



**NATIONAL  
PORTRAIT  
GALLERY**

Annual Report  
2022-23







## **Acknowledgment of Country**

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

Aboriginal and Torres Strait Islander readers should be aware that this publication may contain images of deceased First Nations people.

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All photographs by Mark Mohell, unless otherwise stated.

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Canberra, Australia  
Telephone (02) 6102 7000

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

## **Location and opening hours**

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

## **Parking**

The underground public car park can be accessed from Parkes Place. The car park is open seven days per week and closes at 5.30pm. Parking spaces for people with mobility difficulties are provided close to the public access lifts. Fees apply.

## **Public transport**

Bus routes run from the various city centres past the National Portrait Gallery on a regular basis. For the latest bus timetable information visit the Transport Canberra website.

### COVER:

Thea Anamara Perkins  
*Rachel* 2021  
synthetic polymer paint on gessoboard  
Purchased 2022  
© Thea Anamara Perkins

### INSIDE FRONT COVER:

Tim Fairfax Forecourt featuring  
*Some women you may not know* by Alison Alder (left)  
and *Geo Face Distributor* by James Angus, 2023

### INSIDE BACK COVER:

Crowds enjoying a performance by Betty Grumble at the late-night event *Alter Ego: An Evening of Other* at the National Portrait Gallery, 2023

22 September 2023  
The Hon Tony Burke MP  
Minister for the Arts  
Parliament House  
CANBERRA ACT 2600

Dear Minister

On behalf of the National Portrait Gallery of Australia Board, I am pleased to submit the Gallery's Annual Report for presentation to each House of Parliament. The report covers the period 1 July 2022 to 30 June 2023.

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 that reads "Penny Fowler". The signature is written in a cursive, flowing style.

**Penny Fowler**  
Chair



Michael 'Mickey' Wallace, Elizabeth 'Lizzie' Trew, Caleb McMillan and Brandon Williams, artists from stArts with D Performance Ensemble, at the opening of *Portrait23: Identity*, 2023

## CONTENTS

General information	ii
Letter of transmittal	iii
Chair's report	3
Director's report	4
Foundation Chair's report	5
<b>Annual performance statement</b>	<b>7</b>
Goal 1: Enliven the collection	8
Goal 2: Engage with audiences	12
Goal 3: Increase support	16
Goal 4: Invest in people and resources	20
<b>Governance</b>	<b>25</b>
Board committees	27
Organisational structure	32
Executive	33
Governance practices	34
<b>Financial statements</b>	<b>37</b>
Appendix 1. Acquisitions 2022-23	65
Appendix 2. Patrons and benefactors	68
Appendix 3. Statutory reporting requirements	72





Sally Smart, Penny Fowler, Dr Marilyn Darling AC, Minister for the Arts, the Hon Tony Burke, Vipoo Srivilasa, Trent Birkett, Jodie Haydon, Tim Fairfax AC, Nell and the Hon Susan Templeman, Special Envoy for the Arts, featuring artwork by Vipoo Srivilasa (foreground) and Kate Beynon, Rali Beynon and Michael Pablo (background) at the launch of *Portrait23: Identity, 2023*



Visitors enjoying works in the *National Photographic Portrait Prize 2023*, (left to right) *Lola – Last Summer Days* by Julian Kingma, *Marissa* by Ben McNamara and *Gusta* by Jacob Nash



## CHAIR'S REPORT

The 2022–23 financial year has been a time of renewal and optimism for the National Portrait Gallery. We celebrated the 25th anniversary of the establishment of the Gallery and in April 2023 we welcomed our new Director, Bree Pickering. Bree was formerly the Director of the Murray Art Museum Albury and brings a wealth of experience and passion for the arts in the public and private gallery sectors. She is also an exceptional curator with a distinguished catalogue of past exhibitions and programs.

Bree joined the National Portrait Gallery at an exciting time with the recently launched National Cultural Policy, *Revive*, promising a reinvigoration of the arts and culture sector. As a result, the new Corporate Plan 2023–24 was developed, which defines our purpose and priorities going forward with a view to embedding *Revive's* five interconnected pillars and maintaining our position as a leading cultural institution.

