monthly virtual excursion made possible with funds provided by Tim Fairfax AC.



Festival of the Face, supported by Tim Fairfax AC, celebrating our twentieth birthday with a party for the whole family!

## GOAL 2 ENGAGE WITH AUDIENCES

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

## RESULTS AGAINST PERFORMANCE CRITERIA

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

Number of temporary exhibitions delivered  
TARGET +6 OUTCOME 9

Enhancements to collection displays annually  
TARGET 2 OUTCOME 2

Number of people reached annually through onsite exhibitions, public and educational programs, the web and online programming  
TARGET 1,000,000 OUTCOME 912,239

Present a national travelling exhibition program at venues  
TARGET 8 venues OUTCOME 6 venues

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

FOLLOWERS/FAN BASE:

Instagram 100% increase

Facebook 3.8% increase

Twitter 6.4% increase

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

TARGET 17,500 students OUTCOME 21,015

People participating in public programs

TARGET 20,000 total / 3,000 paid

OUTCOME 26,590 total / 3,261 paid

Visitors satisfied or very satisfied with their visit

TARGET >90% OUTCOME 92%

Teachers reporting an overall positive experience

TARGET 90% OUTCOME 100%

Students reporting an overall positive experience

TARGET 80% OUTCOME 100%

## ANALYSIS OF PERFORMANCE

### Reach out to and engage all Australians

47,965 people participated in the Gallery's Education and Public Programs throughout the year. The Gallery is proud to have maintained its ratio of one in every nine visitors taking part in a learning program.

A focus of the year's Public Programs at the National Portrait Gallery has been to provide opportunities for our visitors to embrace and participate in the celebrations of the Gallery's twentieth anniversary through a suite of public events and programs. The following programs aimed to extend opportunities for participation to a variety of audiences and to build awareness and affection for the National Portrait Gallery.

The *After Dark Portrait Party* was held on 23 February, launching the birthday celebrations to the public. A sold out event, the party included performances and musical entertainments whilst celebrating the art of portraiture. This special event was successful in attracting the elusive audience of young adults to the Gallery.

The Gallery's loyal family audience celebrated the *Festival of the Face* on 25 February with a birthday party which included art making, the construction of customised party hats and birthday cards, face painting and lots more, with a demonstration of portrait painting by award winning artist Cherry Hood. Despite serious flooding throughout the city of Canberra on the day of the festival, 2,500 people attended the event.

The final birthday celebration in the 2017-2018 financial year was the inaugural *Andrew Sayers Memorial Lecture* held in late June. Professor Tim Bonyhady, a close friend and collaborator of the first Director of the National Portrait Gallery, the late Andrew Sayers, gave the lecture. Woven around Sayers' portrait of Bonyhady, which is on display in the Gallery, the lecture described the nature of the collaboration between subject and artist and the homage within the work to Bonyhady's Viennese background. The lecture was well patronised and warmly appreciated.

The National Portrait Gallery continued to collaborate with the Canberra Writers' Festival

and the Canberra Symphony Orchestra. Both partnerships attracted new audiences eager to experience the unique blend of art forms – literary and musical – with the art of portraiture in exploring Australian cultural life and notions of identity. The Canberra International Music Festival is also a continuing creative partnership.

Participation in the Gallery's interactive programs for the education sector continues to expand, despite maintaining staffing levels. Over 21,000 students enjoyed programs in the gallery with our multi-award winning *Headhunt!* app proving a popular resource. The first app of its kind being used in museums and galleries for children and school groups, it was launched this financial year. *Headhunt!* is a tablet-based app that encourages children to take the lead and independently explore the Gallery. Developed in collaboration with our digital partners, Stripy Sock; *Headhunt!* won the Museum wide guide or program category of the GLAMi (Galleries, Libraries, Archives and Museums innovation) Awards, held at the *Museums and the Web* conference in Vancouver on 9 April 2018. It was also awarded a Museums and Galleries National Award (MAGNA) for 'Interpretation, Learning and Audience Engagement', and a Highly Commended Museums Australasia Multimedia and Publication Design Award (MAPDA) at the annual Museums Australia conference on 4 June 2018.

The National Portrait Gallery continues to develop innovative learning programs, particularly focussed on Visual Thinking Strategies (a methodology for looking at art and developing critical thinking, collaboration, and independent learning). All Access and Learning staff are trained in this methodology and training of teachers, museum and gallery educators from the sector in VTS is expanding. The Gallery's aim is to develop a national hub for Visual Thinking Strategies.

This year phase one of the audio-guide project *In Their Own Words* was completed. This is a partnership with the National Library of Australia. Numerous recordings of portrait subjects interviewed by Hazel de Berg and held by the Library's Oral History and Folklore department have been edited for succinct

stories. The audio-guide will permit users to hear the voice of a subject describing a turning point in their life and career whilst viewing the portrait in the Collection. The Sidney Myer Fund supports this major project.

Digital learning has been a driving force this year in diversifying audiences with the evolution of existing programs and the launch of new initiatives to create compelling experiences informed by current pedagogical practice.

The Gallery continues to build its audience for Virtual Excursions reaching 1,311 participants nationally and internationally. The Gallery is seeing repeat bookings as relationships develop with schools and community groups. Evaluation has revealed that participants engage with the quality of content, drawing activities and the interactive nature of spending time with a live facilitator. These factors are a point of difference in comparison to other providers in the cultural sector.

The Gallery had an overwhelming response to NAIDOC week programming, needing to extend delivery dates to accommodate booking demand. April Phillips (Wiradjuri), Arts Educator in Residence, developed this program.

There has been growth in delivering professional development sessions about virtual excursion programs to colleagues in the cultural sector and the Gallery continues to create Virtual Excursions for temporary exhibitions to supplement the travelling exhibition program and engage with regional communities.

Monthly sessions with Canberra Hospital

School continue, meeting the aims of our Access Action Plan 2018 – 2020, and augmenting students' stay with enriching programs relevant to their studies.

The Gallery's learning resources on Google Arts and Culture expanded with the resource associated with the *National Photographic Portrait Prize 2018* and two Photography resources for years 9 – 10 and years 11 – 12 under development.

### Portrait Stories

The Gallery's 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 the website, YouTube channel and social media platforms. It is also broadcast on Foxtel Arts. Subjects this year included: Rosie Batty (domestic violence campaigner and 2015 Australian of the Year); Christos Tsiolkas (author); Mark Loane (Ophthalmic surgeon and former Wallabies Captain); Ken Done (artist); David McAllister (Artistic Director of The Australian Ballet); and Nikki Toole (artist).

### On-site and off-site visitors

The Gallery's onsite and website visitors have remained comparatively stable. Website visits were expected to be higher. However, our site experienced a significant drop in Facebook's traffic, down 15% on last financial year following the changes in algorithm to privilege content from friends rather than pages (businesses). Pleasingly, despite the slow growth in sessions

### On-site and off-site visitors

	2016-17	2017-18
Number of on-site visits to the Gallery	431,520	429,680
Number of off-site visits – travelling exhibition visitation	60,374 (9 venues)	19,866 (6 venues)
Number of off-site visits – outward loans	195,663 (8 works)	359,833 (34 works)
Number of visits to the Gallery's website	480,248	481,248
Number of page views on the Gallery's website	1,454,992	1,915,958
Number of participates in Virtual Excursions	713 (31 sessions)	1,311 (59 sessions)
Number of objects available online	2,237 of 2,664 (84%)	2,429 of 2,767 (88%)



Our younger audiences enjoying our brand new interactive mobile experience Headhunt! developed with our digital partners Stripy Sock.



Broken Hill City Council Gallery and Museum Manager, Tara Callaghan and Angus Trumble meet the travelling exhibition program's one millionth visitor, Suzie Furness.



on our website, users are spending 40% longer exploring the website and looking at 31% more pages during a session.

The number of exhibitions travelling and off-site touring exhibition visitation was lower this financial year primarily due to exhibition phasing. Two major exhibition tours concluded and the Gallery was in the development phase of the major travelling exhibition *StarStruck: Australian movie portraits* during this financial year. The Gallery visited a number of key remote regional centres, including Tamworth and Broken Hill, and while these centres recorded higher than average visitation for their institutions, numbers were lower than average visitation at urban centres. It is an essential aim of the Gallery to tour exhibitions across Australia, servicing both urban and remote centres, even if visitation ends up being lower.

### Digital access to the collection

On 15 March 2018, the Gallery launched a new mobile responsive website, [portrait.gov.au](http://portrait.gov.au). Designed and built in-house by Web Developer, the site redesign and upgrade provides mobile users with the best possible experience of Gallery content. This rebuild included a full upgrade of ecommerce system, Tessitura (TNEW) to streamline purchasing tickets to programs and events via mobile devices.

