

NATIONAL  
PORTRAIT  
GALLERY



**THIS YEAR:**  
**WE WERE IN VOGUE**  
**DANCING SWEPT DARLING**  
**A FISH HOOKED NPPP AND**  
**PORTRAITURE CAME HOME**



NATI

ONAL PORTRAIT GALLERY



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of Australia 2020

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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)**

COVER: Elle Macpherson photographed  
by Andrew Macpherson (*Vogue* Australia  
March 1995)

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 5.30pm; 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.  
For the latest bus timetable information visit the  
Transport Canberra website.

25 September 2020  
Hon Paul Fletcher MP  
Minister for Communications,  
Cyber Safety 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 2019 to 30 June 2020.

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

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

Yours sincerely

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

**Dr Helen Nugent AO**  
Chairman



*Gaby Kennard* 2020 by Lisa Tomasetti  
archival pigment print on paper 100 x 142 cm  
© Lisa Tomasetti

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## CHAIRMAN'S REPORT

If the 2018-19 financial year was a year of celebration, change and renewal for the Gallery, it is fair to say that the 2019-20 financial year was one of challenge and resilience.

We started the financial year with much anticipation as the final rectification works were made to our iconic Gallery building. After five months of closure, it was with great excitement that staff moved back and the doors were officially reopened to the public on the weekend of 14 September 2019. With a refreshed display of the Collection, our appreciative public returned to the Gallery with a sense of optimism, taking in the buoyant atmosphere with specifically-designed reopening programs and accompanying live music.

On 10 October 2019, the Board was pleased to see the launch of the Gallery's first major exhibition following the reopening, *Women in Vogue: Celebrating 60 years in Australia*. The Gallery was delighted to partner with *Vogue Australia* for the exhibition, which comprised stunning portraits and archival images – an array of six decades of iconic Australian women, instructive and exhilarating in equal measure.

The opening event was a huge success with approximately 1300 people in the Gallery including our guest of honour, the Hon Julie Bishop. *Vogue Australia* editor-in-chief, Edwina McCann, outlined her publication's role in telling stories, reflecting '*not only who we are, but also those that have helped us along the journey to a distinct Australian identity*' and then Ms Bishop enthralled us all as she officially launched the exhibition.

Our excitement about the exhibition's content was matched by our immense and sincere gratitude to the Susan and Isaac Wakil Foundation, whose support was pivotal in allowing us to proceed with *Women in Vogue*. The contribution of the Foundation to philanthropic causes, reflecting their love of the arts, remains a measure of comfort to cultural institutions striving to make significant, ongoing contributions to the national cultural landscape. Moreover, with this exhibition's focus on decades of radiant women, it is only fitting that Susan Wakil was remembered as a fashion-loving epitome of style and sophistication.

*Women in Vogue* quickly earned the title of the Gallery's most popular exhibition in five years.

After many years of discussion and planning, the Board was delighted to launch the inaugural *Darling Portrait Prize*. Gordon and Marilyn Darling are integral to the Gallery's history as well as its future. They sensed its absence; agitated for its establishment; and showed what its collection might look like. They donated and funded, encouraged others to donate artworks and funds, and provided means for staff development and research projects.

It was Gordon's generosity in bequeathing a gift that made the *Darling Portrait Prize* possible. It is also consistent with his commitment to excellence. The annual prize, which is valued at \$75,000, aspires to be the most prestigious portrait painting prize in Australia.

On the eve of the prize's launch on 5 March 2020, we paid tribute to Gordon and Marilyn's immense contribution to the Gallery with a special dinner hosted by the Foundation. It was the Darling's insight, their zeal, their energy and their tenacity that, with the establishment of the National Portrait Gallery, gave this country a rare gift: namely a deep insight into its soul and what it means to be an Australian.

We were fortunate to also have the Minister for Communications, Cyber Safety and the Arts, the Hon Paul Fletcher MP, and the Gallery's Patron, Mrs Jenny Morrison, also in attendance at the dinner. The dinner was the first event for Mrs Morrison as our Patron, and provided an opportunity for her to present one of the highly commended artist awards.

Gordon Darling was once asked about the most satisfying moment of his career. His response was: '*I think the completion of the new building for the National Portrait Gallery – walking through it and seeing the hang being finalised. And then next day the official opening and the excitement of the hundreds who attended. It was an overwhelming happy moment for us both.*' I am sure that he would have been equally pleased to see the great impact created by the *Darling Portrait Prize* in the Australian arts community; the resulting exhibition, and the inaugural winning portrait by Anthea da Silva, of her painting of the 'high priestess' of Australian

contemporary dance, Dr Elizabeth Cameron Dalman OAM.

As with most cultural institutions, we increasingly rely on philanthropy to support programs, acquisitions, commissions and exhibitions. In that regard, we were also very thankful for the continued support received from the enlightened philanthropist, Mr Tim Fairfax AC, and his wife Gina. It is through their generosity that the Gallery can continue to offer advanced digital content and educational programs.

The Board and Foundation acknowledged the exceptional contribution Mr Fairfax makes to the Gallery at a special Board dinner on Thursday 26 September 2019. In recognition of his outstanding commitment, the Board also nominated to have the Gallery forecourt named in Mr Fairfax's honour. The *Tim Fairfax Forecourt* plaque was unveiled by Minister Fletcher that evening.

While this report focuses on the Gallery's highlights for the 2019-20 financial year, it is difficult not to acknowledge the impact of the unprecedented weather and health related events that have affected Australia and the Australian Capital Territory since December 2019. It ultimately resulted in the Board and Management's agreeing, on instruction from the Government, that the Gallery must close its door again from 24 March 2020. The COVID-19 health crisis has affected all of us and in particular, has had an enormous impact on the arts industry globally. With the benefit of Tim and Gina Fairfax's generosity, the Gallery was able to develop a range of online projects to maintain close engagement with our existing audience and to engage with visitors online.

The Gallery was also forced to close for one day on 7 January 2020 as heavy smoke from the local bushfires resulted in poor air quality and potentially hazardous conditions for staff, patrons and the Collection. Then on 20 January 2020, the Gallery was affected by the fierce hailstorm that battered Canberra, including many buildings in the Parliamentary Triangle. However terrible these events were, the Board was reassured to hear the positive feedback from our patrons who felt safe being

able to take shelter in the Gallery to escape these poor weather conditions. Regardless of these terrifying events, we are resilient and together we will move forward. We will do that with the support of our visitors, as well as our patrons, supporters and staff.

I would like to thank my fellow Board members, and the members of the Foundation, for their continued support and leadership during this financial year. The Board met regularly over this period to ensure that the public, staff and Collection were being cared for in the best possible way. We welcomed the advice from the Minister for the Arts that Australia's National Collecting Institutions would be able to re-open to the public from 30 May 2020. It is important that this country rebuilds its economy and gets back to a normal life as soon as possible. Knowing our cultural institutions are integral to this, The Gallery was then quick to reopen on 6 June 2020.

The Board would also like to thank Minister Fletcher for his ongoing support of the Gallery and the arts industry. It is both public and Government and private support, along with prudent financial management that has allowed the Gallery to balance its budget, notwithstanding the unexpected closures for part of the last financial year.

Finally, the Board would like to acknowledge the Gallery's management, Karen Quinlan AM, and her team, as well as all staff and volunteers for their continued dedication and professionalism. Their unwavering loyalty and commitment ensured that the Gallery continued to grow and thrive in what was an unexpectedly challenging year.



**Dr Helen Nugent AO**  
Chairman

## DIRECTOR'S REPORT

Despite the unprecedented challenges presented to all of Australia in 2020, the National Portrait Gallery welcomed the 2019-20 financial year with a sense of excitement as we eagerly moved back to our beloved building and the artwork, and prepared ourselves for a new and invigorated exhibition program.

Following a period of closure from 23 April 2019 for building rectification works, the Gallery reopened to the public on Saturday 14 September 2019 with a stimulating display of the Gallery collection. We then celebrated our first major exhibition following reopening on 10 October 2019. *Women in Vogue: Celebrating 60 years in Australia*, was launched by the Hon Julie Bishop, in front of approximately 1300 guests at a very glamorous evening event.

The Gallery also launched its annual prizes season including the much-anticipated inaugural *Darling Portrait Prize* on 5 March 2020. Anthea da Silva won the \$75,000 prize with her painting of the 'high priestess' of Australian contemporary dance, Dr Elizabeth Cameron Dalman OAM. The prize created a real frisson in the Australian arts community, with the Gallery receiving 331 entrants from every state and territory of Australia. Feedback from artists was enthusiastic and positive with many high-profile artists entering. 20 artists who were already represented in the Gallery collection also entered the prize. I am very thankful for the support of my co-judges, the Director of the National Gallery of Victoria, Mr Tony Ellwood AM; and the Head of the School of Art and Design at the Australian National University, Professor Denise Ferris.

Our popular annual *National Photographic Portrait Prize 2020* called for entries on 2 September 2019, with just under 2800 being received and 48 shortlisted to exhibit. We announced Rob Palmer as the 2020 winner on Friday 13 March, for his photograph, *The mahi-mahi*. There was a very strong, competitive field of entries and an insightful survey of Australia in the year before COVID-19. I would like to extend my thanks to the external judges; Art Gallery of South Australia Curator, Nici Cumpston OAM, and artist, Naomi Hobson, who joined the Gallery's Curator of Exhibitions,

Penny Grist, to review all the entries for this popular prize.

Like all cultural institutions in Australia though, the second half of the financial year presented many unexpected and varied challenges for the Gallery.

Local bushfires, followed by a huge hailstorm in the Australian Capital Territory over December 2019 and January 2020 not only resulted in damage to our iconic building but also provided potentially hazardous conditions for staff, patrons and the Collection. As we were dealing with these issues, the quick onset of the COVID-19 pandemic in early 2020 ultimately resulted in the Gallery closing its doors to the public from March to June 2020.

While the nation observed Government directions about social distancing and working from home, so too did Gallery staff as they set about reimagining the program and creating a stronger online presence. The result was a range of online projects that maintained close engagement with our existing audience and brought in a significant new audience from across Australia.

It was a time for us to be innovative and creative, particularly through our digital activity. Our focus was on the development and delivery of new projects, including new online exhibitions, behind-the-scenes virtual tours and informative online articles to replace the printed magazine *Portrait*. We continued to connect with our existing audiences through the circulation of our regular newsletter *Portrait News*.

Our virtual environment was vital during this period and we had a number of successful outcomes alongside changes to the NPG website.

One successful example is *The Amazing Face*, a 14-day adult portrait masterclass, launched at the end of April 2020, which encouraged adults to sign up for the introduction to a portraiture class. We also took the opportunity to re-release and promote over 100 *Portrait Stories*, featuring interviews with sitters and artists; and to implement a project to grow the Gallery's resources on the Collection, with the curators leading a team to research biographies of artists and sitters.

Despite not being able to engage directly with the public, we maintained our access and learning programs in a reimagined digital environment,



Yasmin Allen, Karen Quinlan AM, Edwina McCann, the Hon Julie Bishop, Dr Helen Nugent AO and Marilyn Darling AC at the launch of *Women in Vogue: Celebrating 60 years in Australia*.

as the education of the public will forever be a priority for the Gallery staff. One of the casualties of our closure from COVID-19 was the postponement of our scheduled major exhibition, *Love Stories*, from the National Portrait Gallery in London. To say this was a huge disappointment is an understatement as it was a project that we had worked hard on developing during the rectification works in 2019 and into 2020 and very much looked forward to displaying.

Under Government direction, the Gallery reopened to the public on 6 June 2020, reinstalling the 2020 *Darling Portrait Prize* (DPP) and the *National Photographic Portrait Prize 2020* (NPPP), as well as a small exhibition of the work of artist, Shirley Purdie. Due to COVID-19, these popular exhibitions were cut short so it was very pleasing that they could be displayed once again when the Gallery re-opened.

Last year I provided my first report as Director of this marvellous Gallery and as I reflect on that report, I cannot help but think of the challenges we have faced in the last 12 months which have made me and my team wiser, more resilient and nimble. As the Gallery moves into its next era, the third decade, I truly believe that this country has never needed a Portrait Gallery more

than it does right now. As the economy starts to rebuild, we look to inspiring Australians. There is no better place to experience their stories than at the National Portrait Gallery.

At the Gallery, our job is to continue to tell the stories and the narratives that capture the heart and soul of the nation through the lens and the brush of our artists. As an organisation we must continue to strive for excellence and we must keep our motivation high and maintain our enthusiasm for the future.

Finally, I would like to thank the Board and Foundation for their continued guidance and support throughout this financial year. In particular, I have appreciated their unfailing dedication to ensuring the Gallery, its staff and collection were being cared for during what proved to be a most difficult time in our history.

**Karen Quinlan AM**  
Director

## FOUNDATION CHAIRMAN'S REPORT

I am pleased to present the National Portrait Gallery of Australia Foundation report for 2019-20. The Foundation has received \$637,093 in cash donations and \$185,500 in donated artworks.

As I write this report I reflect on the extensive impact COVID-19 has had on our day-to-day life. The pandemic has caused unprecedented disruption to social and economic life in Australia and around the world. This impact has been particularly felt in the creative industries and arts communities.

As we continue to navigate the extensive and far reaching consequences of the pandemic, I am heartened by the outpouring of generosity and kindness among individuals and communities. We have found ways to come together, collaborate, innovate and inspire in the hope we are making a difference in the lives of others.

On behalf of my fellow Foundation members, we thank our benefactors, donors and supporters for the steadfast support and generosity during these uncertain times.

On an optimistic note, the Foundation continued to build strong relationships and networks across Australia during part of the year. Our first event for this financial year was in Adelaide where we were able to showcase the recent acquisition of Ms Narelle Autio's photographic portrait of Anna Meares OAM, Australia's first female track cyclist. We were thrilled to come together with Narelle and Anna, many of our South Australian supporters and friends, and to work closely with EY Managing Partner, Mr Mark Phelps. We were also delighted to welcome South Australian Premier, Mr Steven Marshall MP. I extend my gratitude to Mr Ross Adler AC and Mrs Fiona Adler for their gracious hospitality in hosting this special event for us.

The Foundation's state-based activities are an important pillar of our strategy. Each state-based event presents opportunities to expand the National Portrait Gallery's reach and to introduce and display new works in the collection of portrait sitters from that particular state.

In November, we travelled to Brisbane and were fortunate to be able to display our portrait of Queensland Ballet artistic director, Li Cunxin AO by Brisbane artist Jun Chen. With the generous support of Mr Tim Fairfax AC and Mrs Gina Fairfax, a warm and lively evening was enjoyed by our

guests. A distinct relationship develops between artist and sitter during the creation of a portrait. To the delight of our guests, Jun Chen and Li Cunxin expounded on their personal experiences and shared individual insights on the portrait-making process.

In March, a sense of great anticipation circulated through the Gallery with the launch of Australia's newest prize for painted portraits – the *Darling Portrait Prize* (DPP). The \$75,000 prize is generously provided by a bequest from the late Mr Gordon Darling AC CMG, and supported by Founding Benefactor, Mrs Marilyn Darling AC. The Foundation congratulates the 2020 inaugural winner Anthea da Silva with her striking portrait of contemporary dancer Dr Elizabeth Cameron-Dalman OAM. The Foundation also thanks founding benefactors, the Liangis family, for their support of the People's Choice Award. We congratulate David Darcy for his painting of farmer and environmentalist Wendy Bowman.

The creation of the *Darling Portrait Prize* reminds us of the importance of bequests to the NPGA. Our Gallery has been the recipient of a number of bequests in recent years, and this is an emerging source of valued support.

Our event in Canberra was the last Foundation event for the year. Our national program of events was interrupted due to the pandemic; however, all Foundation members embraced the world of video conferencing and we continued to maintain regular communication with each other.

The portraits, and the stories behind them and the artists who create them are at the heart of all we do as a cultural institution. This year we were determined to support Australian artists whose work is so pivotal to our mission and set a specific goal to raise funds to acquire new works by these creators. The 2020 Annual Appeal sought to acquire the remarkable portrait of author Tim Winton by Sally Robinson. I thank those donors who so generously participated in this appeal and contributed to the acquisition of this work.

I also convey our appreciation to those portrait donors who have given, through the Cultural Gifts Program or outright gift, works that contribute to the Australian narrative, as presented through the Gallery's unique blend of art, biography and history.