In addition, in the 2022–23 Federal Budget the Gallery received an additional \$27 million over four years, and after that, \$7.5 million indexed and ongoing, restoring the organisation's operating budget and enabling the delivery of core functions. We thank Minister for the Arts, Tony Burke and the government for their continued investment, and Prime Minister Anthony Albanese who generously attended the Gallery to open the *National Photographic Portrait Prize* this year. He was joined by our Chief Patron, Jodie Haydon, to whom I extend my warmest thanks for her continued support and enthusiasm for our work.

We have had a number of wonderful events and exhibitions over the past 12 months, most notably *Portrait 23: Identity*, an ambitious exhibition that pushed the boundaries of portraiture. The exhibition was met with an overwhelmingly positive response from visitors, a testament to the high quality of work and a brilliant reflection of the talent here at the Gallery.

The 2022–23 financial year has been a time of consolidation for the Board, with the appointment of one new member, Tom Mosby, CEO of the Koorie Heritage Trust. I give my sincerest thanks to the Board for their energy, contributions and commitment over the year as we shape the future direction of the Gallery.

I also thank our Foundation Board for their leadership, investment and unwavering support of the Gallery and its ambitions.

It is the combined support of government, our donors, corporate partners, members of the Icons Syndicate and Circle of Friends that allow us to stage engaging exhibitions, education programs and our extensive touring program. We acknowledge and thank our audiences, both onsite and online, for engaging with us and supporting us.

Finally, on behalf of the Board I would like to thank Bree and the National Portrait Gallery team for all their hard work and professionalism as the Gallery continues to grow and thrive. I would like to give a special mention to Trent Birkett for acting in the role of Director for six months while we recruited. We are delighted to be working with such a dedicated and incredible team.



**Penny Fowler**  
Chair

## DIRECTOR'S REPORT

It is a privilege to be appointed the Director of the National Portrait Gallery. In my first months in the role, it has been a delight to witness the strong connection between our audiences and our work, the creativity and capacity of our team and the great potential we have to further elevate the Portrait Gallery as a National Collecting Institution.

On 16 June 2023 the *National Photographic Portrait Prize 2023* opened. We were thrilled to host 40 of the artists, along with many sitters. The relevant and inclusive nature of the prize is why it remains a favourite with audiences both onsite and online. The Prize showcases the breadth of photographic portraiture practice in Australia and encourages us all to reflect on our shared humanity.

Across 2022–23 over 350,000 people visited the Gallery in Canberra, engaging with the quality and diversity of exhibitions, collection displays, education and public programs on offer. Five temporary exhibitions were held, with both the *Darling Portrait Prize* and the *National Photographic Portrait Prize 2022* on show from 25 June to 9 October 2022 with a combined 89 finalists. *Who Are You: Australian Portraiture*, a collaboration with the National Gallery of Victoria, opened in Canberra on 1 October after a successful run in Melbourne. This was followed by *Portrait 23: Identity*, an exhibition redefining portraiture in 21st-century Australia. In partnership with Big Hart, the Gallery presented *Gulgawarnigu: Thinking of something, someone*, a presentation of digital artworks created by young First Nations artists from the remote community of Ieramagadu (Roebourne) on Ngarluma Country in Western Australia.

Exhibitions of the permanent collection continue to delight audiences, providing insight into the people of Australia through portraiture. Six significant collection displays were delivered including *Mayatjara* by Robert Fielding, *Time and Line*, *The Work of Art*, *At Ease*, *The Cosmopolitans* and *The Iconoclasts*.

Since 1998, the Gallery's touring program has shared the National Portrait Collection with communities all over Australia, and this year was no exception. *Living Memory: National Photographic Portrait Prize 2021*, *Pub Rock*

and *National Photographic Portrait Prize 2022* toured to venues in Western Australia, South Australia, Victoria, New South Wales and Queensland.