### Website

This year the most popular portraits on the website were *Leigh Bowery in Fur Coat* – 2,184 page views; *Nick Cave* – 1,792 page views; *Dr John Yu* – 1,637 page views; *Tommy Woodcock and 'Reckless' the horse* – 1,633 and *Deborah Mailman* – 1,272 page views.

The *National Photographic Portrait Prize* and associated People's Choice Award are consistently the largest generators of traffic to the website, and the most popular project for social media audiences. This year 4,494 people voted for their favourite portrait, with *The Honourable Bob Hawke savouring a strawberry milkshake* by Harold David taking out the People's Choice by a single vote.

### Social media

This year there was an increase in the Gallery's followers and fan base. A 100% increase on Instagram, a 3.8% increase on Facebook, and a 6.4% increase on Twitter.

### Travelling exhibition program

The National Portrait Gallery's Travelling Exhibitions Program has had an exciting year.

Yet again, the *National Photographic Portrait Prize* (NPPP) was a popular travelling exhibition with both venues and the public. The NPPP 2016 and NPPP 2017 were travelling in the 2017-18 financial year. The prize went back to Tasmania which the Gallery has only done once before in 2014. The Bay Discovery Centre (Glenelg), Blue Mountains Cultural Centre, Mornington Peninsula Regional Gallery, and Devonport Regional Gallery were all very pleased to receive the NPPP and reported good visitor numbers.

The Gallery concluded the tour of two major travelling exhibitions, *Awesome Achievers* and *Bare. Awesome Achievers* completed its tour at Tamworth Regional Gallery, where the exhibition was stunningly presented and well attended with almost 4,000 visitors. *Bare* completed its tour in Broken Hill, a venue where the Gallery has not previously displayed an exhibition. It was during the display of *Bare* in Broken Hill that the Gallery's Travelling Exhibitions Program received its one millionth visitor. This milestone occurred with some fanfare, including a visit from the Portrait Gallery's Director, Angus Trumble.

This year, once again, the National Collecting Institutions Touring and Outreach Program (NCITO) has contributed significant funding to the Program. The successful grant bid for the 2017-18 financial year made it possible to visit six venues across four states, not only touring the NPPP but also important works of art from the National Portrait Gallery permanent collection.



Circle of Friends Hon Penelope Wensley AC and Dr Stuart McCosker with guest speaker Geraldine Doogue AO, Autumn Dinner 2018.



Dr Helen Nugent AO at the official opening of the *National Photographic Portrait Prize* 2018.

## GOAL 3 ENLARGE SUPPORT

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

### RESULTS AGAINST PERFORMANCE CRITERIA

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

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

Private giving goals including support for collection development

TARGET	\$2,500,000	OUTCOME	\$2,289,614
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Sponsorship goals

TARGET	\$400,000	OUTCOME	\$547,652
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Number of engagements/initiatives with overseas institutions

TARGET	3	OUTCOME	3
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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 being 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 79.

### 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 2017-18 the Gallery was pleased to renew its relationships with the Gallery's Principal Partners EY and St George Bank for another year. The Gallery's accommodation partner, Crowne Plaza Canberra, renewed the partnership for another two years signing on until the end of 2019. A particular highlight for the year was securing Showcast as a partner for the *StarStruck: Australian movie portraits* exhibition. Their generous \$30,000 cash sponsorship was integral to the *StarStruck* website development and digitisation of the original Showcast casting books that featured in the exhibition.

It has been exciting and rewarding to work with the Gallery's digital media partner Stripy Sock in 2017-18. This work culminated in the launch of the new digital interactive Gallery experience called *Headhunt!* – a tablet-based app for visitors aged 7-15 years that encourages

children to take the lead and independently explore the Gallery. The innovative technology underpinning *Headhunt!* was created through the Stripy Sock partnership, with the app receiving recognition at the international Galleries Libraries Archives and Museums Innovation Awards, and at the Museums and Galleries National Awards.

#### 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

Elite Event Technology

#### BEVERAGE PARTNER

Robert Oatley Vineyard

#### EXHIBITION PARTNERS

Showcast  
CR Kennedy  
Eizo  
SunStudios  
IAS

#### CULTURAL EVENT PARTNER

Canberra Symphony Orchestra  
Canberra Writers' Festival

### **Commercial relationships**

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

### **Circle of Friends**

2017-18 was another successful year for the Circle of Friends membership program.

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

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

### **Other partnerships**

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

### **Grants**

The NPGA received \$89,948 from the Australian Government's National Collecting Institutions Touring and Outreach (NCITO) program for support of the 2017-18 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 2017*. NCITO also assisted in the development of the tour for the *National Photographic Portrait Prize 2018* and continued to support the development of *StarStruck: Australian movie portraits*, a future touring exhibition, and an important joint initiative with the National Film and Sound Archive. The Sidney Myer Fund has committed significant funding of \$250,000 to the NPGA over three years to develop an audio guide, 'In Their Own Words', together with audio description for sight-impaired visitors, and a curatorial audio app. A researcher was engaged to work on the

project and between November 2017 and June 2018, selected and edited 89 audio excerpts from the Hazel de Berg oral history collection in the National Library of Australia. Eighty prominent Australians whose portraits are in the collection of the National Portrait Gallery are represented. The Sid and Fiona Myer Family Foundation has also committed to supporting the *Andrew Sayers Annual Lecture* for the three years.

### **Public Relations and Media**

The 2017-18 financial year saw an increase in media coverage across the Portrait Gallery's activities and a strengthening of relationships with the media.

*StarStruck: Australian movie portraits* provided a unique opportunity to leverage the resources of the communications departments of collaborator, the National Film and Sound Archive, as well as engaging an external publicist to drive media coverage of the exhibition. This resulted in a stronger media campaign focusing on both film and arts based journalists, broadening the opportunities for exclusive coverage and news stories of the exhibition.

At the beginning of 2018, the communications team briefed local and national media on the Gallery's twentieth birthday celebrations, highlighting angles relevant to each outlet. This has resulted in positive, frequent coverage of the Gallery's exhibitions, events and programs during the first half of the celebratory period.

Furthering this strategy, an external publicist has been engaged to assist with the twentieth birthday media campaign to drive coverage and insert the Gallery into the national conversation. The efforts from securing a publicist to enhance public relations and relationships with media is already evident. *So Fine: Contemporary women artists make Australian history* exhibition has received national media coverage through *The Australian*, ABC Radio National, ABC Weekend Breakfast and Fairfax Newspapers as a result of a thorough media strategy developed in close consultation with the publicist and the communications team at the Gallery.



Karen Vickery, Director Learning and Visitor Experience, as Dame Edna Everage at the *After Dark Party*, the first 20th anniversary event on 23 February 2018.

## GOAL 4 ENHANCE RESOURCES

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

## RESULTS AGAINST PERFORMANCE CRITERIA

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

Planned versus reactive maintenance undertaken

TARGET 75%/25%      OUTCOME 87%/13%

Delivery of endorsed capital works program

TARGET N/A      OUTCOME \$0.914 million in capital works projects delivered against a \$1.913 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% / >\$420,000      OUTCOME \$394,880  
6% increase on 2016-17

## ANALYSIS OF PERFORMANCE

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

The Gallery increased its non-government revenue from activities such as exhibition tickets, memberships, partnerships, publication sales and venue hire by 13% in 2017-18, a total of \$1,730,923. The Foundation received its second highest cash donations in 2017-18 at \$2,289,614 and its highest value of donated works of art at \$677,552.

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

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

Gallery staff are employed under the *Public Service Act 1999*, with remuneration and conditions set out in the Gallery's Designated Enterprise Agreement 2017 – 2020.

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**

The new Enterprise Agreement took effect on Monday 14 July 2017. All employees, with the exception of the Gallery Director, are 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. The Gallery renewed its agreement with the Department of Jobs and Small Business, offering access to Learnhub, an online learning management system providing employees with access to online training via Lynda.com, Skillsoft and GoodPractice, along with standard Government training courses. Work, health and safety, emergency awareness, governance and records management training was offered to all employees as well as industry-

specific development opportunities. In addition, the Gallery delivered a Mental Health Series of information sessions covering *R U Ok?*, *Conquering the Working Week* and *Emotional Fitness Seminars*. The Gallery also focussed on Aboriginal and Torres Strait Islander Cultural Awareness Training. The Gallery again participated in a cross-institutional mentoring program coordinated by the National Library of Australia. Participants in the program includes the National Gallery of Australia, Museum of Australian Democracy, National Film and Sound Archive, National Museum of Australia and the Australian War Memorial and offers employees an opportunity to either be mentored by or mentor an industry colleague from a participating institution.