Mr Tim Fairfax AC, Ms Manuela Zappacosta, Mrs Gina Fairfax and the Hon Paul Fletcher MP at the unveiling of the *Tim Fairfax Forecourt* plaque.

I am fortunate, as Foundation Chairman, to be joined by a group of dynamic, dedicated and generous individuals who provide an unequivocal commitment to the advancement of the gallery. I thank Dr Helen Nugent AO, Mrs Marilyn Darling AC, Mr Tim Fairfax AC, Mr John Liangis, Mr Ross Adler AC and Mr Tim Bednall. I also warmly welcome West Australian Mr Nigel Satterley AM who joined the Foundation this year. This year, the Foundation met four times, and held three events. I am appreciative of the high-level of expertise they each bring to the Foundation.

The Foundation recognises, again, and sincerely thanks Mr Tim Fairfax AC and Mrs Gina Fairfax for their significant financial contribution this year.

Our Circle of Friends have continued to be strong advocates and loyal supporters

during the disruptive pandemic. We thank all our Friends.

In closing, the Foundation expresses appreciation and gratitude to all Gallery staff during these challenging times. Under the guidance and leadership of its Director, Ms Karen Quinlan AM, the Gallery team are fully committed to finding the new future in a post COVID-19 world. The team has displayed outstanding resilience and responded in creative and innovative ways to present the Gallery through a virtual environment.

**Sid Myer AM**  
Foundation Chairman



*Adut Akech with baby sister Akoul* 2018 (printed 2020) by Charles Dennington  
inkjet print on paper 42,5 x 28,5 cm Gift of the artist 2020 © Charles Dennington

# VISION AND VALUES

## Overview

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

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

- develop, preserve, maintain, promote and provide access to a national collection consisting of portraits (including portraits that reflect the identity, history, diversity and culture of Australia), other works of art and related material; and
- develop and engage a national audience in relation to that collection and other portraits, works of art or related material including through exhibitions, education, research, publications and public and online programs.

In performing its functions, the Gallery is, as far as practical, to use every endeavour to make the most advantageous use of the national collection in the national interest, and promote the efficient, effective, economical and ethical use of public resources.

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

## Vision

The National Portrait Gallery aspires to reflect the face of Australia. We are the place where the national story unfolds with clarity, without complacency or self-satisfaction. We use portraiture to tell Australian stories and to increase understanding and appreciation of Australian people – their identity, history, culture, creativity and diversity.

## Our values

### WE AIM TO INSPIRE

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

### WE STRIVE FOR EXCELLENCE

We continue to innovate and challenge ourselves and we seek to lead in everything we do.

### WE ARE INCLUSIVE AND ACCESSIBLE

We are approachable, friendly and welcoming of our visitors and each other. We strive to ensure that the Gallery, the collection and our programs – both on site and online - are accessible to all.

### WE OPERATE WITH INTEGRITY

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



*Ngalim-Ngalimbooroo Ngagenybe (From my women)*, a multi-panelled self-portrait by senior Gija woman Shirley Purdie on display in the Marilyn Darling Gallery.  
© Shirley Purdie/Copyright Agency, 2020

## Introduction

The Annual Performance statement for the 2019-20 financial year is in accordance with paragraph 39(1)(b) of the *Public Governance, Performance and Accountability Act 2013* and section 16F of the *Public Governance, Performance and Accountability Rule 2014*. It accurately presents the NPGA's performance in accordance with section 39(2) of the *Public Governance, Performance and Accountability Act 2013*.

## Gallery's purpose

Our role is to:

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

## Goals and strategic priorities

While focusing on 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 priorities have been conceived with a sustainable and viable future for the Gallery in mind.

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

1. Enliven the collection
2. Engage with audience
3. Increase support
4. Invest in people and resources



*Portrait of a beautiful mind Adam Cullen, Blue Mountains* 2005 (printed 2019) by George Fetting  
inkjet print on paper 137.5 x 112 cm  
Purchased with funds provided by Alan Dodge AM and Neil Archibald 2019  
© George Fetting/Copyright Agency, 2020

## GOAL 1 ENLIVEN THE COLLECTION

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

### RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2019-20

Commissioned works of art		
TARGET	2+	OUTCOME 2*
Works acquired in accordance with the Collection Development Policy		
TARGET	100%	OUTCOME 100%
Collection stored in accordance with international museum standards		
TARGET	100%	OUTCOME 100%
Collection digitised		
TARGET	80% (5OMB+ high resolution images)	OUTCOME 79.7% (5OMB+ high resolution images)
	>98% (including low resolution images)	99.6% (including low resolution images)

\* Commissions were initiated in 2019-20 will be delivered in 2020-21.

## ANALYSIS OF PERFORMANCE

### Develop the collection

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

At 30 June 2020, there were 2,981 portraits in the National Portrait Collection, with a value of \$37.0 million.

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

The Gallery undertakes conservation treatment of collection works to reduce the risk of deterioration, to ensure long-term preservation, and to enhance their display. A total of 246 collection works were condition checked as part of the ongoing management of artworks on loan, in travelling exhibitions, and new to the collection. Nine collection works underwent conservation treatment to maintain and enhance their material integrity.

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

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

## Acquisition highlights

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

Foremost among these acquisitions is *Ngalim-Ngalimbooroo Ngagenybe (From my women)*, a multi-panelled self-portrait by senior Gija woman Shirley Purdie. Created for the 2018 exhibition *So Fine: Contemporary women artists make Australian history*, this breathtaking work consists of 36 individual paintings, all executed in ochres and pigments collected by the artist from her Country, the East Kimberley, and each relating a different story, memory, relationship or aspect of cultural knowledge. The work is a landmark acquisition which enhances the Gallery's capacity to engage with Aboriginal ways of seeing and understanding the world, as well as making an important contribution to the genre of portraiture more broadly. The work is currently the focus of an exhibition in the Marilyn Darling Gallery and online.

Another of the works created as a result of the *So Fine* exhibition was the series of papercut silhouette portraits by Pamela See, subsequently acquired for the collection in September 2019. The series depicts sixteen historically significant Chinese-Australians – including the performer Chang Woo Gow, and the nineteenth-century businessmen Quong Tart and Lowe Kong Meng – strengthening the representation of culturally-diverse historical figures and exemplifying the Gallery's interest in contemporary interpretations of historical themes and creative processes. Indirectly, the 2018 *So Fine* exhibition also led to the acquisition of a very fine early 1850s watercolour portrait of Elizabeth Read (née Archer, c. 1820-1844), one of the women transported to Van Diemen's Land on the legendary convict ship *Rajah* in 1841.

Among the highlights of the paintings acquired during the reporting period are Yvonne East's portrait of The Honourable

Chief Justice Susan Kiefel AC, the High Court of Australia's first female Chief Justice. This painting was a finalist for the 2018 Archibald Prize and was acquired by gift of the artist in 2019. Under the Commonwealth Government's Cultural Gifts Program, the Gallery acquired a portrait of jockey Shane Dye by Noel McKenna. This large painting is executed in McKenna's characteristically playful and distinctive style.

In May 2020, the Gallery launched its inaugural Annual Appeal, an initiative to support the acquisition of key works for the Collection going forward. On this occasion, the Appeal enabled the Gallery to purchase Sally Robinson's portrait of the multiple-award-winning and prolific Australian writer Tim Winton. This painting was shortlisted for the inaugural *Darling Portrait Prize* and will join Robinson's portraits of cricketer Glenn McGrath and rocker Angry Anderson in the national portrait collection.

As always, photographic portraits accounted for a significant proportion of acquisitions, and the Collection has been enhanced by some particularly fine and desirable examples in the past 12 months. Recent additions to the Gallery's photographic holdings include a selection of cartes de visite depicting Queen Victoria, Prince Albert and their children, photographed at Buckingham Palace in 1860 by the English photographer John Jabez Edwin Mayall. These diminutive albumen paper photographs are not only outstanding examples of the carte de visite format, but indeed are from the series which is credited with popularising photography throughout the English-speaking world – and consequently earning Queen Victoria the reputation as the world's 'first media monarch.'

The 2019 exhibition *Women in Vogue: Celebrating 60 years in Australia* resulted in the acquisition by outright gift of four photographs of the Sudanese-Australian supermodel and refugee advocate Adut Akech Bior, by Charles Dennington; and a pair of striking photographs by Nicole Bentley of pop princess Kylie Minogue – a permanent fixture on the Gallery's wish-list of sitters. Photographs depicting dual international sport star Ellyse Perry by Stuart Miller and rugby league legend Artie Beetson by Ern McQuillan

also came into the collection in early 2020. Rounding off the selection of outstanding photographic portraits were George Fetting's bold, large-scale photograph of late Adam Cullen, taken in the late artist's studio; a portrait of Nobel Peace Prize laureate Tillman Ruff by Nikki Toole; and two poignant images by Tony Amos of a young Heath Ledger, photographed in New York in 1998.

Pages 79 to 83 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 particular Australian artists, including artists not usually working in the field of portraiture.

In 2019-20 two new portraits were commissioned. A combined portrait of Eva Besen AO and Marc Besen AC by artist Raelene Sharp is underway, recognising the contribution Mr and Mrs Besen have made to Australia through their philanthropic activity. Artist Vincent Fantauzzo has been commissioned to paint a portrait of renowned actor Hugh Jackman AC to reflect his international stage and screen career. The completion of both commissions has been affected by the overwhelming impact of COVID-19, resulting in the presentation of the portraits being delayed until the 2020-21 year.

The Gallery invited prominent Australians who have achieved excellence in their respective fields of endeavour were and matched them with artists to create distinctive contemporary portraits. For each portrait, an artist was invited whose creative insight promised a stimulating, thoughtful engagement with their portrait subject. The significant support of donors assisted the realisation of these portraits. Sitters included: Mal Meninga AM, Margaret Seares AO, Jacki Weaver AO, Li Cunxin, David Foster OAM, Andrew Gaze AM, Peter Goldsworthy AM, Fred Hilmer AO, Catherine Livingstone AO, Jessica Mauboy, Tim Fairfax AC, Tan Le, Anna Meares OAM, Nicholas Paspaley Jnr AC, Ben Roberts-Smith VC MG, Tony Shaw AM,

Michelle Simmons AO, Gail Kelly, Louis Nowra, and Richard Tognetti AO. This was a highly significant commissioning event for the Gallery.

### **Collection storage and display**

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

Staff also completed a 100 per cent audit of the painting store checking locations for all works stored in this area.

### **Digitisation**

As of 30 June 2020, 99.6 per cent of the Gallery's Collection has been digitised, meaning a digital (electronic) image of these artworks is available in either low or high-resolution format. 79.7 per cent of the collection has been digitised in high-resolution, with these images suitable for a broad range of publishing and preservation purposes. The Gallery set a target of 80 per cent high-resolution digitisation of the collection by 30 June 2020, and this target was met in spite of changes enforced by the COVID-19 pandemic. In response to the crisis, the Gallery diverted resources to prioritise making new and existing material more accessible/deliverable to the public, incorporating multiple digital formats. This has included:

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

## Overseas engagements

The Gallery was involved with three international cultural institutions over the course of the year. Two works of art were returned to the National Portrait Gallery Scotland after a 20-year loan, and the National Portrait Gallery Washington was to loan the portrait *Emily Kame Kngwarreye with Lily* by Jenny Sages. Unfortunately, this outward loan was not able to move forward due to COVID-19 restrictions.

Prior to the closure of international borders, the Gallery was greatly invested in working with the National Portrait Gallery in the United Kingdom to be the first international venue to host *Love Stories*. This major exhibition was to feature portraits of some of the world's best-known couples from the sixteenth century to the present day. While disappointing that COVID-19 caused the indefinite postponement of this electrifying exhibition, the work done has nurtured the already positive working relationship we have with our UK counterpart.

## Outward loans 2019–20

A total of 37 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 of Brian Loton AC by Brian Dunlop to Trinity College, Melbourne University for exhibition in a display of alumni portraits (1 July 2004 to 30 June 2021).
- Two works of art to the National Gallery of Victoria, Melbourne, Victoria for the exhibition *Hans and Nora Heysen: Two Generations of Australian Art* (8 March 2019 to 28 July 2019). Two paintings by Nora Heysen, a self-portrait and portrait of Robert H Black MD.
- One painting titled *Norman Hetherington OAM (and friends)* by artist Kate Rae to the Royal Australian Mint, Canberra, ACT for the exhibition *Mr Squiggle the Man from the Moon: Celebrating the 60th anniversary of Mr Squiggle and his creator Norman Hetherington* (1 March 2019 to 28 July 2019).
- Seven works of art to the Tamworth Regional Gallery, Tamworth, New South Wales for the

exhibition, *The view from 1919, a centenary of the Tamworth Regional Gallery collection* (1 June 2019 to 28 July 2019). Photograph of Norman Lindsay by Harold Cazneaux; self-portrait drawing by Hilda Rix Nicholas titled *Hilda in the Chinese hat*; self-portrait lithograph print by Thea Proctor; Portrait of Elioth Gruner, drawing by Norman Lindsay; self-portrait print by Lionel Lindsay titled *The Jester*; drawing by George Lambert of Henry Fullwood (Uncle Remus); caricature drawing of Norman Lindsay by Boz.

- One painting of Sir Charles Court and Richard Court by Mary Moore to the Parliament of Western Australia, Perth, Western Australia for display in the Speaker's corridor (29 April 2019 to 30 June 2021).
- Three works of art to the Gallery of Modern Art (GOMA), Brisbane, Queensland for the exhibition *Margaret Olley – A Generous Life* (15 June 2019 to 13 October 2019). Two photographs of Margaret Olley AC by Lewis Morley and Greg Weight, and one drawing, *Head study for portrait of Margaret Olley* by Jeffrey Smart.
- Three works of art to the Cairns Regional Gallery, Cairns, Queensland for the exhibition *Queen's Land: Blak Portraiture – late 19th century to the present* (17 May 2019 to 11 August 2019). Two photographs by Michael Riley from the portfolio *Michael Riley Portraits 1984–1990* of Tracey Moffatt AO and Delores Scott. Photograph of Clinton Nain by Penny Tweedie.
- Two works of art to The Australian National Maritime Museum, Sydney, New South Wales, for the exhibition *William Bligh – hero or villain* (25 July 2019 to 2 February 2020). Painting of William Bligh by John Webber and the engraving *Mutiny on the Bounty (The Mutineers turning Lieutenant Bligh and part of the officers and crew adrift from His Majesty's Ship the Bounty)* by Robert Dodd.
- One painting of Peter Elliott by Jon Molvig to the Queensland Art Gallery (QAG), Brisbane, Queensland for the exhibition *Jon Molvig: Maverick* (14 September 2019 to 2 February 2020).

- One watercolour titled *An evening at Yarra Cottage, Port Stephens* to Sydney Living Museums, Sydney, New South Wales, for the exhibition *Songs of Home and Distant Isles* (10 August 2019 to 17 November 2019).
- Two works of art to The Australian War Memorial, Canberra, Australian Capital Territory, for the exhibition *The Courage for Peace* (18 October 2019 to 30 June 2020). The painting *General Cosgrove, Dili, East Timor* 1999 by Rick Amor and a photographic image on a glazed ceramic tile titled *Portrait of Mr W. M. Hughes, Prime Minister of Australia* by J. H. Barratt & Co. Ltd, Stoke-on-Trent.
- Two works to the Parliament of Australia, Canberra, Australian Capital Territory, for the exhibition *Alfred Deakin: Creating a Nation* (7 October 2019 to 2 February 2020). Pen and ink drawing titled *Mr Barton "Overworked"* by Livingston Hopkins and a chromolithograph titled "*Australia*" (*Alfred Deakin*) (*Image plate from Vanity Fair*) by Sir Leslie Ward.
- Six works to Newcastle Art Gallery, New South Wales, for the exhibition *Between two worlds* (16 November 2019 to 16 February 2020). Pencil and chalk drawing *Untitled (preparatory study for a sculpture of Dr John Yu)*; photograph of Dadang Christanto by Hari Ho; painting *Emily Kame Ngwarreye with Lily* by Jenny Sages; photograph of Judy Davis by William Yang; photograph of Patrick White by William Yang; painting "*Lao Fei*" *Stephen Fitzgerald* by Dalu Zhao.
- Three works to The National Gallery of Australia, Canberra, Australian Capital Territory, for the exhibition *Hugh Ramsay* (30 November 2019 to 29 March 2020). Three paintings by Hugh Ramsay, *Portrait of Ambrose Patterson*, *Self portrait (Full Length in front of Easel)*, and portrait sketch of Nellie Melba.
- Two works to The National Trust NSW – S.H. Ervin Gallery, Sydney, New South Wales for the exhibition *Margaret's Gifts* (4 January 2020 to 22 March 2020). Paintings, *Self portrait* by Barry Humphries and *Self portrait* by Jeffrey Smart.