Education, learning and digital programs continue to grow at the Gallery. This year we had the highest level of educational engagement on record. The implementation of a broader range of education program offerings and a boost in profile through joining the Book Canberra Excursions educational tourism bookings portal were key contributors to this growth in engagement. Artist workshops were popular, both onsite and online, with featured artists including TextaQueen, Vipoo Srivilasa and Deborah Kelly. Public program highlights included the Andrew Sayers Memorial Lecture, delivered by Stephen Page AO, former Bangarra Dance Theatre artistic director, and the Gallery's late-night event *Alter Ego: An evening of other*, which attracted almost 500 attendees.

Moving forward, with the announcement of the new funding we are focused on building our capacity to work collectively, uplifting our work across our core activities, and directing energy into exciting projects that push boundaries and explode expectations.

In closing, I would like to thank Chair Penny Fowler, the members of the Board and Foundation, and the Gallery team for making my transition to Canberra an exciting one. I am committed to ensuring that everyone has the support, resources and opportunities that they need to thrive, and look forward to contributing to the Gallery's continued success in its 25th year and beyond.



**Bree Pickering**  
Director

## FOUNDATION CHAIR'S REPORT

I am pleased to present the National Portrait Gallery of Australia Foundation report for 2022–23. The Foundation has received \$984,417 in cash donations and \$115,050 in donated artworks.

I would like to highlight the incredible generosity of Tim Fairfax AC, whose ongoing support has had a significant impact on the work we are able to do. From the *Portrait23: Identity* exhibition, to the growth of our digital learning programs, and the continued momentum of our major acquisitions program, we are energised by Tim's support and generosity.

Our Icons Syndicate is a special group of donors who contribute \$5000 per year to support the National Portrait Gallery's major exhibitions program. We're very pleased that this program continues to grow and evolve, with 43 donors joining us to be part of the Icons Syndicate this year.

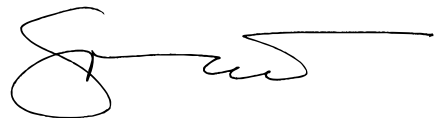
In March 2023 we began the Portrait Dinner series, a fundraising initiative to attract new donors to the National Portrait Gallery. The first dinner was held at Society Restaurant in Melbourne, with artist Vincent Fantauzzo. This was followed by a Sydney dinner in June featuring Nell and Kylie Kwong. These dinners are a fantastic opportunity for us to foster new and existing connections, celebrate our artists and raise funds for the acquisition of a new portrait for the National Portrait Collection – this time, Nell's remarkable work, *Self-Nature is Subtle and Mysterious – Tree Woman / Woman Tree 2023*, which featured in *Portrait23: Identity*.

This year's Annual Appeal, launched in May 2023, invited individuals to support the acquisition of Judy Cassab AO CBE's portrait of model, deportment icon and entrepreneur June Dally-Watkins OAM. One of Australia's best-loved, most successful portrait painters, Cassab created a distinct record of Australian society from the 1950s onwards. Her painting of Dally-Watkins captures the subject's likeness as well as the spirit of the era. The work connected powerfully with our network of donors resulting in our strongest Annual Appeal result of all time, \$50,500 raised. We thank all donors who generously contributed to the acquisition of this important work.

It is always gratifying to be at the unveiling of a commissioned work in the presence of the artist and sitter. In May we unveiled Betina Fauvel-Ogden's portrait of Melbourne philanthropist Lady Primrose Potter AC, who has contributed to the artistic and social development of Australia for more than four decades. I would like to acknowledge the generosity of Nigel Satterley AM and Denise Satterley and the Calvert-Jones Foundation who provided funding for this commissioned work.

I would like to extend my thanks to all our donors, whose generosity helps us to build and enliven the collection. On his retirement I'd like to acknowledge and thank Ross Adler AC for his generous contribution to the Foundation and I offer my thanks to all my fellow Foundation members for their leadership, contribution and support throughout the year.