Three employees attended the MuseumNext conference in Brisbane in May 2018. Two of the Gallery's employees, together with a Gallery Partner, Stripy Sock, presented a case study on the highs and lows of developing the *Headhunt!* app, a meaningful, fun, interactive, mobile experience for school groups and families in a gallery context.

### **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 140 years of library and research experience.

The Gallery's Circle of Friends program also benefits from the support and expertise of a previous staff member on a regular basis.

Corporate Services also benefited from the support of two part-time volunteers during 2017-18.

### **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.

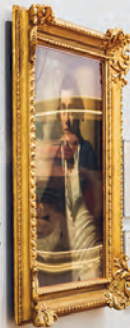
In 2017-18 approved capital works undertaken included:

- mechanical upgrades: upgraded and modified the existing chillers system to allow for efficiency gains;
- security upgrades: installation of a new electronic control system and external camera upgrade;
- hydraulic upgrades: install of a new water storage tank and alarm system for the Reverse Osmosis water system;
- filter upgrade: upgrade of the air filters for the gallery spaces to minimise dust and debris making it into the gallery spaces;
- western courtyard: water proofing and extension of the usable foot print; and
- landscaping: installation of a new garden bed and path at the front entry.

### **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 \$13.1 million compared to total expenses of \$15.8 million, resulting in a \$2.7 million deficit. After adjusting for the \$2.8 million impact of non-appropriated depreciation and amortisation expense, core operations achieved a surplus of \$0.1 million.

### FOUNDATION

The Foundation raised \$2.7 million through donations and interest. A further \$0.7 million in works of art was donated. Outlays for the Foundation included \$0.5 million for the delivery of education and public programs and \$0.4 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 \$1.1 million, donations to the Foundation of \$3.0 million, interest of \$0.8 million, sponsorship of \$0.5 million and grant funding of \$0.1 million.

## Expenditure analysis

Employee-related expenses of \$5.5 million made up 34% of total expenses; supplier expenses of \$6.2 million made up 38% of total expenses; and depreciation and amortisation of \$4.5 million made up 28% of total expenses. Supplier expenses included payments for property operating and maintenance; consultants and contracts; ICT services and other general supplier expenditure. Depreciation related to buildings, property, plant and equipment, and heritage and cultural assets. Amortisation related to computer software. Only \$1.7 million of depreciation/amortisation was funded through revenue from Government in 2017-18, resulting in a funding shortfall of \$2.8 million on long-lived assets.

## Financial position

During the year the overall cash position increased by \$2.1 million, leaving a closing balance of \$26.4 million. This was attributable to the growth in the Foundation reserves. The value of non-financial assets decreased from \$121.2 million in 2016-17 to \$119.1 million in 2017-18. Whilst acquisitions of \$0.7 million and donations of \$0.7 million increased the collection to \$36.0 million, building and plant has reduced by \$3.4 million.

Liabilities are maintained at a relatively low level of \$2.2 million, consisting mainly of employee leave provisions of \$1.3 million, payables of \$0.8 million and prepayments of \$0.1 million.

FUNDING SOURCE % OF TOTAL FUNDS	RESULT 2017-18	TARGET 2017-18
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## Core Operations

Operating funding		
from Government	71%	71%
Capital funding		
from Government	13%	13%
Other sources of income	16%	16%

## Consolidated (including Foundation)

Operating funding		
from Government	56%	59%
Capital funding		
from Government	10%	11%
Other sources of income	16%	16%
Cash donations	14%	12%
Donated works of art	4%	2%



**INDEPENDENT AUDITOR'S REPORT**

**To the Minister for Communications and the Arts**

**Opinion**

In my opinion, the financial statements of the National Portrait Gallery of Australia (NPGA) for the year ended 30 June 2018:

- (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 NPGA as at 30 June 2018 and its financial performance and cash flows for the year then ended.

The financial statements of the NPGA, which I have audited, comprise the following statements as at 30 June 2018 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 an Overview, and other explanatory information.

**Basis for Opinion**

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

**Other Information**

The Accountable Authority is responsible for the other information. The other information comprises the information included in the annual report for the year ended 30 June 2018 but does not include the financial statements and my auditor's report thereon.

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

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

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

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

As the Accountable Authority of the NPGA, the Board of the NPGA 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 is also responsible for such internal control as the Board 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 is responsible for assessing the NPGA's ability to continue as a going concern, taking into account whether the entity's operations will cease as a result of an administrative restructure or for any other reason. The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

### **Auditor's Responsibilities for the Audit of the Financial Statements**

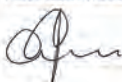
My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that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

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

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

I communicate with 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



Peter Kerr  
Executive Director  
Delegate of the Auditor-General  
Canberra  
28 September 2018

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

FINANCIAL STATEMENTS

*for the period ended 30 June 2018*

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

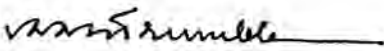
In our opinion, the attached financial statements for the year ended 30 June 2018 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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  
28 September 2018



Angus Trumble  
Gallery Director  
28 September 2018



Trent Birkett  
Chief Operating Officer  
28 September 2018

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2018

	NOTES	2018 \$'000	2017 \$'000	ORIGINAL BUDGET \$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	5,542	5,283	5,461
Supplier expenses	1.1B	6,243	5,860	6,093
Depreciation and amortisation	2.2A	4,446	4,105	4,327
<b>Total expenses</b>		<b>16,231</b>	<b>15,248</b>	<b>15,881</b>
<b>OWN-SOURCE INCOME</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services	1.2A	1,081	991	1,267
Contributions	1.2B	2,470	4,500	550
Interest		760	536	496
Other revenue	1.2C	168	206	100
<b>Total own-source revenue</b>		<b>4,479</b>	<b>6,233</b>	<b>2,413</b>
<b>Gains</b>				
Resources received free of charge	1.2D	1,045	1,005	560
Other gains	1.2E	-	5,203	-
<b>Total gains</b>		<b>1,045</b>	<b>6,208</b>	<b>560</b>
<b>Total own-source income</b>		<b>5,524</b>	<b>12,441</b>	<b>2,973</b>
<b>Net cost of services</b>		<b>(10,707)</b>	<b>(2,807)</b>	<b>(12,908)</b>
Revenue from Government	1.2F	10,959	11,037	10,809
<b>Surplus/(Deficit)</b>		<b>252</b>	<b>8,230</b>	<b>(2,099)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
Changes in asset revaluation reserves		-	6,814	-
<b>Total comprehensive income/(loss)</b>		<b>252</b>	<b>15,044</b>	<b>(2,099)</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 2018

	NOTES	2018 \$'000	2017 \$'000	ORIGINAL BUDGET \$'000
<b>ASSETS</b>				
<b>Financial Assets</b>				
Cash and cash equivalents	2.1A	26,387	24,318	13,436
Trade and other receivables	2.1B	459	414	383
Accrued revenue		29	24	29
<b>Total financial assets</b>		<b>26,875</b>	<b>24,756</b>	<b>13,848</b>
<b>Non-Financial Assets</b>				
Land and buildings	2.2A	74,994	77,244	72,700
Property, plant and equipment	2.2A	7,633	8,758	7,562
Heritage and cultural assets	2.2A	35,930	34,636	32,551
Intangibles	2.2A	334	368	262
Inventories		86	63	113
Prepayments		120	136	52
<b>Total non-financial assets</b>		<b>119,097</b>	<b>121,205</b>	<b>113,240</b>
<b>Total assets</b>		<b>145,972</b>	<b>145,961</b>	<b>127,088</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	699	1,189	590
Other payables	2.3B	210	271	322
<b>Total payables</b>		<b>909</b>	<b>1,460</b>	<b>912</b>
<b>Provisions</b>				
Employee provisions	4.1A	1,265	1,148	1,524
<b>Total provisions</b>		<b>1,265</b>	<b>1,148</b>	<b>1,524</b>
<b>Total liabilities</b>		<b>2,174</b>	<b>2,608</b>	<b>2,436</b>
<b>Net assets</b>		<b>143,798</b>	<b>143,353</b>	<b>124,652</b>
<b>EQUITY</b>				
Contributed equity		129,386	129,193	129,386
Reserves		6,814	6,814	-
Retained surplus		7,598	7,346	(4,734)
<b>Total equity</b>		<b>143,798</b>	<b>143,353</b>	<b>124,652</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 2018