The Gallery undertakes conservation treatment of collection works to reduce the risk of deterioration, to ensure long-term preservation, and to enhance their display. A total of 246 collection works were condition-checked as part of the ongoing management of artworks on loan, in travelling exhibitions, and new to the collection. Nine collection works underwent conservation treatment to maintain and enhance their material integrity.

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



Visitors at the National Portrait Gallery.



Women in Vogue exhibition launch.

## GOAL 2 ENGAGE WITH AUDIENCES

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

## RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2019-20

Number of temporary exhibitions delivered

TARGET +6                      OUTCOME 8

Enhancements to collection displays annually

TARGET 2                      OUTCOME 1

Number of people reached annually through onsite exhibitions, public and educational programs, the web and online programming

TARGET 1,000,000            OUTCOME 946,488\*

Present a national travelling exhibition program at venues

TARGET 8 venues              OUTCOME 8 venues

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

TARGET 16,000 students  
OUTCOME 9,047 / 3,657 paid\*

People participating in public programs

TARGET 20,000 total / 4,000 paid  
OUTCOME 10,681 total / 1,104 paid

Visitors satisfied or very satisfied with their visit

TARGET >90%                      OUTCOME n/a\*\*

Teachers reporting an overall positive experience

TARGET 90%                      OUTCOME n/a\*\*

Students reporting an overall positive experience

TARGET 80%                      OUTCOME n/a\*\*

Data collection

TARGET 50% paid exhibitions / 15% general visits  
OUTCOME 100%

Exhibition-related publications

TARGET +2                      OUTCOME 3

\* Lower than target due to Gallery closure for two months.

\*\* Due to closure for building rectification during 2019 and the impact of COVID-19, robust results for satisfaction surveys could not be achieved.



Spring Festival featuring The Super Funky Artists from Bali.



Australian Dance Party performing *Seamless*.

## ANALYSIS OF PERFORMANCE

### Reach out to and engage all Australians

#### FRESH FACES

In 2019, the National Portrait Gallery established Fresh faces, a program to attract, retain and measure stronger engagement with people aged between 18 and 35. It commenced with 20 members who have met in person to share insights with the Gallery team about their appetite for engagement with cultural institutions and their consumption of media and the arts. Through a series of focus groups, we were able to glean valuable feedback from our Fresh Faces members and we were pleased to host them at an exclusive after-hours preview of *The Look* at the Gallery as well as at the opening of *Women in Vogue*. Along with many other activities, the work of this group has been interrupted by the COVID-19 pandemic, however, we continue to communicate with our Fresh Faces members online.

### Access and Learning

It would be an understatement to say that 2019-20 has been an extraordinary year. At the start of the financial year, the Gallery was closed to the public for rectification works. From July to September 2019, as we worked out of Old Parliament House, we continued to run a series of Virtual Excursions to the Canberra Children's Hospital and a variety of community hubs and schools around the country, beginning a fruitful relationship with the State Library of South Australia to whom we regularly deliver virtually.

We ran a series of Visual Thinking Strategies programs in local schools and conducted a major research project into the impact of the technique, the results of which show real gains in literacy and critical thinking in participants. We reached out to our audiences at home through a series of Virtual Excursions and undertook rigorous training in Audio-description techniques for the visually impaired.

During this period, we continued to deliver our family programs off site with the support and collaboration of our neighbour cultural institutions, with Little Faces for children six months to three years at the National Museum of

Australia, and holding our Story Time program at Old Parliament House. The collaboration was a valuable staff exchange and allowed our collections to speak to one another powerfully. The Hyperconnected virtual tours for adults continued to be a means of keeping our visitors in touch with the Collection whilst unable to visit the Gallery. We were joined by remote and international visitors through these virtual tours.

The Gallery reopened in mid-September 2019 and we welcomed our return with two public celebrations. On 4 October 2019 we were thrilled to celebrate with the extraordinary performer, Paul Capsis, in our cabaret and canapés event, After Dark for adults. Capsis was supported by local musicians and played to a full house of over 250 patrons.

Our family program, the Spring Festival, featuring Balinese puppeteers, The Super Funky Artists, took place soon after. The festival was focussed on recycling and repurposing with all materials being preloved or cast out. Performances, tours, music and fun activities were inspired by the creations of the Super Funky Artists. In the lead up to the festival, local schools participated in the co-creation of a giant puppet with our Balinese guest artists.

A series of late-night events were held responding to *Women in Vogue: Celebrating 60 years in Australia*. Australian Dance Party performed *Seamless* which examined the fashion industry, a Tableau Vivant event was created, and hair and makeup and fashion were demonstrated.

Some of the artists and thinkers who gave talks and workshops throughout the year include: Charlotte Smith who spoke of the Darnell fashion collection; artist Wendy Sharpe describing her art practice; and, photographer Brenda L. Croft finalist in the *National Photographic Portrait Prize 2020*. Artist Jess Herrington conducted a youth workshop for digital creators. Herrington also created an Instagram filter for @PortraitAU allowing young people to create digital self-portraits. We participated in ArtIRL Teen Takeover at the National Gallery of Australia using portrait filters created by Herrington in our 'Portrait Booth'.

‘Slow looking’ tours proved extremely popular with visitors taking a deep dive into portraiture within the *Eye to Eye* exhibition while the Summer family space, *Looking at You, Looking at Me* allowed visitors of all ages to engage in art making and investigating portraiture interactively.

A highlight of the year was hosting part of the Meeting Place Conference 2019, Australia’s leading forum on arts, culture and disability. Alongside the conference we held accessible tours of the collection including Auslan-interpreted and audio-described versions and a virtual tour for those elsewhere. We also introduced ‘relaxed mornings’ for those who prefer a quieter visitor experience and an autism friendly environment with low sensory spaces, quiet areas and a creative space for families. We held quarterly meetings with our Accessibility Advisory Board in line with our Accessibility Action Plan which is a Gallery wide initiative to make it truly accessible to all Australians and visitors.

Our award-winning App for young people, Headhunt! allows young people to take the lead and explore the Gallery, look closely at the portraits that intrigue them and delve into artistic elements and the stories of the people depicted. The app is now available off site through the App Store making it available to everyone, not just on site.

During the period of lockdown due to

COVID-19 we have deepened our practice in delivering virtually. We are now able to deliver from multiple locations with small groups of facilitators working together to deliver a live interactive program from multiple sites. Our use of green screen and Zoom technology has become more sophisticated and agile over this period and we are embarking on adapting further programs to the virtual model. We have delivered via Arts Access Australia to diverse audiences through our virtual model and continued our relationships with schools once they reopened.

The Access and Learning team have undertaken further training in Visual Thinking Strategies throughout the year and achieved Affiliation status with the organisation in the United States. This allows us to deliver training and programs to members of the public including school students, educators and museum professionals. We are the only museum with this status from Australasia.

The Gallery reopened to the public in a COVID-19 safe manner on 6 June 2020. We have welcomed visitors back to exhibitions and established regular COVID-19 safe on-site tours. Our visitor services team has adapted to online bookings and COVID-19 safe practices whilst keeping the visitor experience warm and welcoming.

## On-site and off-site visitors

	2018-19	2019-20*
Number of on-site visits to the Gallery	338,174	233,365
Number of off-site visits – travelling exhibition visitation	53,019 (11 venues)	13,387 (8 venues, 7 provided data)
Number of off-site visits – outward loans	397,155 (41 works)	1,387,717 (37 works)
Number of visits to the Gallery’s website	618,161	647,388
Number of page views (sessions) on the Gallery’s website	1,923,897	1,914,695
Number of participates in Virtual Excursions	2,840 (106 sessions)	1,692 (as per opposite)
Number of objects available online	2,527 of 2,904 (87%)	2,642 of 2,981 (88.63%)

\* Due to closure for building rectification during 2019 and the impact of COVID-19.

## Digital access to the collection

### WEBSITE

During the COVID-19 lockdown, the Gallery directed significant energy into boosting its online offerings for our visitors. Digital resources such as Portrait Stories (interviews with artists and subjects), *Portrait* magazine articles, previous exhibitions and essays were combined to produce *The Amazing Face*; A 14 day dive into portraiture.

Six Portrait Story interviews with artists and subjects, produced in-house with funds kindly provided by Tim Fairfax AC, were published this financial year with a further six in edit.

These feature Olympic cyclist Anna Meares OAM in conversation with the photographer her of her portrait Narelle Autio, fashionista Carla Zampatti AC, Nobel Peace Prize laureate Professor Tilman Ruff AO, supermodel Anneliese Seubert, artist Dadang Christanto, and adventurer Jon Muir in conversation with the photographer of his portrait, Ian Darling AO.

This year the most popular portraits viewed on the National Portrait Gallery's website were still 'The Gladiators', rugby greats Norm Provan and Arthur Summons, by John O'Gready and Tommy Woodcock and 'Reckless' taken by Bruce Postle; followed by the iconic portrait of Nick Cave by Howard Arkley and bust of Dr John Yu by Ah Xian.

The most viewed biographies of artists and subjects in our collection this year include photographer Olive Cotton, the aviatrix Maude

Rose 'Lores' Bonney whose 122 birthday was marked by a Google 'doodle' on 20 November 2019 and referred traffic to the Gallery website, Junie Morosi who hit the news in February 2019, again referring traffic back to the Gallery website; artist of the Nick Cave portrait, Howard Arkley, and actress Deborah Mailman whose painting by Evert Ploeg remains a perennial favourite for our visitors.

### SOCIAL MEDIA

The Gallery continues to expand its social media activity recognising that these channels provide an opportunity to expand and diversify both our on-site and online audience. Concomitant with this investment in time is an investment in developing dynamic content to appeal to visitors who come to us via social media. Social media channels are a significant driver of traffic to portrait.gov.au (sessions referred from social increased 4.4 per cent on the previous year). Compared with the previous financial year, the Gallery's social channels achieved a 70 per cent increase in engagements and a 17 per cent increase in audience growth. Social media gave us a voice when the Gallery was closed for rectification and also when the Gallery closed as a result of the COVID-19 pandemic.

## Virtual Excursions

Virtual Excursions and Virtual Public Programs 2019-2020

No. Attendees

Attendance rates for Virtual Excursion - ATSI	106
Attendance rates for Virtual Excursion - History	205
Attendance rates for Virtual Excursion - NAIDOC	646
Attendance rates for Virtual Excursion - NPPP	19
Attendance rates for Virtual Excursion - Civics and Citizenship	35
Attendance rates for Virtual Excursion - Visual Arts	570
Attendance rates for Virtual Excursion - <i>So Fine</i>	12
Attendance rates for Virtual - Public Tour	3
Attendance rates for Virtual - Public Program	96
<b>Total</b>	<b>1,692</b>



Installation view of *The Look*. (L-R) © Adam Knott; © Brett Canet-Gibson; © Georges Antoni; © Robin Sellick



Drawing workshop at the *National Photographic Portrait Prize 2019* exhibition in Geraldton, WA.

## Exhibition program

### ONSITE EXHIBITION PROGRAM

The Gallery continued to develop an inventive and engaging exhibition program in Canberra this year.

*Women in Vogue* showcased 60 years of the *Vogue* Australia archive, together with a special tribute to some of the remarkable Australian women who featured in the pages of *Vogue*, including Kylie Minogue and Elle Macpherson.

In spite of closures due to building rectification works and COVID-19, the Gallery was able to present crowd favourites to audiences in Canberra. In August 2019, during the rectification closure, the Gallery opened *ICONS* at Parliament House in Canberra, which also celebrated the Gallery's twentieth birthday. *ICONS* brought together a group of iconic, contemporary photographic portraits that boldly communicated determination and individuality. The Gallery's 'Prize season' commenced on 6 March 2020 with the ever-popular *National Photographic Portrait Prize 2020* and the inaugural *Darling Portrait Prize*. The prize season was extended into September 2020 to account for the temporary closure due to COVID-19.

The building rectification works undertaken in 2019 provided an opportunity to reimagine the Gallery's permanent collection displays. On reopening in September, the collection display galleries featured two new collection-based exhibitions: *Primed: some Prime Ministers* and *The Look*. Displayed in the Marilyn Darling Gallery, *Primed* featured portraits of Australian prime ministers from the collection, with the contrasting sizes, moods and mediums of the portraits – paintings, drawings, photographs and sculptures in bronze, iron and plaster – reflecting the variety of portraits in the collection as a whole and putting a distinct Gallery twist on the concept of institutional portraiture. *The Look* was comprised of 68 of the Collection's most striking photographic portraits and presented a slick and beguiling celebration of the style and substance of both the artists and the subjects captured in the selection. *The Look* was also a celebration of the place of photography in contemporary portrait practice and, once again, enabled the Gallery to highlight the richness

and diversity of the collection and our unique interpretive approach.

Other features of the collection displays during the reporting period included a retrospective of the Gallery's commissioning program, with an installation in gallery two showcasing 25 of the more than 80 portraits commissioned over the past 20 years. Highlighting the significant support of the donors who have contributed to the realisation of the Gallery's commissioning program, this display featured at least one portrait commission for every year between 1999 and 2019: from the first two commissioned works to enter the collection (Cathy Freeman by Kerrie Lester and Nick Cave by Howard Arkley, both 1999) to a selection of works created for the exhibition *20/20: Celebrating twenty years with twenty new portrait commissions*.

The selection included paintings, sculpture, photography, textiles and digital media and incorporated sketches and studies for some of the Gallery's most enduringly popular portraits including *HRH Crown Princess Mary of Denmark* by Jiawei Shen (2005) and *eX de Medici's* portrait of the band Midnight Oil, *Nothing's as precious as a hole in the ground* (2001). Digital portraits of Cate Blanchett and Layne Beachley – both commissioned for the launch of the Gallery building on King Edward Terrace in 2008 – created a link between gallery two and *The Look* in the Ian Potter Gallery.

Displays in the A & S Liangis Gallery included a focus on the emergence of photography in the mid-nineteenth century; on early women's rights campaigners represented in the collection; and a salon-style installation of portrait busts. The reinstallation in the Robert Oatley Gallery was drawn exclusively from the Gallery's own holdings of pre-1850s material to focus attention on the success of the Gallery's development and augmentation of its colonial-era collection since 2009. Moving away slightly from the thematic and chronological frames that formerly shaped the exhibitions in the Robert Oatley Gallery, the reopening display allowed the collection to speak for itself, with works grouped according to medium or collection area. From these three groups – works on paper,

paintings and sculpture – multiple stories and themes emerged: the complexity of interactions and partnerships between European newcomers and First Nations peoples, for example; the significance of ex-convict artists to the visual record of colonial Australia; and the aspirations and motivations driving artistic production in the colonies prior to the advent of photography. In a celebration of the richness of our growing collection of eighteenth and nineteenth-century prints, the eastern wall of the Gallery featured a map formed of portraits of individuals after whom Australian places are named; while the northern half of the space presented a selection of paintings, pastels and watercolours which were entirely Australian-made – and which thereby demonstrate the diversity of practitioners, sitters and stories populating early Australian portraiture.

The transmission and influence of modern art movements in Australia were highlighted in the John Schaeffer Gallery with works by artists such as Grace Cossington Smith, Olive Cotton, Max Dupain, Arthur Boyd, John Brack and Charles Blackman; and a series of artist feature walls presented the works of preeminent portraitist Judy Cassab and expressionist painters William Dobell and Clifton Pugh. Self portraits by artists including Cassab, Cossington-Smith, Janet Dawson and Nora Heysen underlined the significance and prominence of women in twentieth century Australian art.

The Tim Fairfax Gallery documented the flourishing of social and cultural diversity in Australia from the second half of the twentieth century onwards, showcasing a multiplicity of sitters and artists and a corresponding diversity of mediums and approaches to portraiture. Groups of works by Rick Amor and Eric Smith were featured along with works by artists as distinguished as Jenny Sages, Nicholas Harding, Evert Ploeg, James Gleeson, John Brack, Bert Flugelman and Jeffrey Smart.

