

**National
Portrait
Gallery of
Australia
Annual
Report
15/16**





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Report
15/16



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of Australia 2016

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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

National Portrait Gallery
King Edward Terrace
Canberra, Australia

Telephone (02) 6102 7000

portrait.gov.au

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

Location and opening hours

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

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.

Public transport

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

30 September 2016
Senator the Hon Mitch Fifield
Minister for the Arts
Parliament House
CANBERRA ACT 2600

Dear Minister

On behalf of the National Portrait Gallery of Australia Board, I am pleased to submit the Gallery's Annual Report, for presentation to each House of Parliament. The report covers the period 1 July 2015 to 30 June 2016.

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

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

Yours sincerely

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

Dr Helen Nugent AO
Chairman



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Sid Myer AM, Dr Helen Nugent AO and Tim Fairfax AC.

On behalf of the Board of the National Portrait Gallery of Australia, I present our third annual report since we were established as a Statutory Authority.

We made positive progress in five key areas this year, each of which is outlined below.

Chief Patron

We are delighted that Mrs Lucy Hughes Turnbull AO has accepted our invitation to become the NPGA's Chief Patron. Mrs Turnbull becomes the fifth spouse or partner of a serving Prime Minister of Australia to assume this important role. We acknowledge the commitment and service of her predecessors: Mrs Janette Howard, Ms Thérèse Rein, Mr Tim Mathieson, and Mrs Margie Abbott, for their invaluable support, for which we are immensely grateful.

NPGA Foundation

Under the leadership of Mr Sidney Myer AM, the Chairman of the Foundation and the NPGA's Deputy Chairman, the Foundation in its first full year, raised \$418,000 and received a further \$240,050 in gifts of works of art.

The funds raised have been used to support the NPGA's busy commissioning program. A pattern of annual Foundation events, held in the state capitals has been established in support of that programme, which has expanded our reach and is making the NPGA a truly national institution.

We continue to benefit from the extraordinary generosity of our Foundation member and former Chairman, Tim Fairfax AC. Without his support we could not deliver the range and quality of our learning and children's programs. Mr Fairfax has also made possible the expansion and acceleration of our Livestream Learning digital outreach program, allowing us not only to reach rural and regional Australia classrooms, but also hospitals throughout the country.

The remarkable generosity of Mr Fairfax and our Founding Patron, Mrs Marilyn Darling AC has also made possible a number of acquisitions. Together with the Sid and Fiona Myer Family Foundation, these include the splendid portrait of *Helena Rubinstein in a Red Brocade Balenciaga*

Gown (1957) by Graham Sutherland OM. This is an iconic addition to the national portrait collection.

The Foundation is extremely fortunate not only to have Mrs Darling and Mr Fairfax on the Foundation Board, but also for them to be joined by Mr John Liangis, Mr David Smorgon OAM and most recently by Mr Ross Adler AC.

Collection and exhibitions

The permanent collection has grown apace this year. 120 works of art (3 more than last year) were added to the collection by gift, purchase, or commission. All are listed in the body of this report. As at 30 June 2016 there were 2,651 portraits in the collection valued at \$32 million.

The steady growth of the collection continually adds to and refines the picture of Australian life and achievement that the NPGA offers our visitors, of whom this year we welcomed close to 431,500 to Canberra. One in ten of our visitors participated in one of our extraordinarily diverse public program offerings. This is an unusually high proportion.

At the same time, a diverse and exciting program of rotating collection displays and temporary exhibitions were mounted in the NPGA galleries and throughout the country. For instance, *Uncommon Australians: The vision of Gordon and Marilyn Darling*, toured to venues as far afield as Mackay, Cairns, Murwillumbah South (Tweed), Bundaberg, Rockhampton and elsewhere.

At the Gallery itself, the season of our contribution to the ANZAC centennial commemoration, *All that fall: Sacrifice, life and loss in the First World War*, ended at the beginning of the year. It was warmly received. This was followed by *Life and Time: Portraits by Rod McNicol*; *Bare: Degrees of undress*; the 2015 Macquarie Digital Portraiture Award; *Sideshow Alley: Infamy, the macabre and the portrait*, one of the most complex exhibitions the NPGA has yet mounted; the 2016 National Photographic Portrait Prize; and *Mysterious Eyes: Arthur Boyd portraits*, as well as a major focussed redisplay dedicated to Australian women.

We continue to be grateful to our sponsorship partners. Without their generous support we could not present our ambitious programs. In particular, we acknowledge and thank partners EY and St. George Bank. In addition, we thank our exhibition partner, Macquarie Group Foundation; our accommodation partner Crowne Plaza Canberra; our media partners Foxtel Arts, *The Saturday Paper*, *The Monthly*, Stripy Sock, Avant Media; our web hosting partner UberGlobal; our wine partner Robert Oatley Vineyards, as well as our NPPP partners IAS Fine Art Logistics, EIZO Corporation, and Sun Studios Sydney. To each and all we extend our heartfelt appreciation.

The online environment

The rate of change in the online and digital environments continues to accelerate.

This year we exceeded our target of 250,000 visits to the NPGA website: portrait.gov.au by 233,199, achieving an online tally of 483,199 with 1,413,782 pages viewed. Our Facebook fans increased by 46% to 44,208 who we reach directly with every successive post. Our Twitter followers, meanwhile, increased by 10%, and our Instagram followers by 50%.

The enormous potential for all these and the ever increasing methods of reaching digitally far beyond our building and to attract visitors physically through our doors, is exciting.

The NPGA's first truly viral episode occurred on 2 November 2015, the day before the running of the Melbourne Cup. The Facebook post of Bruce Postle's portrait of Aaron ("Tommy") Woodcock reached 2,901,294 people; was shared 12,798 times, prompted 37,000 reactions and 1,961 comments. The sympathetic character of the image tapped into the zeitgeist around the Melbourne Cup, and Tommy's popularity on Facebook has resulted in his taking out the award for the most popular work on the website this year, followed by Dr John Yu, Nick Cave and Lee Lin Chin.

Financial health

The Board and management is focussed on ensuring the Gallery's long-term sustainability.

Despite the undoubted impact of budgetary challenges, we made a small operating surplus of \$16,000 before the impact of depreciation is taken into account. On a consolidated basis, after recognising the NPGA Foundation (which is separately managed), we generated a surplus of \$396,000.

We are committed to operating the NPGA in a fiscally responsible way. Nonetheless, this is becoming increasingly difficult as budgetary measures are felt. Our commitment to fiscal responsibility has meant that we have had to undertake a redundancy programme this year and have not filled vacant staff positions.

While this imposes additional pressures on our staff, we acknowledge their commitment and dedication to ensuring our overriding commitment to the quality of our visitor experience.

Valedictory

This year, the NPGA sustained three grievous losses of individuals who are an integral part of our history and culture.

On 31 August 2015, our Founding Patron L Gordon Darling AC CMG died peacefully in Melbourne. He was 94. Without Gordon Darling's vision and commitment over more than two decades, the NPGA would not have come into being.

On 11 October 2015, the NPGA's inaugural Director, Andrew Sayers AM FAHA, died in Melbourne. He was only 58. It fell to Andrew Sayers, working closely with successive Chairmen—Marilyn Darling AC and Tim Fairfax AC and their Boards—to set the agenda for this institution; to guide its development as a collecting agency; to devise our commissioning program; and to bring into being our signature building in the Parliamentary Triangle.

Finally, on 10 January 2016, one of our Founding Benefactors, Robert Oatley AO BEM, died in Sydney. He was 87. Mr Oatley was one of a small number of our earliest donors and benefactors who made possible the multi-million-dollar purchase in 2001 of the magnificent portrait of

Lieutenant James Cook RN by John Webber, an acquisition that did much to hoist the banner of the NPGA as a significant collecting institution.

We shall ever strive to remain worthy of the unfailing support and commitment of these three remarkable Australians.

Conclusion

In conclusion, I pay tribute to the dedicated management and staff of the NPGA who capably led us through this third year of our history as a Statutory Authority. In particular, I acknowledge and thank our Director, Mr Angus Trumble, for his leadership in this year of challenges, consolidation and growth.

I also thank my colleagues on the Board for their commitment and dedication.

We welcomed this year, the re-appointment to the Board of Mr Alan Dodge AM; the appointment of Mr Sid Myer AM as Deputy Chairman, succeeding the extraordinary Dr Gene Sherman AM; and the appointment of Mrs Penny Fowler, who as Chairman of the Herald and Weekly Times since July 2013, brings a wealth of experience in the media and not-for-profit sectors. Their dedication, along with that of Ms Yasmin Allen, Ms Jillian Broadbent AO and Mr Pat Corrigan AM is deeply appreciated.

Finally, I acknowledge and thank Minister Fifield and the Department, particularly Ms Sally Basser, for their ongoing support of the NPGA.

A handwritten signature in black ink, reading "Helen P. Nugent". The signature is fluid and cursive, with a long horizontal stroke at the bottom.

Dr Helen Nugent AO

Chairman



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When in 1988 L Gordon Darling AC CMG stepped down as Chairman of the Council of Trustees, the National Gallery of Australia's footbridge functioned exactly as the architect Colin Madigan first intended it—to link that building with the raised forecourt podium of the High Court of Australia, and perfectly align with the façade of the National Library of Australia in the west. Gordon could not then have imagined that, twenty years later, the footbridge would have an additional purpose, to connect the Gallery to this National Portrait Gallery—which he and Marilyn Darling AC did so much to bring into being. That so many of our respective visitors pass from one to the other, back and forth across the footbridge, was largely their doing. In many respects Gordon was the bridge, and will remain an enduring link between our two institutions. Gordon's are the ties that bind.

It is worth remembering that the NPG was established gradually, in prudently thought-out stages—a very Australian way—beginning in 1992 with the touring exhibition *Uncommon Australians: Towards an Australian Portrait Gallery*, of which Gordon and Marilyn were the conveners. The purpose of that exhibition was to test a grand idea that had the virtues of beguiling simplicity, total clarity, and, as it turned out, enormous popular appeal. Subsequent developments now seem perhaps easier or more straightforward than was actually the case, for turning a good idea into a wholly new institution, and in record time, is a formidable achievement, requiring constant persuasion, creative tenacity and, above all, charm—which Gordon had in abundance. These were his most precious gifts to us, among many others that are perhaps far more immediately tangible.

Last year we opened *Uncommon Australians: The vision of Gordon and Marilyn Darling*, and, on the same occasion, officially launched the National Portrait Gallery Foundation. This year *Uncommon Australians* toured to the McClelland Gallery and Sculpture Park at Langwarrin near Melbourne, and to Tweed Regional Gallery at Murwillumbah, New South Wales—with both of which Gordon and Marilyn Darling forged strong ties. This allowed us to pay a fitting tribute to all that Gordon and Marilyn Darling have achieved

since the first *Uncommon Australians*, and to celebrate their prescience, their commitment and philanthropy over more than twenty-five years. That they could be present with us at last year's opening was a stroke of good fortune, for it turned out to be the last of Gordon's innumerable visits to Canberra—one that gave him particular pleasure and satisfaction. His death at the beginning of this financial year has cast a long and melancholy shadow.

The last time we saw Gordon was at a meeting of the NPGA Foundation in Melbourne less than a month before he died. He was, as ever, full of lively interest in and affection for the National Portrait Gallery, and all that the future holds in store. Gordon was convinced that that future is bright indeed, and that the majority of our public, our audience, is as yet unborn, and will come here fifty and one hundred years from now. The story of Australia we tell through portraits of our most eminent and remarkable citizens will then be even more diverse, complex and engaging than it already is today. Gordon Darling's place in that story is unique, and his memory will surely grow in the esteem of future generations. Long may his extraordinary legacy continue to inspire, guide and lead us.

Financial performance

I am pleased to report that, despite several challenges arising from the Mid-Year Economic and Fiscal Outlook (MYEFO), the Gallery's solid financial performance delivered a \$396,000 surplus on a consolidated basis, after adjusting for the impact of unfunded depreciation and amortisation. This \$396,000 surplus is attributable to generous gifts of cash and artwork to the Foundation, with core operations effectively breaking even in 2015–16 with an operating surplus of \$16,000.

The collection grew by \$846,000 in 2015–16: \$240,000 from donated works of art, \$410,000 from Foundation acquisitions and \$196,000 from Government collection development funding. In addition, \$1,662,000 was expended on the capital upkeep of the facility from a \$1,859,000 government funded budget.

I continue to be grateful to my executive team for the self-disciplined manner in which

each and all have assisted me this year in adapting the Gallery's budget to challenging circumstances.

Acquisitions

This year the Gallery was fortunate to acquire *Helena Rubinstein in a red brocade Balenciaga gown* (1957) by Graham Sutherland OM. This spectacular picture was purchased thanks to the generosity of Marilyn Darling AC, Tim Fairfax AC and the Sid and Fiona Myer Family Foundation, who came together as equal partners in support of it. The picture was originally owned by Helena Rubinstein herself, and at her death in 1965 passed into the care of the Helena Rubinstein Foundation in New York, which wound up its operations in 2011. I am indebted to Daniel Katz in London for providing us with the opportunity of acquiring this portrait of one of the most remarkable personalities ever to have begun a business in Collins Street, Melbourne (in 1902)—a business that in due course grew into the first global cosmetics corporation.

The other 199 acquisitions of portraits this year span the entire history of European engagement with this ancient continent and include subjects as diverse as the pickpocket, rogue and chief constable at Parramatta George Barrington; the French mariner Nicolas Baudin; the philanthropist Caroline Chisholm; the mining magnate Sir James McCulloch; the pioneering headmaster the Rev Dr John Bromby; the father of the University of Sydney Sir Charles Nicholson; Dame Nellie Melba GBE; the prima ballerina Anna Matveyevna Pavlova; the aviatrix Maie Casey; the Sydney surgeon Dr Edward MacMahon (by Sir William Dobell); the artist John Coburn; the author Oodgeroo Noonuccal (Kath Walker); the actor Russell Crowe; the academic Marcia Langton; the football star Adam Goodes; the philanthropist John Schaeffer; the actor Paul Cox; the entertainer Graham Kennedy; the celebrated “water nymph” Miss Pansy Mantague; the Olympic swimmer John Konrads; the artist Mirka Mora; Dame Elizabeth Couchman and Dame Enid Lyons among many others. With each passing year the national portrait collection gains in texture and diversity and breadth, but it

remains squarely focussed upon individuals who have made a profound and lasting impact upon our shared life in Australia.

This year we also continued our busy commissioning program, and were delighted to launch new portraits of Professor Brian Schmidt AC, joint winner of the 2011 Nobel Prize for Physics, a triptych of gelatin-silver photographs by David Roberts; the rugby legend Mark Ella AM, a type-C photograph by Melbourne-based photographer Nikki Toole, commissioned with funds from the Patrick Corrigan Portrait Commission Series; and a spectacular new portrait of The Hon. Dame Quentin Bryce AD CVO, twenty-fifth Governor-General of the Commonwealth of Australia, by Brisbane-based artist Michael Zavros, which was commissioned with funds most generously made available by Tim Fairfax AC.

Exhibitions

The season of our contribution to the ANZAC centennial commemoration, *All that fall: Sacrifice, life and loss in the First World War*, ended at the beginning of this year. That exhibition concentrated on the wide-ranging theme of loss and absence, and constituted a moving ‘portrait’ of loss during the First World War on the Australian home front. Powerful symbolic images, including contemporary works, evoked the emotional intensity of loss.

Recruitment posters, in particular, offered a febrile portrait of the pressures brought to bear on Australian men. As the war dragged on and the paralysing impact of the dead and maimed took its toll, divisive conscription debates targeted women, contributing to a fracturing of national community. Australian sound artist Lawrence English created two related sound-works. An immersive soundscape tinted the exhibition space. A multi-channel sound installation included spoken names of the 11th Battalion, the first to fall at Gallipoli.

Life and Time: Portraits by Rod McNicol was developed in partnership with the Monash Gallery of Art in Melbourne. Australian photographer Rod McNicol has consistently analysed the passing of time through the evidence of the photographic portrait. At once confronting and tender, McNicol's portrait



NPPP16 (21 Mar – 8 Jun 2015); *Bare* (14 Aug – 15 Nov 2015); *Sideshow* (5 Dec 2015 – 28 Feb 2016)

photographs are bold and intimate. McNicol founded The Photographers' Gallery in South Yarra, Melbourne, in 1975. He was awarded the National Photographic Portrait Prize 2012 for his portrait of Indigenous actor Jack Charles.

Bare: Degrees of undress celebrated the candid, contrived, natural, sexy, ironic, beautiful, and the fascinating in Australian portraiture that shows a bit of skin. *Bare* selected and remixed portraits from our own collection around elements of nakedness. Fun and forthright, the exhibition interrogated our instinctive, embedded and complex reactions to the bare. Surprising relationships appear, including portraits of Australia's greatest sportspeople and our foremost creative achievers. Portraits of Billy Slater, Germaine Greer, Dame Edna Everage, Matthew Mitcham, David Gulpilil, Megan Gale and many others were included. The exhibition afforded the opportunity to revisit a very old preoccupation in the western art tradition, the subtle but crucial differences between the naked and the nude, being dressed or undressed, and seeing someone clothed or unclothed. *Bare* reflected on the decision to uncover part, or all, of the body in a portrait, which often says as much about the self, personality, identity and character as a selection of clothing.

The 2015 Macquarie Digital Portraiture Award exhibition of outstanding finalists, including two award winners, supports artists working with screen-based technology and cultivates digital portraiture as an evolving art form. This program goes from strength to strength, and it is heartening to witness the evolution of contemporary portrait practice in digital and screen-based media. With the generous support of Macquarie Group Foundation two awards were offered, a cash prize of \$10,000 enables an artist aged 18 and over to grow their practice. A residency at The Edge, State Library of Queensland, enables an artist aged 18 to 30 to participate in a community exploring creativity across art, science, technology and enterprise. This year Ilya Milstein was awarded the cash prize; Isabelle de Kleine was awarded the residency. Rigorous visual form and careful consideration of soundscape and duration characterised the six finalists. Their beauty and precision strongly

impressed this year's judges Karen Vickery (NPGA), Anne O'Hehir (National Gallery of Australia), Nell (artist) and Dr Christopher Chapman (NPGA).