	2018 \$'000	2017 \$'000	ORIGINAL BUDGET \$'000
<b>CONTRIBUTED EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	129,193	128,997	129,193
<b>Adjusted opening balance</b>	<b>129,193</b>	<b>128,997</b>	<b>129,193</b>
<b>Transactions with owners - Contributions by owners</b>			
Collection Development Acquisition Budget	193	196	193
<b>Total transactions with owners</b>	<b>193</b>	<b>196</b>	<b>193</b>
<b>Closing balance as at 30 June</b>	<b>129,386</b>	<b>129,193</b>	<b>129,386</b>
<b>ASSET REVALUATION RESERVE</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	6,814	-	-
<b>Adjusted opening balance</b>	<b>6,814</b>	<b>-</b>	<b>-</b>
<b>Comprehensive income</b>			
Changes in asset revaluation reserves	-	6,814	-
<b>Total comprehensive income</b>	<b>-</b>	<b>6,814</b>	<b>-</b>
<b>Closing balance as at 30 June</b>	<b>6,814</b>	<b>6,814</b>	<b>-</b>
<b>RETAINED EARNINGS</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	7,346	(884)	(2,635)
<b>Adjusted opening balance</b>	<b>7,346</b>	<b>(884)</b>	<b>(2,635)</b>
<b>Comprehensive income</b>			
Surplus for the period	252	8,230	(2,099)
<b>Total comprehensive income</b>	<b>252</b>	<b>8,230</b>	<b>(2,099)</b>
<b>Closing balance as at 30 June</b>	<b>7,598</b>	<b>7,346</b>	<b>(4,734)</b>
<b>TOTAL EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	143,353	128,113	126,558
<b>Adjusted opening balance</b>	<b>143,353</b>	<b>128,113</b>	<b>126,558</b>
<b>Comprehensive income</b>			
Surplus for the period	252	8,230	(2,099)
Changes in asset revaluation reserves	-	6,814	-
<b>Total comprehensive income</b>	<b>252</b>	<b>15,044</b>	<b>(2,099)</b>
<b>Transactions with owners - Contributions by owners</b>			
Collection Development Acquisition Budget	193	196	193
<b>Total transactions with owners</b>	<b>193</b>	<b>196</b>	<b>193</b>
<b>Closing balance as at 30 June</b>	<b>143,798</b>	<b>143,353</b>	<b>124,652</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 2018

	NOTES	2018 \$'000	2017 \$'000	ORIGINAL BUDGET \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Receipts from Government		10,959	11,037	10,809
Sale of goods and rendering of services		1,172	1,118	1,381
Interest		755	463	496
Contributions		2,456	4,550	400
Other		125	279	250
Net GST received		551	533	411
<b>Total cash received</b>		<b>16,018</b>	<b>17,980</b>	<b>13,747</b>
<b>Cash used</b>				
Employees		5,431	5,563	5,448
Suppliers		7,058	5,740	6,358
<b>Total cash used</b>		<b>12,489</b>	<b>11,303</b>	<b>11,806</b>
<b>Net cash from operating activities</b>		<b>3,529</b>	<b>6,677</b>	<b>1,941</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash used</b>				
Purchase of works of art		738	195	193
Purchase of buildings, property, plant and equipment		865	1,168	1,658
Purchase of intangibles		50	105	20
<b>Total cash used</b>		<b>1,653</b>	<b>1,468</b>	<b>1,871</b>
<b>Net cash used by investing activities</b>		<b>(1,653)</b>	<b>(1,468)</b>	<b>(1,871)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Collection Development Acquisition Budget		193	196	193
Assets recognised for the first time		-	5,203	-
<b>Total cash received</b>		<b>193</b>	<b>5,399</b>	<b>193</b>
<b>Net cash from financing activities</b>		<b>193</b>	<b>5,399</b>	<b>193</b>
<b>Net increase in cash held</b>		<b>2,069</b>	<b>10,608</b>	<b>263</b>
Cash and cash equivalents at the beginning of the reporting period		24,318	13,710	13,173
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>26,387</b>	<b>24,318</b>	<b>13,436</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 2018*

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## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2018

### OVERVIEW

#### Objectives of the National Portrait Gallery of Australia

The National Portrait Gallery of Australia (the Gallery) is an Australian Government controlled entity. It is a not-for-profit entity. The objective of the Gallery is to increase the understanding and appreciation of the Australian people – their identity, history, culture, creativity and diversity – through portraiture.

The Gallery has a single outcome:

*Enhanced understanding and appreciation of Australian identity, culture and diversity through portraiture by engaging the public in education programs and exhibitions, and by developing and preserving the national portrait collection.*

The continued existence of the Gallery in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament for the Gallery's administration and programs.

#### Basis of preparation of the financial statements

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013* (PGPA).

The financial statements have been prepared in accordance with:

- *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR); and
- Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

#### Significant accounting judgements and estimates

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

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

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

#### 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.

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 2018

### 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 requires 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 2018

#### 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 2018

#### 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 2018*

#### **Contingent liabilities and contingent assets**

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

#### **Acquisition of assets**

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

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

#### **Property, plant and equipment**

##### **ASSET RECOGNITION THRESHOLD**

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

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

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

##### **REVALUATIONS**

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

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

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

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

##### **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:



## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2018

	2018 years	2017 years
Buildings	2 to 50	2 to 50
Infrastructure, plant and equipment	2 to 20	2 to 20
Heritage and cultural assets	70 to 480	70 to 480

### IMPAIRMENT

All assets were assessed for impairment at 30 June 2018. 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 2018.

### Inventories

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

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

During 2018 \$25,113 (2017: \$125,736) of inventory was recognised as an expense.

### Taxation

The Gallery is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

Revenues, expenses and assets are recognised net of GST except:

- where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- for receivables and payables.

### Events after the reporting period

There have been no significant subsequent events after the reporting period that impact on the financial statements for the year ended 30 June 2018.

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2018***NOTE 1: FINANCIAL PERFORMANCE****1.1: EXPENSES**

	2018 \$'000	2017 \$'000
<b>1.1A: EMPLOYEE BENEFITS</b>		
Wages and salaries	4,078	3,955
Superannuation:		
Defined contribution plans	551	535
Defined benefit plans	188	187
Leave and other entitlements	725	606
<b>Total employee benefits</b>	<b>5,542</b>	<b>5,283</b>
<b>1.1B: SUPPLIERS</b>		
<b>Goods and services supplied or rendered</b>		
Property services	2,659	2,535
Professional services	966	884
ICT services	880	775
Advertising and promotions	583	603
Staff support costs	403	306
Collection management	236	228
Other	480	466
<b>Total goods and services supplied or rendered</b>	<b>6,207</b>	<b>5,797</b>
Goods supplied	352	324
Services rendered	5,855	5,473
<b>Total goods and services supplied or rendered</b>	<b>6,207</b>	<b>5,797</b>
<b>Other suppliers</b>		
Operating lease rentals	8	7
Workers compensation expenses	28	56
<b>Total other suppliers</b>	<b>36</b>	<b>63</b>
<b>Total suppliers</b>	<b>6,243</b>	<b>5,860</b>

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2018***NOTE 1: FINANCIAL PERFORMANCE** (continued)**1.2: OWN-SOURCE REVENUE AND GAINS**

	2018 \$'000	2017 \$'000
<b>OWN-SOURCE REVENUE</b>		
<b>1.2A: SALE OF GOODS AND RENDERING OF SERVICES</b>		
Sale of goods	80	89
Rendering of services	1,001	902
<b>Total sale of goods and rendering of services</b>	<b>1,081</b>	<b>991</b>
<b>1.2B: CONTRIBUTIONS</b>		
Donations (excluding works of art)	2,290	4,393
Sponsorship	180	107
<b>Total contributions</b>	<b>2,470</b>	<b>4,500</b>
<b>1.2C: OTHER REVENUE</b>		
Grants	134	177
Other	34	29
<b>Total other revenue</b>	<b>168</b>	<b>206</b>
<b>GAINS</b>		
<b>1.2D: RESOURCES RECEIVED FREE OF CHARGE</b>		
Donated works of art	678	593
Sponsorship in-kind	367	412
<b>Total resources received free of charge</b>	<b>1,045</b>	<b>1,005</b>
<b>1.2E: OTHER GAINS</b>		
Assets recognised for the first time <sup>1</sup>	-	5,203
<b>Total other gains</b>	<b>-</b>	<b>5,203</b>
<b>REVENUE FROM GOVERNMENT</b>		
<b>1.2F: REVENUE FROM GOVERNMENT</b>		
Corporate Commonwealth entity payment item	10,809	11,037
Strategic Financial Assistance - Modernisation Fund	150	-
<b>Total revenue from Government</b>	<b>10,959</b>	<b>11,037</b>

1 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 2018

### NOTE 2: FINANCIAL POSITION

#### 2.1: FINANCIAL ASSETS

	2018 \$'000	2017 \$'000
<b>2.1A: CASH AND CASH EQUIVALENTS</b>		
Cash on hand or on deposit - Foundation	2,187	2,327
Cash on hand or on deposit - Core operations	1,999	756
Fixed term deposits - Foundation	17,175	15,235
Fixed term deposits - Core operations	5,026	6,000
<b>Total cash and cash equivalents</b>	<b>26,387</b>	<b>24,318</b>