#### TRAVELLING EXHIBITION PROGRAM

It was an exciting and eventful period for the Gallery's Travelling Exhibition program, with exhibitions touring to eight venues in rural

and regional Australia where more than 13,000 visitors took advantage of the opportunity to experience our collection and exhibitions in person. The outbreak of COVID-19 meant that exhibitions were cancelled with planned venues in Bunbury and Kalgoorlie (WA) and Griffith (NSW), however our Travelling Exhibitions team is working with these venues to host future exhibitions.

The *National Photographic Portrait Prize 2019* (NPPP 2019) toured to three venues, and yet again proved incredibly popular with host organisations and the public. We were fortunate to work with the Goldfields Arts Centre in Kalgoorlie for the first time, bringing NPPP 2019 to new audiences in regional Western Australia. The NPPP 2019 tour also included Geraldton Regional Art Gallery and the Blue Mountains Cultural Centre in New South Wales.

The year also saw *The Look* presented at Geelong Gallery where it received wonderful reviews from both staff and the public, despite its time being cut short by the closure of galleries nationally due to COVID-19. *The Look* will continue its tour with three further venues in Queensland and New South Wales in the 2020-21 period.

A collaborative project between the National Film and Sound Archive and the Gallery produced the exhibition *Starstruck: Australian Movie Portraits*, which commenced touring in 2018-19. The final venues on this very successful and well received tour this year were Bathurst Regional Art Gallery in New South Wales and Geraldton Regional Art Gallery in Western Australia. A continuation of this glamorous collaboration was *Starstruck: On Location*, a smaller venue-led travelling exhibition which visited two venues in this period: Shoalhaven Regional Gallery (NSW) and Mildura Arts Centre (VIC).

This year, once again, the National Collecting Institutions Touring and Outreach Program (NCITO) has contributed to the delivery and success of the Gallery's Travelling Exhibition program.



Karen Quinlan AM with Marilyn Darling AC, Jenny Morrison and Dr Helen Nugent AO.

**CASE STUDY: Engaging with audiences**

As Australia’s home of portraiture, the Gallery was excited to establish the inaugural *Darling Portrait Prize* in 2020. This grand new annual prize for painted portraits was only made possible because of the generous support of the Gordon Darling Foundation.

The judges were our Gallery’s Director, Karen Quinlan AM, Director of the National Gallery of Victoria, Tony Ellwood AM, and Professor Denis Ferris, Head of the School of Art and Design at the Australian National University.

The winner of the \$75,000 prize was Riverina-based Anthea da Silva with her painting of the ‘high priestess’ of Australian contemporary dance, Dr Elizabeth Cameron Dalman OAM. The \$10,000 People’s Choice Award, supported by the Liangis family, went to David Darcy for his painting of farmer and environmentalist Wendy Bowman. High Commendations were awarded to Sibone Heary for her self-portrait, titled *The In between*, Sean Hutton for his portrait of installation artist Tamara Dean, and David Darcy.

The Judges were impressed with the exceptional quality of the entrants. Forty finalists were selected from the competitive field of 331 entrants. Entries were received from every State and Territory in Australia.

The feedback from artists has been extremely positive, with many high-profile artists entering the prize. The *Darling Portrait Prize* has helped to strengthen the Gallery’s strong relationship with the arts community and our reputation as a national institution that believes in its dual role of supporting artists and sitters. Audiences were also incredibly engaged with the prize, with images of our finalists works featuring heavily in our most engaging social media posts and overwhelming positive feedback from visitors to the exhibition. The Gallery is thrilled at the prospect of continuing to support this important addition to the annual prize calendar.

The occasion of the *Darling Portrait Prize* launch was marked by a wonderful dinner with the finalists, their sitters, and the Gallery’s special guests.



*Portrait of Susan Wakil AO 2019* by Shen Jiawei  
oil on canvas 198.5 x 107 cm  
Gift of Isaac Wakil AO 2019 © Jiawei Shen

## GOAL 3 INCREASE SUPPORT

- 3.1 Build and grow partnerships that invest in the quality and reach of the Gallery.
- 3.2 Build strong relationships with a view to increasing philanthropic support.
- 3.3 Diversify and grow the Circle of Friends.
- 3.4 Strengthen international relationships with relevant cultural institutions.
- 3.5 Invest in rigorous data management to improve government, corporate and donor relations.

### RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2019-20

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

TARGET n/a

OUTCOME A tiered membership structure is being developed to encourage ongoing support.

Increase in Circle of Friends and donors

TARGET >5%

OUTCOME Membership has been affected by both the closure due to rectifications and COVID-19.

Private giving goals including support for collection development

TARGET >\$2,500,000    OUTCOME \$637,093

Sponsorship goals

TARGET >\$500,000    OUTCOME \$507,437

Number of engagements/initiatives with overseas institutions

TARGET 3                      OUTCOME 4

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

TARGET n/a

OUTCOME The Gallery has commenced a program of data collection and visitor (both in person and online research).

## ANALYSIS OF PERFORMANCE

### Foundation

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

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

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

A listing of benefactors, donors and supporters is at Appendix 1 on pages 87 to 89.

### Circle of Friends

The Circle of Friends membership program had a solid year in 2019-20 despite the two closure periods.

A reduced events program maintained strong audiences with highlights including the Bill Henson Spring Soiree and Wendy Sharpe artist talk. Innovative new events, such as early morning previews and a Q&A with Gallery exhibition staff, were very well received.

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

### Partnerships

The Gallery is fortunate to collaborate with a number of long-term partners whose support helps us create remarkable exhibitions and reach a broad audience. First and foremost, we acknowledge the support of our Principal Partner, EY, which works with us closely throughout the year, hosting events at the Gallery, introducing their staff and clients to the Gallery and, of course, providing a significant cash contribution. Foxtel Arts continued its support of the Gallery, enabling us to reach a far wider audience as a result of significant promotion via their channels.



EY Women in Leadership breakfast held in the Gordon Darling Hall, National Portrait Gallery.



Winner of the *National Photographic Portrait Prize 2020* Rob Palmer with his photograph, *The mahi-mahi*.

We are enormously grateful for the support provided by the Susan and Isaac Wakil Foundation which sponsored the *Women in Vogue* exhibition. This enlightened foundation continues to demonstrate its leadership in arts philanthropy and we are delighted to welcome it into the Gallery family.

Canon continued its support as the Gallery's imaging partner and Principal Sponsor of the National Photographic Portrait Prize. Their support of the prize enables the Gallery to offer a significant first prize which in turn helps us attract the very best photographers from around the country. We are also pleased that Eizo, IAS Fine Art Logistics and Sun Studios continued to support the Prize.

In early 2020, we welcomed Midnight Hotel, Autograph Collection as our new Cultural Partner. Not only has Midnight offered the Gallery a significant room allocation but it is assisting us grow our audiences through its own networks.

Stripy Sock continues as the Gallery's Digital Media partner, assisting us in App developments and all matters digital.

Robert Oatley Vineyard, our Beverage Partner, has been an outstanding supporter of the Gallery over many years and we know that our events would not be as elegant as they are without them.

#### PRINCIPAL PARTNER

EY

ACCOMMODATION PARTNER  
Crowne Plaza Canberra  
Midnight Hotel, Autograph Collection

IMAGING PARTNER  
Canon

MEDIA PARTNERS  
Foxtel Arts  
Stream

DIGITAL MEDIA PARTNER  
Stripy Sock

AUDIO VISUAL PARTNER  
Elite Event Technology

BEVERAGE PARTNER  
Robert Oatley Vineyard

EXHIBITION PARTNERS  
Canon  
Showcast  
Eizo  
SunStudios  
IAS

CULTURAL EVENT PARTNER  
Canberra Symphony Orchestra

### **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.

### **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 Gallery received \$113,725 from the Australian Government's National Collecting Institutions Touring and Outreach (NCITO) program for support of the 2019-20 travelling program. Through this vital support, the Gallery was able to tour three exhibitions: *The Look*; *Starstruck: On Location*; and the *National Photographic Portrait Prize 2019*. The COVID-19 event truncated the 2020 touring program, however the Gallery is working with its host venues to find alternative exhibition options from 2021 onwards.



*Little Pattie* 1966 (printed 2019) by Ern McQuillan  
gelatin silver photograph on paper 40.5 x 28 cm  
© Michael McQuillan's Classic Photographs

## GOAL 4 INVEST IN PEOPLE AND RESOURCES

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

### RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2019-20

Planned versus reactive maintenance undertaken

TARGET	75%/25%	OUTCOME	89%/11%
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Delivery of endorsed capital works program

TARGET	n/a
OUTCOME	\$3.317 million in capital works projects delivered against a \$3.550 million endorsed program.

Comply with legislation relevant to public art museums

TARGET	100%	OUTCOME	100%
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Staffing budget to ongoing professional development of staff

TARGET	1%	OUTCOME	1%
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Grow own source revenue achieved in licensing and venue hire

TARGET	\$350,000	OUTCOME	\$207,197
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## ANALYSIS OF PERFORMANCE

### Financial resilience

The Gallery continued to focus on growing its non-government revenue from activities such as exhibition tickets, memberships, partnerships, publication sales and venue hire. The Foundation received donations and donated artwork in 2019-20 at \$637,093 and \$185,500.

### Create an empowered workforce and supportive internal culture

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

Gallery staff are employed under the *Public Service Act 1999*, with remuneration and conditions set out in the Gallery's Designated Enterprise Agreement 2017-20. A Determination providing employees with salary increases for the next three years under the terms of the Enterprise Agreement 2017-20 was signed by the Gallery Director on 22 June 2020.

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

### Learning and development

The Gallery expended approximately one per cent of its payroll on the provision of staff training, a figure in line with the National Portrait Gallery's Corporate Plan 2019-20. Once again, the Gallery renewed its agreement with the Australian Government Department of Education, Skills, and Employment, offering access to Learnhub, an online learning management system providing employees with access to online training via Lynda.com, Skillsoft and GoodPractice, along with standard Government training courses. Work, health and safety training was offered to all employees including COVID-19 specific training through the Government Department of Health website as well as industry-specific development opportunities.

### **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.

### **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 Gallery 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.

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

The Gallery has a Strategic Asset Management Plan (SAMP) to guide activities related to

maintaining, preserving and upgrading the building and facility through its designed life. The SAMP works alongside the 40-year Lifecycle Plan to ensure that key building elements are maintained and upgraded, aligning with original manufacturer's specifications and the designed life of individual assets.

### **Asset management**

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

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

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

The Gallery's capital works program is determined by the requirements of the 40 Year Lifecycle Plan and is ratified by the Board. All works in the 40 Year Lifecycle Plan are reviewed periodically to ensure the appropriate allocation of funds to those projects deemed to be of the highest priority or risk. All projects undertaken meet 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 2019-20 approved capital works undertaken included:

- Mechanical upgrades: Upgrade of the reverse osmosis water system used for the humidification system and AHU valve set replacement;
- Digital signage: Installation of a video wall for use within the Gordon Darling Hall;
- Hydraulic: Café drainage upgrade;
- Passenger lifts: Lift cars where upgraded with new doors to allow for better access when transporting equipment;

- Roof membrane: Installation of new PVC membrane above the Gallery spaces; and
- Roof flashing: Installation of new seals and window flashings above the clerestory window throughout the building.
- Car park pedestrian access: Removal of concrete islands and installations of new drainage system.

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

Relevant legislative requirements not discussed elsewhere in the report include:

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

NON-EXECUTIVE DIRECTORS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA



Dr Helen Nugent AO  
(Chairman)



Mr Sid Myer AM  
(Deputy Chairman)



Ms Yasmin Allen



Ms Jillian Broadbent AC



Mr Patrick Corrigan AM



Mr Alan Dodge AM



Ms Penny Fowler



Mr Hugo Michell



Mr Stuart Wood AM QC

## Minister for Communications, Cyber Safety and the Arts

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

### MINISTERIAL DIRECTIONS

The Minister also approved the following Board appointments

- Dr Helen Nugent AO  
1 July 2019 to 30 June 2021
- Ms Yasmin Allen  
25 July 2019 to 24 July 2022
- Ms Jillian Broadbent AC  
5 August 2019 to 4 August 2021

## Board of the National Portrait Gallery of Australia

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

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

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

### Dr Helen Nugent AO Chairman (non-executive director)

QUALIFICATIONS: Bachelor of Arts (First Class Honours), University of Queensland; Doctorate of Philosophy, University of Queensland, MBA (Distinction), Harvard Business School

#### RELEVANT ROLES, SKILLS AND EXPERIENCE:

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

Dr Nugent 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 and TPG Telecom. She was previously Chairman of Australian Rail Track Corporation, Veda Group and Funds SA, and a Non-Executive Director of Origin Energy and Macquarie Group.

Dr Nugent was made an Officer of the Order of Australia in 2004 for her services to business, the arts and the community. She is also a recipient of a Centenary Medal. She has been awarded Honorary Doctorates from both the University of Queensland and Bond University.

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

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

#### RELEVANT ROLES, SKILLS AND EXPERIENCE:

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

After 20 years as the CEO of The Yulgilbar Group of Companies, Mr Myer stepped down in 2016 and remains a non-executive director of the Group. He is also a Director of fund manager, Copia Investment Partners, and family office business, Mutual Trust.

Mr Myer has over 30 years' experience in retailing and investment management industries in Australia and overseas.

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

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

Mr Myer is also a Director of the Yulgilbar Foundation and a Trustee of The Sidney Myer Fund, which funds initiatives across a wide range of social and community projects in Australia.

Most recently, Mr Myer has become a Member of the Heads-over-Heels Advisory Board, an organisation which pro-actively supports women entrepreneurs through providing access to influential business networks. In 2018, Mr Myer became a Member of the Philanthropic Advisory Council for the World Mosquito Program.

In July 2015, Mr Myer 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.

#### **Ms Yasmin Allen** **Non-executive director**

**QUALIFICATIONS:** Bachelor of Commerce, University of Melbourne (Awarded Alumni of Distinction in 2015); Diploma, AICD Company Directors course, also Mastering The Boardroom; Awarded Fellow membership status (Fellows of the Australian Institute of Company Directors).

**RELEVANT ROLES, SKILLS AND EXPERIENCE:** Ms Allen has had an extensive career in investment banking and as a Company Director and holds several directorships in the health, finance and oil and gas industries, including non-executive director on the boards of Cochlear Limited, Santos and ASX Limited. She is Chairman of the Santos People and Remuneration Committee and a member of its Audit and Risk Committee; Chairman of Cochlear Limited's Audit Committee and a member of its Technology Committee. Ms Allen also serves on the Board of the George Institute for Global Health; she is Acting President of the Australian Government Takeovers Panel; and the Chairman of Advance Global. She is also Chairman of Faethm.AI and Chair of the Federal Government Digital Skills Organisation.

Ms Allen 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.

Ms Allen's career in investment banking included serving as Vice President of Deutsche Bank, Director of ANZ Investment Bank in Sydney and, Director with HSBC in London.

#### **Ms Jillian Broadbent AC** **Non-executive director**

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

**RELEVANT ROLES, SKILLS AND EXPERIENCE:** Ms Broadbent has had extensive experience in risk management and governance, through her executive career in banking and as a non-executive director.

She was a member of the board of the Reserve Bank of Australia from 1998 to 2013. Ms Broadbent serves on the board of Woolworths Limited and Macquarie Group Limited and is Chancellor of the University of Wollongong. She was Chair of the board of Swiss Re Life and Health Australia Limited (2014-20), the inaugural Chair of the Clean Energy Finance Corporation (2012-17) and has been a director on the boards of ASX Limited (2010-12), Special Broadcasting Corporation (SBS), Qantas Airways Limited, Westfield Property Trusts, Woodside Petroleum Limited (1998-2008) and Coca-Cola Amatil Limited (1999-2010).

Ms Broadbent maintains an active interest in the arts, is a director of the Sydney Dance Company, and has served on the Boards of the Sydney Theatre Company, the Australian Brandenburg Orchestra and the Art Gallery of NSW.

In 2019, Ms Broadbent was made a Companion of the Order of Australia for her contribution to corporate, financial, clean energy and cultural organisations; to higher education, and to women in business.