Sideshow Alley: Infamy, the macabre and the portrait was one of the most complex exhibitions the NPGA has yet mounted. The project began its life as a relatively modest display of death masks, but expanded into an examination of nineteenth-century Australian colonial attitudes toward death, the macabre, and the portrait. *Sideshow Alley* re-told tales of criminal and institutional savagery in Australia's colonial settlements and considered the tension between the idea of portraiture as a means to edify, refine and elevate the sensibility of the populace, and the popular thirst for the lowbrow, the cheap, the tacky and the ghoulish in portraiture. *Sideshow Alley* brought to life a time when lithographs, woodcuts and waxworks of men and women in their direst moments attracted just as much interest as the monumental representations of explorers and statesmen that set the official tone of the age.

The 2016 National Photographic Portrait Prize was selected from a national field of entries, reflecting the distinctive vision of Australia's aspiring and professional portrait photographers and the unique nature of their subjects. This year's winner was Elizabeth Looker for her portrait *Life Dancers*. The Highly Commended portrait was *Asha on North Brother* by Sean Davey. Our inaugural Art Handler's Award went to *On Albatross Island* by Matthew Newton. The People's Choice Award went David Darcy's portrait of Levi Miller on the set of "Red Dog: True Blue." As usual this exhibition was the highlight of our year, and the program as a whole continues to deepen in value as a growing anthology of annual snapshots of contemporary Australian photographic portrait practice. The 2016 NPPP will travel throughout Australia in 2016–17, visiting the Western Plains Cultural Centre in Dubbo, the Lovett Gallery in Newcastle, the Port Pirie Regional Gallery, the Mildura Arts Centre and the Bay Discovery Centre in Glenelg. The NPPP touring program is one of the most important ways in which we fulfil our national remit, and we try to send it to galleries and places that do not often receive



Sudjud Dartanto, Dr Rikrik Kusmara, Christine Clark, Angus Trumble, Tubagus ‘Andre’ Sukmana and Bruce Howlett presenting a workshop at the National Gallery of Indonesia in Jakarta.

touring exhibitions from the national capital. To date the strong demand for this touring exhibition continues to outstrip supply.

Though small and compact, *Mysterious Eyes: Arthur Boyd portraits* was an important opportunity to place in context our own magnificent *Self-portrait*, which we acquired last year—one of only a handful of the finest twentieth-century Australian self-portraits. A young man whose soft features betrayed the intensity of his own self-image, Arthur Boyd (1920-1999) portrayed others with equally concentrated emotion. He would become one of Australia’s most loved and renowned artists. At the age of twenty-five Arthur Boyd produced a burst of portraits of those close to him, and through his eyes they are a reflection of the artist’s own state of mind. For this focus exhibition five portraits from around 1945 were lent by the National Gallery of Australia (Douglas Woods, Pauline Ford, Ian Bassett, Stanley Holt and Carl Cooper, all Arthur Boyd Gift 1975) along with Boyd’s portrait of his wife Yvonne from the Bundanon Trust, to complement the three that are held by the NPGA.

A major focussed redisplay was devoted to prominent Australian women. Though not technically an exhibition, the redisplay was exhibition-like. That our collection has grown large enough to make possible a broad range of thematic collection displays attests to the rapid pace of our institutional growth over the past eighteen years.

Finally, The NPGA was delighted to host

the digital media artist, George Khut, to create a spectacular form of digital portraiture involving public participants—our first artist-in-residence program that was made possible thanks to the generous support of the ACT Government, through the Arts Residencies ACT program of artsACT. Entitled *Behind your eyes, between your ears*, the project created a collection of digital portraits controlled by the sitter’s alpha brainwave patterns. Chris Bourke MLA, Minister for Small Business and the Arts, graciously launched the program, and we were delighted that the Chief Minister Andrew Barr MLA graciously agreed to sit for his brain-wave portrait, certainly the first Australian political leader whose alpha brain waves have formed part of a publicly exhibited work of art. The program was fully subscribed, and augurs well for future residencies.

International engagement

Last year we presented *Masters of modern Indonesian portraiture*, an exhibition of thirty-five significant Indonesian portraits in the collection of the National Gallery of Indonesia (Galeri Nasional Indonesia—GalNas) in Jakarta that was officially opened at the NPGA by His Excellency Mr Nadjib Riphath Kesoema, Ambassador Extraordinary and Plenipotentiary of the Republic of Indonesia. As a direct consequence of the success of that project, this year I led a group of NPGA colleagues to conduct a collection management workshop at GalNas in Jakarta that was attended by the directors,

chief curators and proprietors of more than forty public and private art museums all over Java, Bali and other parts of the archipelago. Our aim was not to tell our Indonesian colleagues how to run their organisations, or manage their collections, but rather to share with them some of our experience of collection management, and demonstrate a number of simple methods that can easily be scaled and adapted to the unique circumstances with which they currently contend, above all volatile seismic and volcanic activity. The workshop was an outstanding success, and I am grateful to my colleague and counterpart Tubagus 'Andre' Sukmana, Director of GalNas, and his wonderful staff, for their supremely generous hospitality. The NPGA was a recipient, in association with GalNas, of the 2015 International Council of Museums (ICOM) Australia award in recognition of the active partnership of the NPGA and GalNas that has strengthened international relations and contributed to the cultural richness of the region. The NPGA was also fortunate to receive grant funding from the Australia-Indonesia Institute, Department of Foreign Affairs and Trade in support of this special project. I have every confidence that this relationship will prosper in the years ahead.

Sponsors

The Gallery has continued to receive extraordinarily generous support this year from our Principal Sponsor EY, whose longstanding and continuing relationship helps to make possible all of our programs. As I noted last year, what makes EY such a superb principal sponsor is the firm's commitment to creating a culture that attracts and retains outstanding people, because through our programs and collections the Gallery strives to do the very same thing—by using portraits of our most eminent citizens to hold up a mirror to the Australian people in all our creativity and current diversity. It is an honour, a privilege and a pleasure for us to be so generously supported by EY in carrying out this inspiring task.

St. George Bank is one of Australia's leading retail and business banking brands, serving over 2.6 million consumer, business and corporate

customers in Australia. We are delighted that St. George continues to partner with us in mounting an innovative program of temporary exhibitions the purpose of which is to fulfil that part of our remit that explores the very possibilities of portraiture itself.

The Macquarie Group Foundation, which is the philanthropic arm of Macquarie Group, this year continued generously to support the Macquarie Digital Portraiture Award 2016.

EIZO Corporation (or EIZO) is a manufacturer of high-end computer displays. EIZO supported the provision of the highly commended award in this year's National Photographic Portrait Prize 2016, while Sun Studios Sydney, a busy hub for professional photography, television and video production image makers, supported this year's People's Choice Award.

Uberglobal continued to provide website hosting support this year, having done so almost since we first plugged in our computers when this building was officially opened by Prime Minister Kevin Rudd at the end of 2008. Uberglobal is Australia's second largest provider of cloud services by market share, supporting and delivering everything from personal websites to SMB web and e-commerce solutions.

Crowne Plaza continued this year to accommodate the Gallery's guests from interstate, and also supported the National Photographic Portrait Prize 2016 People's Choice Award.

We continue to benefit from the longstanding support of Robert Oatley Vineyards, to whom I shall return.

Benefactors, donors, supporters

A complete list of the Gallery's benefactors, donors and supporters is provided at pages 93 – 102. As I observed last year, the size, reach, range and generosity of this impressive group cannot be overstated—as well as the loyalty that they have shown in continuing to support us year upon year, as we have grown apace, and urging others to join their number with equal enthusiasm. Those lists, moreover, do not take into account anonymous gifts of cash from our visitors; the generosity of the Commonwealth

through the Australian Tax Office; and donors of works of art through the Cultural Gift Program.

I cannot omit here to pay a very special tribute to our Benefactor, Mrs Mary Isabel Murphy, who this year on 20 March celebrated her 100th birthday.

National Portrait Gallery Foundation

The National Portrait Gallery began its life in 1998 with the powerful idea that the story of Australia could be told through portraits of our most distinguished, eminent and remarkable citizens. They come from many different walks of life in all of which we Australians have long punched above our weight in the world, in times of war and peace, adversity and prosperity, dearth and plenty, drought and flood. Our visitors come face to face with images of the people who, at one time or another, helped to eradicate smallpox; invented the black-box flight recorder; achieved greatness in test cricket; conquered the opera houses of the world; established our newspapers, hospitals, and universities; built our largest corporations; made our laws; developed penicillin and other antibiotics; created our literature; and by their philanthropic munificence have for the past 150 years made profound and perpetual contributions to the well-being, prosperity and cohesion of Australian society, in all its diversity.

In creating a brand new institution from scratch we have, at every stage, been supported by a relatively small but fiercely loyal group of founding patrons, chief patrons, founding benefactors, benefactors, major donors, donors and other supporters. Between them, and in partnership with the Commonwealth government, each and all have effectively made it possible for us to be brought into being, and have, since 2013, enabled us to stand on our own two statutory feet. That journey has, to date, garnered quite extraordinary public affection all over the country, and led to the construction of a signature building in the parliamentary triangle, and the creation of a collection of approximately 2,400 portraits in every genre and medium, which continues to grow apace.

The National Portrait Gallery Foundation

was established in 2014 to continue, extend and sustain that journey into the future, and to stimulate and guarantee our growth for the benefit of all Australians. Our capacity to despatch touring exhibitions to all states and mainland territories, for example, is proven and impressive, but there is much more that we could do to engage the whole country. There are more and more ambitious exhibition projects to develop, mount and share with our audiences. There are many more portrait commissions to undertake; many more public programs to develop, and many more portraits to acquire. There are many more books to publish. There is much more (and more sophisticated) content to make available through our website. Our potential to build on an impressive record of achievement in all these areas is huge, and limited only by the relatively modest scale of our staff of 51; the relatively modest scale of our building, and the relatively modest scale of our operational budgets, which have hitherto relied too heavily upon Commonwealth appropriation—and not enough upon partnerships based on private and philanthropic support.

Into the future we will need more curators, more access and learning staff, more preparators and art handlers, more people in our web and publication areas, and, above all, more portraits of distinguished Australians, as and when they continue to step out from among our number and attain distinction, as they surely will. To aspire thus to be the expanding soul of the nation is no small ambition—just as the National Library of Australia aims to be our collective memory; the National Museum of Australia our treasure chest, and the Australian War Memorial our national shrine—yet the very boldness of this vision for the National Portrait Gallery we share is, in its way, supremely Australian, so we invite you most warmly to join us on the next leg of what will continue to be a remarkable journey.

The Chairman and the President of the NPGA Foundation have elsewhere pointed to the excellent progress that has been made this year by the Foundation in respect of philanthropic engagement and giving. A pattern of recurrent events in each of the state capitals has been established with which the Foundation will

continue to engage with new stakeholders all over the country, and strengthen that sense of ownership which plays such an important part in building new sources of financial and philanthropic support for our initiatives. I was delighted that Mr Ross Adler AC graciously accepted the invitation of the Board to join the NPGA Foundation.

Access and learning

This has been a record-breaking year for participation in programs at the National Portrait Gallery. With 27,915 people attending Public Programs and 18,361 students and teachers participating in Education Programs, we achieved a total of 46,276 participants. This means approximately 1 in 10 visitors entering the gallery participated in a program, an extraordinarily high proportion.

22% of our participants come to experience a variety of performances designed as interpretative extensions of our exhibitions and collection. One of our commissioned dance performances, *Walking and Falling*, which was designed to enhance our exhibition *All that fall: Sacrifice, life and loss in the First World War*, received a 2015 Canberra Critics' Circle award. The Canberra Youth Theatre performance *Skin*, responding to our exhibition *Bare*, was nominated in three categories at the 2015 Canberra Area Theatre Awards, winning Best Ensemble in a Performance.

80% of participants in Public Programs come for family programs funded by the benefaction of Tim Fairfax AC. We could not be more grateful to Tim for making these programs possible. They include the monthly Little Faces program for our youngest participants which has remained fully subscribed over three years together with the quarterly school holiday programs. The second annual Winter Festival attracted over 5,000 visitors in August 2015 and has become a popular fixture in the community calendar featuring ice sculpting, performances, art making and interactive activities throughout the day.

As well this year we have developed a game for merchandising which has also been funded by Tim Fairfax AC. The game, Face Find, is designed to encourage interactive fun exploring

portraiture and showcasing the National Portrait Gallery collection and is now available for purchase.

The development of an interactive iPad app, also funded by Mr Fairfax, for use by visiting school groups has proceeded apace and is near completion. Beginning life as an ARC funded research project with the University of Canberra and key cultural institutions, the National Portrait Gallery has actively pushed to create a prototype which has now been successfully tested with a number of school groups. Development of the app continues with the NPG's digital partner Stripy Sock with roll out to school groups available by the beginning of the 2017 school year.

Meanwhile, the Virtual Excursion program, yet again supported by Tim Fairfax AC, now includes monthly sessions with Canberra Hospital School most recently themed to Pirate Day Friday, an Australian schools initiative raising awareness of childhood brain cancer. ACT Libraries have requested regular school holiday programs across branches and our collaboration with the Starlight Foundation continues to promise exciting results moving beyond Canberra Hospital and into Westmead in the near future.

Access programming continues to grow with increasing attendance at our programs for people with dementia and their carers, the development of an audio resource for partially sighted people, a collaborative eight week program with the National Gallery of Australia and the YWCA for young people at risk, and a committee established to develop an Accessibility Action Plan including community representatives.

Finally, a series of online resources, once more funded by Tim Fairfax AC, has been filmed and/or produced. Subjects include: Dave Graney and Clare Moore, Cadel Evans, Lowitja O'Donoghue, Tim Flannery, Shane Gould, Ned Kelly death masks, a 10 part series featuring Director Angus Trumble, Mandyam Srinivasan, Michael Riley, Charles Teo, William Bligh, Marilyn Darling, Gordon Darling, Aldo Giurgola, Cate Blanchett, Robert Drewe, Hugo Weaving, Arthur Boyd, NPPP 2016, digital portrait of the

Wandering Jew, and there is footage to be edited including subjects such as, David Malouf, Polly Borland, Ken Done, Kristin Headlam, Robert Hannaford, and Ingvar Kenne.

I could not be prouder of the quality and quantity of the bespoke public programs that are offered to our visitors by our Access and Learning team under the able and imaginative leadership of Karen Vickery.

Website

This year our portraits on the website were viewed 184,321 times. Of these, the most popular were Tommy Woodcock—4,853 visits; Dr John Yu—1,783 visits; Nick Cave—1,684 visits; Lieutenant James Cook RN—1,518 visits; Lee Lin Chin—1,479 visits, and Deborah Mailman—1,181 visits. The average time per visit on our website was 2 minutes and 20 seconds. Of these we received 483,199 visits. Visitors spent a total of 18,791 hours on the website, which amounts to the equivalent of 783 days in total. 20% of website visits came from abroad. The people of Australia collectively spent 15,099 hours looking at portrait.gov.au. Saturday 14 November 2015 was the busiest day for the website with 5,657 visits on the final day of NPPP 2015. It appears three people accessed the website via a Nintendo Wii, while two people accessed the website via a Playstation 3—perhaps our most unusual form of visitation to date. It is a blinding glimpse of the obvious to point out that everything we do in the digital and online environment is gaining in importance, and improving our capacity to reach far beyond the walls of the NPGA. And no doubt these developments will continue to accelerate.

Loans

Last year, and the year before that, I observed that while for many years we were supported by generous loans of objects from art museums, libraries and other institutions around the country to augment and contextualize our nascent collections, it was especially gratifying that this traffic is gradually becoming a two-way street. As our collection grows in depth and breadth this continues to be the case, and this year is no exception.

Conclusion

I began this report by reflecting upon the significance of our Founding Patron the late L Gordon Darling AC CMG. This year, as the Chairman has noted, we also sustained two other grievous losses. Our Founding Benefactor Robert Oatley AO BEM made possible a number of major acquisitions, but, just as importantly, he and his vineyards have provided every drop of wine that has ever been served to guests of the National Portrait Gallery, a remarkable record of munificence and hospitality—which we are delighted continues thanks to the generosity of Sandy Oatley.

As our inaugural Director, my predecessor but one Andrew Sayers AM FAHA made a unique contribution to the development of this institution, working in legendary partnership with successive Chairmen, Marilyn Darling AC and Tim Fairfax AC, and their Boards. I must acknowledge the generosity with which Andrew assisted me with sage advice and counsel in my first few months as Director. All of my colleagues who worked so closely with Andrew in building up this institution mourn his loss, and all of us extend our deepest sympathy to his wife Perry (Perrohean), their daughters Ianthe, Hana and Ella, and their grandchild Asher, and to the many friends and colleagues throughout Australia and much farther afield whose lives were touched by Andrew Sayers.



...

Angus Trumble FAHA

Director

The National Portrait Gallery Foundation has made strong progress in its first full year. It is clear that the primary role of the Foundation is to support the NPGA by securing funding for the Gallery's future initiatives. But in addition, the Foundation seeks to work with the NPGA to build the national awareness, the national footprint, and national profile of the NPGA.

In our first full year, the Foundation realised \$639,215 to support NPGA initiatives, with a further \$240,050 of gifts of works of art.

During this first full year, the NPGA has continued to develop compelling reasons to give by creating outstanding projects and opportunities that need funding support.

Major acquisitions, commissions, donated portraits

The Gallery was fortunate to acquire the iconic painting *Helena Rubinstein in a red brocade Balenciaga gown 1957* by Graham Sutherland OM. This major work was purchased with the generosity of Marilyn Darling AC, Tim Fairfax AC and the Sid and Fiona Myer Family Foundation.

The Gallery's commissioning program is a dynamic and active initiative and has long been recognised as an essential component in the development of a nationally significant, contemporary collection. The program is driven by the desire to represent outstanding and unique Australians of the present of whom suitable portraits do not exist.

This year the Foundation has been able to raise funds to support the commissioning of a portrait of Nyoongar performer, artist and writer Richard Walley OAM by West Australian artist Julie Dowling. The commission came about through the generosity of donors Neil Archibald and Alan R Dodge AM, Brandon and Angela Munro, Dr Walter Ong and Graeme Marshall.