#### 2.1B: TRADE AND OTHER RECEIVABLES

##### Goods and services receivables

Goods and services	113	67
<b>Total goods and services receivables</b>	<b>113</b>	<b>67</b>

##### Other receivables

GST receivable from the Australian Taxation Office	109	115
Interest receivable - Foundation	168	114
Interest receivable - Core operations	69	118
<b>Total other receivables</b>	<b>346</b>	<b>347</b>

<b>Total trade and other receivables</b>	<b>459</b>	<b>414</b>
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All trade and other receivables are expected to be recovered within the next 12 months.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2018

### 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 2018</b>							
<b>As at 1 July 2017</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 1 July 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>
Additions							
Purchase	-	328	537	738	50	-	1,653
Donation/gift	-	-	-	678	-	-	678
Depreciation and amortisation	-	(2,578)	(1,662)	(122)	(78)	(6)	(4,446)
<b>Total as at 30 June 2018</b>	<b>10,790</b>	<b>64,204</b>	<b>7,633</b>	<b>35,930</b>	<b>270</b>	<b>64</b>	<b>118,891</b>
<b>Total as at 30 June 2018 represented by:</b>							
Gross book value	10,790	66,811	9,354	36,053	507	96	123,611
Accumulated depreciation, amortisation and impairment	-	(2,607)	(1,721)	(123)	(237)	(32)	(4,720)
<b>Total as at 30 June 2018</b>	<b>10,790</b>	<b>64,204</b>	<b>7,633</b>	<b>35,930</b>	<b>270</b>	<b>64</b>	<b>118,891</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 2018***NOTE 2: FINANCIAL POSITION** (continued)**2.3: PAYABLES**

	2018	2017
	\$'000	\$'000

**2.3A: SUPPLIERS**

Trade creditors and accruals	699	1,189
<b>Total suppliers</b>	<b>699</b>	<b>1,189</b>

Settlement is usually made within 30 days.

**2.3B: OTHER PAYABLES**

Wages and salaries	64	70
Prepayments received/unearned income	105	175
Other	41	26
<b>Total other payables</b>	<b>210</b>	<b>271</b>

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 2018

### 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	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>EXPENSES</b>						
Employee benefits	263	109	5,279	5,174	5,542	5,283
Supplier expenses	211	118	6,032	5,742	6,243	5,860
Depreciation and amortisation	-	-	4,446	4,105	4,446	4,105
Write-down and impairment of assets	-	-	-	-	-	-
<b>Total expenses</b>	<b>474</b>	<b>227</b>	<b>15,757</b>	<b>15,021</b>	<b>16,231</b>	<b>15,248</b>
<b>OWN-SOURCE INCOME</b>						
<b>Own-source revenue</b>						
Sale of goods and rendering of services	-	-	1,081	991	1,081	991
Contributions	2,290	4,393	180	107	2,470	4,500
Interest	458	304	302	232	760	536
Other revenue	-	-	168	206	168	206
<b>Total own-source revenue</b>	<b>2,748</b>	<b>4,697</b>	<b>1,731</b>	<b>1,536</b>	<b>4,479</b>	<b>6,233</b>
<b>Gains</b>						
Resources received free of charge	678	593	367	412	1,045	1,005
Other gains	-	-	-	5,203	-	5,203
<b>Total gains</b>	<b>678</b>	<b>593</b>	<b>367</b>	<b>5,615</b>	<b>1,045</b>	<b>6,208</b>
<b>Total own-source income</b>	<b>3,426</b>	<b>5,290</b>	<b>2,098</b>	<b>7,151</b>	<b>5,524</b>	<b>12,441</b>
<b>Net (cost of)/contribution by services</b>	<b>2,952</b>	<b>5,063</b>	<b>(13,659)</b>	<b>(7,870)</b>	<b>(10,707)</b>	<b>(2,807)</b>
Revenue from Government	-	-	10,959	11,037	10,959	11,037
<b>Surplus/(deficit)</b>	<b>2,952</b>	<b>5,063</b>	<b>(2,700)</b>	<b>3,167</b>	<b>252</b>	<b>8,230</b>
Unfunded depreciation and amortisation	-	-	2,768	2,239	2,768	2,239
<b>Surplus after unfunded depreciation and amortisation</b>	<b>2,952</b>	<b>5,063</b>	<b>68</b>	<b>5,406</b>	<b>3,020</b>	<b>10,469</b>
Changes in asset revaluation reserves	-	-	-	6,814	-	6,814
<b>Total comprehensive income after unfunded depreciation and amortisation</b>	<b>2,952</b>	<b>5,063</b>	<b>68</b>	<b>12,220</b>	<b>3,020</b>	<b>17,283</b>
<b>Assets</b>						
Cash and cash equivalents	19,362	17,562	7,025	6,756	26,387	24,318
Trade and other receivables	168	114	291	300	459	414
Other assets	-	-	119,126	121,229	119,126	121,229
<b>Total assets</b>	<b>19,530</b>	<b>17,676</b>	<b>126,442</b>	<b>128,285</b>	<b>145,972</b>	<b>145,961</b>
<b>Liabilities</b>	<b>-</b>	<b>-</b>	<b>2,174</b>	<b>2,608</b>	<b>2,174</b>	<b>2,608</b>

1 All donated works of art is credited to the Foundation, 2018: \$677,552 (2017: \$593,000). In addition, the Foundation funded the acquisition of \$420,000 (2017: \$76,000) of works of art 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 \$2,768,000 on the Gallery's depreciation/amortisation expenses not being funded in 2018 (2017: \$2,239,000). Refer Note 3.2.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2018

### NOTE 3: FUNDING (continued)

#### 3.2: NET CASH APPROPRIATION ARRANGEMENTS

	2018 \$'000	2017 \$'000
<b>Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations<sup>1</sup></b>	<b>3,020</b>	<b>17,283</b>
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(2,768)	(2,239)
<b>Total comprehensive income/(loss) - as per the Statement of Comprehensive Income</b>	<b>252</b>	<b>15,044</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 2018

### NOTE 4: PEOPLE AND RELATIONSHIPS

#### 4.1: EMPLOYEE PROVISIONS

	2018 \$'000	2017 \$'000
Annual leave	418	418
Long service leave	847	730
<b>Total employee provisions</b>	<b>1,265</b>	<b>1,148</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. However, the Board is not responsible for the management of the Gallery.

Key management personnel remuneration is reported in the table below:

Short-term employee benefits	397	357
Post-employment benefits - superannuation	44	41
Other long-term employee benefits - accrued leave	23	23
<b>Total key management personnel remuneration expenses<sup>1</sup></b>	<b>464</b>	<b>421</b>

The total number of key management personnel that are included in the above table is nine (2017: eight).

<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 and the Minister for Communications and the Arts.

##### Board members

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

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

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

##### Transactions with related parties

Related parties may transact with the Gallery in the same capacity as the public in the ordinary course of business. Such transactions include the payment for exhibition tickets, public programs and unencumbered donations. These transactions have not been separately disclosed in this note.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2018

### 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 2018 (2017: \$0).

##### Unquantifiable Contingencies

The Gallery has no unquantifiable contingent liabilities and assets as at 30 June 2018 (2017: \$0).

#### 5.2: FINANCIAL INSTRUMENTS

	2018 \$'000	2017 \$'000
<b>CATEGORIES OF FINANCIAL INSTRUMENTS</b>		
<b>Financial assets</b>		
<b>Loans and receivables</b>		
Cash and Cash Equivalents	26,387	24,318
Receivables for goods and services	113	67
Interest receivable	237	232
Accrued revenue	29	24
<b>Total loans and receivables</b>	<b>26,766</b>	<b>24,641</b>
<b>Total financial assets</b>	<b>26,766</b>	<b>24,641</b>
<b>Financial liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Trade creditors	699	1,189
Other payables	41	26
<b>Total financial liabilities measured at amortised cost</b>	<b>740</b>	<b>1,215</b>
<b>Total financial liabilities</b>	<b>740</b>	<b>1,215</b>

#### 5.3: FAIR VALUE MEASUREMENTS

	FAIR VALUE MEASUREMENTS AT THE END OF THE REPORTING PERIOD	
	2018 \$'000	2017 \$'000
<b>Non-financial assets</b>		
Land	10,790	10,790
Buildings	64,204	66,454
Property, plant and equipment	7,633	8,758
Heritage and cultural assets	35,930	34,636
<b>Total</b>	<b>118,557</b>	<b>120,638</b>

## **NOTE 6: OTHER INFORMATION**

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

The primary statements provide a comparison between the 2017–18 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 2018**

The Foundation received higher than budgeted cash donations and donated works of art in 2017-18 resulting in higher *contributions, gains* and *retained surplus*. As a consequence, a higher *cash and cash equivalents* balance was held delivering higher *interest* than budget.