**Mr Patrick Corrigan AM**  
**Non-executive director**

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

RELEVANT ROLES, SKILLS AND EXPERIENCE:

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

Mr Corrigan was appointed to the Board of the National Portrait Gallery of Australia in February 2015. Mr Corrigan has donated or contributed to the acquisition of around 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 Emeritus Chairman of the Gold Coast Arts Centre; Chairman of the Judging Panel, Qantas Foundation, and a former Director of Asean Cargo for which he 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**  
**Non-executive director**

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

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Alan Dodge has served in the art museum world for over 40 years. In 1972 Mr Dodge became a lecturer in the Education Department of the National Gallery of Art in Washington, D.C. In 1975 he was appointed the first Senior Research Officer of the fledgling Australian National Gallery (now National Gallery of Australia), where he stayed for 21 years. During that time, he held a number of positions, culminating in the role of Senior Advisor, Special Exhibitions and Development. In late 1996 Mr Dodge was appointed Director of the Art Gallery of Western Australia, a position he held for eleven years until the end of 2007, when he retired.

Mr Dodge is currently on the Vice-Chancellor's Strategic Advisory Board at Murdoch University as well as a number of committees involved in strategies for the cultural future of Perth and WA. He is also on the Opera and Classical Music Panel of the Helpmann Awards.

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

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

**Mrs Penny Fowler**  
**Non-executive director**

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

RELEVANT ROLES, SKILLS AND EXPERIENCE:

Ms Fowler is Chairman of the Herald & Weekly Times & News Corp Australia's Community Ambassador.

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

She is also on the Advisory Board of Visy/Pratt USA and the Advisory Board of the Bank of Melbourne/Westpac Victoria.

**Mr Hugo Michell**  
**Non-executive director**

QUALIFICATIONS: Art History,  
Adelaide Central School of Art.

RELEVANT ROLES, SKILLS AND EXPERIENCE:  
Mr Michell established the Hugo Michell Gallery in Beulah Park, South Australia in 2008 and has grown the Gallery to be highly respected within the Australian art scene. He is committed to presenting exciting and innovative work at the forefront of contemporary art across a range of mediums. The Gallery is devoted to presenting the work of both established and emerging local and national artists.

Hugo Michell Gallery has a client base which includes numerous public institutions and private collectors locally, nationally and internationally. Prior to this, Hugo was based in Melbourne and worked for Tolarno Galleries and has been highly involved in the contemporary arts scene for more than 15 years.

Over the past few years Hugo Michell Gallery has collaborated with some of Australia’s top galleries such as Darren Knight Gallery, Sydney and Tolarno Gallery, Melbourne. He currently sits on the Helpmann Academy, Visual & Performing Arts Foundation Board, The Jam Factory South Australia Board and assists with judging and advisory panels for numerous local organisations.

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

QUALIFICATIONS: Queen’s Counsel,  
Victorian Bar; Bachelor of Laws (Honours),  
University of Melbourne; Bachelor of Science,  
University of Melbourne.

RELEVANT ROLES, SKILLS AND EXPERIENCE:  
Mr Wood is one of Australia’s leading workplace relations barristers, the Secretary of the

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

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

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

## Board Committees

There are three committees of the Board.

### AUDIT COMMITTEE

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

Member of the Audit Committee include:

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

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

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

### WORK HEALTH AND SAFETY COMMITTEE

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

Members of the Work Health and Safety Committee include:

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

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

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

MEMBERS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA FOUNDATION COMMITTEE



Mr Sid Myer AM  
(Chairman)



Dr Helen Nugent AO



Mrs Marilyn Darling AC



Mr Tim Fairfax AC



Mr Ross Adler AC



Mr John Liangis



Mr Tim Bednall



Mr Nigel Satterley AM

## **Foundation**

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

### **Mr Sid Myer AM (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 Foundation for Rural & Regional Renewal and the Tim Fairfax Family Foundation, Director of the Vincent Fairfax Family Foundation, Cambooya Pty Ltd, Australian Philanthropic Services and Principal of Rawbelle Management Pty Ltd.

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

Tim is Patron of the AMAQ Foundation, the University of the Sunshine Coast Foundation, the Flying Arts Alliance Incorporated 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 students from low socio-economic backgrounds.

Tim has a range of business interests. He is the Principal of TVF Pastoral Company and JH Fairfax & Son. He operates nine rural properties in Queensland and New South Wales involving beef cattle, fine wool and grain.

### **Mr Ross Adler AC**

Ross Adler has held various leadership roles with both public companies and major institutions, including as Managing Director and CEO of Santos Ltd for nearly 20 years and Chairman of the Australian Trade Commission from 2000-06. He was the International President of CEO Inc in 2013-14, a Director of the Commonwealth Bank of Australia 1991-2004 and a Director of Telstra Corporation Ltd 1996-2001. In 2007, Ross received the Award of the Companion of the Order of Australia for service to business, the development of international trade and the arts. He was awarded a Centenary Medal in 2003 and was appointed Doctor of the University, University of Adelaide in 2011.

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.

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

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

**Mr 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 Tim Bednall**

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

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

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

Tim is a non-executive director of Cooper Energy Limited.

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

**Mr Nigel Satterley AM**

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

Satterley is the largest private residential land developer in Australia with an annual sales turnover of around AU\$1.2 billion. It has been involved in 170 individual residential communities, sold more than 70,000 lots and won over 100 international, national and state industry awards.

Controlling a land bank with an end-value of some AU\$12 billion, Satterley operates in three

Australian states: Western Australia, Victoria and Queensland.

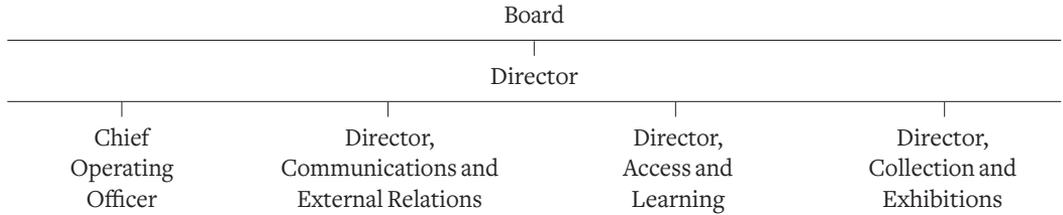
Satterley has six large-scale residential joint ventures with local and state government including City of Melville, Tamala Park Regional Council, Department of Communities and Development WA.

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

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

He is Patron of Telethon Speech and Hearing, former Chairman of the Residential Council of Australia from 2009-17 representing the seven largest Australian residential developers, Life Member of the West Coast Eagles and former number one ticket holder.

## Organisational structure



## Staffing profile

### Number of staff by classification (at 30 June 2020)

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

All staff are based in Canberra.

### Number of staff by classification (at 30 June 2019)

	MALE FULL-TIME	MALE PART-TIME	MALE TOTAL	FEMALE FULL-TIME	FEMALE PART-TIME	FEMALE TOTAL	TOTAL
Ongoing	11	1	12	20	5	25	37
Non-ongoing	2	0	2	8	5	13	15
Total	13	1	14	28	10	38	52

All staff are based in Canberra.

## Executive remuneration

### KEY MANAGEMENT PERSONNEL

During the reporting period, the Gallery had eleven officials who meet the definition of Key Management Personnel (KMP).

Their name, title and the length of term as KMP are summarised below.

The remuneration of the Board members is set in accordance with Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination.

The remuneration of the Gallery Director (Principal Executive Officer (Band B)) is set by the Board in accordance with Principal Executive Office - Classification Structure and Terms and Conditions – Determination of the Remuneration Tribunal. The bonus payment disclosed relates to the Gallery Director's performance in 2018-19.

### SENIOR EXECUTIVES

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

## Key management personnel

NAME/TITLE	TERMS AS KMP	SHORT-TERM BENEFITS		POST-EMPLOYMENT BENEFITS / SUPERANNUATION CONTRIBUTIONS	OTHER LONG-TERM BENEFITS / LONG SERVICE LEAVE	TOTAL REMUNERATION
		BASE SALARY	BONUSES			
Dr Helen Nugent AO Chairman						
Board member	Full year	44,350	-	4,213	-	48,563
Sidney Myer AM Deputy Chairman						
Board member	Full year	22,180	-	2,107	-	24,287
Yasmin Allen Board member	Full year	22,180	-	2,107	-	24,287
Jillian Broadbent AC Board member	Full year	22,180	-	2,107	-	24,287
Patrick Corrigan AM Board member	Full year	22,180	-	-	-	22,180
Alan Dodge AM Board member	Full year	22,180	-	-	-	22,180
Penny Fowler Board member	Full year	22,180	-	2,107	-	24,287
Hugo Michell Board member	Full year	22,180	-	2,107	-	24,287
Stuart Wood AM QC Board member	Full year	22,180	-	2,107	-	24,287
Karen Quinlan AM Gallery Director	Full year	206,769	17,077	31,375	13,399	268,620
<b>Total</b>		<b>428,559</b>	<b>17,077</b>	<b>48,231</b>	<b>13,399</b>	<b>507,266</b>

The remuneration of the Board members is set in accordance with Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination. The remuneration of the Gallery Director (Principal Executive Officer (Band B)) is set by the Board in accordance with Principal Executive Office - Classification Structure and Terms and Conditions – Determination of the Remuneration Tribunal. The bonus payment disclosed relates to the Gallery Director's performance in 2018-19.

## Other highly paid staff

TOTAL REMUNERATION BAND	NUMBER OF OTHER HIGHLY PAID STAFF	AVERAGE BASE SALARY	SHORT-TERM BENEFITS AVERAGE BONUSES	POST-EMPLOYMENT BENEFITS / AVERAGE SUPERANNUATION CONTRIBUTIONS	OTHER LONG-TERM BENEFITS / AVERAGE LONG SERVICE LEAVE	TERMINATION BENEFITS / AVERAGE BENEFITS	TOTAL REMUNERATION / AVERAGE TOTAL REMUNERATION
225,001 - 245,000	2	122,548	12,975	18,813	4,140	75,120	233,596

### Temporary building closure

The Gallery reopened to the public on Saturday 14 September 2019 following the temporary closure to the public on Tuesday 23 April 2019 to undertake rectification works to maintain the integrity of the building and the Gallery's collection of prized artworks.

The Gallery temporarily closed again to the public on Tuesday 24 March 2020 at the direction of Government to deal with the COVID-19 pandemic. The Gallery reopened to the public with reduced capacity as per the Government's guidelines on Saturday 6 June 2020.

The Gallery continued to have a strong online presence through the website and an expanded program of live, fully-interactive virtual excursions during the closures.

### Governance practices

#### SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

The Senior Executive Committee comprises the Director and section managers.

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

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

#### INSURANCE AND INDEMNITIES FOR OFFICERS

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

#### INTERNAL AND EXTERNAL SCRUTINY

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

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

### Risk management

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

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

#### ETHICS

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

## **Ecologically sustainable development and environmental performance**

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

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

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

The Gallery continues to deliver travelling exhibitions for the benefit of the Australian community, with four exhibitions staged in eight interstate venues in the 2019-20 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 consider changes in technology, allowing for increased life and reduced resource consumption.

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

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

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

## **Work health and safety**

The Gallery considers the health and safety of our people and visitors to be a fundamental and a critical component of a professional, productive and supportive work environment. In 2018-19 the Gallery undertook a number of Work Health and Safety (WHS) initiatives, including:

- Development and implementation of safety controls in response to the bushfire crisis, including an organisational bushfire plan, air quality testing and procedures for reducing ingress of smoky air into the building.
- Responding to the COVID-19 pandemic including with a risk assessment, staff consultation, COVID-19 Safe Plan, workforce transition plan and infection control training. A range of safety controls were implemented to control COVID-19 related hazards.

- Working from home procedures were implemented and a workstation self-assessment process was developed based on the Gallery's Hazard Identification, Risk Assessment and Control procedure.
- An electronic safety management system was built and rolled out, providing electronic reporting, risk assessment and training among other modules.

## **WHS Performance Metrics 2019-20**

### **WHS Positive (Leading) Indicators**

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

### **WHS Negative (Lagging) Indicators**

Provisional Improvement Notices issued	Nil
Prohibition Notices issued	Nil
Investigations by the regulator	Nil
Lost time injuries	2
Medically treated injuries	1
Workers compensation claims	Nil



*Rachel Ward and Bryan Brown* 2006 (printed 2020) by Peter BrewBevan  
inkjet print on paper 99,5 x 74,5 cm © Peter Brew-Bevan

## Operating result

Income for the year was \$14.7 million compared to total expenses of \$16.0 million, resulting in a \$1.3 million deficit. After adjusting for the \$1.6 million impact of non-appropriated depreciation and amortisation expense, the Gallery achieved a surplus of \$0.3 million.

Core operations own-source income decreased as a result of the COVID-19 restrictions. Total income for the year was \$13.5 million compared to total expenses of \$15.4 million, resulting in a \$2.0 million deficit. After adjusting for the \$1.6 million impact of non-appropriated depreciation and amortisation expense, core operations achieved a deficit of \$0.4 million.

The Foundation raised \$1.1 million through donations and interest. A further \$0.2 million in works of art was donated. Outlays for the Foundation included \$0.5 million for the delivery of education and public programs and \$0.02 million to purchase artwork on behalf of the Gallery.

## Income analysis

Income received comprised revenue from Government of \$11.9 million, goods and services revenue of \$0.7 million, donations to the Foundation of \$0.8 million, interest of \$0.6 million, sponsorship of \$0.5 million and grant funding of \$0.2 million.

## Expenditure analysis

Employee-related expenses of \$6.4 million made up 39% of total expenses; supplier expenses of \$5.3 million made up 35% of total expenses; and depreciation and amortisation of \$4.0 million made up 26% of total expenses. Supplier expenses included payments for property operating and maintenance; consultants and contracts; ICT services and other general supplier expenditure. Depreciation related to buildings, property, plant and equipment, and heritage and cultural assets. Amortisation related to computer software. Only \$2.4 million of depreciation/amortisation was funded through revenue from Government in 2019-20, resulting in a funding shortfall of \$1.6 million on long-lived assets.

## Financial position

During the year the overall cash and investment position decreased by \$2.3 million, leaving a closing balance of \$28.5 million. This was attributable to growth in the Foundation reserves of \$0.6 million and a reduction in operational reserves by \$2.9 million due to increased capital activity.

The value of non-financial assets decreased from \$118.4 million in 2018-19 to \$118.1 million in 2019-20. Whilst acquisitions of \$0.2 million and donations of \$0.2 million increased the collection to \$37.2 million, building and plant has reduced by \$0.6 million.

Liabilities are maintained at a relatively low level of \$2.5 million, consisting mainly of employee leave provisions of \$1.4 million, payables of \$1.0 million and prepayments received of \$0.1 million.

FUNDING SOURCE % OF TOTAL FUNDS	RESULT 2019-20	TARGET 2019-20
------------------------------------	-------------------	-------------------

## Consolidated (including Foundation)

Operating funding		
from Government	65%	55%
Capital funding		
from Government	17%	15%
Other sources of income	13%	16%
Cash donations	4%	12%
Donated works of art	1%	2%

## Core Operations

Operating funding		
from Government	71%	66%
Capital funding		
from Government	18%	18%
Other sources of income	11%	16%



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**INDEPENDENT AUDITOR'S REPORT**

**To the Minister for Communications, Cyber Safety and the Arts**

**Opinion**

In my opinion, the financial statements of the National Portrait Gallery of Australia (the Entity) for the year ended 30 June 2020:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2020 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2020 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 a summary of significant accounting policies and other explanatory information.

**Basis for opinion**

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

**Other information**

The Accountable Authority is responsible for the other information. The other information comprises the information included in the annual report for the year ended 30 June 2020 but does not include the financial statements and my auditor's report thereon.