I particularly thank Tim Fairfax AC for his funding support which enabled the Gallery to undertake the major commission of a portrait of The Hon Dame Quentin Bryce AD CVO by Michael Zavros.

I would like to thank Mr Patrick Corrigan AM, benefactor and NPGA Board Director for his stalwart support in providing funding for

the commissioning of a series of portraits of Australian rugby greats. Last year we welcomed the first work in the series: a portrait of Ken Catchpole by Gary Grealy. This year a splendid portrait of Mark Ella AM by Nikki Toole was added to the series.

In our first year, the Foundation held events in Perth, Canberra, Sydney, Melbourne and Brisbane. These events were attended by over 320 people, but the most encouraging outcome of the events was the support for, and familiarity with, the NPGA in the state capitals.

As I mentioned in the Annual Report last year, the NPGA needs the support of the Australian community. The NPGA's government funding is substantial; however, sole reliance on government funding is not the pathway to future sustainability. The Foundation seeks to support the NPGA in building secure alternative funding sources to achieve its objectives, as set out in the NPGA Act. Securing the support of the Australian community not only provides necessary funding for NPGA initiatives, but also validates the relevance of the NPGA in the community.

This year, our Foundation was joined by Ross Adler AC. Ross brings to our board considerable experience in arts organisations and in the funding of those organisations.

Fairfax Education Project

I note our appreciation to philanthropist Tim Fairfax AC. Tim has supported education and learning programs at the Gallery over a number of years; his support has continued this year which has enabled the delivery of learning and children's programs. His support has aided the development, expansion and delivery of our Livestream Learning digital outreach program, which has extended out into rural Australia, hospitals and other centres.

Circle of Friends Acquisition Fund

The Circle of Friends Acquisition Fund raised \$12,715 this year to support the acquisition of the portrait *Reg Richardson AM 2014* by Mitch Cairns. We are extremely grateful to the Circle of Friends who donated to the Fund and who continue to promote the work of the Gallery.



Sid Myer AM, Richard Walley OAM, Angus Trumble and Julie Dowling at the unveiling of the commissioned portrait *Richard Walley* by Julie Dowling.

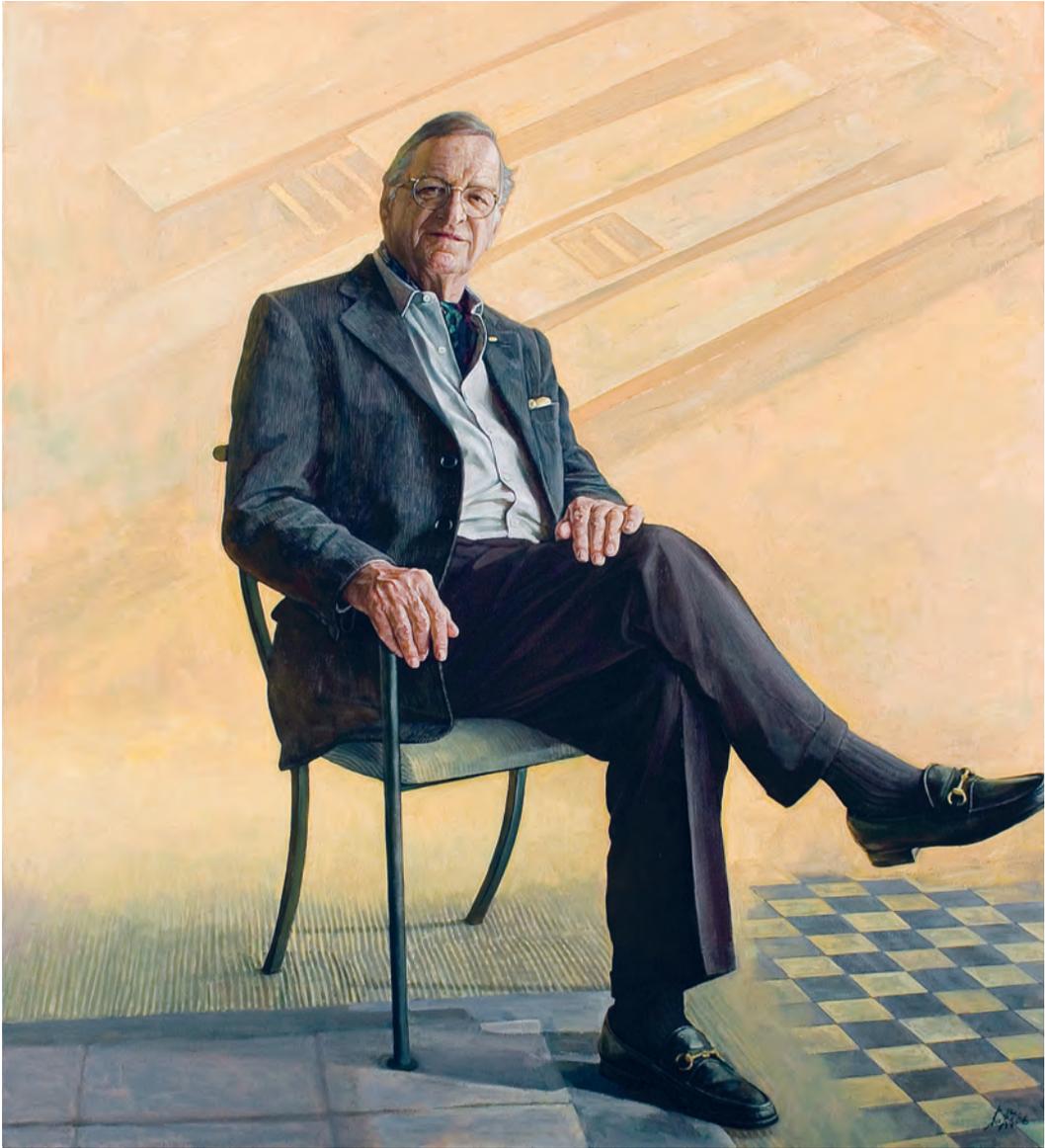
Special thanks

I would like to thank Founding Benefactors Sotiria Liangis OAM and John Liangis and Tim Fairfax AC and Gina Fairfax who opened their homes and hosted events on behalf of the Foundation in Canberra and Brisbane.

I would like to thank my fellow Foundation members for their support, guidance and enthusiasm throughout the year. We look forward to another year of progress for the Foundation.

Again, thank you to all the people who donated funds or works of art to assist in the development of the National Portrait Gallery of Australia.

Sid Myer AM
President



L Gordon Darling AC CMG 2006 by Jiawei Shen
Purchased with the assistance of the Mundango Charitable Trust and Claudia Hyles 2006

TRIBUTE TO L GORDON DARLING AC CMG

The Chairman, Board, Director and all the Staff of the National Portrait Gallery mourn the loss of our Founding Patron L Gordon Darling AC CMG, who died peacefully in Melbourne on Monday 31 August 2015. He was 94.

Without the vision, commitment and unflinching support of Gordon Darling – practical, financial, and, above all, moral (for well over the past twenty-five years) – the National Portrait Gallery would never have come into being as it did.

The Gallery was able to pay a fitting tribute to Gordon and Marilyn Darling for all that they have achieved at the Gallery to date. At the same time, commensurate with their vision, the National Portrait Gallery Foundation was launched. Gordon Darling foresaw that this measure will ensure that future generations will build upon the very solid foundations that he and Marilyn Darling have laid.

To Marilyn Darling AC and their families, we extend our most sincere condolences in their loss – a loss in which the whole of their extended National Portrait Gallery family and indeed the Australian public shares.

Gordon Darling was born in England to an Australian father and an English mother. His Scottish great-grandfather John Darling was a pioneering pastoralist, and his grandfather (also John) was one of the founders, and, later, Chairman from 1907 to 1914, of the Broken Hill Proprietary Company Limited (BHP).

Gordon Darling was educated first at Stowe School, Buckingham. During World War II, he served as a major in the AIF in Papua New Guinea. He sat on the Board of BHP for a record 32 years from 1954. For fifteen years during that period he was also Chairman of Rheem Australia, and of Koitaki Ltd. For twenty years he was also a Director of Elder Smith Goldsbrough Mort Ltd., as well as being on the Council of Geelong Grammar School. He was also a trustee of the World Wildlife Fund from 1978 to 1982.

Gordon Darling was distinguished by an abiding and passionate interest in the visual arts. From 1982 to 1986, he was chairman of the Council of Trustees of the Australian National Gallery (as it was then known, now the National Gallery of Australia).

He was instrumental in establishing the American Friends of the Australian National Gallery (AFANG); the Gordon Darling AFANG Fund, and, at the end of his term as Chairman, Mr Darling provided funds for the establishment of the Gallery's Gordon Darling Asia Pacific Print Fund, which has since acquired more than 7,000 works of art for the national collection.

In 1991 he established the Gordon Darling Foundation, which has since provided funding and support for a wide range of visual arts projects to more than 700 institutional recipients, an extraordinary record of munificence.

Any one of these distinctions would have been enough to define Gordon Darling as one of Australia's most influential businessmen, and certainly as one of our most effective and generous philanthropists. However, in the years following the Bicentenary in 1988, and his marriage to Marilyn Darling in 1989, Gordon Darling turned his attention to the idea of establishing for Australia a National Portrait Gallery.

To that end he and Marilyn Darling convened an exhibition entitled *Uncommon Australians – Towards an Australian Portrait Gallery*, which toured throughout Australia in 1992–93. The huge success of that project ensured that, in stages, the National Portrait Gallery was established – at first as a program within the National Library of Australia, and subsequently, from 1998, in Old Parliament House as a separate entity with an impressive series of board member initially chaired by Robert Edwards AO for three years and then by Marilyn Darling AC for eight years. The inaugural director from 1997 to 2010 was Andrew Sayers AM.

With Gordon and Marilyn Darling's unflinching commitment, support and encouragement, the NPG quickly established itself as an ambitious collecting institution, and, in 2008, a new building, designed by the Sydney firm of Johnson Pilton Walker, was opened in the Parliamentary Triangle.

For Gordon Darling, the National Portrait Gallery would without hesitation, in our splendid building today, adopt the famous epitaph of Sir Christopher Wren in St. Paul's Cathedral: "Si monumentum requiris, circumspice," which means "If you seek his monument, look around you".

Gordon was a great visionary, a great Australian and a great friend. He is sorely missed.



Andrew Sayers 2012 by Mark Mohell
Purchased with funds provided by Marilyn Darling AC 2013

TRIBUTE TO ANDREW SAYERS AM FAHA

The Chairman, Board, Director and staff of the National Portrait Gallery mourn the loss of Andrew Sayers AM FAHA, the Gallery's inaugural Director (1998–2010), who died in Melbourne on Sunday evening 11 October 2016. He was only 58.

Andrew Sayers was born in England and came to Australia with his parents at the age of six. He grew up in the Hawkesbury region. A keen artist and observer of nature from boyhood, he formed a precocious determination to become an art historian and in 1979 graduated with honours in Art History from the University of Sydney. Having been Registrar of Collections at The Art Gallery of New South Wales, in 1981 he became Assistant Director at the Newcastle Region Art Gallery. In 1985 he moved to Canberra to take up the position of Curator of Australian Drawings, and then Assistant Director (Collections) at the National Gallery of Australia. In 1989 he published *Drawing in Australia*, and in 1994 *Aboriginal Artists of the Nineteenth Century*, an important, ground-breaking work of scholarship for which Andrew received the HE Stanner Award of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).

Andrew Sayers was appointed inaugural Director of the new National Portrait Gallery in April 1998. He envisioned an institution that not only told the story of Australia through portraits of its most eminent citizens, but also pushed at the very boundaries of the genre of portraiture itself.

In his first year at the Gallery—whilst writing, in the very early mornings, *Australian Art* for the *Oxford History of Art* series—he established policies, made press appearances, commissioned new works of art, conceived exhibitions, wrote acquisition proposals and researched, wrote and edited text. It is given to very few art museum directors to be responsible, together with successive chairs—Marilyn Darling AC and Tim Fairfax AC—and advisory boards, with whom he worked so closely and effectively, to establish the entire working framework of a brand new institution, to set its agenda, and cause it to flourish as Andrew Sayers did.

In June 2000, after six gruelling months of international negotiation, he secured John Webber's portrait *Captain James Cook, RN* at a cost of \$5.3 million. That splendid acquisition

did much to announce the arrival of an ambitious national collecting institution, which has since grown apace and, less than twenty years on, consists of more than 2,400 portraits.

Over eleven years, during which the staff of the Gallery increased fivefold, he conceived or worked in partnership to create a multitude of engaging exhibitions; from 2003 onward he also argued for a dedicated building for the National Portrait Gallery—which was promised in 2004, commenced in 2006 and opened at the end of 2008. In 2010 he was awarded the AM “for services to arts administration, particularly as the Director of the National Portrait Gallery, and to the promotion of Australian portraiture”. In 2013 Andrew was elected a Fellow of the Australian Academy of the Humanities.

In 2010 Andrew Sayers left the National Portrait Gallery to take up the position of Director of the National Museum of Australia, serving in that capacity until, in 2013, he decided to devote himself full-time to painting in the studio. A fine portrait of his close friend Professor Tim Bonyhady was selected for inclusion in this year's Archibald Prize exhibition at The Art Gallery of New South Wales, the institution where Andrew began his career.

Our colleagues (and his) at the National Gallery of Australia and the National Museum of Australia, meanwhile, will share our profound sense of loss, and surely join us in extending our sincere condolences to Andrew's wife Perry, their daughters Ianthe, Hana and Ella, and their grandchild Asher, and the many friends and colleagues throughout Australia and much farther afield whose lives he touched.

We last saw Andrew Sayers at the memorial service in Melbourne to celebrate the life of the late L Gordon Darling AC CMG, the Gallery's Founding Patron with whom he worked so closely to establish this institution. That Andrew made the colossal effort to be present on that occasion, so very aware of the gravity of his own illness, was an unforgettable demonstration of the undaunted character of the man.

Though he died far too soon, Andrew Sayers achieved great things. His fine books and paintings will long continue to inspire future generations of scholars of Australian art.



Former Prime Minister John Howard OM AC with Founding Benefactors John Schaeffer AO and Robert Oatley AO BEM at the official unveiling of *Portrait of Captain James Cook RN 1782* by John Webber

TRIBUTE TO ROBERT OATLEY AO BEM

The Chairman, Board, Director and all the staff of the National Portrait Gallery mourn the loss of one of our Founding Benefactors, Mr Robert Oatley AO BEM, who died on Sunday 10 January 2016. He was 87 years old.

Mr Oatley's accomplishments in business and sport were legion, and he will long be remembered for his pioneering work as a wine maker—founder in 1969 of Rosemount Estate and, later, Robert Oatley Vineyards; as proprietor of Hamilton Island resorts; as a brilliantly successful competitive yachtsman—winner with *Wild Oats XI* of a record number of eight Sydney to Hobart yacht races; as a breeder of cattle and thoroughbred racehorses; and as a philanthropist—active in the fields of medical research, Olympic sports, and the arts.

It was through his firm and longstanding friendship with our Founding Patron, the late L Gordon Darling AC CMG, originally forged by common business interests in Papua New Guinea (coffee), that Mr Oatley was brought into the circle of the fledgling National Portrait Gallery. He was one of a small number of our earliest major supporters who, in 2001, with immense generosity, secured for the nation after protracted negotiations the magnificent portrait of Lieutenant James Cook, RN, by John Webber. This multi-million-dollar acquisition went a long way toward hoisting the banner of the National Portrait Gallery as a major collecting institution. He continued to support us until the day he died, for, since our formal establishment in 1998, every drop of wine that has been served to guests of the Gallery at public events, large or small, has been provided gratis by Robert Oatley Vineyards. This is a quite remarkable record of munificence and hospitality, entirely congruent with the immensely generous character of the man.

To Bob Oatley's wife Valerie; to his three children Sandy, Ian and Ros; and to his numerous grandchildren and great-grandchildren, the National Portrait Gallery extends our sincere condolences for their loss, a loss in which many Australians, seafarers and others, will also share. Without him, and others like him, the National

Portrait Gallery would not have prospered as it has through the past eighteen years.

We shall forever strive to remain worthy of the unfailing support and commitment of our Founding Benefactor, Mr Robert Oatley AO BEM.



ABOUT THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA

OVERVIEW

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

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

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

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

Vision

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

Our values

INCLUSIVITY

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

INTEGRITY

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

EXCELLENCE

We continue to strive and challenge ourselves through our initiative. We are innovative and inspire others to reach the highest professional standards and to lead in everything we do, as well as to enhance the visitor experience and meet the needs of contemporary society.

Minister for the Arts

The Ministers responsible for the NPGA during the year were Senator The Hon George Brandis QC (1 July 2015 to 21 September 2015) and Senator The Hon Mitch Fifield (21 September 2015 to 30 June 2016).

The NPGA received a new direction from Minister Fifield regarding the appointment of Dr Helen Nugent AO (Chair); Sidney Myer AM (Deputy Chair); and Yasmin Allen, Jillian Broadbent AO, Alan Dodge AM and Penny Fowler as members.

Minister Fifield approved a security contract with Sydney Night Patrol and Inquiry Pty Ltd and an electrical and mechanical maintenance contract with Integrated Technical Management Pty Ltd, as prescribed in the NPGA Regulations 2013, Clause 5.

MEMBERS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA BOARD



Dr Helen Nugent AO
(Chairman)



Mr Sid Myer AM
(Deputy Chairman)



Ms Yasmin Allen



Ms Jillian Broadbent AO



Mr Alan Dodge AM



Mr Patrick Corrigan AM



Ms Penny Fowler



Mr Peter McMullin

Board of the National Portrait Gallery of Australia

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

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

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

Dr Helen Nugent AO (Chairman)

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

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

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

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

Mr Sid Myer AM (Deputy Chairman)

Sid Myer is the Chief Executive Officer of the Yulgilbar Group of Companies, with responsibility for the development and management of local and international

investment portfolios, agricultural interests in Australia, and the property and business interests within the Group.

Mr Myer is a Director of The Myer Family Investments, a diversified unlisted family investment company. He is also a director of Copia Investment Partners, a boutique funds management firm.

Mr Myer is an active contributor and a supporter of many philanthropic projects. He is the Chairman of The Estate of Sidney Myer and a Trustee of The Sidney Myer Fund which funds initiatives across a wide range of social and community projects in Australia and Asia.