Other revenue included higher than anticipated grants and sales of goods and rendering of services had lower than expected venue hire revenue.

Higher than budgeted acquisitions and donated works of art achieved a higher than anticipated closing balance for heritage and cultural assets.

Employee provisions are lower than budget due to employee transfers in the previous year. The variance in *reserves* reflects the revaluation undertaken at 30 June 2017 after the 2017-18 PBS budget was published.



## ACQUISITIONS 2017/18

A total of 103 works of art were acquired through donation, purchase and commissions during the period.

*Terry Snow and China* 2017

by Jude Rae

oil on canvas

103.0 x 117.0cm

Commissioned with funds provided by Dr Justin Garrick and Ms Dharini Ganesan Rasu, Mr Dino Nikias and Mrs Dimitra Nikias, Mr Jim Windeyer, Ms Claudia Hyles, Mrs Sotiria Liangis OAM and Mr John Liangis, Justice Mary Finn, Mr Bill Farmer AO and Mrs Elaine Farmer, Mr Tim Efkarpidis, Mr Bob Nattey and Mrs Charlotte Nattey, Ms Jennifer Bott AO, Mr Keith Bradley, Dr Sam Whittle and Mrs Heather Whittle, 2017

*Portrait of Professors Margaret Gardner and Glyn Davis* 2017

by Jacqueline Mitelman

type C photograph

70.5 x 92.0cm

Commissioned with funds provided by Jim and Barbara Higgins, Sir Roderick Carnegie AC, Rupert Myer AO and Annabel Myer, Louise and Martyn Myer Foundation, Peter and Ruth McMullin, Diana Carlton, Professor Derek Denton AC, Harold Mitchell AC, Peter Jopling AM QC, Andrew and Liz Mackenzie, Patricia Patten, Tamie Fraser AO, Bruce Parncutt and Robin Campbell, Lauraine Diggins, Steven Skala AO and Lousje Skala 2017

*Portrait of William Manning* c.1821

by Henry Bone

enamel on copper plate

31.0 x 20.5cm

Purchased with funds provided by the Sid and Fiona Myer Family Foundation 2017

*Olivia Newton John* 1978 (printed 2017)

by Gary Heery

inkjet print

99.5 x 79.5cm

*'Mal' Meninga, Rugby League* 1991 (printed 2017)

by Heide Smith

handcoloured gelatin silver photograph

30.9 x 31.0cm

*Ellyse Perry* 2016

by Fiona McMonagle

watercolour, ink and gouache on paper

62.0 x 57.3cm

*Joe Darling*. (image plate from *The Empire's Cricketers*. London: Fine Art Society) 1905

by Albert Chevallier Tayler

chromolithograph

38.0 x 25.6cm

*Kelly in the Guard's Van en route to Beechworth* (from *The Australasian Sketcher*, 17 July 1880) 1880

by Tom Carrington for *The Australasian Sketcher*

wood engraving

41.0 x 28.3cm

*Ned Kelly's armour* (from *The Australasian Sketcher*, 3 July 1880) 1880

by Tom Carrington for *The Australasian Sketcher*

wood engraving

41.0 x 28.4cm

*The Kelly Gang* (from *The Australasian Sketcher*, 17 July 1880) 1880

by Tom Carrington for *The Australasian Sketcher*

wood engraving

41.0 x 26.7cm

*The Destruction of the Kelly gang* (from *The Australasian Sketcher*, 17 July 1880) 1880

by Tom Carrington for *The Australasian Sketcher*

wood engraving

41.0 x 27.5cm

*Professor Suzanne Cory* AC FAA FRS 2016

by Raelene Sharp

oil on linen

100.0 x 100.0cm

Gift of the artist 2017

*Dr J.R. Vickery*, O.B.E. 1967

by William Pidgeon

oil on canvas

91.5 x 71.5cm

Gift of the CSIRO Agriculture and Food Division 2017

*Paul Capsis* 2004  
by Esther Erlich  
oil and synthetic polymer paint  
on canvas  
168.0 x 137.0cm  
Gift of the artist 2017

*'Queen Rose' of the Wathaurung People*  
c.1876-77  
by Fred Kruger  
albumen photograph  
9.4 x 5.4cm

*Madame Sibly, Phrenologist & Mesmerist*  
1870's  
by James E. Bray  
carte de visite photograph  
9.4 x 5.5cm

*Jenny Howard* c.1930's  
by an unknown photographer  
gelatin silver photograph  
20.9 x 11.8cm

*Sylvia Breamer* c.1920  
by Witzel Studios  
gelatin silver photograph  
16.2 x 11.2cm

*Sylvia Breamer* c.1917-19  
by an unknown photographer  
gelatin silver photograph  
18.5 x 23.5cm

*Florrie Forde* c.1930  
by an unknown photographer  
gelatin silver photograph  
35.5 x 26.0cm

*Miss Florrie Ford (Christmas pantomime  
with toy cat)* 1930  
by Fielding, Leeds  
gelatin silver photograph  
13.9 x 8.8cm

*Florrie Forde (in hat)* c.1905  
by an unknown photographer  
photographic postcard  
12.5 x 8.2cm

*Florrie Forde the Original Singer of "Tipperary"*  
c.1910  
by an unknown photographer  
gelatin silver photograph  
11.5 x 7.9cm

*Florrie Forde* c.1915  
by an unknown photographer  
photographic postcard  
13.3 x 8.2cm

*Florrie Forde (in blue dress)* c.1918  
by an unknown photographer  
handcoloured photographic postcard  
12.7 x 7.8cm

*Florrie Forde*  
by an unknown photographer  
photographic postcard  
10.6 x 7.5cm

*Florrie Forde*  
by an unknown photographer  
photographic postcard  
13.4 x 8.1cm

*Florrie Forde*  
by an unknown photographer  
photographic postcard  
12.0 x 8.2cm

*Portrait of Justin O'Brien* 1984  
by Brian Seidel  
oil on canvas  
102.0 x 92.0cm  
Gift of the artist 2017

*Roslyn* 2016  
by Sally Ross  
oil on linen  
150.3 x 120.7cm

*Jeff Carter with his dog Annie Rose  
at Foxground NSW* 2000  
(printed 2017)  
by Robert McFarlane  
inkjet print  
30.5 x 20.3cm

*Reg Grundy* c. 1988 (printed 2017)  
by Robert McFarlane  
inkjet print  
30.4 x 20.3cm

*An evening at Yarra Cottage,  
Port Stephens* 1857  
by Maria Brownrigg  
watercolour and collage on paper  
18.0 x 26.5cm

*William Robertson junior* c.1857  
by Conway Hart  
oil on canvas  
58.5 x 43.0cm

*Jessie Whyte* c.1840  
by Thomas Bock  
pastel and chalk on paper laid down  
on cotton over Cedar strainer  
35.5 x 30.8cm

*Bessie Lee "Australia's Temperance Queen"*  
c.1890  
by Yeoman & Co, Melbourne  
gelatin silver photograph on cabinet card  
13.7 x 9.8cm

*Marie Lohr* c.1908  
by an unknown photographer  
gelatin silver photograph on card  
14.1 x 9.8cm

*Nick Cave* 2001 (printed 2014)  
by Ingvar Kenne  
type C photograph  
100.0 x 100.0cm  
Gift of the artist 2017  
Donated through the Australian  
Government's Cultural Gifts Program

*Wayne Blair* 2007 (printed 2014)  
by Ingvar Kenne  
type C photograph  
100.0 x 100.0cm  
Gift of the artist 2017  
Donated through the Australian  
Government's Cultural Gifts Program

*David Wenham* 1998 (printed 2005)  
by Ingvar Kenne  
type C photograph  
100.0 x 100.0cm  
Gift of the artist 2017  
Donated through the Australian  
Government's Cultural Gifts Program

*Angus Young* 2003 (printed 2014)  
by Ingvar Kenne  
type C photograph  
100.0 x 100.0cm  
Gift of the artist 2017  
Donated through the Australian  
Government's Cultural Gifts Program

*Anneliese Seubert* 1997  
(printed 2014)  
by Ingvar Kenne  
type C photograph  
100.0 x 100.0cm  
Gift of the artist 2017  
Donated through the Australian  
Government's Cultural Gifts Program

*Joel Edgerton* 2007 (printed 2014)  
by Ingvar Kenne  
type C photograph  
100.0 x 100.0cm  
Gift of the artist 2017  
Donated through the Australian  
Government's Cultural Gifts Program