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

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

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

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### Accountable Authority's responsibility for the financial statements

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

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

### Auditor's responsibilities for the audit of the financial statements

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

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

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

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

Australian National Audit Office



Peter Kerr  
Executive Director  
Delegate of the Auditor-General  
Canberra  
25 September 2020

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**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

FINANCIAL STATEMENTS

*for the period ended 30 June 2020*

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

In our opinion, the attached financial statements for the year ended 30 June 2020 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  
25 September 2020



Karen Quinlan AM  
Gallery Director  
25 September 2020



Trent Birkett  
Chief Operating Officer  
25 September 2020

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

## STATEMENT OF COMPREHENSIVE INCOME

*for the period ended 30 June 2020*

	NOTES	2020 \$'000	2019 \$'000	ORIGINAL BUDGET \$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	6,414	5,745	5,706
Supplier expenses	1.1B	5,539	6,247	6,201
Depreciation and amortisation	2.2A	4,039	4,205	4,687
<b>Total expenses</b>		<b>15,992</b>	<b>16,197</b>	<b>16,594</b>
<b>OWN-SOURCE INCOME</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services	1.2A	563	842	1,003
Contributions	1.2B	952	3,386	775
Interest		610	874	688
Other revenue	1.2C	272	305	130
<b>Total own-source revenue</b>		<b>2,397</b>	<b>5,407</b>	<b>2,596</b>
<b>Gains</b>				
Resources received free of charge	1.2D	378	1,036	640
<b>Total gains</b>		<b>378</b>	<b>1,036</b>	<b>640</b>
<b>Total own-source income</b>		<b>2,775</b>	<b>6,443</b>	<b>3,236</b>
<b>Net cost of services</b>		<b>(13,217)</b>	<b>(9,754)</b>	<b>(13,358)</b>
Revenue from Government	1.2E	11,946	11,935	11,652
<b>Surplus/(deficit)</b>		<b>(1,271)</b>	<b>2,181</b>	<b>(1,706)</b>
<b>Total comprehensive income/(loss)</b>		<b>(1,271)</b>	<b>2,181</b>	<b>(1,706)</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 2020

	NOTES	2020 \$'000	2019 \$'000	ORIGINAL BUDGET \$'000
<b>ASSETS</b>				
<b>Financial Assets</b>				
Cash and cash equivalents	2.1A	1,187	925	4,712
Investments	2.1B	27,288	29,835	22,201
Trade and other receivables	2.1C	908	520	459
Accrued revenue		20	-	29
<b>Total financial assets</b>		<b>29,403</b>	<b>31,280</b>	<b>27,401</b>
<b>Non-Financial Assets</b>				
Land and buildings	2.2A	74,596	74,532	73,728
Property, plant and equipment	2.2A	5,723	6,380	4,971
Heritage and cultural assets	2.2A	37,165	36,944	36,669
Intangibles	2.2A	420	371	262
Inventories		80	73	86
Prepayments		156	132	120
<b>Total non-financial assets</b>		<b>118,140</b>	<b>118,432</b>	<b>115,836</b>
<b>Total assets</b>		<b>147,543</b>	<b>149,712</b>	<b>143,237</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	823	1,747	699
Other payables	2.3B	199	433	210
<b>Total payables</b>		<b>1,022</b>	<b>2,180</b>	<b>909</b>
<b>Provisions</b>				
Employee provisions	4.1A	1,430	1,362	1,291
<b>Total provisions</b>		<b>1,430</b>	<b>1,362</b>	<b>1,291</b>
<b>Total liabilities</b>		<b>2,452</b>	<b>3,542</b>	<b>2,200</b>
<b>Net assets</b>		<b>145,091</b>	<b>146,170</b>	<b>141,037</b>
<b>EQUITY</b>				
Contributed equity		129,769	129,577	129,769
Reserves		6,814	6,814	6,814
Retained surplus		8,508	9,779	4,454
<b>Total equity</b>		<b>145,091</b>	<b>146,170</b>	<b>141,037</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 2020

	2020 \$'000	2019 \$'000	ORIGINAL BUDGET \$'000
<b>CONTRIBUTED EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	129,577	129,386	129,577
<b>Adjusted opening balance</b>	<b>129,577</b>	<b>129,386</b>	<b>129,577</b>
<b>Transactions with owners - Contributions by owners</b>			
Collection Development Acquisition Budget	192	191	192
<b>Total transactions with owners</b>	<b>192</b>	<b>191</b>	<b>192</b>
<b>Closing balance as at 30 June</b>	<b>129,769</b>	<b>129,577</b>	<b>129,769</b>
<b>ASSET REVALUATION RESERVE</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	6,814	6,814	6,814
<b>Adjusted opening balance</b>	<b>6,814</b>	<b>6,814</b>	<b>6,814</b>
<b>Closing balance as at 30 June</b>	<b>6,814</b>	<b>6,814</b>	<b>6,814</b>
<b>RETAINED EARNINGS</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	9,779	7,598	6,160
<b>Adjusted opening balance</b>	<b>9,779</b>	<b>7,598</b>	<b>6,160</b>
<b>Comprehensive income</b>			
Surplus for the period	(1,271)	2,181	(1,706)
<b>Total comprehensive income</b>	<b>(1,271)</b>	<b>2,181</b>	<b>(1,706)</b>
<b>Closing balance as at 30 June</b>	<b>8,508</b>	<b>9,779</b>	<b>4,454</b>
<b>TOTAL EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	146,170	143,798	142,551
<b>Adjusted opening balance</b>	<b>146,170</b>	<b>143,798</b>	<b>142,551</b>
<b>Comprehensive income</b>			
Surplus for the period	(1,271)	2,181	(1,706)
<b>Total comprehensive income</b>	<b>(1,271)</b>	<b>2,181</b>	<b>(1,706)</b>
<b>Transactions with owners - Contributions by owners</b>			
Collection Development Acquisition Budget	192	191	192
<b>Total transactions with owners</b>	<b>192</b>	<b>191</b>	<b>192</b>
<b>Closing balance as at 30 June</b>	<b>145,091</b>	<b>146,170</b>	<b>141,037</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 2020

	NOTES	2020 \$'000	2019 \$'000	ORIGINAL BUDGET \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Receipts from Government		11,946	11,935	11,652
Sale of goods and rendering of services		643	930	1,093
Interest		659	937	688
Contributions		752	3,563	511
Other		211	378	437
Net GST received		1,032	601	394
<b>Total cash received</b>		<b>15,243</b>	<b>18,344</b>	<b>14,775</b>
<b>Cash used</b>				
Employees		6,299	5,669	5,693
Suppliers		7,891	5,636	6,388
<b>Total cash used</b>		<b>14,190</b>	<b>11,305</b>	<b>12,081</b>
<b>Net cash from operating activities</b>		<b>1,053</b>	<b>7,039</b>	<b>2,694</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Investments		2,547	-	-
<b>Total cash received</b>		<b>2,547</b>	<b>-</b>	<b>-</b>
<b>Cash used</b>				
Purchase of works of art		166	459	192
Purchase of buildings, property, plant and equipment		3,252	2,298	2,411
Purchase of intangibles		112	100	20
Investments		-	7,634	-
<b>Total cash used</b>		<b>3,530</b>	<b>10,491</b>	<b>2,623</b>
<b>Net cash used by investing activities</b>		<b>(983)</b>	<b>(10,491)</b>	<b>(2,623)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Collection Development Acquisition Budget		192	191	192
<b>Total cash received</b>		<b>192</b>	<b>191</b>	<b>192</b>
<b>Net cash from financing activities</b>		<b>192</b>	<b>191</b>	<b>192</b>
<b>Net increase/(decrease) in cash held</b>		<b>262</b>	<b>(3,261)</b>	<b>263</b>
Cash and cash equivalents at the beginning of the reporting period		925	4,186	4,449
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>1,187</b>	<b>925</b>	<b>4,712</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 2020*

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## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2020

### 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.

#### Temporary building closure

The Gallery reopened to the public on Saturday 14 September 2019 following the temporary closure to the public on Tuesday 23 April 2019 to undertake rectification works to maintain the integrity of the building and the Gallery's collection of prized artworks.

The Gallery temporarily closed again to the public on Tuesday 24 March 2020 at the direction of Government to deal with the COVID-19 pandemic. The Gallery reopened to the public with reduced capacity as per the Government's guidelines on Saturday 6 June 2020.

The temporary building closure resulted in reduced own-sourced revenue during the closure period.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2020

### New accounting standards

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

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

Standard/ Interpretation to financial statements	Nature of change in accounting policy, transitional provisions, and adjustment
<i>AASB 15 Revenue from Contracts with Customers / AASB 2016-8 Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-Profit Entities and AASB 1058 Income of Not-For-Profit Entities</i>	<p>AASB 15, AASB 2016-8 and AASB 1058 became effective 1 July 2019.</p> <p>AASB 15 establishes a comprehensive framework for determining whether, how much and when revenue is recognised. It replaces existing revenue recognition guidance, including AASB 118 <i>Revenue</i>, AASB 111 <i>Construction Contracts</i> and Interpretation 13 <i>Customer Loyalty Programmes</i>. The core principle of AASB 15 is that an entity recognises revenue to depict the transfer of promised goods or services to customers in an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services.</p> <p>AASB 1058 is relevant in circumstances where AASB 15 does not apply. AASB 1058 replaces most of the not-for-profit (NFP) provisions of AASB 1004 <i>Contributions</i> and applies to transactions where the consideration to acquire an asset is significantly less than fair value principally to enable the entity to further its objectives, and where volunteer services are received.</p>
AASB 16 Leases	<p>AASB 16 became effective on 1 July 2019.</p> <p>This new standard has replaced AASB 117 <i>Leases</i>, Interpretation 4 <i>Determining whether an Arrangement contains a Lease</i>, Interpretation 115 <i>Operating Leases—Incentives</i> and Interpretation 127 <i>Evaluating the Substance of Transactions Involving the Legal Form of a Lease</i>.</p> <p>AASB 16 provides a single lessee accounting model, requiring the recognition of assets and liabilities for all leases, together with options to exclude leases where the lease term is 12 months or less, or where the underlying asset is of low value. AASB 16 substantially carries forward the lessor accounting in AASB 117, with the distinction between operating leases and finance leases being retained.</p>

APPLICATION OF AASB 15 REVENUE FROM CONTRACTS WITH CUSTOMERS / AASB 1058 INCOME OF NOT-FOR-PROFIT ENTITIES  
The adoption of AASB 15 and AASB 1058 did not alter amounts that would have been recognised had AASB 15 and AASB 1058 not been adopted.

APPLICATION OF AASB 16 LEASES  
The adoption of AASB 16 did not have a material impact as the Gallery is not a lessee under any leases. The Gallery is the lessor in licence agreements for the Bookshop and Café. Revenue under these licence agreements is separately disclosed in Note 1.2A. The assets associated with these license agreements are included in the Land and Buildings categories in Note 2.2A.

## **NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

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

*for the period ended 30 June 2020*

#### **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 2020.

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2020***NOTE 1: FINANCIAL PERFORMANCE****1.1: EXPENSES**

	2020 \$'000	2019 \$'000
<b>1.1A: EMPLOYEE BENEFITS</b>		
Wages and salaries	4,580	4,214
Superannuation:		
Defined contribution plans	606	572
Defined benefit plans	206	193
Leave and other entitlements	637	766
Separation and redundancies	385	-
<b>Total employee benefits</b>	<b>6,414</b>	<b>5,745</b>

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

Property services	2,307	2,381
Professional services	1,192	1,269
ICT services	792	854
Advertising and promotions	433	586
Staff support costs	300	490
Collection management	176	241
Other	322	393
<b>Total goods and services supplied or rendered</b>	<b>5,522</b>	<b>6,214</b>

Goods supplied	188	195
Services rendered	5,334	6,019
<b>Total goods and services supplied or rendered</b>	<b>5,522</b>	<b>6,214</b>

**Other suppliers**

Operating lease rentals	-	8
Workers compensation expenses	17	25

<b>Total other suppliers</b>	<b>17</b>	<b>33</b>
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<b>Total suppliers</b>	<b>5,539</b>	<b>6,247</b>
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## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2020

### NOTE 1: FINANCIAL PERFORMANCE (continued)

#### 1.2: OWN-SOURCE REVENUE AND GAINS

2020  
\$'000

2019  
\$'000

#### OWN-SOURCE REVENUE

##### 1.2A: REVENUE FROM CONTRACTS WITH CUSTOMERS

Sale of goods	31	58
Rendering of services	532	784
<b>Total revenue from contracts with customers</b>	<b>563</b>	<b>842</b>

##### Disaggregation of revenue from contracts with customers

Major product/service line		
Car parking	85	139
Exhibition fees	214	241
Licence agreements	120	197
Memberships	25	73
Publications and merchandise	12	17
Venue hire	87	111
Workshops	20	64
<b>Total contributions</b>	<b>563</b>	<b>842</b>

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

#### Accounting Policy

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

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

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

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2020***NOTE 1: FINANCIAL PERFORMANCE** (continued)**1.2: OWN-SOURCE REVENUE AND GAINS**

	2020 \$'000	2019 \$'000
<b>OWN-SOURCE REVENUE</b>		
<b>1.2B: CONTRIBUTIONS</b>		
Donations (excluding works of art)	637	3,281
Sponsorship	315	105
<b>Total contributions</b>	<b>952</b>	<b>3,386</b>
<b>1.2C: OTHER REVENUE</b>		
Grants	224	266
Other	48	39
<b>Total other revenue</b>	<b>272</b>	<b>305</b>
<b>GAINS</b>		
<b>1.2D: RESOURCES RECEIVED FREE OF CHARGE</b>		
Donated works of art	186	684
Sponsorship in-kind	192	352
<b>Total resources received free of charge</b>	<b>378</b>	<b>1,036</b>
<b>REVENUE FROM GOVERNMENT</b>		
<b>1.2E: REVENUE FROM GOVERNMENT</b>		
Department of Infrastructure, Transport, Regional Development and Communications		
Corporate Commonwealth entity payment	11,652	11,685
Strategic Financial Assistance - Modernisation Fund	294	250
<b>Total revenue from Government</b>	<b>11,946</b>	<b>11,935</b>

**Accounting Policy****REVENUE FROM GOVERNMENT**

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

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

**RESOURCES RECEIVED FREE OF CHARGE**

Resources received free of charge are recognised

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

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

**INTEREST REVENUE**

Interest revenue is recognised using the effective interest method.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2020

### NOTE 2: FINANCIAL POSITION

#### 2.1: FINANCIAL ASSETS

	2020 \$'000	2019 \$'000
<b>2.1A: CASH AND CASH EQUIVALENTS</b>		
Cash on hand or on deposit - Foundation	1,160	553
Cash on hand or on deposit - Core operations	27	372
<b>Total cash and cash equivalents</b>	<b>1,187</b>	<b>925</b>
<b>2.1B: INVESTMENTS</b>		
Term deposits - Foundation	21,788	21,835
Term deposits - Core operations	5,500	8,000
<b>Total investments</b>	<b>27,288</b>	<b>29,835</b>
<b>2.1C: TRADE AND OTHER RECEIVABLES</b>		
<b>Goods and services receivables</b>		
Goods and services	668	192
<b>Total goods and services receivables</b>	<b>668</b>	<b>192</b>
<b>Other receivables</b>		
GST receivable from the Australian Taxation Office	115	154
Interest receivable - Foundation	119	161
Interest receivable - Core operations	6	13
<b>Total other receivables</b>	<b>240</b>	<b>328</b>
<b>Total trade and other receivables</b>	<b>908</b>	<b>520</b>

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

#### Accounting Policy

##### CASH

Cash is recognised at its nominal amount. Cash and cash equivalents include cash on hand and deposits in bank accounts with a maturity of less than 90 days that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

##### INVESTMENTS

Investments represent term deposits held with Australian banks with terms 90 days or greater. Effective interest rates range from 1.00% to 1.70%.

##### FINANCIAL ASSETS

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

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

##### IMPAIRMENT OF FINANCIAL ASSETS

Financial assets are assessed for impairment at the end of each reporting period based on expected credit losses, using the general approach which measures the loss allowance based on an amount equal to lifetime expected credit losses where risk has significantly increased, or an amount equal to twelve-month expected credit losses if risk has not increased. The simplified approach for trade, contract and lease receivables is used. This approach always measures the loss allowance as the amount equal to the lifetime expected credit losses.