Building Australia's engagement in Asia is important to Mr Myer. In December 2005, Mr Myer was appointed as Chairman of Asialink, which promotes the influence and engagement of Australia and Australians in Asia. Now 25 years old, it delivers programs in education, arts and culture, 'Track 2' (non-government) dialogues, leadership training, community health and corporate and public policy.

Ms Yasmin Allen

Yasmin Allen is a non-executive director of Cochlear Limited, Chairman of its Audit Committee and a member of Cochlear's Technology Committee. She is also a non-executive director of ASX Limited, a member of the ASX Audit Committee and ASX Clearing and Settlement Board. Ms Allen is a Director at Santos Limited and a member of Santos' Remuneration Committee and Environment, Health and Safety Committee.

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

Prior to her directorships, Ms Allen had an extensive career in investment banking,

including as Vice President of Deutsche Bank, Director of ANZ Investment Bank in Sydney and Director with HSBC in London. She has a Bachelor of Commerce from Melbourne University and in 2015 was awarded their Alumni of Distinction Award. She is a Fellow of the Australian Institute of Company Directors.

Ms Jillian Broadbent AO

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

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

Mr Alan Dodge AM

Alan Dodge has served in the art museum world for over 40 years. In 1972 he became a lecturer in the Education Department of the National Gallery of Art in Washington, DC. In 1975 he was appointed the first Senior Research Officer of the fledgling Australian National Gallery (now National Gallery of Australia), where he stayed for 21 years. During that time he held a number of positions, culminating in the role of Senior Advisor, Special Exhibitions and Development. In late 1996 he was appointed Director of the Art Gallery of Western Australia, a position he held until the end of 2007. Mr Dodge is on the Board of the John Curtin Art Gallery and the Cultural Collections Board of the University of Western Australia. He is also Chairman of the Murdoch University Art Board. He served for a number of years on the Arts Advisory Committee of the QANTAS Foundation.

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

Mr Patrick Corrigan AM

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

Mr Corrigan has also served on numerous governing boards, both commercial and in the arts sector, and in 2000 was awarded the Member of the Order of Australia medal for "service to the visual arts, particularly as a philanthropist to regional galleries and through a grant scheme for artists". In 2007 Bond University conferred upon him an Honorary Doctorate in recognition of his sustained support for and patronage of the visual arts, and in particular, Aboriginal art. In 2012 Mr Corrigan was the recipient of the Australian Business Arts Foundation's (now Creative Partnerships Australia) JB Were Philanthropy Leadership Award, for his leadership, advocacy, practice and example encouraging increased philanthropic giving to Australia's cultural life. In recognition of his steadfast support for and contributions to Bond University and many other Queensland cultural institutions, the Queensland Government conferred the Queensland Greats Award upon Mr Corrigan in 2014.

Mrs Penny Fowler

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

Mrs Fowler also acts as News Corp Australia's Community Ambassador; her

involvement in building on the company's legacy of supporting the communities within which we live and work is an area she is passionate about.

Mrs Fowler currently undertakes a number of other roles, including: Chairman, The Royal Children's Hospital Good Friday Appeal; Director, The Australian Ballet; Board Member, The Royal Botanic Gardens, Victoria; and Advisory Board Member of Visy.

Mrs Fowler was educated in Melbourne and received a Bachelor of Business Degree (Marketing) from Chisholm Institute of Technology (Monash University) in 1984. In 2011 she completed the Australian Institute of Company Directors course (GAICD).

Mr Peter McMullin

Peter McMullin has been actively involved in the arts over the past fifteen years; he has been a Director of the NPGA since 2011. Previously,

he has been Chairman of the Melbourne International Comedy Festival and Deputy President of the Museums Board of Victoria. He was Deputy Lord Mayor of the City of Melbourne, and Mayor of the City of Greater Geelong.

Mr McMullin is currently President of the Victorian Employers' Chamber of Commerce & Industry (VECCI), Board Member of the Australian Chamber of Commerce & Industry (ACCI) and Board Member of the International Chamber of Commerce (Aust). He is Special Counsel with Cornwall Stodart Lawyers in Melbourne. Mr McMullin retired from the Board on 24 July 2015.

Board Committees

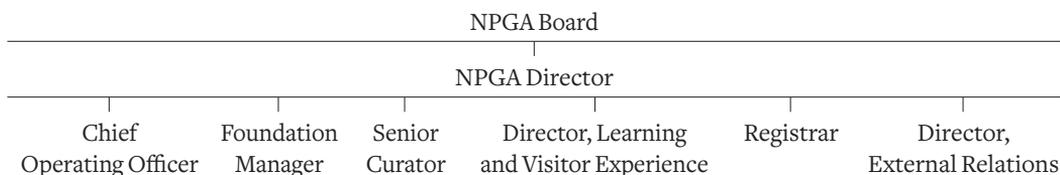
In addition to the seven meetings of the full Board, the Audit Committee met four times and the Work Health and Safety Committee met twice during the reporting period.

Board and committee meetings

NON-EXECUTIVE DIRECTOR APPOINTMENT – TERMINATION	BOARD MEETINGS		AUDIT COMMITTEE MEETINGS		WH&S COMMITTEE MEETINGS	
	ELIGIBLE	ATTENDED	ELIGIBLE	ATTENDED	ELIGIBLE	ATTENDED
Dr Helen Nugent AM – Board Chair (1/7/2013)	7	7	0	4*	2	2
Mr Sidney Myer AM – Board Deputy Chair (5/8/2013)	7	7	4	3	2	1
Ms Yasmin Allen – Audit Chair (1/7/2013)	7	6	4	4	2	2
Ms Jillian Broadbent AO – WH&S Chair (5/8/2013)	7	6	4	4	2	2
Mr Patrick Corrigan AM (10/2/2015)	7	4				
Mr Alan Dodge AM (1/7/2013 – 24/7/2015, 21/1/2016)	3	2				
Ms Penny Fowler (9/3/2016)	2	1				
Mr Peter McMullin (1/7/2013 – 24/7/2015)	0	0				

* As the Board Chair, Dr Nugent is not permitted to be a member of the Audit Committee. Dr Nugent attended all Audit Committee meetings as an observer.

Organisational structure



MEMBERS OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA FOUNDATION COMMITTEE



Mr Sid Myer AM
(President)



Dr Helen Nugent AO



Mr Ross Adler AC



Mrs Marilyn Darling AC



Mr Tim Fairfax AC



Mr John Liangis



Mr David Smorgon OAM

NPGA Foundation

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

Mr Sid Myer AM (President)

Dr Helen Nugent AO

Mr Ross Adler AC

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

Prior to this, he held various leadership roles with both public companies and major institutions, including as Managing Director and CEO of Santos Ltd for nearly 20 years, and Chairman of the Australian Trade Commission from 2000 to 2006. He was the International President of CEO Inc in 2013-14, a Director of the Commonwealth Bank of Australia 1991-2004 and a Director of Telstra Corporation Ltd 1996-2001. In 2007, Mr Adler was made a 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.

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

Prix Board, Adelaide 1990-1996 and Deputy Chairman of the Adelaide Entertainment Centre 1990-1996.

Mrs Marilyn Darling AC

Marilyn Darling AC is a Founding Patron of the National Portrait Gallery, and was Chair of the Board from 2000 to 2008. She is Chair of the Gordon Darling Foundation, Australia. 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 a Companion of the Order of Australia (AC) 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, and is the 2016 Queensland Senior Australian of the Year.

Mr Fairfax is Chairman of the Tim Fairfax Family Foundation and the Vincent Fairfax Family Foundation and director of the Foundation for Rural and Regional Renewal.

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

Mr Fairfax is Patron of the Australian Medical Association Queensland Foundation, the University of the Sunshine Coast Foundation, Volunteers for Isolated Students Education and the Flying Arts Alliance Incorporated.

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

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

Mr John Liangis

Mr John Liangis is a Director of Liangis Investments Pty Ltd and a lifelong resident of Canberra. He was educated at Canberra Grammar School 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. Mr Liangis 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 Liangis is also a Board member of the Canberra Glassworks.

Mr David Smorgon OAM

Mr David Smorgon OAM was a senior executive and Director of Smorgon Consolidated Industries, which was one of Australia's largest family companies. After its sale in 1996, Mr Smorgon and his three sons established Generation Investments, focusing on business opportunities, equity and property investments.

Testament to his wealth of experience in family business, he was named the inaugural Chairman of Family Business Australia in 1997, a position he held for six years.

Mr Smorgon was also President of the Western Bulldogs from 1996 until he stepped down in 2012, ending a 16 year reign. He was recently awarded AFL Life Membership in recognition of his outstanding contribution.

Awarded the Medal of the Order of Australia in 2000 for his service to the Western Bulldogs and community contributions through social welfare and health, he has also been involved in a number of not for profit organisations.

Mr Smorgon started with PwC in June 2014, and is currently Executive Chairman, PwC—Family, Business & Wealth, assisting family business owners to professionalise their businesses. Drawing on his business acumen, he enjoys sharing his views and experiences to inspire others to improve the health of their family.

Governance practices

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

INTERNAL AND EXTERNAL SCRUTINY

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

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

INTERNAL AUDIT

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

RISK MANAGEMENT

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

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

The RMF promotes understanding of the NPGA's risks, risk priorities and operational context, positioning the NPGA to innovate in the performance of its functions.

ETHICS

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

ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

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

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

ACTIVITIES WHICH INTEGRATE ENVIRONMENTAL, SOCIAL AND ECONOMIC CONSIDERATIONS

The Gallery continues to deliver travelling exhibitions for the benefit of the Australian community, with four exhibitions being staged in interstate venues in the 2015-16 year.

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

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

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

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

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

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

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

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

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



Introduction

Completion of the Annual Performance statement for the 2015-16 financial year is required under section 39(1) of the *Public Governance, Performance and Accountability Act 2013*. It accurately presents the NPGA's performance in accordance with section 39(2) of the *Public Governance, Performance and Accountability Act 2013*.

NPGA's purpose

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

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 strategic priorities and goals. These are designed to facilitate a sustainable and viable future for the NPGA.

The Gallery has identified the following institutional priorities:

1. Develop the National Portrait Collection.
2. Reach out to and engage Australians from all geographies and walks of life in innovative and distinctive ways.
3. Engage with and add value for supporters in ways that help to build our resource base so as to ensure our long-term success.
4. Create a supportive but efficient internal culture that encourages everyone we touch to maximise their discretionary effort.
5. Ensure that our signature building is maintained and enhanced.



Angus Trumble, Dr Helen Nugent AO, Michael Zavros, The Hon Dame Quentin Bryce AD CVO, Tim Fairfax AC, Marilyn Darling AC, Sid Myer AM and John Liangis at the unveiling of the commissioned portrait *Quentin Bryce* by Michael Zavros.



GOAL 1

DEVELOP THE NATIONAL PORTRAIT COLLECTION

- 1.1 Seek out portraits for acquisition and identify sitters for new commissions which generate and amplify meaning about what it means to be Australian, with an emphasis on:
 - representing the broadest spread of professions and geography to portray the layered dimensions of our national heritage; and
 - strategically developing the collection to showcase the unique character of Australian endeavour and to mirror the achievements of the nation;
- 1.2 Foster relationships with collectors, dealers, academics and other key stakeholders to encourage the donation and loan of appropriate portraits to the collection;
- 1.3 Maintain, conserve, store and protect the Collection in accordance with international museum standards and legislative obligations; and
- 1.4 Expand the digitisation program to support the effective management of all collection material and contextual material.

RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2015-19 and/or Attorney-General's Portfolio Budget Statements 2015-16.

Commissioned works of art		
TARGET	2+	OUTCOME 3
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	75%	OUTCOME 91%
Number of engagements/initiatives with overseas institutions		
TARGET	2	OUTCOME 2
Number of acquisitions made		
TARGET	100	OUTCOME 126
Number of objects accessioned		
TARGET	100	OUTCOME 126

ANALYSIS OF PERFORMANCE

Develop the Collection

Central to the *National Portrait Gallery of Australia Act 2012* is the legislated mandate to develop, preserve, promote and provide access to a national collection of portraiture and related materials. Collection development and management is the touchstone in delivering the purposes of the Gallery and to fulfil the organisation's vision and mission. At 30 June 2016, there were 2,531 portraits in the National Portrait Collection with a value of \$31.767 million.

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

The National Portrait Gallery of Australia undertakes conservation treatment of Collection works to reduce the risk of deterioration, to ensure long-term preservation and to enhance their display. A total of six works of art underwent conservation treatment during the reporting period. The conservation treatments were undertaken on works of art to remediate minor pre-acquisition issues, such as minor paint loss or canvas tears, removal of non-archival backing mounts and surface cleaning of paintings. A further 101 Collection works underwent preservation treatments during the period, including framing and archival mounting, for storage and display.

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

Acquisition highlights

Major acquisitions in the reporting period include the following:

- *Helena Rubinstein in a red brocade Balenciaga gown* 1957, painting by Graham Sutherland, purchased with funds provided by Marilyn Darling AC, Tim Fairfax AC and the Sid and Fiona Myer Family Foundation 2015
- *Adam (Adam Goodes)* 2014, painting by Alan Jones, gift of Patrick Corrigan AM 2015, donated through the Australian Government's Cultural Gifts Program
- *Paul Cox* 2015, photograph by Jacqueline Mitelman, purchased with funds provided by Wayne Williams 2015
- *Marcia Langton* 2013, photograph by Juno Gemes, purchased 2015
- *Major Thomas Lord and Susan Lord* c.1840 two oil paintings by Henry Mundy, purchased 2015

Pages 85 to 92 lists all acquisitions made during the year.

Commissions

Commissioning portraits enables the Gallery to target significant subjects during their lifetimes and/or at the full flourish of their careers, and to acquire works by desirable artists, including artists not usually working in the field of portraiture. In 2015-16 three new portraits across science, sport and leadership were commissioned. They were:

- Professor Brian Schmidt AC, triptych of gelatin-silver photographs by country Victoria-based photographer David Roberts, commissioned 2015
- Mark Ella AM, type-C photograph by Melbourne-based photographer Nikki Toole, commissioned with funds from the Patrick Corrigan Portrait Commission Series 2015
- Dame Quentin Bryce AD CVO, oil painting by Brisbane-based artist Michael Zavros, commissioned with funds provided by Tim Fairfax AC 2016

Collection storage and display

The NPGA undertakes to preserve and care for the national Collection. All Collection storage

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

Digitisation

As of 30 June 2016, 90.8% of the NPGA Collection has a digital image suitable for internet viewing, while 70.6% of the Collection is digitised in high resolution suitable for a broad range of publishing and preservation purposes. The Gallery's digitisation program aims to have the entire Collection available in high resolution format in three years.

Overseas engagements

In April 2016, the NPGA and National Gallery of Indonesia (Galeri Nasional Indonesia—GalNas) held a collaborative workshop aimed at developing professional art museum skills. The workshop was held in Jakarta over a two day period, with over 40 attendees from public and private museums across Java and Bali. The workshop was a flow-on from the exhibition *Masters of modern Indonesian portraiture* that was developed in 2014 in partnership between GalNas and the NPGA, for display in Canberra.

The NPGA received, in association with GalNas, the 2015 International Council of Museums (ICOM) Australia award, which recognised the partnership of the two institutions and its role in strengthening international relations and contributing to the cultural richness of the region.

The NPGA received grant funding from the Australia-Indonesia Institute—Department of Foreign Affairs and Trade to assist with this project.



Virtual Excursion collaboration with the Starlight Foundation at the Canberra Hospital supported by Tim Fairfax AC.



The second annual Winter Festival 2015—a popular fixture in the community calendar—supported by Tim Fairfax AC.

GOAL 2 REACH OUT TO AND ENGAGE AUSTRALIANS FROM ALL GEOGRAPHIES AND WALKS OF LIFE IN INNOVATIVE AND DISTINCTIVE WAYS

- 2.1 Devise programs that are innovative and surprising, yet accessible and articulate, in order to reach as large and diverse a national audience as possible;
- 2.3 Maintain the high quality of the visitor experience as a defining trait of the NPGA, with an emphasis on representing Australia’s history in imaginative ways;
- 2.4 Create new and ingenious ways of providing access to our collections and programs via information technology, including a new and improved website, and other interactive resources;
- 2.5 Build on our national touring exhibition program, ensuring that it reaches further into all regions, nation-wide;
- 2.5 Provide rich and innovative education programs and resources to enhance the understanding of what it means to be Australian;
- 2.6 Strive to make our institutional “language” —our exhibitions, publications and online presence—communicate on multiple levels, to resonate with as many Australians as possible, as well as the peoples of the rest of the world; and
- 2.7 Forge alliances with institutional and corporate partners, both domestic and international, to help us present distinctive images of Australia and its place in the world.

RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2015-19 and/or Attorney-General’s Portfolio Budget Statements 2015-16.

Number of temporary and travelling exhibitions delivered	TARGET 6	OUTCOME 11
Enhancements to Collection displays annually	TARGET 2	OUTCOME 2
Visitors satisfied or very satisfied with their visit	TARGET >91%	OUTCOME 97%
Teachers reporting an overall positive experience	TARGET 81%	OUTCOME 97%
Teachers reporting relevance to the curriculum	TARGET 76%	OUTCOME 92%
Total number of visits to the NPGA onsite	TARGET 620,000	OUTCOME 431,412*
Total number of visits to portrait.gov.au	TARGET 250,000	OUTCOME 483,199
Optimise social media technologies to reach diverse audiences	Facebook fans increased 46% to 44,208	Twitter followers increased 10% to 15,637
	Instagram followers increased 50% to 2,961	
Students participating in school programs	TARGET 16,500	OUTCOME 17,953
Number of on-site visits to NPGA by students as part of an organised educational group	TARGET 18,500	OUTCOME 18,361
People participating in public programs	TARGET 12,000	OUTCOME 27,915
Number of organised programs delivered onsite	TARGET 500	OUTCOME 697
Number of program packages available online	TARGET 25	OUTCOME 27
Number of educational institutions participating in organised school learning programs	TARGET 400	OUTCOME 522
Implement the live stream learning program		
408 sessions delivered		

* In June 2015 the visitor counting sensors were recalibrated contributing to an estimated count reduction of 25% on the Gallery’s front door entrance. It is estimated that without this calibration, the count would have been 535,858 and marginally higher than last year’s number of 528,752.