*Akira Isogawa* 2003 (printed 2005)  
by Ingvar Kenne  
type C photograph  
100.0 x 100.0cm  
Gift of the artist 2017  
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Government's Cultural Gifts Program

*Alexis Wright* 2009 (printed 2014)  
by Ingvar Kenne  
type C photograph  
100.0 x 100.0cm  
Gift of the artist 2017  
Donated through the Australian  
Government's Cultural Gifts Program

*Ben Mendelsohn* 2001 (printed 2014)  
by Ingvor Kenne  
type C photograph  
100.0 x 100.0cm  
Gift of the artist 2017  
Donated through the Australian  
Government's Cultural Gifts Program

*Portrait of Jawoyn Elder,  
Margaret Katherine* 2015  
by John Gollings  
inkjet print  
60.0 x 90.0cm  
Gift of the artist 2017  
Donated through the Australian  
Government's Cultural Gifts Program

*Lt. A.R. Cutler VC* 1943  
by Dora Toovey  
oil on canvas  
99.7 x 74.5cm  
Gift of the Cutler family 2017  
Donated through the Australian  
Government's Cultural Gifts Program

*Geoff Cousins* 2017  
by David Naseby  
oil on canvas  
152.5 x 101.0cm  
Gift of Geoff Cousins AM 2017

*Portrait of Lin Bloomfield* 1992  
by Frank Hinder  
mixed media, fibre tipped pen,  
pencil charcoal, pastel, gouache on paper  
36.0 x 28.0cm  
Gift of Lin Bloomfield 2017

*Desiderius Orban (at 101 years of age)* 1985  
by John Caldwell  
mixed media on archival mount board  
145.0 x 94.8cm  
Gift of the artist 2017

*Professor Ralph Blacket* 1994  
by John Caldwell  
mixed media on archival mount board  
133.4 x 100.8cm  
Gift of the artist 2017

*Portrait of Kathleen O'Connor* 1966  
(printed 2017)  
by Richard Woldendorp  
39.0 x 29.4cm  
Gift of Richard Woldendorp AM 2017

*Portrait of Elioth Gruner* c.1922  
by Norman Lindsay  
pencil on paper laid down on masonite  
33.5 x 22.3cm  
Gift of Vincent Day and John Bradley  
2017

*Linda Syddick Tjungkiya Napaltjarri* 2017  
by Tony Kearney  
inkjet print on paper  
66.2 x 66.2cm

*Wentja Morgan Napaltjarri* 2017  
by Tony Kearney  
inkjet print on paper  
66.2 x 66.1cm

*Rosie Batty* 2017  
by Nikki Toole  
type C photograph  
87.0 x 74.0cm  
Commissioned with funds provided by  
the Circle of Friends 2017

*Selfportrait* 1962  
by Arnold Shore  
oil on masonite  
97.5 x 80.0cm  
Gift of the Malcolm Shore 2017  
Donated through the Australian  
Government's Cultural Gifts Program

*Harold 'Duke' Tritton* 1964  
by Adelaide Perry  
oil on canvas  
50.5 x 41.0cm

*Rachael Roxburgh* 1939  
by Adelaide Perry  
oil on canvas  
61.0 x 51.0cm



*David Armstrong, B.A., B. Phil.* 1959  
by Clifton Pugh  
oil on masonite  
137.0 x 91.5cm  
Gift of Jennifer Armstrong 2018  
Donated through the Australian  
Government's Cultural Gifts Program

*General Ralph Darling, Governor of  
New South Wales* c. 1840  
after John Linnell, engraved by John R. Jackson  
mezzotint  
44.5 x 35.0cm

*Portrait of Augustus Leopold Küper* 1823  
by Johann Paul Georg Fischer  
watercolour over pencil on artist's board  
23.5 x 19.7cm

*Woburn Sheepshearing* 1811  
after George Garrard, stippled and outlined etched  
by M N Bate, figures & landscape by Joseph  
Constantine Stadler, lined by Thomas Morris  
aquatint with stipple and etching and engraving,  
handcoloured on chine colle on paper laid down  
on cotton stretched over wooden strainer  
47.7 x 77.0cm

*Ben Roberts Smith* 2017  
by Julian Kingma  
type C photograph  
69.0 x 49.5cm  
Commissioned with funds provided by  
the Calvert-Jones Foundation 2018

*Ann Mary Windeyer* 1847  
by G Ziegler  
pastel and gouache on paper laid down on  
backing sheet  
44.5 x 32.0cm  
Gift of Joanna Russell Maher  
(née Windeyer) 2018

*Maria Windeyer* c. 1860's  
by an unknown photographer  
handcoloured albumen photograph  
17.3 x 13.0cm  
Gift of Joanna Russell Maher  
(née Windeyer) 2018

*Henry Chamberlain Russell and family at  
Sydney Observatory* c.1895  
by Charles Bayliss  
albumen silver photograph  
29.5 x 38.3cm  
Gift of Joanna Russell Maher  
(née Windeyer) 2018

*Martha Cassell* late 1840's to early 1850's  
by an unknown photographer  
daguerreotype  
7.0 x 6.0cm

*James Horatio Nelson Cassell* late 1840's to  
early 1850's  
by an unknown photographer  
daguerreotype  
7.7 x 6.0cm

*Portrait of Dr John Hawkesworth* c.1770  
after Sir Joshua Reynolds  
oil on canvas  
77.0 x 64.0cm  
Purchased with funds provided by  
the Liangis family 2018

*Study for portrait of Sir Rupert 'Dick' Hamer'* 2009  
by Lewis Miller  
oil on linen  
30.5 x 25.5cm  
Gift of Sir Andrew Grimwade CBE 2018  
Donated through the Australian  
Government's Cultural Gifts Program

*Judith Wright with Barbara Blackman* c.1956  
by Charles Blackman  
oil on paper laid down on board  
97.0 x 131.0cm  
Gift of Joanna McNiven 2018  
Donated through the Australian  
Government's Cultural Gifts Program

*The Vivisector David Williamson* 2017  
by Danelle Bergstrom  
oil on canvas  
150.0 x 180.0cm  
Gift of the artist 2018  
Donated through the Australian  
Government's Cultural Gifts Program

*Tony Shaw* 2018  
by Sarah Rhodes  
gelatin silver photograph  
80.0 x 99.0cm  
Commissioned with funds from the  
Patrick Corrigan Portrait Commission  
Series 2018

*Lady Jane Franklin* c.1866-75  
by an unknown sculptor  
after Thomas Bock  
carved marble relief  
49.0 x 39.0 x 8.5cm

*Bungaree, Chief of the Broken Bay Tribe,  
N S Wales* c.1830  
by Charles Rodius  
lithograph  
29.5 x 22.7cm

*Norman O'Neill and Bill Lawry coming  
out to bat for Australia vs South Africa at  
the Sydney Cricket Ground* 1964  
(printed 2018)  
by Robert McFarlane  
inkjet print  
30.5 x 20.3cm

*Professor John Bishop* c.1963  
(printed 2018)  
by Robert McFarlane  
inkjet print  
30.5 x 20.3cm

*Trevor Jamieson* 2016  
by Brett Canet Gibson  
inkjet print  
89.5 x 59.5cm

*Portrait of Susan Crennan* 2017  
by Lewis Miller  
oil on linen  
122.0 x 122.0cm  
Gift of the Hon Susan Crennan AC QC  
Donated through the Australian  
Government's Cultural Gifts Program  
2018

*Maria Dowling and her children Leura, Bessie,  
Selina, Jane, Jack, Ben and Joe* c.1859  
by an unknown photographer  
ambrotype  
9.5 x 12.0cm  
Donated through the Australian Government's  
Cultural Gifts Program by Malcolm Robertson in  
memory of William Thomas Robertson 2018

*Dowling family portrait [Selina, Jane, Leura and  
Elizabeth (Bessie) Dowling]* c.1862  
by an unknown photographer  
ambrotype  
9.5 x 8.0cm  
Donated through the Australian Government's  
Cultural Gifts Program by Malcolm Robertson in  
memory of William Thomas Robertson 2018

*Leura Dowling* c.1861  
by an unknown photographer  
ambrotype  
7.2 x 6.0cm  
Donated through the Australian Government's  
Cultural Gifts Program by Malcolm Robertson in  
memory of William Thomas Robertson 2018

*Maria Jane Dowling* c.1862  
by an unknown photographer  
ambrotype  
9.0 x 8.0cm  
Donated through the Australian Government's  
Cultural Gifts Program by Malcolm Robertson in  
memory of William Thomas Robertson 2018

*William Robertson* 1866  
by an unknown photographer  
carte de visite photograph  
9.8 x 6.3cm  
Donated through the Australian Government's  
Cultural Gifts Program by Malcolm Robertson in  
memory of William Thomas Robertson 2018