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2020

### NOTE 2: FINANCIAL POSITION (continued)

#### 2.2: NON-FINANCIAL ASSETS

	LAND \$'000	BUILDINGS \$'000	PROPERTY, PLANT AND EQUIPMENT \$'000	HERITAGE AND CULTURAL \$'000	COMPUTER SOFTWARE PURCHASED \$'000	INTANGIBLE WORKS OF ART \$'000	TOTAL \$'000
<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 2020</b>							
<b>As at 1 July 2019</b>							
Gross book value	10,790	68,919	9,505	37,196	607	96	127,113
Accumulated depreciation, amortisation and impairment	-	(5,177)	(3,125)	(252)	(294)	(38)	(8,886)
<b>Total as at 1 July 2019</b>	<b>10,790</b>	<b>63,742</b>	<b>6,380</b>	<b>36,944</b>	<b>313</b>	<b>58</b>	<b>118,227</b>
Additions							
Purchase	-	2,626	626	166	112	-	3,530
Donation/gift	-	-	-	186	-	-	186
Depreciation and amortisation	-	(2,562)	(1,283)	(131)	(57)	(6)	(4,039)
<b>Total as at 30 June 2020</b>	<b>10,790</b>	<b>63,806</b>	<b>5,723</b>	<b>37,165</b>	<b>368</b>	<b>52</b>	<b>117,904</b>
<b>Total as at 30 June 2020 represented by:</b>							
Gross book value	10,790	71,545	10,110	37,548	719	96	130,808
Accumulated depreciation, amortisation and impairment	-	(7,739)	(4,387)	(383)	(351)	(44)	(12,904)
<b>Total as at 30 June 2020</b>	<b>10,790</b>	<b>63,806</b>	<b>5,723</b>	<b>37,165</b>	<b>368</b>	<b>52</b>	<b>117,904</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. No land or buildings are expected to be sold or disposed of within the next 12 months.

#### Accounting Policy

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

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

in the transferor's accounts immediately prior to the restructuring.

#### ASSET RECOGNITION THRESHOLD

Purchases of property, plant and equipment are recognised initially at cost in the statement of financial position, except for purchases costing less than \$2,000 which are expensed in the year of 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.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2020

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

#### REVALUATIONS

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

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

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

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

As at 30 June 2020, Gallery management confirmed the carrying amounts for the works of art and an independent valuer confirmed the carrying amounts for the land, building, plant and equipment.

#### 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:

	2020 (years)	2019 (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 2020. 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 <http://www.portrait.gov.au/content/policies/>.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2020

### 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 2020 and were not found to be impaired.

### INVENTORIES

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

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

During 2020 \$7,520 (2019: \$23,945) of inventory was recognised as an expense.

## NOTE 2: FINANCIAL POSITION (continued)

### 2.3: PAYABLES

	2020 \$'000	2019 \$'000
<b>2.3A: SUPPLIERS</b>		
Trade creditors and accruals	823	1,747
<b>Total suppliers</b>	<b>823</b>	<b>1,747</b>

Settlement is usually made within 30 days.

### 2.3B: OTHER PAYABLES

Wages and salaries	90	43
Prepayments received/unearned income	87	348
Other	22	42
<b>Total other payables</b>	<b>199</b>	<b>433</b>

Settlement is expected to be made within 12 months.

### Accounting Policy

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2020

## NOTE 3: FUNDING

### 3.1: IMPACT OF THE FOUNDATION

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

	FOUNDATION 1		CORE OPERATIONS 2		TOTAL	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
<b>EXPENSES</b>						
Employee benefits	338	303	6,076	5,442	6,414	5,745
Supplier expenses	209	198	5,330	6,049	5,539	6,247
Depreciation and amortisation	-	-	4,039	4,205	4,039	4,205
Write-down and impairment of assets	-	-	-	-	-	-
<b>Total expenses</b>	<b>547</b>	<b>501</b>	<b>15,445</b>	<b>15,696</b>	<b>15,992</b>	<b>16,197</b>
<b>OWN-SOURCE INCOME</b>						
<b>Own-source revenue</b>						
Sale of goods and rendering of services	-	-	563	842	563	842
Contributions	637	3,281	315	105	952	3,386
Interest	445	518	165	356	610	874
Other revenue	-	-	272	305	272	305
<b>Total own-source revenue</b>	<b>1,082</b>	<b>3,799</b>	<b>1,315</b>	<b>1,608</b>	<b>2,397</b>	<b>5,407</b>
<b>Gains</b>						
Resources received free of charge	186	684	192	352	378	1,036
<b>Total gains</b>	<b>186</b>	<b>684</b>	<b>192</b>	<b>352</b>	<b>378</b>	<b>1,036</b>
<b>Total own-source income</b>	<b>1,268</b>	<b>4,483</b>	<b>1,507</b>	<b>1,960</b>	<b>2,775</b>	<b>6,443</b>
<b>Net (cost of)/contribution by services</b>	<b>721</b>	<b>3,982</b>	<b>(13,938)</b>	<b>(13,736)</b>	<b>(13,271)</b>	<b>(9,754)</b>
Revenue from Government	-	-	11,946	11,935	11,946	11,935
<b>Surplus/(deficit)</b>	<b>721</b>	<b>3,982</b>	<b>(1,992)</b>	<b>(1,801)</b>	<b>(1,271)</b>	<b>2,181</b>
Unfunded depreciation and amortisation	-	-	1,608	1,685	1,608	1,685
<b>Surplus after unfunded depreciation and amortisation</b>	<b>721</b>	<b>3,982</b>	<b>(384)</b>	<b>(116)</b>	<b>337</b>	<b>3,866</b>
<b>Assets</b>						
Cash and cash equivalents	1,160	553	27	372	1,187	925
Investments	21,788	21,835	5,500	8,000	27,288	29,835
Trade and other receivables	119	161	789	359	908	520
Other assets	-	-	118,160	118,432	118,160	118,432
<b>Total assets</b>	<b>23,067</b>	<b>22,549</b>	<b>124,476</b>	<b>127,163</b>	<b>147,543</b>	<b>149,712</b>
<b>Liabilities</b>	<b>-</b>	<b>-</b>	<b>2,452</b>	<b>3,542</b>	<b>2,452</b>	<b>3,542</b>

1 All donated works of art is credited to the Foundation, 2020: \$185,500 (2019: \$683,763). In addition, the Foundation funded works of art acquisitions of \$16,500 (2019: \$277,595).

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 \$1,608,000 on the Gallery's depreciation/amortisation expenses not being funded in 2020 (2019: \$1,685,000). Refer Note 3.2.

**NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2020***NOTE 3: FUNDING** (continued)**3.2: NET CASH APPROPRIATION ARRANGEMENTS**

	2020 \$'000	2019 \$'000
<b>Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations<sup>1</sup></b>	<b>337</b>	<b>3,866</b>
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	<b>(1,608)</b>	<b>(1,685)</b>
<b>Total comprehensive income/(loss) - as per the Statement of Comprehensive Income</b>	<b>(1,271)</b>	<b>2,181</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 2020

### NOTE 4: PEOPLE AND RELATIONSHIPS

#### 4.1: EMPLOYEE PROVISIONS

	2020 \$'000	2019 \$'000
<b>4.1A: EMPLOYEE PROVISIONS</b>		
Annual leave	456	419
Long service leave	974	943
<b>Total employee provisions</b>	<b>1,430</b>	<b>1,362</b>

#### Accounting Policy

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

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

#### LEAVE

The liability for employee benefits includes provision for annual leave and long service leave.

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

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

#### SEPARATION AND REDUNDANCY

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

#### SUPERANNUATION

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

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

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

The Gallery makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The Gallery accounts for the contributions as if they were contributions to defined contribution plans.

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2020

### NOTE 4: PEOPLE AND RELATIONSHIPS (continued)

#### 4.2: KEY MANAGEMENT PERSONNEL REMUNERATION

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the Gallery. The Gallery has determined the key management personnel to be the Gallery Director and the Board members. However, the Board is not responsible for the management of the Gallery.

Key management personnel remuneration is reported in the table below:

	2020 \$'000	2019 \$'000
Short-term employee benefits	446	460
Post-employment benefits - superannuation	48	47
Other long-term employee benefits - accrued leave	13	33
<b>Total key management personnel remuneration expenses<sup>1</sup></b>	<b>507</b>	<b>540</b>

The total number of key management personnel that are included in the above table is ten (2019: eleven).

<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, Cyber Safety 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 AC	5 Aug 2013
Patrick Corrigan AM	10 Feb 2015
Alan Dodge AM	21 Jan 2016
Penny Fowler	9 Mar 2016
Hugo Michell	10 Apr 2019
Stuart Wood AM QC	20 Apr 2018

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

##### Transactions with related parties

Related parties may transact with the Gallery in the same capacity as the public in the ordinary course of business. Such transactions include the payment for exhibition tickets, public programs and unencumbered donations. These transactions have not been separately disclosed in this note. There were no other transactions with related parties during the financial year.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2020

### NOTE 5: MANAGEMENT UNCERTAINTIES

#### 5.1: CONTINGENT ASSETS AND LIABILITIES

At 30 June 2020, the Gallery held an unquantifiable contingent asset in relation to an insurance claim with Comcover for business interruption as a result of COVID-19 restrictions put in place by the Government. The amount which represents the Gallery's lost revenue during COVID-19 restrictions is still being assessed by Comcover but is not expected to be material.

There are no unquantifiable contingent liabilities or quantifiable contingent assets or liabilities as at 30 June 2020 (2019: nil).

#### Accounting Policy

Contingent liabilities and contingent assets are not recognised in the statement of financial position but are reported in the notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or

liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

#### 5.2: FINANCIAL INSTRUMENTS

2020  
\$'000

2019  
\$'000

##### 5.2A: CATEGORIES OF FINANCIAL INSTRUMENTS

###### Financial assets at amortised cost

Cash and cash equivalents	1,187	925
Term deposits	27,288	29,835
Receivables for goods and services	668	192
Interest receivable	125	174
<b>Total financial assets at amortised cost</b>	<b>29,268</b>	<b>31,126</b>
<b>Total financial assets</b>	<b>29,268</b>	<b>31,126</b>

###### Financial liabilities

###### Financial liabilities measured at amortised cost

Trade creditors	823	1,747
Other payables	22	42
<b>Total financial liabilities measured at amortised cost</b>	<b>845</b>	<b>1,789</b>
<b>Total financial liabilities</b>	<b>845</b>	<b>1,789</b>

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2020

#### Accounting Policy

##### FINANCIAL ASSETS

The Gallery classifies its financial assets as:

- financial assets at fair value through profit or loss; or
- financial assets measured at amortised cost.

The classification depends on both the entity's business model for managing the financial assets and contractual cash flow characteristics at the time of initial recognition. Financial assets are recognised when the entity becomes a party to the contract and, as a consequence, has a legal right to receive or a legal obligation to pay cash and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred upon trade date.

##### FINANCIAL ASSETS AT AMORTISED COST

Financial assets included in this category need to meet two criteria:

- the financial asset is held in order to collect the contractual cash flows; and
- the cash flows are solely payments of principal and interest (SPPI) on the principal outstanding amount.

Amortised cost is determined using the effective interest method.

##### EFFECTIVE INTEREST METHOD

Income is recognised on an effective interest rate basis for financial assets that are recognised at amortised cost.

##### FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS (FVTPL)

Financial assets are classified as financial assets at fair value through profit or loss where the financial assets doesn't meet the criteria of financial assets held at amortised cost.

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

##### FINANCIAL LIABILITIES

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. Financial

liabilities are recognised and derecognised upon 'trade date'.

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

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

##### FINANCIAL LIABILITIES AT AMORTISED COST

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

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2020

### NOTE 5: MANAGEMENT UNCERTAINTIES (continued)

#### 5.3: FAIR VALUE MEASUREMENTS

	FAIR VALUE MEASUREMENTS AT THE END OF THE REPORTING PERIOD	
	2020 \$'000	2019 \$'000
<b>Non-financial assets</b>		
Land	10,790	10,790
Buildings	63,806	63,742
Property, plant and equipment	5,723	6,380
Heritage and cultural assets	37,165	36,944
<b>Total</b>	<b>117,484</b>	<b>117,856</b>

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2020

### NOTE 6: OTHER INFORMATION

#### 6.1: AGGREGATED ASSETS AND LIABILITIES

	2020 \$'000	2019 \$'000
<b>Assets expected to be recovered in:</b>		
No more than 12 months	29,639	31,485
More than 12 months	117,904	118,227
<b>Total assets</b>	<b>147,543</b>	<b>149,712</b>
<b>Liabilities expected to be recovered in:</b>		
No more than 12 months	1,702	2,820
More than 12 months	750	722
<b>Total liabilities</b>	<b>2,452</b>	<b>3,542</b>

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

The primary statements provide a comparison between the 2019–20 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 2019–20 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 2020

The Gallery was temporarily closed for two extended periods during the financial year. From 23 April 2019 to 14 September 2019 to undertake rectification works and from 24 March 2020 to 6 June 2020 at the direction of Government to deal with the COVID-19 pandemic. The continued implementation of Government restrictions to deal with the pandemic is impacting visitation numbers and the ability to generate own-source income.

The closures and restrictions resulted in reduced *sales of goods and rendering of services* revenue and *resources received free of charge* in the way of sponsorship in kind. This reduction was partially offset by higher than budgeted *other revenue* in the form of grants received and reduced *supplier expenses* due to the postponement of exhibitions and operational savings during the closures.

The Foundation received higher than budgeted cash donations and lower than budgeted donated works of art resulting in higher *contributions* and lower *gains*. Whilst increased cash donations have resulted in a higher *investments* balance, *interest* is lower than budget due to the fall in cash interest rate.

*Employee expenses* are higher due to unbudgeted redundancies and *Employee provisions* are higher than budget due to employee transfers and a fall in the bond rate that is used to adjust employee provisions to present value.



*Tim Winton* 2019 by Sally Robinson  
acrylic on canvas 149 x 107 cm  
Purchased with funds provided by the Annual Appeal 2020  
© Sally Robinson

## ACQUISITIONS 2019/20

A total of 72 works of art were acquired through donation and purchase and during the period.

*Richard Butler* 1859

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

*Annie Butler* 1859

by Lucy Meadows  
watercolour and pencil on buff board  
57 x 50.5 cm

*Her Majesty Queen Elizabeth*

(*the Queen Mother*) 1943-44  
by Charles Wheeler  
coloured chalk on artist board  
41.7 x 34.5 cm

*Princess Elizabeth Alexandra Mary*

(*future Queen Elizabeth II*) 1942-43  
by Charles Wheeler  
coloured chalk on artist board  
37.5 x 30.5 cm

*His Royal Highness Prince Henry William*

*Frederick Albert, Duke of Gloucester*  
(*Governor General of Australia*) 1943-44  
by Charles Wheeler  
coloured chalk with black ink highlight  
on artist board  
44.5 x 34.5 cm

*Sir Ernest Thomas Fisk* 1943-44

by Charles Wheeler  
coloured chalk and black ink on artist board  
33.5 x 27 cm

*Sir Roland Hibbert Cross* 1943-44

by Charles Wheeler  
coloured chalk on artist board  
37 x 28 cm

*Lieutenant Colonel Kathleen A. L. Best* 1943-44

by Charles Wheeler  
coloured chalk on artist board  
31.5 x 22.5 cm

*Elizabeth Read (née Archer)* c. 1853

by an unknown artist  
watercolour on paper  
37.5 x 31 cm

*Don Dunstan* 1992-93 (printed 2019)

by Robin Sellick  
inkjet print on paper  
117 x 100 cm

*Lady Jessie and Sir Donald Bradman,*

*Kensington Park, Adelaide, South Australia*  
1992-93 (printed 2019)  
by Robin Sellick  
inkjet print on paper  
47.3 x 40.5 cm

*Justice Robin Millhouse, Maslin Beach,*

*South Australia* 1992-93 (printed 2019)  
by Robin Sellick  
inkjet print on paper  
47.3 x 40.5 cm

*Tilman Ruff* 2019

by Nikki Toole  
type C photograph on paper  
86 x 76 cm

*Stable Scene with Shane Dye* 2000

by Noel McKenna  
oil on canvas  
152 x 183 cm  
Gift of the artist 2019  
Donated through the Australian Government's  
Cultural Gifts Program

*Lady [Hannah] Lloyd Jones* 1970

by Judy Cassab  
oil on masonite  
116.8 x 98.3 cm  
Gift of Charles E. and Kim Lloyd Jones 2019  
Donated through the Australian Government's  
Cultural Gifts Program