RESULTS AGAINST PERFORMANCE CRITERIA (continued)

SOURCE: National Portrait Gallery of Australia Corporate Plan 2015-19 and/or Attorney-General's Portfolio Budget Statements 2015-16.

Travelling exhibitions presented in each state (over a four year period) and targeted international venue, as resources allow. In the reporting period, travelling exhibitions have been displayed in Queensland, New South Wales and Victoria.

Endorsed publishing program delivered *Portrait* magazine: Issues 49, 50, 51, 52; Exhibition catalogue *National Photographic Portrait Prize 2016*; Exhibition catalogue *Sideshow Alley: Infamy the macabre and the portrait*; Exhibition catalogue *All that fall: Sacrifice, life and loss in the First World War*; Exhibition catalogue Second edition of *Paris to Monaro: Pleasures from the studio of Hilda Rix Nicholas*

Collection available to the public

TARGET	77%	OUTCOME	87%
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Collection available to the public online (text)

TARGET	95%	OUTCOME	95%
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Collection available to the public on display

TARGET	17%	OUTCOME	25%
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Collection available to the public on tour

TARGET	0.4%	OUTCOME	3.3%
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ANALYSIS OF PERFORMANCE

Reach out to and engage all Australians

2015-2016 has been a record year for participation in programs at the National Portrait Gallery. With 27,915 people attending Public Programs and 18,361 students and teachers participating in Education Programs, we engaged with a total of 46,276 participants. This means approximately 1 in 10 visitors entering the Gallery participated in a program.

22% of our participants come to experience a variety of performances designed as interpretative extensions of our exhibitions and Collection. One of our commissioned dance performances, 'Walking and Falling'—designed to enhance our exhibition *All that fall: Sacrifice, life and loss in the First World War*—received a 2015 Canberra Critics' Circle award. In addition, the Canberra Youth Theatre performance responding to our exhibition *Bare* was nominated in three categories at the 2015 Canberra Area Theatre Awards, winning 'Best Ensemble in a Performance'.

80% of participants in Public Programs come for family programs funded by the benefaction of Tim Fairfax AC. Such programs include the monthly 'Little Faces' program for our youngest participants (which has remained fully subscribed over three years), and our quarterly school holiday programs. The second annual Winter Festival, held in August 2015, attracted over 5000 visitors; it featured ice sculpting, performances, art making and interactive activities throughout the day, and has become a popular fixture in the community calendar.

In addition, over the past year, we have been developing a game for merchandising which is funded by Tim Fairfax AC. The game, 'Face Find', is designed to encourage interactive fun through the exploration of portraiture; it showcases the National Portrait Gallery Collection and will be available for purchase in August/September 2016.

The development of an interactive iPad application ('app') for use by visiting school groups has proceeded apace, and is nearing completion; it is funded by Fairfax.

Beginning life as an Australian Research Council-funded research project with the University of Canberra and key cultural institutions, the National Portrait Gallery has actively pushed to create a prototype which has now been successfully tested with a number of school groups. Development of the app continues with the NPGA's digital partner Stripy Sock, with rollout to school groups available by the beginning of the 2017 school year.

Meanwhile, the Virtual Excursion program, supported by Tim Fairfax AC, now includes monthly sessions with Canberra Hospital School; it was most recently themed 'Pirate Day Friday', in line with the Australian schools initiative raising awareness of childhood brain cancer. ACT Libraries have requested regular school holiday programs across branches, and our collaboration with the Starlight Foundation continues to promise exciting results; it will move beyond Canberra Hospital and into Westmead in the near future.

Access programming continues to grow with increasing attendance at our programs for people with dementia and their carers; the development of an audio resource for partially sighted people; a collaborative eight week program with the National Gallery of Australia and the YWCA for young people at risk; and a committee established to develop an Accessibility Action Plan (which will include community representatives).

Finally, a series of online resources, funded by Tim Fairfax AC, has been filmed and/or produced. Subjects include: Dave Graney and Clare Moore; Cadel Evans; Lowitja O' Donoghue; Tim Flannery; Shane Gould; Ned Kelly death masks; a 10-part series featuring Director Angus Trumble; Mandyam Srinivasan; Michael Riley; Charles Teo; William Bligh; Marilyn Darling; Gordon Darling; Aldo Giurgola; Cate Blanchett; Robert Drewe; Hugo Weaving; Arthur Boyd; NPPP 2016; and a digital portrait of the Wandering Jew. Other subjects to be added include David Malouf, Polly Borland, Ken Done, Kristin Headlam, Robert Hannaford and Ingvar Kenne.



Sid Myer AM, Tim Fairfax AC, Dr Helen Nugent AO, Professor Brian Schmidt AC, John Liangis, David Roberts and Angus Trumble at the Circle of Friends Spring Dinner featuring the commissioned portrait *Professor Brian Schmidt* by David Roberts.

GOAL 3
ENGAGE WITH AND ADD VALUE
FOR SUPPORTERS IN WAYS THAT
HELP TO BUILD OUR RESOURCE
BASE, TO ENSURE OUR LONG-
TERM SUCCESS

- 3.1 By establishing the National Portrait Gallery of Australia Foundation, which seeks to raise a fund large enough to sustain increasingly ambitious acquisitions, exhibitions, publications and access and learning programs, as well as creating the skills within the Gallery to raise money;
- 3.2 Build long-term, exciting relationships with sponsors that create mutual benefits for both parties;
- 3.3 Enter into commercial relationships that are mutually beneficial;
- 3.4 Seek support from Government where it is appropriate; and
- 3.5 Build momentum with the Circle of Friends program.

RESULTS AGAINST
PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2015-19 and/or Attorney-General's Portfolio Budget Statements 2015-16.

Retention and positive growth in membership program			
TARGET	50%	OUTCOME	57% retention 5% growth
Net financial contribution from the membership program			
TARGET	\$8,000	OUTCOME	\$28,663
Private giving goals including support for Collection development			
TARGET	\$1,000,000	OUTCOME	\$415,277
Sponsorship goals			
TARGET	\$320,000	OUTCOME	\$398,000
Licensing and venue hire goals			
TARGET	\$465,000	OUTCOME	\$421,322
Paid programming goals			
TARGET	\$25,000	OUTCOME	\$23,136
Sales of published material			
TARGET	\$60,000	OUTCOME	\$33,444
Expenditure on collection development			
TARGET	18%	OUTCOME	18%
Expenditure on other capital items			
TARGET	8%	OUTCOME	9%
Expenditure on other (i.e. non-collection development) labour costs			
TARGET	37%	OUTCOME	37%
Other expenses			
TARGET	37%	OUTCOME	36%

ANALYSIS OF PERFORMANCE

Foundation

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

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

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

A full listing of benefactors, donors and supporters can be found at Appendix 1 on page 59.

Partnerships

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

The Gallery's relationship with EY is noteworthy, and features a particular highlight: several times each year EY holds a 'Women with Ambition' breakfast at the Gallery. These events are very well-attended, attracting excellent speakers and an audience that might not otherwise come to the Gallery.

It has been exciting and rewarding to work with media partners in 2015-16. These include the Foxtel Arts channel, *The Saturday Paper* and *The Monthly*. These are new initiatives, with the partnerships constituting in-kind arrangements (typical of the way many organisations are now arranging partnerships).

PRINCIPAL PARTNERS

EY

St George Bank

Exhibition Partner

Macquarie Group Foundation

Accommodation Partner

Crowne Plaza Canberra

Media Partners

Foxtel Arts

The Saturday Paper

The Monthly

Stripy Sock

Avant Media

Web hosting partner

UberGlobal

Wine Partner

Robert Oatley Vineyard

NATIONAL PHOTOGRAPHIC PORTRAIT PRIZE PARTNERS

IAS Fine Art Logistics (supporter of the Art Handler's Award)

Eizo (supporter of the Highly Commended Award)

Crowne Plaza Canberra (supporter of the People's Choice Award)

Sunstudio (supporter of the People's Choice Award)

Commercial relationships

The Gallery entered the final year of a three year contract with the Trippas White Group (TWG) in the reporting period. TWG provides café services and event catering to the Gallery and its venue hire clientele.

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

Circle of Friends

The Circle of Friends membership program continued to grow and serve members well throughout 2015-16.

Events were filled to capacity, such as the Circle of Friends' Autumn Dinner in October 2015, headlined by Nobel Laureate and Distinguished Professor, Brian Schmidt AC.

The annual Acquisitions Fund 2016 was commenced in May 2016 and quickly reached its target. The Fund supported the acquisition of the portrait of Reg Richardson, by Mitch Cairns.

Other partnerships

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

Grants

The NPGA received \$100,000 from the Australian Government's National Collecting Institutions Touring and Outreach (NCITO) program for support of the 2015–16 travelling program. Through this vital support, the Gallery was able to undertake development of new travelling exhibitions and the tour of four exhibitions: *Arcadia: Sound of the sea*; *National Photographic Portrait Prize 2014, 2015 and 2016*; *Uncommon Australians: The vision of Gordon and Marilyn Darling*; and *Awesome Achievers: Stories from Australians of the Year*. Development work was undertaken on a new NPGA travelling exhibition: *Starstruck: Portraits from the movies*.

The NPGA received \$10,000 from the Department of Foreign Affairs and Trade's Australia-Indonesia Institute, for support towards the exhibition *Masters of modern Indonesian portraiture* and the development of a series of professional development workshops between the NPGA and the National Gallery of Indonesia. These funds were expended over the two financial years, 2014–15 and 2015–16.

The NPG received \$10,000 from the ACT Government's Arts Residencies ACT program, for support towards George Khut's *Behind your eyes, between your ears* project. These funds were expended over two financial years, 2014–15 and 2015–16.



NPGA Compliance and Risk Management Advisor Adam Samuelson participates in a *Sideshow Alley* merchandise promotional campaign.

GOAL 4
CREATE A SUPPORTIVE BUT
EFFICIENT INTERNAL CULTURE
THAT ENCOURAGES EVERYONE
WE TOUCH TO MAXIMISE THEIR
DISCRETIONARY EFFORT

- 4.1 Encourage staff to efficiently give of their best in ways that are consistent with the values for which we stand;
- 4.2 Put in place effective shared service arrangements that allow staff to operate at the peak of their efficiency; and
- 4.3 Drive the volunteer programme to engage with supporters and strategically enhance operations and delivery.

RESULTS AGAINST
PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2015-19 and/or Attorney-General's Portfolio Budget Statements 2015-16.

High staff engagement rates

High participation rates at monthly all staff meetings and events. The NPGA had a low staff turnover rate of 8.5% in 2015-16.

Obtain value for money in shared services arrangements

The NPGA receives ICT, accounts processing, payroll, systems administration and records management from the Attorney-General's Department.

Enterprise Agreement 2015-18

Enterprise Agreement bargaining ongoing.

Workforce Plan 2015-16

Completed, with all position descriptions updated.

Develop and implement a reward and recognition scheme for high achieving individuals

Pending new Enterprise Agreement.

Volunteer program

Volunteer policy developed. 4 volunteers assisted in the delivery of Gallery programs.

ANALYSIS OF PERFORMANCE

Create a supportive but efficient 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, Department of Regional Australia, Regional Development and Local Government 2011-2014.

The staff social club continues to support a collaborative, team-building environment in the Gallery, by providing raffles, lunches, and the Christmas party. A dedicated group of eight to ten staff members volunteer their time to organise and execute these activities and the collegiate response at an individual and sectional level is outstanding.

Another activity that is fast becoming an annual favourite is the Museum 'Dance-Off', a competition run by the international group, 'When You Work at a Museum'. The Gallery staff got together to create a cheeky four minute video, themed around Hugh Jackman, for our entry. The Gallery was awarded a Judges' Choice 'Best in Show' commendation and secured positive domestic and international attention.

Learning and development

The Gallery expended approximately 1% of its payroll on the provision of staff training, a figure in line with the Australian Government's training benchmark for business. A broad range of learning programs were implemented over the year, supplementing statutory training requirements relating to work health and safety and emergency awareness and governance training.

Senior management committees and their roles

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

The Executive meets fortnightly to:

- Provide strategic leadership;
- Monitor the performance of key objectives;
- Oversee operational matters including financial performance; and
- Coordinate the NPGA's activities.

The Executive is assisted by a number of working groups, including:

- The Program development and delivery working group;
- The Research working group;
- The Revenue working group;
- The Capital Works Consultative Committee (CWCC);
- The Publications Committee;
- The Consultative Committee; and
- The Health and Safety Committee.

Gallery Consultative Committee

The establishment of the Consultative Committee is a condition of employment covered in the Gallery's Enterprise Agreement 2011-2014. It exists to provide a consultative mechanism for employees and a forum for work-related issues to be raised with management. The Committee ensures the NPGA meets its obligations under the Public Service Act, 1999, to foster workplace relations that value communication, consultation and cooperation.

Members consist of staff representing each functional section of the Gallery and a management representative who chairs the Committee. Representatives from the Community and Public Sector Union (CPSU) and the NPGA workplace delegates also attend. The Committee meets four times a year and considers those matters stipulated in its terms of reference.

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 135 collective years of library and research experience.

A recently retired staff member was also welcomed back in a voluntary role to lend support and expertise to the Circle of Friends program.

Work health and safety

The National Portrait Gallery considers the health and safety of workers to be a fundamental and critical component of a professional, productive and supportive work environment. In 2015-16 the NPGA undertook a number of Work Health and Safety (WHS) initiatives, including:

- A review and update of the WHS Consultation Guidelines, incorporating feedback from NPGA staff;
- Development and implementation of guidelines for the monitoring of legislation and best practice and procedures for WHS information management;
- Review and update of the Working at Heights Safe Work Method Statement;
- Design and installation of the ceiling cavity crawlway and fall arrest system to improve safety for workers during maintenance and exhibition installation activities;
- Completion of eight scheduled workplace hazard inspections, undertaken by Health and Safety Representatives;
- Development and implementation of a new WHS Induction, standardising the WHS information provided to all workers; and
- Provision of WHS awareness training for all staff, supervisors and managers.

WHS Performance Metrics 2015-16

WHS Positive (Leading) Indicators

% of planned WHS workplace inspections completed	100%
% of WHS workplace inspection recommendations implemented	100%
% of reported incidents investigated	100%
% of managers and supervisors trained in their role and responsibility for managing staff with work-related injuries	100%
% of injured staff who have been offered support to return to work	Nil workplace injuries in 2015-16
% 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

Unscheduled absences include Sick Leave, Carer's Leave and Miscellaneous leave	The average rate of unscheduled absence for 2015-16 was 11.9 days per FTE
Provisional Improvement Notices issued	Nil
Prohibition Notices Issued	1 issued on 29 July 2015 resulting from a Comcare investigation. The notice prohibited work to be undertaken in the ceiling cavity above the galleries; it was lifted on 2 October 2015.
Lost time injury frequency rate	Nil
Average time lost rate	Nil
Medically treated injury frequency rate	Nil
Workers compensation claims	Nil



GOAL 5
ENSURE THAT OUR SIGNATURE
BUILDING IS MAINTAINED AND
ENHANCED

- 5.1 Maintain and preserve the building and its facilities through planned and periodic maintenance programs;
- 5.2 Implement a capital works program that helps optimise the building, thereby extending its useful life;
- 5.3 Operate in ways that are considerate of contemporary environmental practices; and
- 5.4 Explore the feasibility of extending our building to provide additional temporary and exhibition display space and visitor facilities.

RESULTS AGAINST
PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2015-19 and/or Attorney-General's Portfolio Budget Statements 2015-16.

Comply with all relevant building legislative requirements
 Yes

Building condition index
 TARGET 90%+ OUTCOME 95% (2014-15)

Planned versus reactive maintenance undertaken
 TARGET 70%/30% OUTCOME 74%/26%

Reduction in utilities usage
 TARGET 2% OUTCOME 1.6%

Waste recycled
 TARGET 59% OUTCOME 67%

Instances of preventable loss of stable environmental conditions within Gallery
 TARGET 0 OUTCOME 0

Delivery of endorsed capital
 \$1.662 million in capital works program projects was delivered, against the \$1.637 endorsed program.

Explore the viability of utilising renewable energy sources
 The use of solar energy and microturbines is being investigated.

ANALYSIS OF PERFORMANCE

Maintain and enhance our signature building

The NPGA has a Strategic Asset Management Plan (SAMP) to guide activities related to maintaining, preserving and upgrading the building and facility through its designed life.

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

Asset management

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

Podium rectification

The leaking of the podium has been documented since before the opening of the Gallery in December 2008. After significant rain events, water leaks into the basement, car park and art store. The cause was the drilling of holes in the podium membrane by the builder to allow the anchoring of stainless steel dividing the polished concrete. In 2015-16 the matter was escalated with the Department of Finance, the Department inspected the site and are working with Gallery management to quantify the cost and options to move forward.

Comply with all relevant legislative requirements

Relevant legislative requirements not discussed elsewhere in the report include:

- Protective Security Policy Framework

(PSPF)—the NPGA maintains substantive compliance with government mandated PSPF; and

- Building Code of Australia (BCA)—all capital projects undertaken complied with the current Building Code of Australia requirements.

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 2015-16 approved capital works undertaken included:

- Ply works Stage 2: the replacement of the external ply at the eastern end of the building was conducted during the year.
- Roof sealing works: 2015-16 works consisted of the installation of a PVC membrane on the roof external flashings covering the Gordon Darling Hall and the Level One Administration space.
- Mechanical upgrades: upgrades included the replacement of all critical split air conditioner units within the building.
- CCTV upgrade: cameras were installed at the building entries to ensure facial recognition and further enhancements to storage.
- Basement sump pump replacement: due to building positioning, all sewer and storm water is pumped from the basement. All sump pumps were replaced due to end of life and to ensure reliability.
- Commercial catering equipment replacement: all significant commercial catering equipment including ovens, cook tops, deep fryers and grill were replaced as they had reached end of life stage.
- Flooring upgrades: to maintain the front of house flooring in acceptable condition

the carpets in the Terrace rooms were replaced, and significant work was done on the Terrazzo flooring to ensure it achieves maximum life.