*Margaret Robertson* c.1863  
by Batchelder & O'Neill  
carte de visite photograph  
9.9 x 6.4cm  
Donated through the Australian Government's  
Cultural Gifts Program by Malcolm Robertson in  
memory of William Thomas Robertson 2018

*The Hon. James Whyte* c.1874  
by John Hubert Newman  
carte de visite photograph  
10.2 x 6.2cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Malcolm Robertson in memory of  
William Thomas Robertson 2018

*Portrait of a young man,  
held to be John Robertson* c.1852  
by an unknown photographer  
handcoloured daguerreotype  
9.2 x 8.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Malcolm Robertson in memory of  
William Thomas Robertson 2018

*William and Martha Mary Robertson* 1863  
by William Edward Kilburn  
carte de visite photograph  
10.2 x 6.5cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Malcolm Robertson in memory of  
William Thomas Robertson 2018

*Martha Mary Robertson* 1866  
by Johnstone O'Shannessy & Co  
carte de visite photograph  
10.5 x 6.2cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Malcolm Robertson in memory of  
William Thomas Robertson 2018

*William and Martha Mary Robertson and their  
children [William St Leonards, Elise, John, William  
St Leonards on a horse, Beatrice and Ida]* 1860s  
1870s  
by various photographers  
eight carte de visite handcoloured contained in  
red leather concertina presentation case  
12.5 x 62.0cm (presentation case)  
Donated through the Australian  
Government's Cultural Gifts Program by  
Malcolm Robertson in memory of  
William Thomas Robertson 2018

*William St Leonards Robertson* c.1869  
by Johnstone O'Shannessy & Co  
carte de visite photograph  
10.5 x 6.2cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Malcolm Robertson in memory of  
William Thomas Robertson 2018

*William St Leonards Robertson and  
the Oxford Boat Race crew* early 1880s  
by Hills & Saunders  
carte de visite photograph  
10.2 x 6.2cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Malcolm Robertson in memory of  
William Thomas Robertson 2018

*William St Leonards Robertson (standing)*  
early 1880s  
by an unknown photographer  
ambrotype  
9.5 x 8.3cm  
Donated through the Australian Government's  
Cultural Gifts Program by Malcolm Robertson in  
memory of William Thomas Robertson 2018

*Album of cartes de visite and cabinet cards compiled  
by William St Leonards Robertson* 1860s c.1900  
by various photographers  
24 page brown leather bound album of 119 cartes  
de visite and 16 cabinet card photographs  
29.5 x 22.5 x 5.3cm (closed album)  
Donated through the Australian Government's  
Cultural Gifts Program by Malcolm Robertson in  
memory of William Thomas Robertson 2018

*Thomas Fitzherbert Hawkins RN* c.1790  
by an unknown artist  
oil on cotton laid down on cardboard  
47.5 x 40.0cm  
Gift of Peter E.B. Mansell 2018

*Edward Henty* undated  
by an unknown artist, copied from a photograph  
oil on canvas  
66.5 x 54.2cm  
Gift of Tim Clark 2018

*Maria Windeyer* c.1865-1868  
by Freeman Brothers  
carte de visite photograph on laid down onto  
brown paper studio folder  
10.5 x 6.5cm  
Gift of the J.B. Windeyer 2018

*Mary Windeyer* c.1891  
by Freeman & Co  
gelatin silver photograph on studio mount  
25.2 x 20.2cm  
Gift of the J.B. Windeyer 2018

*Study for portrait of Harold 'Duke' Tritton* c.1965  
by Adelaide Perry  
pencil on paper  
50.8 x 38.0cm  
Gift Artarmon Galleries 2018

*We are here* 2015  
by Linda Wachtel  
inkjet print  
1000 x 1,400.0cm  
Gift of the artist  
Donated through the Australian Government's  
Cultural Gifts Program 2018

*Prisoner 20671 Alsbeta/ Elizabeth Weisz* 2016  
by Lousje Skala  
six inkjet prints and torcs  
(1) carved ABS, copper, chrome, haematite;  
(2) carved ABS, copper, chrome, sterling silver,  
haematite;  
(3) carved ABS, copper, chrome, epoxy,  
haematite;  
(4) carved ABS, copper, 24ct. gold plate,  
haematite;  
(5) carved ABS, copper, chrome, epoxy,  
haematite;  
(6) carved ABS, copper, 24ct. gold plate,  
haematite.  
Each torc is approximately 30cm diameter  
(irregular), photographs 40.0 x 50.0cm each  
Donated through the Australian Government's  
Cultural Gifts Program in memory of  
Elizabeth Skala 2018

# APPENDIX 1

## Patrons and benefactors

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Rick Amor  
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William Thomas Robertson  
Linda Wachtel  
Lousje Skala  
Peter E B Mansell  
The Hon Susan Crennan AC QC  
J B Windeyer

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Russell Burgess  
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Robert Blacklow  
Dr Murray Elliott AO and Gillian Elliott  
Ms Phoebe Bischoff  
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Natalie Cooke  
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Allan Wright and Hazel Wright

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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)	25
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)	25
Non-compliance with the finance law	Section 17BE (h&i)	92
Information about the Directors	Section 17BE (j)	14
Organisational structure	Section 17BE (k)	18
Location	Section 17BE (l)	ii
Main corporate governance practices	Section 17BE (m)	22
Transactions with Commonwealth entities	Section 17BE (n&o)	92
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)	22

#### 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)	22
Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	23
Section 311A of the <i>Commonwealth Electoral Act 1918</i>	92

### Compliance with finance law

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

### Transactions with other Commonwealth entities

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

ENTITY	TOTAL VALUE OF TRANSACTIONS	NUMBER OF TRANSACTIONS	RATIONALE
National Museum of Australia	\$15,093	3	Services provided through the Cultural and Corporate Shared Services Centre
Comcare	\$28,688	1	Compulsory workers' compensation insurance premiums
Department of Finance (Comcover)	\$81,822	1	Compulsory general insurance premiums
Department of Jobs and Small Business	\$5,750	2	Learnhub subscription and renewals
Australian National Audit Office	\$59,000	2	Compulsory audit services

### Advertising

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

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“A wo[e]ful reputation it is, in the estimation of weak-minded & malicious & jealous men, to be very clever.” Writing in 1840, Jane Franklin (1791–1875) was expressing her frustration over allegations, circulating widely in Tasmania and eventually finding their way to the Colonial Office in Whitehall, to the effect that she exercised undue influence over her husband, Lieutenant-Governor Sir John Franklin (1786–1847), who had assumed office in Hobart in 1837. Lady Franklin was indeed clever, and did not hesitate to say so. She was also benevolent and, perhaps above all, intrepid. In 1839, Jane Franklin became the first European woman to travel overland from Port Phillip to Sydney. She was not unusual among vice-regal spouses for her degree of cultivation and her intellectual interests. However, she was exceptionally unusual for being childless, well-travelled and outspoken on matters such as prison reform and convict discipline. The Franklins saw Van Diemen’s Land not as a prison so much as a new society in which, they thought, education, science and the arts should be fostered with vigour, and actively supported by the colonial government. In 1842, Jane Franklin commissioned a classical temple for Hobart, intending it to serve as a museum. Sir John Franklin was recalled in 1843 and soon afterwards assumed command of H.M.S. *Erebus*. Jane Franklin settled in London, devoting much of the rest of her life and fortune to untiring efforts to ascertain the fate of that vessel and the 1845 Arctic expedition in which her husband and 128 others eventually perished in pack ice. The tragedy inspired Edwin Landseer’s polar-bear disaster painting *Man Proposes, God Disposes* (Royal Holloway), which caused a sensation when it was first exhibited at the Royal Academy in 1864. Not surprisingly, Jane Franklin found its theme of “nature red in tooth and claw” deeply offensive.

This fine oval relief portrait in marble of Jane Franklin by an unknown sculptor was based on a painting by Thomas Bock (1790–1855). In April 1823, the artist, a native of Birmingham, and an accomplice, Mary Day Underhill, appeared at the Warwickshire Assizes charged with “administering concoctions of certain herbs to Ann Yates, with the intent to cause a miscarriage.” Both were found guilty and sentenced to transportation for fourteen years. Bock reached Hobart aboard the *Asia* in January 1824. The colonial authorities found immediate uses for Bock, some of his earliest Tasmanian works being notes engraved for the Bank of Van Diemen’s Land and a drawing of an executed cannibal, Alexander Pearce, made in July 1824 at the request of the Colonial Surgeon. Having received a conditional pardon in 1832 and a free pardon soon afterwards, thereafter Bock established a highly successful practice as Hobart’s most sought-after portrait painter. This most unusual portrait is a residue of what must have been for both parties a memorable encounter.

**Angus Trumble** FAHA

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