*Edward Lloyd Jones* c. 1920's

by Arthur Murch

oil on canvas

95.5 x 80.5 cm

Gift of Charles E. and Kim Lloyd Jones 2019

Donated through the Australian Government's Cultural Gifts Program

*Portrait of Patricia Piccinini* 2019

by Allissa Oughtred

inkjet print on paper

161.5 x 125 cm

Gift of an anonymous donor 2019

*The Honourable Chief Justice Susan Kiefel AC* 2018

by Yvonne East

oil on linen

156 x 125.5 cm

Gift of the artist 2019, acknowledging

Herbert Smith Freehills for supporting the creation of the portrait

*John Roper* 1860's

by John Buchanan Smith

carte de visite photograph

10.2 x 6.3 cm

Gift of John Sandefur 2019

*Ngalim Ngalimbooroo Ngagenybe* 2018

by Shirley Purdie

natural ochre and pigments on canvas

225 x 525 cm

*Lowe Kong Meng* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*Chang Woo Gow* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*Jimmy Ah Foo* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*Quong Tart* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*George Chow Bow* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*Andrew Leon* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*Captain Ah Gim* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*Wat A Che* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*Gugug Go Tack* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*Mrs Lup Mun* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*Tim Sang* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*Ah Young* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*Yip Hoy* 2017

by Pamela See

papercut silhouette drawing

48.5 x 38.5 cm

*Emma Tear Tack* 2017  
by Pamela See  
papercut silhouette drawing  
48.5 x 38.5 cm

*James Chung Gon* 2017  
by Pamela See  
papercut silhouette drawing  
48.5 x 38.5 cm

*Lula Chinn* 2017  
by Pamela See  
papercut silhouette drawing  
48.5 x 38.5 cm

*Portrait of a beautiful mind Adam Cullen,  
Blue Mountains* 2005 (printed 2019)  
by George Fetting  
inkjet print on paper  
137.5 x 112 cm  
Purchased with funds provided by  
Alan Dodge AM and Neil Archibald 2019

*Ellyse Perry* 2018  
by Stuart Miller  
inkjet print on paper  
101 x 140 cm

*Arthur Beetsom* 1968 (printed 2019)  
by Ern McQuillan  
gelatin silver photograph on paper  
40.5 x 29.5 cm

*Darby McCarthy* c. 1969 (printed 2019)  
by Ern McQuillan  
gelatin silver photograph on paper  
40.5 x 32 cm

*The Delltones* 1964 (printed 2019)  
by Ern McQuillan  
gelatin silver photograph on paper  
32 x 40.5 cm

*Little Pattie* 1966 (printed 2019)  
by Ern McQuillan  
gelatin silver photograph on paper  
40.5 x 28 cm

*Selfportrait at 85* 1990  
by Joshua Smith  
oil on primed masonite  
63 x 53 cm  
Gift of the late May Ralph 2019

*Tracey Moffatt dreaming* 2017  
by James Horan  
type C photograph on paper  
129.7 x 129.5 cm  
Gift of the artist 2019

*Gaby Kennard* 2020  
by Lisa Tomasetti  
archival pigment print on paper  
100 x 142 cm

*Rachel Ward and Bryan Brown* 2006  
(printed 2020)  
by Peter BrewBevan  
inkjet print on paper  
99.5 x 74.5 cm

*Her Majesty* 1860  
by John Jabez Edwin Mayall  
albumen paper carte de visite photograph on card  
8.5 x 5.6 cm

*Her Majesty seated* 1860  
by John Jabez Edwin Mayall  
albumen paper carte de visite photograph on card  
8.3 x 5.6 cm

*Prince Albert* 1860  
by John Jabez Edwin Mayall  
albumen paper carte de visite photograph on card  
9 x 5.6 cm

*Princess Alice* 1860  
by John Jabez Edwin Mayall  
albumen paper carte de visite photograph on card  
8.6 x 5.7 cm

*Prince Alfred* 1860  
by John Jabez Edwin Mayall  
albumen paper carte de visite photograph on card  
8.6 x 5.6 cm

*H.R.H. The Prince Arthur* 1860  
by John Jabez Edwin Mayall  
albumen paper carte de visite photograph on card  
8.7 x 5.7 cm

*Prince Arthur* 1860  
by John Jabez Edwin Mayall  
albumen paper carte de visite photograph,  
handcoloured on card  
8.6 x 5.7 cm

*H.R.H. The Prince Alfred* 1860  
by John Jabez Edwin Mayall  
albumen paper carte de visite photograph on card  
7.9 x 5.6 cm

*The latest portrait of Her Majesty Queen Victoria*  
c. 1896  
by John Thomson  
albumen silver cabinet card photograph on card  
16.7 x 10.8 cm

*Queen Victoria* 1860-65  
by Post Office Photographic Studio, Melbourne,  
after John Jabez Edwin Mayall  
albumen paper carte de visite photograph on card  
6 x 9.2 cm

*H.R.H. The Prince of Wales* c. 1863  
by John and Charles Watkins  
albumen paper carte de visite photograph on card  
8.7 x 5.5 cm

*H.R.H. The Duke of Edinburgh and Suite in Mining  
Costume after descending the Band of Hope Gold  
Mine, Ballarat, Australia* 1867  
by Roberts Brothers, Ballarat  
albumen paper carte de visite photograph on card  
8.3 x 5.9 cm

*The Princess Royal* c. 1860  
by an unknown artist  
albumen paper carte de visite on card  
7.9 x 5 cm

*A nation mourns the loss* c. 1861  
by an unknown artist  
lithograph in carte de visite format on card  
8.1 x 5.9 cm

*Queen Victoria in mourning,  
with a portrait of Prince Albert* c. 1862  
by an unknown artist  
lithograph in carte de visite format on paper  
on card  
8.7 x 5.3 cm

*H.M. King George V at his desk* c. 1921  
by E.O. Hoppé and Raphael Tuck and Sons Ltd  
(publisher)  
postcard print on card  
9.1 x 14 cm

*Leo McKern as Dad Rudd* 1994  
(printed 2020)  
by Robert McFarlane  
inkjet print on paper  
70 x 52.3 cm

*Heath Ledger* 1998 (printed 2017)  
by Tony Amos  
gelatin silver print on paper  
100 x 125 cm  
Gift of the artist 2020

*Heath Ledger* 1998 (printed 2017)  
by Tony Amos  
type C print on paper  
100 x 124 cm  
Gift of the artist 2020

*Kylie Minogue 1* 2018 (printed 2020)  
by Nicole Bentley  
inkjet print on paper  
Gift of the artist 2020

*Kylie Minogue 2* 2018 (printed 2020)  
Nicole Bentley  
inkjet print on paper  
Gift of the artist 2020

*Adut Akech* 2018 (printed 2020)  
by Charles Dennington  
inkjet print on paper  
95 x 71.5 cm  
Gift of the artist 2020

*Adut Akech with baby sister Akoul* 2018  
(printed 2020)  
by Charles Dennington  
inkjet print on paper  
42.5 x 28.5 cm  
Gift of the artist 2020

*Adut Akech with brother Bior* 2018  
(printed 2020)  
by Charles Dennington  
inkjet print on paper  
37.8 x 28.4 cm  
Gift of the artist 2020

*Adut Akech with siblings Kim, Yar, Bior  
and Alakiir* 2018 (printed 2020)  
by Charles Dennington  
inkjet print on paper  
32.7 x 43.6 cm  
Gift of the artist 2020

*Tim Winton* 2019  
by Sally Robinson  
acrylic on canvas  
149 x 107 cm  
Purchased with funds provided by the  
Annual Appeal 2020



Launch of the inaugural *Darling Portrait Prize*.

# APPENDIX 1

## Patrons and benefactors

### Patrons

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

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

### Visionary benefactors

Timothy Fairfax AC

### Founding benefactors

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

### Benefactors

Gordon Darling Foundation  
Basil Bressler Bequest  
Mary Isabel Murphy  
Ian Darling AO  
Patrick Corrigan AM  
Sid and Fiona Myer Family Foundation  
Sidney Myer Fund

### Major donors

Ian Darling AO  
Mary Isabel Murphy and Rosalind Blair Murphy  
Ross Adler AC  
Jillian Broadbent AO  
Peter Weiss AO

### Donors

Anthony Adair and Karen McLeod Adair  
James Bain AM and Janette Bain  
Patrick Corrigan AM  
Philip Bacon AM  
James Fairfax AO  
Sir Roderick Carnegie AC  
Farrell Family Foundation

Malcolm and Lucy Turnbull  
Nevill Keating Pictures Ltd  
Ann Lewis AM  
Mundango Charitable Trust  
Claudia Hyles OAM  
Andrew Cannon  
Ross A Field  
Diana Ramsay AO  
Peter Yates  
Reconciliation Australia Limited  
BHP Billiton  
Newmont Mining Corporation  
Rio Tinto Aboriginal Fund  
Allanah Dopson and Nicholas Heyward  
Alan Dodge AM  
Graham Smith  
Jim and Barbara Higgins  
Alan J Foulkes and Mark G Cleghorn  
Peronelle Windeyer  
Wayne Williams  
Noel and Enid Eliot  
Anonymous  
Bob and Lindy Ross  
Dr Anne Gray  
Angus Trumble  
Jillian Broadbent AO  
Sid and Fiona Myer Family Foundation  
The Myer Foundation  
The Yulgilbar Foundation  
Brandon Munro  
Yasmin Allen  
Dr Chong Lim Ong  
Neil Archibald  
Sarah White OAM  
David and Jennie Sutherland Foundation  
Sally White OAM  
The Stuart Leslie Foundation  
The Calvert-Jones Foundation  
David and Pam McKee  
Trent Birkett  
Harold Mitchell AC  
Sony Music Entertainment Australia  
Dr Helen Nugent AO  
Mr Tim Bednall  
King & Wood Mallesons  
Optus  
Westpac Group  
John Kaldor AO and Naomi Milgrom AO  
Maliganis Edwards Johnson

## **Supporters**

Australian Decorative and  
Fine Arts Society, ACT  
Dame Elisabeth Murdoch AC DBE  
Jim and Barbara Higgins  
Professor Frank Fenner AC CMG MBE  
The Hon. Fred Chaney AO  
The Hon. Paul Keating  
Allanah Dopson  
Wayne Williams  
Dr Brian Crisp AM and Barbara Crisp  
LawSoft  
Gloria Kurtze  
Jan and Gary Whyte  
Jonathon Mills  
Robyn Mills  
Henry Gillespie  
Dawn Waterhouse  
Ruth and Peter McMullin  
Andrew Freeman  
Peta Brownbrooke-Benjamins  
and Mike Benjamins  
Australian Decorative and  
Fine Arts Society, Hobart  
Susan Armitage  
Sally White OAM  
Neilma Gantner  
Jim Windeyer  
Antonia Syme  
Janet Whiting AM and Philip Lukies  
Dr Justin Garrick and  
Dharini Ganesan Rasu  
Dino Nikias OAM and Dimitra Nikias  
Justice Mary Finn  
Bill Farmer AO and Elaine Farmer  
Tim Efkarpidis  
Lauraine Diggins  
Dr Sam Whittle and Heather Whittle  
Bob and Charlotte Nattey  
Jennifer Bott AO  
Sharon Pheeley  
Dr Gene Sherman AM  
and Brian Sherman AM  
Keith Bradley and Kerry O'Kane  
James O Fairfax AC  
Sir Roderick Carnegie AC  
Rupert Myer AO and Annabel Myer  
Louise and Martyn Myer Foundation  
Diana Carlton

Emeritus Professor Derek Denton AC  
and Dame Margaret Scott AC DBE  
Harold Mitchell AC  
Peter Jopling AM QC  
Andrew and Liz Mackenzie  
Patricia Patten  
Tamie Fraser AO  
Bruce Parncutt and Robin Campbell  
Steven Skala AO and Lousje Skala  
Dr Marguerite Hancock  
Michael Kendall  
Joan Adler  
Anonymous  
Dr John Yu AC  
Reg Richardson AM  
Jenny Brockie  
Major General Steve Gower AO (Ret'd)  
Frank and Barbara Lewincamp  
Anonymous

## **Portrait donors 2019-20**

Yvonne East  
Anonymous  
John Sandefur  
Charles E Lloyd Jones and Kim Lloyd Jones  
Noel McKenna  
Robin Sellick  
Sue Hughes and Steve Ralph  
James Horan  
Nicole Bentley  
Charles Dennington  
Tony Amos

## **Annual Appeal 2019-20**

Judith Hurlstone  
Wayne Williams  
Lorraine Downey  
Lesley Riley  
Alison Swarbrick  
Trevor Rice  
Megan Douglas  
David Campbell  
Rick Forster and Carolyn Forster OAM  
Gini Hole  
Greg Cornwell AM  
Philip Flood AO and Carole Flood  
Claudia Hyles  
Margaret Daly  
Gena Ferguson

Meredith Hinchliffe  
Gary James  
Penny and Wal Jurkiewicz  
Naomi Landau  
Andrew Blanckensee and Julie Matthews  
Christine Clark  
Don and Rose Limn  
Valerie and Terry Hull  
Lorien Mader  
Jane McCarty  
Peter and Rosemary Ingle  
Emma Noonan  
Anonymous  
John Hawkins  
Margaret and Bill Pollock  
Andrew Freeman FACS and Diana Pelyk  
William Inveen  
Graeme and Jill Mayo  
David and Rosemary Kennemore  
John Werrett  
Dawn Waterhouse and Gowrie Waterhouse  
Elizabeth Storrs  
Anonymous  
Richard Blavins  
Michelle Fletcher  
Vicki Brown  
Anonymous  
Jeffrey Frith  
Clare Wall and Richard Landsdowne  
Donald C Cocks  
Ross Gough  
The Hon Justice Debra Mullins AO  
Tony and Anne Gilmour  
Marylou Pooley and Dr Peter Pedersen  
Terrence J Eichler  
Matthew Brown  
Emeritus Professor Ingrid Moses AO  
Dr John Yu AO  
Marion Le AM  
Liz Nield OAM  
Anonymous  
Maggie Shapley  
Penny Moyes  
Terry S Wills Cooke OAM  
Helen Topor  
Murrelia Wheatley  
Hazel and Allan Wright  
Linda Ward  
Ted and Gerry Kruger

David and Jo Frecker  
Marina Lobastov and David Burke  
Elza Gericke  
Patricia McGinn  
Dr Louise Moran  
Beth Tyerman  
The Hon Penelope Wensley AC and  
Dr Stuart McCosker

## APPENDIX 2

### Statutory reporting requirements

#### Compliance index

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

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
<b>17BE</b>	<b>1</b>	<b>Contents of annual report</b>	
17BE (a)	9	Details of the legislation establishing the body	Mandatory
17BE (b)(i)	9	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE (b)(ii)	9	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE (c)	37	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory
17BE (d)	37	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE (e)	n/a	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE (f)	n/a	Particulars of noncompliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE (g)	11	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE (h) 17BE (i)	93	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to noncompliance with finance law and action taken to remedy noncompliance	If applicable, mandatory
17BE (j)	38	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE (k)	47	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE (ka)	47	Statistics on the entity's employees on an ongoing and nonongoing basis, including the following: (a) statistics on fulltime employees; (b) statistics on parttime employees; (c) statistics on gender; (d) statistics on staff location	Mandatory
17BE (l)	ii	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE (m)	49	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
17BE (n) 17BE (o)	93	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): (a) the decisionmaking process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions	If applicable, mandatory
17BE (p)	49	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
17BE (q)	n/a	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory
17BE (r)	n/a	Particulars of any reports on the entity given by: (a) the Auditor General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner	If applicable, mandatory
17BE (s)	n/a	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE (t)	49	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	If applicable, mandatory
17BE (taa)	43	The following information about the audit committee for the entity: (a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee	Mandatory
17BE (ta)	48	Information about executive remuneration	Mandatory

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

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

REQUIREMENT	PAGE NUMBER
Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i> (the EPBC Act)	49
Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	50
Section 311A of the <i>Commonwealth Electoral Act 1918</i>	93

### Compliance with finance law

There were no instances known by the Gallery of significant non-compliance with finance law in 2019-20 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	\$47,858	13	Services provided through the Cultural and Corporate Shared Services Centre
Museum of Australian Democracy	\$46,962	2	Temporary office accommodation
Comcare	\$19,455	1	Compulsory workers' compensation insurance premiums
Department of Finance (Comcover)	\$96,782	1	Compulsory general insurance premiums
Department of Finance	\$29,800	1	ICON annual member contribution
Australian National Audit Office	\$75,900	2	Compulsory audit services

### Advertising

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

### Legal services

This is a statement of legal services expenditure by the National Portrait Gallery of Australia for the 2019-20 financial year, published in compliance with paragraph 11.1(ba) of the *Legal Services Directions 2017*. All figures are GST exclusive.

Total external legal services expenditure	\$2,358
Total internal legal services expenditure	\$0
<b>Total legal services expenditure</b>	<b>\$2,358</b>

# NATIONAL PORTRAIT



GALLERY