- Ceiling crawl way Installations: to address access concerns, access ladders were installed in each of the gallery risers, and a ceiling crawl way was installed over galleries 1, 7, 8 & 9 to facilitate exhibition installations and maintenance access.



Operating result

CORE OPERATIONS

Core operations income for the year was \$12.954 million compared to total expenses of \$15.086 million. The resulting deficit attributable to the Australian Government was \$2.132 million. After adjusting for the \$2.148 million impact of non-appropriated depreciation and amortisation expense, core operations achieved a surplus of \$0.016 million.

FOUNDATION

The Foundation raised \$0.418 million and received a further \$0.240 million in gifted artwork resulting in a surplus of \$0.380 million in 2015-16. This surplus plus existing reserves were used to fund the acquisition of \$0.410 million of artwork on behalf of the Gallery.

Income analysis

Income received comprised revenue from Government of \$11.3 million, goods and services revenue of \$0.9 million, donations to the Foundation of \$0.2 million, interest of \$0.5 million, sponsorship of \$0.4 million and grant funding for the National Collecting Institutions Touring and Outreach program of \$0.1 million.

FUNDING SOURCE % OF TOTAL FUNDS	RESULT 2015-16	TARGET 2015-16
------------------------------------	-------------------	-------------------

Core Operations

Operating funding		
from Government	73%	72%
Capital funding		
from Government	14%	15%
Other sources of income	13%	13%

Consolidated (including Foundation)

Operating funding		
from Government	69%	68%
Capital funding		
from Government	15%	14%
Other sources of income	13%	14%
Cash donations	1%	2%
Donated works of art	2%	2%

Expenditure analysis

Employee-related expenses of \$5.9 million made up 39% of total expenses; supplier expenses of \$5.4 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 \$1.8 million of depreciation/amortisation was funded through revenue from Government in 2015-16, resulting in a funding shortfall of \$2.2 million on long-lived assets.

Financial position

During the year the overall cash position decreased by \$0.4 million, leaving a closing balance of \$13.7 million. This was attributable to the purchase of artwork using Foundation reserves.

The value of non-financial assets decreased from \$117.8 million in 2014-15 to \$116.4 million in 2015-16. Whilst new acquisitions of \$0.6 million and donations of \$0.3 million increased the collection to \$31.8 million, building and plant has reduced by \$2.3 million.

Liabilities are maintained at a relatively low level of \$2.4 million, consisting mainly of employee leave provisions of \$1.2 million, payables of \$1.1 million and prepayments of \$0.1 million.



INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications and the Arts

I have audited the accompanying annual financial statements of the National Portrait Gallery of Australia for the year ended 30 June 2016, which comprise:

- Statement by the Board, Gallery Director and Chief Financial 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.

Opinion

In my opinion, the financial statements of the National Portrait Gallery of Australia:

- (a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the National Portrait Gallery of Australia as at 30 June 2016 and its financial performance and cash flows for the year then ended.

Accountable Authority's Responsibility for the Financial Statements

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

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Accountable Authority of the entity, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Australian National Audit Office



Sean Benfield
Audit Principal
Delegate of the Auditor-General

Canberra
30 September 2016

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

FINANCIAL STATEMENTS

for the period ended 30 June 2016

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

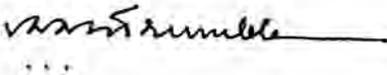
In our opinion, the attached financial statements for the year ended 30 June 2016 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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
30 September 2016



Angus Trumble
Gallery Director
30 September 2016



Trent Birkett
Chief Financial Officer
30 September 2016

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2016

	NOTES	2016 \$'000	2015 \$'000	ORIGINAL BUDGET \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	5,949	5,712	5,659
Supplier expenses	1.1B	5,402	5,715	6,012
Depreciation and amortisation	2.2A	4,007	3,889	3,898
Write-down and impairment of assets	1.1C	6	12	-
Total expenses		15,364	15,328	15,569
OWN-SOURCE INCOME				
Own-source revenue				
Sale of goods and rendering of services	1.2A	850	942	1,123
Contributions	1.2B	329	1,413	460
Interest	1.2C	448	483	472
Other revenue	1.2D	169	994	100
Total own-source revenue		1,796	3,832	2,155
Gains				
Resources received free of charge	1.2E	484	406	420
Total gains		484	406	420
Total own-source income		2,280	4,238	2,575
Net cost of services		(13,084)	(11,090)	(12,994)
Revenue from Government	1.2F	11,332	11,487	11,505
Surplus/(Deficit) attributable to the Australian Government		(1,752)	397	(1,489)

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 2016

	NOTES	2016 \$'000	2015 \$'000	ORIGINAL BUDGET \$'000
ASSETS				
Financial Assets				
Cash and cash equivalents	2.1A	13,710	14,134	14,795
Trade and other receivables	2.1B	383	233	126
Other financial assets	2.1C	29	26	57
Total financial assets		14,122	14,393	14,978
Non-Financial Assets				
Land and buildings	2.2A	74,176	75,081	74,183
Property, plant and equipment	2.2A	9,948	11,306	10,270
Heritage and cultural assets	2.2A	31,786	31,046	31,363
Intangibles	2.2A	326	302	171
Inventories	2.2B	113	49	8
Other	2.2C	52	59	55
Total non-financial assets		116,401	117,843	116,050
Total assets		130,523	132,236	131,028
LIABILITIES				
Payables				
Suppliers	2.3A	811	938	654
Other payables	2.3B	407	377	794
Total payables		1,218	1,315	1,448
Provisions				
Employee provisions	4.1A	1,192	1,255	1,433
Total provisions		1,192	1,255	1,433
Total liabilities		2,410	2,570	2,881
Net assets		128,113	129,666	128,147
EQUITY				
Contributed equity		128,997	128,798	128,997
Retained surplus		(884)	868	(850)
Total equity		128,113	129,666	128,147

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 2016

	2016 \$'000	2015 \$'000	ORIGINAL BUDGET \$'000
CONTRIBUTED EQUITY			
Opening balance			
Balance carried forward from previous period	128,798	128,599	128,798
Adjusted opening balance	128,798	128,599	128,798
Transactions with owners			
Contributions by owners			
Collection Development Acquisition Budget	199	199	199
Total transactions with owners	199	199	199
Closing balance as at 30 June	128,997	128,798	128,997
RETAINED EARNINGS			
Opening balance			
Balance carried forward from previous period	868	471	639
Adjusted opening balance	868	471	639
Comprehensive income (loss)			
Surplus (deficit) for the period	(1,752)	397	(1,489)
Total comprehensive income	(1,752)	397	(1,489)
Closing balance as at 30 June	(884)	868	(850)
TOTAL EQUITY			
Opening balance			
Balance carried forward from previous period	129,666	129,070	129,437
Adjusted opening balance	129,666	129,070	129,437
Comprehensive income (loss)			
Surplus (deficit) for the period	(1,752)	397	(1,489)
Total comprehensive income	(1,752)	397	(1,489)
Transactions with owners			
Contributions by owners			
Collection Development Acquisition Budget	199	199	199
Total transactions with owners	199	199	199
Closing balance as at 30 June	128,113	129,666	128,147

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 2016

	NOTES	2016 \$'000	2015 \$'000	ORIGINAL BUDGET \$'000
OPERATING ACTIVITIES				
Cash received				
Receipts from Government		11,332	11,487	11,505
Sale of goods and rendering of services		821	949	1,224
Interest		372	468	472
Contributions		256	1,436	460
Other		181	1,004	100
Net GST received		79	279	429
Total cash received		13,041	15,623	14,190
Cash used				
Employees		5,897	5,675	5,646
Suppliers		5,498	6,056	6,422
Total cash used		11,395	11,731	12,068
Net cash from operating activities	3.3	1,646	3,892	2,122
INVESTING ACTIVITIES				
Cash used				
Purchase of artwork		607	1,201	199
Purchase of buildings, property, plant and equipment		1,589	820	1,889
Purchase of intangibles		73	116	20
Total cash used		2,269	2,137	2,108
Net cash used by investing activities		(2,269)	(2,137)	(2,108)
FINANCING ACTIVITIES				
Cash received				
Collection Development Acquisition Budget		199	199	199
Total cash received		199	199	199
Net cash from financing activities		199	199	199
Net increase in cash held		(424)	1,954	213
Cash and cash equivalents at the beginning of the reporting period		14,134	12,180	14,582
Cash and cash equivalents at the end of the reporting period	2.1A	13,710	14,134	14,795

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 2016

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NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

OVERVIEW

Objectives of the National Portrait Gallery of Australia

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

The Gallery has a single outcome:

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

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

Basis of preparation of the financial statements

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

The financial statements have been prepared in accordance with:

- *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR) for reporting periods ending on or after 1 July 2015; and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

Significant accounting judgements and estimates

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

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

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

New Australian Accounting Standards

ADOPTION OF NEW AUSTRALIAN ACCOUNTING STANDARD REQUIREMENTS

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

No new accounting standards were issued by the AASB that are applicable to the current reporting period and have a material impact on the Gallery.

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

FUTURE AUSTRALIAN ACCOUNTING STANDARD REQUIREMENTS

The following new standard issued by the AASB prior to sign-off date is expected to have a material impact on the Gallery's financial statements for future reporting periods:

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

AASB 124 *Related Party Disclosures* (applicable from 1 July 2016). This amended standard requires the impact on an entity's financial performance and position from financial transactions with related parties to be reported by not-for-profit entities within the Government Sector.

Other new accounting standards, revised standards or amending standards that were issued prior to sign-off date and are applicable to future reporting periods are expected to have a future impact on the Gallery.

Revenue

Revenue from the sale of goods is recognised when:

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

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

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

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

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

Interest revenue is recognised using the effective interest method as set out in AASB 139

Financial Instruments: Recognition and Measurement.

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

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

REVENUE FROM GOVERNMENT

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

Gains

RESOURCES RECEIVED FREE OF CHARGE

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

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

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

SALE OF ASSETS

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

Transactions with the Government as owner

EQUITY INJECTIONS

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

OTHER DISTRIBUTIONS TO OWNERS

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

Employee benefits

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

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

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

LEAVE

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

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

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

SEPARATION AND REDUNDANCY

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

SUPERANNUATION

The Gallery's staff are members of the Public

Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap).

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

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

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

The liability for superannuation recognised as at 30 June represents outstanding contributions for the final fortnight of the year.

Leases

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

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

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

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

Borrowing costs

All borrowing costs are expensed as incurred.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

Fair value measurement

The Gallery deems transfers between levels of the fair value hierarchy to have occurred at the end of the reporting period.

Cash

Cash is recognised at its nominal amount. Cash and cash equivalents include cash on hand and demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

Financial assets

The Gallery classifies its financial assets in the following categories:

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

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

EFFECTIVE INTEREST METHOD

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

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

FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS

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

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

Assets in this category are classified as current assets.

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

LOANS AND RECEIVABLES

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

IMPAIRMENT OF FINANCIAL ASSETS

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

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

Financial liabilities

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

FINANCIAL LIABILITIES AT FAIR VALUE THROUGH PROFIT OR LOSS

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

OTHER FINANCIAL LIABILITIES

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs. These liabilities are

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective yield basis.

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

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

Contingent liabilities and contingent assets

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

Acquisition of assets

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

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

Property, plant and equipment

ASSET RECOGNITION THRESHOLD

Purchases of property, plant and equipment are recognised initially at cost in the statement of financial position, except for purchases costing

less than \$2,000 which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

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

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

REVALUATIONS

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

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

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

DEPRECIATION

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

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

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

	2016 years	2015 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 2016. 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/>.

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 2016.

Inventories

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

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

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

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

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

Taxation

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

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

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

Events after the reporting period

There have been no significant subsequent events after the reporting period that impact on the financial statements for the year ended 30 June 2016.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2016***NOTE 1: FINANCIAL PERFORMANCE****1.1: EXPENSES**

	2016 \$'000	2015 \$'000
1.1A: EMPLOYEE BENEFITS		
Wages and salaries	4,318	4,287
Superannuation:		
Defined contribution plans	574	537
Defined benefit plans	213	221
Leave and other entitlements	739	667
Separation and redundancies	105	-
Total employee benefits	5,949	5,712
1.1B: SUPPLIERS		
Goods and services supplied or rendered		
Property services	2,689	2,888
Professional services	813	848
ICT services	497	590
Advertising and promotions	500	412
Staff support costs	252	243
Collection management	194	249
Other	393	401
Total goods and services supplied or rendered	5,338	5,631
Goods supplied	205	298
Services rendered	5,133	5,333
Total goods and services supplied or rendered	5,338	5,631
Other suppliers		
Operating lease rentals - external parties		
Minimum lease payments	8	9
Workers compensation expenses	56	75
Total other suppliers	64	84
Total suppliers	5,402	5,715
1.1C: WRITE-DOWN AND IMPAIRMENT OF ASSETS		
Obsolete stock	6	12
Total write-down and impairment of assets	6	12

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2016***NOTE 1: FINANCIAL PERFORMANCE** (continued)**1.2: OWN-SOURCE REVENUE AND GAINS**

	2016 \$'000	2015 \$'000
OWN-SOURCE REVENUE		
1.2A: SALE OF GOODS AND RENDERING OF SERVICES		
Sale of goods	75	87
Rendering of services	775	855
Total sale of goods and rendering of services	850	942
1.2B: CONTRIBUTIONS		
Donations (excluding artwork)	175	1,228
Sponsorship	154	185
Total contributions	329	1,413
1.2C: INTEREST		
Deposits	448	483
Total interest	448	483
1.2D: OTHER REVENUE		
Funding for rectification of building defects	-	850
Grants	116	101
Other	53	43
Total other revenue	169	994
GAINS		
1.2E: RESOURCES RECEIVED FREE OF CHARGE		
Donated artwork	240	314
Sponsorship in-kind	244	92
Total other gains	484	406
REVENUE FROM GOVERNMENT		
1.2F: REVENUE FROM GOVERNMENT		
Corporate Commonwealth entity payment item		
Attorney-General's Department	6,000	11,487
Department of Communications and the Arts	5,332	-
Total revenue from Government	11,332	11,487

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

NOTE 2: FINANCIAL POSITION

2.1: FINANCIAL ASSETS

	2016 \$'000	2015 \$'000
2.1A: CASH AND CASH EQUIVALENTS		
Cash on hand or on deposit - Foundation	1,470	270
Cash on hand or on deposit - Core operations	140	160
Fixed term deposits - Foundation	6,500	8,039
Fixed term deposits - Core operations	5,600	5,665
Total cash and cash equivalents	13,710	14,134

2.1B: TRADE AND OTHER RECEIVABLES

Goods and services receivables

Goods and services	68	72
Total goods and services receivables	68	72

Other receivables

GST receivable from the Australian Taxation Office	156	78
Interest receivable - Foundation	109	4
Interest receivable - Core operations	50	79
Total other receivables	315	161

Total trade and other receivables	383	233
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All trade and other receivables are expected to be recovered within the next 12 months.

Trade and other receivables aged as follows

Not overdue	372	227
Overdue by:		
0 to 30 days	5	-
31 to 60 days	6	6
61 to 90 days	-	-
More than 90 days	-	-
Total trade and other receivables	383	233

Credit terms for goods and services were within 30 days with the exception of venue hire where payment is required prior to the event.

2.1C: OTHER FINANCIAL ASSETS

Accrued revenue	29	26
Total other financial assets	29	26

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

NOTE 2: FINANCIAL POSITION (continued)

2.2: NON-FINANCIAL ASSETS

	LAND \$'000	BUILDINGS \$'000	PROPERTY, PLANT AND EQUIPMENT \$'000	HERITAGE AND CULTURAL \$'000	COMPUTER SOFTWARE PURCHASED \$'000	INTANGIBLE ARTWORK \$'000	TOTAL \$'000
2.2A: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT AND INTANGIBLES							
For the period ended 30 June 2016							
As at 1 July 2015							
Gross book value	10,256	69,110	14,450	31,247	280	96	125,439
Accumulated depreciation, amortisation and impairment	-	(4,285)	(3,144)	(201)	(60)	(14)	(7,704)
Total as at 1 July 2015	10,256	64,825	11,306	31,046	220	82	117,735
Additions							
Purchase	-	1,351	238	606	73	-	2,268
Donation/gift	-	-	-	240	-	-	240
Depreciation and amortisation	-	(2,256)	(1,596)	(106)	(43)	(6)	(4,007)
Total as at 30 June 2016	10,256	63,920	9,948	31,786	250	76	116,236
Total as at 30 June 2016 represented by:							
Gross book value	10,256	70,461	14,688	32,093	353	96	127,947
Accumulated depreciation, amortisation and impairment	-	(6,541)	(4,740)	(307)	(103)	(20)	(11,711)
Total as at 30 June 2016 represented by:	10,256	63,920	9,948	31,786	250	76	116,236

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

NOTE 2: FINANCIAL POSITION (continued)

2.2: NON-FINANCIAL ASSETS (continued)

	LAND \$'000	BUILDINGS \$'000	PROPERTY, PLANT AND EQUIPMENT \$'000	HERITAGE AND CULTURAL \$'000	COMPUTER SOFTWARE PURCHASED \$'000	INTANGIBLE ARTWORK \$'000	TOTAL \$'000
For the period ended 30 June 2015							
As at 1 July 2014							
Gross book value	10,256	68,585	14,155	29,732	164	96	122,988
Accumulated depreciation, amortisation and impairment	-	(2,110)	(1,569)	(99)	(29)	(8)	(3,815)
Total as at 1 July 2014	10,256	66,475	12,586	29,633	135	88	119,173
Additions							
Purchase	-	525	295	1,201	116	-	2,137
Donation/gift	-	-	-	314	-	-	314
Depreciation and amortisation	-	(2,175)	(1,575)	(102)	(31)	(6)	(3,889)
Total as at 30 June 2015	10,256	64,825	11,306	31,046	220	82	117,735
Total as at 30 June 2015 represented by:							
Gross book value	10,256	69,110	14,450	31,247	280	96	125,439
Accumulated depreciation, amortisation and impairment	-	(4,285)	(3,144)	(201)	(60)	(14)	(7,704)
Total as at 30 June 2015	10,256	64,825	11,306	31,046	220	82	117,735

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2016***NOTE 2: FINANCIAL POSITION** (continued)**2.2: NON-FINANCIAL ASSETS** (continued)

	2016	2015
	\$'000	\$'000

2.2B: INVENTORIES**Inventories**

Inventories held for sale - finished goods

	20	20
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Inventories held for distribution

	93	29
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Total inventories

	113	49
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During 2016 \$43,105 (2015: \$69,781) of inventory was recognised as an expense.

All inventory is held at cost and is expected to be sold or distributed within the next 12 months.

2.2C: OTHER NON-FINANCIAL ASSETS

Prepayments

	52	59
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Total other non-financial assets

	52	59
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No indicators of impairment were found for other non-financial assets.

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

2.3: PAYABLES**2.3A: SUPPLIERS**

Trade creditors and accruals

	811	938
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Total suppliers

	811	938
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Settlement is usually made within 30 days.

2.3B: OTHER PAYABLES

Wages and salaries

	306	191
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Prepayments received/unearned income

	57	156
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Other

	44	30
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Total other payables

	407	377
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Settlement is expected to be made within 12 months.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

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	
	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000
EXPENSES						
Employee benefits	132	93	5,817	5,619	5,949	5,712
Supplier expenses	146	81	5,256	5,634	5,402	5,715
Depreciation and amortisation	-	-	4,007	3,889	4,007	3,889
Write-down and impairment of assets	-	-	6	12	6	12
Total expenses	278	174	15,086	15,154	15,364	15,328
OWN-SOURCE INCOME						
Own-source revenue						
Sale of goods and rendering of services	-	-	850	942	850	942
Contributions	175	1,228	154	185	329	1,413
Interest	243	277	205	206	448	483
Other revenue	-	-	169	994	169	994
Total own-source revenue	418	1,505	1,378	2,327	1,796	3,832
Gains						
Resources received free of charge	240	314	244	92	484	406
Total gains	240	314	244	92	484	406
Total own-source income	658	1,819	1,622	2,419	2,280	4,238
Net (cost of)/contribution by services	380	1,645	(13,464)	(12,735)	(13,084)	(11,090)
Revenue from Government	-	-	11,332	11,487	11,332	11,487
Surplus/(deficit)	380	1,645	(2,132)	(1,248)	(1,752)	397
Plus: unfunded depreciation and amortisation	-	-	2,148	2,161	2,148	2,161
Surplus/(deficit) after unfunded depreciation and amortisation	380	1,645	16	913	396	2,558
Assets						
Cash and cash equivalents	7,970	8,309	5,740	5,825	13,710	14,134
Trade and other receivables	109	4	274	229	383	233
Other assets	-	-	116,430	117,869	116,430	117,869
Total assets	8,079	8,313	122,444	123,923	130,523	132,236
Liabilities						
	-	-	2,410	2,570	2,410	2,570

1 All donated artwork is credited to the Foundation, 2016: \$240,050 (2015: \$314,125). In addition, the Foundation funded the acquisition of \$409,620 (2015: \$1,011,830) of artwork and assets.

2 Net cash appropriation arrangements, where revenue appropriations for depreciation/amortisation expenses on long life assets and the national collection ceased, has the impact of \$2,147,020 on the Gallery's depreciation/amortisation expenses not being funded in 2016 (2015: \$2,161,087). Refer Note 3.2.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2016***NOTE 3: FUNDING** (continued)**3.2: NET CASH APPROPRIATION ARRANGEMENTS**

	2016 \$'000	2015 \$'000
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations¹	396	2,558
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(2,148)	(2,161)
Total comprehensive income/(loss) - as per the Statement of Comprehensive Income	(1,752)	397

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

3.3: CASH FLOW RECONCILIATION

Reconciliation of cash and cash equivalents as per statement of financial position to cash flow statement

Cash and cash equivalents as per

Cash flow statement	13,710	14,134
Statement of financial position	13,710	14,134

Discrepancy

-

Reconciliation of net cost of services to net cash from operating activities

Net cost of services	(13,084)	(11,090)
Revenue from Government	11,332	11,487

Adjustments for non-cash items

Depreciation and amortisation	4,007	3,889
Resources received free of charge - donated artwork	(240)	(341)

Movements in assets and liabilities**Assets**

(Increase)/Decrease in net receivables	(153)	(251)
(Increase)/Decrease in inventories	(64)	(41)
(Increase)/Decrease in prepayments	7	(4)

Liabilities

Increase/(Decrease) in prepayments received	(99)	53
Increase/(Decrease) in employee provisions	(63)	12
Increase/(Decrease) in suppliers payables	(126)	(394)
Increase/(Decrease) in other payables	129	43

Net cash from/(used by) operating activities	1,646	3,892
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NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

NOTE 4: PEOPLE AND RELATIONSHIPS

4.1: EMPLOYEE PROVISIONS

	2016 \$'000	2015 \$'000
Annual leave	449	470
Long service leave	743	785
Total employee provisions	1,192	1,255

Employee provisions are expected to be settled in:

No more than 12 months	375	379
More than 12 months	817	876
Total employee provisions	1,192	1,255

4.2: SENIOR MANAGEMENT PERSONNEL REMUNERATION

Short-term employee benefits

Salary	361	347
Total short-term employee benefits	361	347

Post-employment benefits

Superannuation	37	26
Total post-employment benefits	37	26

Other long-term employee benefits

Accrued annual leave	16	16
Accrued long-service leave	7	7
Total other long-term employee benefits	23	23

Total senior management personnel remuneration expenses	421	396
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The total number of senior management personnel that are included in the above table is seven (2015: nine).

4.3: RELATED PARTY DISCLOSURES

Board members

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

	DATE COMMENCED	DATE RETIRED
Dr Helen Nugent AO, Chairman	1 Jul 2013	
Sidney Myer AM, Deputy Chairman	5 Aug 2013	
Yasmin Allen	1 Jul 2013	
Jillian Broadbent AO	5 Aug 2013	
Patrick Corrigan AM	10 Feb 2015	
Alan Dodge AM	1 Jul 2013	24 Jul 2015
Penny Fowler	21 Jan 2016	
Peter McMullin	9 Mar 2016	
	1 Jul 2013	24 Jul 2015

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*.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

NOTE 5: MANAGEMENT UNCERTAINTIES

5.1: CONTINGENT ASSETS AND LIABILITIES

Quantifiable Contingencies

The Gallery has no quantifiable contingent liabilities and assets as at 30 June 2016 (2015: \$0).

Unquantifiable Contingencies

The Gallery has no unquantifiable contingent liabilities and assets as at 30 June 2016 (2015: \$0).

5.2: FINANCIAL INSTRUMENTS

	2016 \$'000	2015 \$'000
5.2A: CATEGORIES OF FINANCIAL INSTRUMENTS		
Financial assets		
Loans and receivables		
Cash and Cash Equivalents	13,710	14,134
Receivables for goods and services	68	72
Interest receivable	159	83
Accrued revenue	29	26
Total loans and receivables	13,966	14,315
Total financial assets	13,966	14,315
Financial liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	811	938
Other payables	44	30
Total financial liabilities measured at amortised cost	855	968
Total financial liabilities	855	968

5.2B: FAIR VALUE OF FINANCIAL INSTRUMENTS

The fair value of financial instruments are the same as their carrying amounts.

5.2C: CREDIT RISK

The Gallery is exposed to minimal credit risk as loans and receivables were cash, trade receivables, accrued revenue and interest receivable. The maximum exposure to credit risk is the risk that arises from potential default of a debtor. This amount is equal to the total amount of trade receivables (2016: \$68,445 and 2015: \$71,576). The Gallery has assessed the risk of default and has allocated \$0 in 2016 (2015: \$0) to an allowance for impairment account. The Gallery manages its credit risk through policies and procedures that guide employees on the debt recovery techniques that are to be applied.

5.2D: LIQUIDITY RISK

The Gallery's financial liabilities are trade creditors and other payables. The exposure to liquidity risk is based on the notion that the Gallery will encounter difficulty in meeting its obligations associated with financial liabilities. This is highly unlikely due to Government funding and mechanisms available to the Gallery and internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations. The Gallery's trade creditors for 2016 were \$811,707 (2015: \$937,568) and were all payable within one year.

5.2E: MARKET RISK

The entity held basic financial instruments that did not expose the entity to certain market risks, such as 'currency risk', 'interest rate risk' and 'other price risk'.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

NOTE 5: MANAGEMENT UNCERTAINTIES (continued)

5.3: FAIR VALUE MEASUREMENTS

The following tables provide an analysis of assets and liabilities that are measured at fair value.

The different levels of the fair value hierarchy are defined below.

Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at measurement date.

Level 2: Inputs, other than quoted prices included within Level 1, that are observable for the asset or liability, either directly or indirectly.

Level 3: Unobservable inputs for the asset or liability.

5.3A: FAIR VALUE MEASUREMENTS, VALUATION TECHNIQUES AND INPUTS USED

Fair value measurements at the end of the reporting period by hierarchy for assets

	FAIR VALUE MEASUREMENTS AT THE END OF THE REPORTING PERIOD		CATEGORY	VALUATION TECHNIQUES ¹
	2016 \$'000	2015 \$'000		
Non-financial assets				
Land	10,256	10,256	Level 2	Market comparables
Buildings	63,920	64,825	Level 3	Depreciated replacement cost
Property, plant and equipment	9,948	11,306	Level 3	Depreciated replacement cost
Heritage and cultural assets	31,786	31,046	Level 2	Market comparables
Total	115,910	117,433		

1. No change in valuation technique occurred during the period.

Market comparables: seeks to estimate the current value of an asset with reference to recent market evidence.

Depreciated replacement cost: the amount a market participant would be prepared to pay to acquire or construct a substitute asset of comparable utility, adjusted for obsolescence.

	BUILDINGS		PROPERTY, PLANT AND EQUIPMENT		2016 \$'000	TOTAL 2015 \$'000
	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000		

5.3B: RECONCILIATION FOR RECURRING LEVEL 3 FAIR VALUE MEASUREMENTS

Recurring Level 3 fair value measurements - reconciliation for assets

As at 1 July	64,825	66,475	11,306	12,586	76,131	79,061
Purchases	1,351	525	238	295	1,589	820
Depreciation/amortisation	(2,256)	(2,175)	(1,596)	(1,575)	(3,852)	(3,750)
Total as at 30 June	63,920	64,825	9,948	11,306	73,868	76,131

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

NOTE 6: OTHER INFORMATION

6.1: REPORTING OF OUTCOMES

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.

As such the Statement of Comprehensive Income and Statement of Financial Position are representative of that outcome.

6.2: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

The primary statements provide a comparison between the 2015–16 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 2016–17 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 2016

The higher *employee benefits* and lower *supplier expenses* than budget reflects the restructure undertaken to achieve the Government’s mid-year savings requirements. *Total own-source revenue* was lower than budgeted as a result of sponsorship being in-kind rather than cash and lower ticketed exhibition sales.

The variances in *payables* are due to lower creditors at 30 June 2016 and *employee provisions* are lower than budget due to employee transfers, retirements and redundancies. The variance in *trade and other receivables* is due to higher interest and GST receivable at year end due to the timing.

The Foundation enabled the *purchase of artwork* in excess of that originally budgeted.



The purchase of the portrait *Reg Richardson AM* by Mitch Cairns was supported by the Circle of Friends Acquisition Fund.

ACQUISITIONS 2015/16

Norman Hetherington OAM (and friends) 2008
by Kate Rae
oil on canvas
137.0 x 167.5 cm
Gift of the artist, Kate Rae and Mosman
Art Gallery with the encouragement of the
Hetherington family, 2015

John Montagu, 4th Earl of Sandwich c.1774
after Johann Zoffany,
engraved by Valentine Green
mezzotint
48.3 x 35.5 cm

John Hawkesworth LLD c.1850
(originally 1776)
after Sir Joshua Reynolds,
engraved by James Watson
mezzotint
40.0 x 29.5 cm

Robert Banks Jenkinson, 2nd Earl of Liverpool 1827
after Sir Thomas Lawrence,
engraved by Charles Turner
mezzotint
56.0 x 40.5 cm

Caroline Chisholm 1853
after Antoine F. Claudet, engraved by J B. Hunt
steel-engraving
24.5 x 15.8 cm

The Right Honourable Henry Goulburn MP c.1850
after Henry William Pickersgill,
engraved by Francis Holl
steel engraving
31.5 x 24.5 cm

Lowe Kong Meng c.1887
after a photograph by Johnstone O'Shannessy
& Co, lithograph by Ludwig Lang
tinted lithograph
27.5 x 21.0 cm

*The Australasian Federal Convention
at Sydney* 1884
published by *The Graphic*
wood-engraving
29.2 x 40.0 cm

Alfred Stephen 1885
after Newman, lithograph by William Macleod
tinted lithograph
27.0 x 21.0 cm

Thomas White, midshipman c.1838
by John Kay
etching
18.6 x 26.7 cm

Harold Cazneaux 1928
by Monte Luke
gelatin silver photograph
30.0 x 24.0 cm

Harold Cazneaux 1919
by Florence Milson, printed by Harold Cazneaux
bromoil photograph
27.0 x 20.2 cm

Self portrait 1937
by Harold Cazneaux
gelatin silver photograph
20.0 x 14.7 cm

The Skipper (Captain Firth) n.d.
by Harold Cazneaux
gelatin silver photograph
29.0 x 22.0 cm

Anna Pavlova 1926
by Harold Cazneaux
gelatin silver photograph
20.4 x 15.5 cm

Madame Melba 1922
by Harold Cazneaux
gelatin silver photograph
38.0 x 30.5 cm

Julian Ashton Life Class 1920
by Harold Cazneaux
gelatin silver photograph
29.5 x 24.0 cm

The Surgeon (Dr Julian Smith) 1934
by Harold Cazneaux
gelatin silver photograph
32.0 x 25.2 cm

Kath Walker (Oodgeroo Noonuccal) and Lois O'Donoghue (Lowitja O'Donoghue) at the opening of the inaugural National Aboriginal Conference, Canberra 1978
(printed 2014)
by Mervyn Bishop
gelatin silver photograph
40.6 x 50.8 cm

Archbishop Michael Kelly c.1924
(cast 2010)
by Arthur Murch
cast bronze on black granite plinth
56.0 x 24.0 x 24.0 cm (including base)

Mawalan Marika c.1963
by Arthur Murch
oil on canvas on board
50.0 x 40.0 cm

Arthur and Ria Murch 1945
by Margaret Michaelis
gelatin silver photograph
20.5 x 16.0 cm

Arthur Murch 1945
by Margaret Michaelis
gelatin silver photograph
29.4 x 24.7 cm

The sculptor (George Lambert and Arthur Murch)
c.1929
by Harold Cazneau
gelatin silver photograph
23.8 x 22.5 cm

George Lambert c.1929
by May Moore
gelatin silver photograph
20.0 x 14.2 cm

Nlle. Holland Port Jackson: Sauvages des environs de Sydney: Nani, Taran, Abinghou, Broten, Timbere 1825
after by Jacques Etienne Victor Arago,
engraved by Jean Coutant
line engraving
33.5 x 50.0 cm

George Langley 1918
by James McBey
conte on paper
36.2 x 25.5 cm
Gift of Pat Lesslie née Langley, in memory of
George Langley and Rob Lesslie 2015

John Coburn 1974
by Vaike Liibus
oil on canvas
122.0 x 93.5 cm
Gift of the Liibus family 2015

Stan de Teliga 1973
by Vaike Liibus
oil on canvas
123.0 x 92.5 cm
Gift of the Liibus family 2015

Sir Noel Foley c.1985–1990
by Brian Dunlop
oil on canvas
93.0 x 72.0 cm
Gift of Lady Foley 2015

Sir Charles Nicholson 1898
by Elliott and Fry
gelatin silver photograph
22.5 x 17.5 cm
Gift of Stephen Scheduling and Jim Berry 2015

Sidney Nolan and Patrick White, Adelaide Arts Festival c.1964 (printed 2015)
by Robert McFarlane
inkjet print
33.0 x 41.3 cm

Charles Perkins on a bus to Tranby Aboriginal College, Glebe c.1964 (printed 2015)
by Robert McFarlane
inkjet print
41.3 x 33.0 cm

Sidney Nolan and Robert Helpmann at Bonython Gallery, Adelaide Arts Festival c.1964
(printed 2015)
by Robert McFarlane
inkjet print
33.0 x 41.3 cm

“Ducker” Douglas Hamilton McLean
(Image plate from *Vanity Fair*) 1897
by Spy (Sir Leslie Ward)
chromolithograph
39.2 x 26.4 cm

“Men of the Day No.14 “A faithful friend,
an eminent servant, and the best possible
president” Sir Roderick Murchison”
(Image plate from *Vanity Fair*) 1871
by Ape (Carlo Pellegrini)
chromolithograph
36.5 x 24.0 cm

“Men of the Day No.27 “La Reyne le veult”
Sir John George Shaw-Lefevre
(Image plate from *Vanity Fair*) 1871
by Ape (Carlo Pellegrini)
chromolithograph
35.5 x 23.0 cm

Major Thomas Lord c.1840
by Henry Mundy
oil on canvas
76.0 x 63.5 cm

Susan Lord c.1840
by Henry Mundy
oil on canvas
76.0 x 63.5 cm

*Discussion between Bob Hawke and
Galarrwuy Yunupingu, Burunga Festival,
Northern Territory* 1988 (printed 2015)
by Sue Ford
gelatin silver photograph
50.8 x 60.5cm

*Thomas Muir, Capitaine de Vaisseau.
Commandant l'Expedition pour le tour
du Monte et Specialement relatif aux Sciences
et aux Arts, entreprise en l'An gme, 1880*
1800
engraved by François Bonneville
copper line engraving
27.0 x 21.2 cm

*Nicolas Baudin, Capitaine de Vaisseau.
Commandant l'Expedition pour le tour*

*due Monde et Specialement relatif aux Sciences
et aux Arts, entreprise en l'An gme, 1800* 1800
after Joseph Jauffret,
engraved by François Bonneville
mezzotint
Sheet 27.5 x 21.0 cm

Louis-Antoine, Comte de Bougainville c.1825
engraved by Forget
stipple engraving
26.7 x 20.7 cm

*The Sculling Match at Sydney for the Championship
of the World (Edward Trickett)* 1877
published by *The Australasian Sketcher*
wood-engraving
40.5 x 28.0 cm

Dr Edward MacMahon 1959
by William Dobell
oil on masonite
87.0 x 73.0 cm
Gift of the MacMahon family in affectionate
memory of Edward MacMahon and
William Dobell 2015
Donated through the Australian Government's
Cultural Gifts Program

Donald Gordon Mackay 1998
by Judy Cassab
oil on canvas laid on board
92.5 x 77.0 cm
Donated through the Australian Government's
Cultural Gifts Program by Jenny Mackay in
memory of Don Mackay

Hardtmuth 'Hottie' Lahm 1973
by Nora Heysen
oil on canvas laid on board
89.0 x 73.5 cm
Gift of June Lahm 2015
Donated through the Australian Government's
Cultural Gifts Program

Sir Percy Spender 1955
by John Peisley
oil on canvas
76.0 x 63.5 cm
Gift of John Spender QC 2015

Professor Brian Schmidt 2015
by David Roberts
three gelatin silver photographs
50.8 x 20.3 cm (each)

Mark Ella 2015
by Nikki Toole
type C photograph
118.8 x 98.5 cm
Commissioned with funds from the
Patrick Corrigan Portrait Commission
Series 2015

Adam (Adam Goodes) 2014
by Alan Jones
oil and synthetic polymer paint on linen
171.0 x 156.0 cm
Gift of Patrick Corrigan AM 2015
Donated through the Australian Government's
Cultural Gifts Program

David Collins Esq 1804
after John T. Barber,
engraved by Anthony Cardon
stipple engraving
26.8 x 20.5cm

Michelle Garnaut 2015
by Dave Tacon
type C photograph
39.5 x 55.0 cm

Dame Elizabeth Couchman n.d.
by Aileen Dent
oil on canvas
76.0 x 64.0 cm
Gift of Susan Webster,
step-granddaughter 2015

*Helena Rubinstein in a red brocade
Balenciaga gown* 1957
by Graham Sutherland
oil on canvas
156.8 x 92.7 cm
Purchased with funds provided by
Marilyn Darling AC, Tim Fairfax AC
and the Sid and Fiona Myer Family
Foundation 2015

*John Schaeffer AO – art collector
and philanthropist* 2014
by Evert Ploeg
oil on canvas
152.0 x 152.0 cm

Joseph Cotta 1983-84
by Janet Dawson
charcoal on paper
78.0 x 57.0 cm

Michael with beetroot sprouting 2008
by Janet Dawson
pastel on paper
76.7 x 56.2 cm

Chris Dickins 1983-84
by Janet Dawson
charcoal on paper
77.50 x 57.50 cm

Reg Richardson AM 2014
by Mitch Cairns
oil on linen
122.5 x 102.0 cm

Hilary McPhee 2015
by Jacqueline Mitelman
inkjet print
42.0 x 38.2 cm
Purchased with funds provided by
Wayne Williams 2015

Peter Craven 2015
by Jacqueline Mitelman
30.0 x 40.0 cm
Purchased with funds provided by
Wayne Williams 2015

Grazia Gunn 2014
by Jacqueline Mitelman
inkjet print
33.7 x 40.0cm
Purchased with funds provided by
Wayne Williams 2015

Alan Goldberg 2014
by Jacqueline Mitelman
inkjet print
29.3 x 40.0 cm
Purchased with funds provided by
Wayne Williams 2015

Paul Cox 2015
by Jacqueline Mitelman
inkjet print
41.8 x 36.5 cm
Purchased with funds provided by
Wayne Williams 2015

Jan Senbergs 2015
by Jacqueline Mitelman
inkjet print
27.8 x 39.8 cm
Purchased with funds provided by
Wayne Williams 2015

Jerry Jerome c.1912
by Milton Kent
cellulose acetate negative
16.0 x 11.5 cm

*Ali Cobby Eckermann and Lionel Fogarty at the
Hawkesbury River* 2014
by Juno Gemes
inkjet print
33.7 x 50.3 cm

Marcia Langton 2013
by Juno Gemes
inkjet print
49.5 x 37.2 cm

Kenneth Gillespie 2005
by Dean Beletich
silver gelatin photograph, selenium toned
32.0 x 47.9 cm

Carol Jerrems 1973
by Henry Talbot
silver gelatin photograph
24.0 x 18.3 cm
Gift of Patrick Corrigan AM 2015

David Helfgott 1987
by Geoffrey McGeachin
silver gelatin photograph, selenium toned
24.6 x 37.0 cm
Gift of Geoffrey McGeachin 2015

Professor Paul Korner 2011
by Andrew Sullivan
oil on canvas
122.5 x 71.5 cm
Gift of Ann Korner, Nicholas Korner,
Anthony Korner and Harriet Bingham 2015

E. W. Knox 1933
by Lyndon Dadswell
cast plaster, painted
54.5 x 51.0 x 25.5 cm
Gift of Peter and Susan Dadswell 2015

Mirka and Philippe – 9 Collins Street c.1966
(printed 2015)
by Lazar Krum
inkjet print
40.1 x 54.6 cm
Gift of the artist 2015

William – Aspendale 1966 (printed 2015)
by Lazar Krum
inkjet print
46.8 x 37.8 cm
Gift of the artist 2015

Mirka – 9 Collins Street c. 1966 (printed 2015)
by Lazar Krum
inkjet print
55.0 x 34.3 cm
Gift of the artist 2015

Le Garde Twins c.1966
by Jozef Vissel
type C photograph
24.3 x 19.4 cm
Gift of the artist 2015

John Konrad c.1965
by Jozef Vissel
gelatin silver photograph
20.2 x 25.7 cm
Gift of the artist 2015

Selfportrait n.d.
by Ada May Plante
pen and ink, pencil on paper laid
on cardboard
19.5 x 13.0 cm
Gift of Dr Penny Olsen, Peter Woollard and
Artemis Georgiades 2015

David Brown Dignam [and] George Barrington
drawn from the life 1777
artist unknown for *The London Magazine*
copperplate engraving
17.5 x 10.5 cm (plate-mark)

Opera [Mr William Saurin Lyster] from the series
“Masks and Faces” 1874
by Tom Durkin, published in *The Weekly Times*
lithograph
33.0 x 19.0 cm

A County Court Judge “Sober as a Judge”
[*Judge Pohlman*] from the series “Masks and Faces”
1874
by Tom Durkin, published in *The Weekly Times*
lithograph
34.5 x 21.0 cm

A Commissioner of Customs “Faithful to Francis”
[*The Hon. Edward Cohen M.L.A.*] from the series
“Masks and Faces” 1874
by Tom Durkin, published in *The Weekly Times*
lithograph
33.6 x 20.8 cm

A Head Master “Beyond the Grave”
[*Rev. J.E. Bromby*] from the series “Masks and
Faces” 1874
by Tom Durkin, published in *The Weekly Times*
lithograph
20.8 x 34.4 cm

A Victorian Knight “Thrice Chief Secretary”
[*Sir James McCulloch K.C.M.G.*] from the series
“Masks and Faces” 1874
by Tom Durkin, published in *The Weekly Times*
lithograph
32.4 x 18.4 cm

A Wool Merchant “Colonial John Bull”
[*Mr Richard Goldsbrough*] from the series
“Masks and Faces” 1874
by Tom Durkin, published in *The Weekly Times*
lithograph
32.1 x 18.7 cm

A Vanquished Knight “Wroth with Kilmore”
[*The Hon. John O’Shanassy, K.C.M.G.*] from the
series “Masks and Faces” 1874
by Tom Durkin, published in *The Weekly Times*
lithograph
35.2 x 21.5 cm

A Goldfields Member “The Dove of Ararat”
[*The Hon. William McLellan M.L.A.*] from the series
“Masks and Faces” 1874
by Tom Durkin, published in *The Weekly Times*
lithograph
32.3 x 18.9 cm

A Premier “The New Man” [The Hon. George
Briscoe Kerferd] from the series “Masks and Faces”
1874
by Tom Durkin, published in *The Weekly Times*
lithograph
33.7 x 20.2 cm

Master of the Hunt “Steady, Gentlemen, Steady!”
[*Mr George Watson*] from the series “Masks and
Faces” 1874
by Tom Durkin, published in *The Weekly Times*
lithograph
33.2 x 20.0 cm

A Chief Secretary “Blunt, but Honest”
[*The Hon. James Goodall Francis*] 1874
by Tom Durkin, published in *The Weekly Times*
lithograph
32.5 x 18.6 cm

The Member of the Upper House “One of the Olden
Time” [The Hon. John Alston Wallace M.L.C.]
from the series “Masks and Faces” 1874
by Tom Durkin, published in *The Weekly Times*
lithograph
32.5 x 18.5 cm

A Collins Street Surgeon "Patients and Diamonds" [Dr Beane F.R.C.S.] from the series "Masks and Faces" 1874
by Tom Durkin, published in *The Weekly Times*
lithograph
32.5 x 18.6 cm

A Politician "Unlock the Lands!" [The Hon. James MacPhearson Grant] from the series "Masks and Faces" 1874
by Tom Durkin, published in *The Weekly Times*
lithograph
33.5 x 20.0 cm

Lord Kitchener date unknown
by William Howitt
carved Jarrah
45.5 cm (height)

John Mitchel with John Martin and Father John Kenyon [the three Johns] 1866
by Edouard Gatel
carte de visite photograph
10.0 x 7.0 cm

Dame Enid Lyons c.1943
artist unknown
watercolour and gouache on ivory
7.8 x 6.0 cm (oval)

Dorothy Gordon c.1922
by Melbourne Spurr
gelatin silver photograph
22.8 x 18.7 cm

Dorothy Gordon, in part costume for Rudolph Valentino's "In Blood and Sand" c.1922
by Melbourne Spurr
gelatin silver photograph
23.8 x 18.7 cm

Dr Joan M Redshaw AM 1982
by Barbara Tribe
terracotta
38.0 x 25.0 x 27.0 cm

Sir George Reid c.1895
by Nelson Illingworth
cast plaster, painted
26.4 cm (diameter)

Russell Crowe 1995 (printed 2016)
by Stuart Spence
type C photograph
66.2 x 79.7 cm

Gill Hicks 2015
by Tony Kearney
inkjet print
129.3 x 101.5 cm

Maie Casey 1953
artist unknown
gelatin silver photograph
19.3 x 14.0 cm

Rosalie Kunoth 1953
artist unknown
gelatin silver photograph
22.0 x 16.5 cm

La Milo holding wreath c.1907
by Bassano Ltd
gelatin silver photograph on cabinet card
22.5 x 16.9 cm

The Water Nymph, Miss Pansy Montague c.1905
artist unknown
photographic postcard
13.90 x 8.70 cm

The Water Nymph, Miss Pansy Montague c.1905
artist unknown
photographic postcard
8.7 x 13.9 cm

The Water Nymph, Miss Pansy Montague c.1905
artist unknown
photographic postcard
13.9 x 8.7 cm

The Water Nymph, Miss Pansy Montague c.1905
artist unknown
photographic postcard
8.7 x 13.9 cm

The Water Nymph, Miss Pansy Montague c.1905
artist unknown
photographic postcard
13.9 x 8.7 cm

The Water Nymph, Miss Pansy Montague c.1905
artist unknown
photographic postcard
13.9 x 8.7 cm

La Milo in Lady Godiva procession,
Coventry, 1907 c.1907
artist unknown
photographic postcard
8.8 x 13.8 cm

La Milo (Miss Pansy Montague) c.1905
artist unknown
photographic postcard
14.2 x 9.0 cm

La Milo as Lady Godiva at Coventry c.1907
by Rotary Photo Co. Ltd
photographic postcard
13.7 x 8.8 cm

Peter Elliott 1964
by Jon Molvig
oil on masonite
86.0 x 64.0 cm
Gift of Richard Elliott
Donated through the Australian Government's
Cultural Gifts Program 2016

Study for portrait of Peter Elliott 1964
by Jon Molvig
pencil on paper
42.8 x 34.0 cm
Gift of Richard Elliott
Donated through the Australian Government's
Cultural Gifts Program 2016

Study for portrait of Peter Elliott 1964
by Jon Molvig
pencil on paper
42.8 x 34.0 cm
Gift of Richard Elliott
Donated through the Australian Government's
Cultural Gifts Program 2016

Study for portrait of Peter Elliott 1964
by Jon Molvig
pencil on paper
Gift of Richard Elliott
Donated through the Australian Government's
Cultural Gifts Program 2016

Study for the portrait of Peter Elliott 1964
by Jon Molvig
pencil on paper
42.8 x 34.0 cm
Gift of Richard Elliott
Donated through the Australian Government's
Cultural Gifts Program 2016

Study for the portrait of Peter Elliott 1964
by Jon Molvig
pencil on paper
42.8 x 34.0 cm
Gift of Richard Elliott
Donated through the Australian Government's
Cultural Gifts Program 2016

Maquette for 'Divide' 2011
by Sam Jinks
calcium carbonate resin
20.0 x 15.0 x 17.5 cm
Gift of the artist
Donated through the Australian Government's
Cultural Gifts Program 2016

Ningali Lawford-Wolf 1996 (printed 2016)
by Stuart Spence
type C photograph
59.7 x 59.7 cm
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Graham Kennedy c.1962 (printed 2000)
by Peter English
gelatin silver photograph
40.5 x 50.7 cm
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Quentin Bryce 2016
by Michael Zavros
oil on canvas
110.0 x 150.0 cm
Commissioned with funds provided by
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APPENDIX 1

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APPENDIX 2

Statutory reporting requirements

Compliance index

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

REQUIREMENT	REFERENCE	PAGE NUMBER
Legislation establishing the body	Section 17BE (a)	25
The objects and functions of the NPGA	Section 17BE (b)(i)	25
The purpose of the NPGA	Section 17BE (b)(ii)	35
Responsible Minister	Section 17BE (c)	25
Ministerial directions	Section 17BE (d)	25
Government policy orders	Section 17BE (e)	n/a
Non-compliance of directions or orders	Section 17BE (f)	n/a
Annual performance statement	Section 17BE (g)	35
Non-compliance with the finance law	Section 17BE (h&i)	104
Information about the Directors	Section 17BE (j)	26
Organisational structure	Section 17BE (k)	29
Location	Section 17BE (l)	ii
Main corporate governance practices	Section 17BE (m)	32
Transactions with Commonwealth entities	Section 17BE (n&o)	104
Key activities and changes affecting the NPGA	Section 17BE (p&q)	n/a
Reports on the NPGA	Section 17BE (r)	n/a
Subsidiary information	Section 17BE (s)	n/a
Indemnities and insurance premiums for officers	Section 17BE (t)	32

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)	33
Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	51
Section 311A of the <i>Commonwealth Electoral Act 1918</i>	104

Compliance with finance law

There were no instances known by the NPGA of significant non-compliance with finance law in 2015-16 requiring reporting to the Minister for the Arts under section 19(1) of the *Public Governance, Performance and Accountability Act 2013*.

Transactions with other Commonwealth entities

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

ENTITY	TOTAL VALUE OF TRANSACTIONS	NUMBER OF TRANSACTIONS	RATIONALE
Attorney-General's Department	\$257,159	12	Government decision for NPGA's back office functions to be provided by the Attorney-General's Department
Attorney-General's Department (Australian Government Solicitor)	\$17,018	4	Legal advice on NPGA procurement contracts
Comcare	\$60,578	1	Compulsory workers' compensation insurance premiums
Department of Finance (Comcover)	\$88,893	1	Compulsory general insurance premiums
Australian National Audit Office	\$56,000	2	Compulsory audit services

Advertising

Section 311A of the *Commonwealth Electoral Act 1918* requires annual reporting of advertising above \$12,700 (GST inclusive). The Gallery spent \$23,894 with Fairfax Media to notify the public of the passing of the Gallery's Founding Patron, L Gordon Darling AC CMG in August 2015.

The Gallery's advertising also includes the promotion of its exhibitions and programs; this was below the reporting threshold of \$12,700 (GST inclusive) in each instance.

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Helena Rubinstein (1872–1965) was the first self-made millionairess of modern times, and created the first publicly-listed global cosmetics corporation. That business began its life in 1902, in a rented upstairs room at 274 Collins Street, Melbourne. Two of Helena Rubinstein’s uncles emigrated from Kraków to Victoria in the 1880s, and established a mixed business in Coleraine. She followed them, unaccompanied, in 1896. She seems to have become convinced that lanolin from local fleeces might be used to improve and adapt the twelve pots of her mother’s face cream she brought with her from Poland. With the help of a lady she claimed to have met on board ship, Helena Rubinstein established her first salon de beauté, at first supplying skin-nurturing “Crème Valaze.” That product purported to contain rare herbs gathered in the Carpathian Mountains, together with essence of almonds and the bark of an evergreen tree. It was said to have been formulated by a Hungarian chemist, Dr. Josef Lykusky, and imported from Russia. In fact the recipe consisted of lanolin, “vegetable oil, mineral oil and wax,” and was almost certainly produced in the Felton Grimwade factory in Flinders Lane.

Helena Rubinstein had a genius for business. She grasped from the outset that her products needed to be expensive; that working women thirsted for luxury, and would pay for it. Her products also needed to be seen as “scientifically formulated in the laboratory,” and obviously they needed to work. She understood the need to emphasize the use of “natural ingredients,” even though she was an aggressive adder of bleach and other synthetic agents. She was prescient in insisting that prolonged exposure to the sun was harmful to the skin. She also insisted upon maintaining opulently furnished, well-staffed flagship salons so as to create widespread fascination with her products. In fact the vast bulk of her products were sold through department stores. Within fifteen years she created an unprecedented mass market; she built and supervised factories, and tightly controlled every aspect of her brand. Above all, she understood that she herself needed to project personal glamour—in costume, maquillage and coiffure, the better to attract sustained publicity. She pioneered the use of non-streaking mascara, and various other forms of eye make-up. Almost singlehandedly she obliterated the widespread American stigma associated with the use of rouge and lipstick.

When at the age of 85, at the height of her power and wealth, Helena Rubinstein sat in Paris for this fine, larger than life-sized portrait by Graham Sutherland, he persuaded her to wear a red brocade gown designed by Cristóbal Balenciaga. Although by her own account, even in high heels, Helena Rubinstein stood at not quite four foot ten, Sutherland thought she looked like an empress. In a way he was quite right.

Angus Trumble

Director, National Portrait Gallery of Australia