On behalf of the Foundation, I extend a warm welcome and thank you to Director Bree Pickering and finally, I express our gratitude to the National Portrait Gallery team, who have contributed to another successful year for the Gallery.



**Sid Myer AM**  
Foundation Chair





A selection of works in the collection display *Time and Light*, 2023, including George Fetting's *Oodgeroo of the Noonuccal Tribe* (left) and Brett Canét-Gibson's *Trevor Jamieson and Heath* (right)



Family Space, Summer 2022–23

## Introduction

The annual performance statement for the 2022–23 financial year is in accordance with paragraph 39(1)(a) of the *Public Governance, Performance and Accountability (PGPA) Act 2013* (Cth) (*PGPA Act*) and section 16F of the *Public Governance, Performance and Accountability Rule 2014*. It accurately presents the National Portrait Gallery's performance in accordance with section 39(2) of the *PGPA Act*.

## Gallery's purpose

The National Portrait Gallery's role is to:

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

The Gallery's functions are set out in the *National Portrait Gallery of Australia Act 2012* (Cth).

The Gallery complies with the directions set out in the *PGPA Act 2013*, and its attendant Rules, and employs its staff under the *Public Service Act 1999* (Cth).

## Vision

The National Portrait Gallery aspires to reflect the face of Australia. It is the place where the national story unfolds with clarity, without complacency or self-satisfaction.

The Gallery uses portraiture to tell Australian stories and to increase understanding and appreciation of Australian people – their identity, history, culture, creativity and diversity.

## Goals and strategic priorities

While focusing on its core purpose of developing a National Portrait Collection, and providing access to the collection, the Gallery has also developed further goals and strategic priorities. These priorities have been conceived with a sustainable and viable future for the Gallery in mind.

The Gallery's strategic priorities during the reporting period were:

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

**GOAL 1:  
ENLIVEN THE COLLECTION**

1. Research and present exhibitions, drawn from the collection and elsewhere, which contribute to a deeper understanding of the Australian cultural identity.
2. Develop new commissions that combine important and diverse Australian artists and sitters.
3. Seek out, research and acquire portraits which portray the richness of our national identity.
4. Encourage donations and loans of artwork which amplify Australia’s rich cultural diversity and contribute to the ways in which portraiture is seen.
5. Collaborate with artists, sitters, industry and collegiate partners to build the reputation of the Gallery.
6. Conserve the collection for the benefit of future generations.

**RESULTS AGAINST  
PERFORMANCE CRITERIA**

SOURCE: National Portrait Gallery of Australia Corporate Plan 2022–23

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Minimum 2 works of art commissioned annually

WHAT WE ACHIEVED: 2

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Portraits are acquired or donated in accordance with the collection development policy

WHAT WE ACHIEVED: 100%

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Collection maintained and preserved with appropriate storage, display and air quality to minimise preventable deterioration or impairment

TARGET: 0% for preventable deterioration or impairment

WHAT WE ACHIEVED: 0%

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Digitisation of the collection

TARGET: >90% (50MB+ hi res images)

WHAT WE ACHIEVED: 82% digitised at high resolution

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The Gallery deployed resourcing to digitise a higher percentage of the collection at a lower resolution, enabling a high level of accessibility to the collection through the Gallery’s website and digital platforms.

TARGET: >98% (including low res images)

WHAT WE ACHIEVED: 99.5% digitised at low resolution



## ANALYSIS OF PERFORMANCE

### Develop the collection

The collection is at the core of the Gallery's mission, purpose and identity and is the foundation for all of its programs. Developing the collection means growing it, caring for it and sharing it widely across Australia.

As at 30 June 2023, there were 3177 portraits in the National Portrait Collection, with a value of \$43,386,000.

### Acquisition highlights

During the reporting period, 39 works were acquired across key collecting priorities. Works acquired reflect the Gallery's continued commitment to profiling the best of contemporary and historical Australian portraiture in its multitude of forms, and celebrating Australian life, identity, diversity and creativity.

Acquisition highlights in 2022–23 include:

- Alison Rehfish's *Double self portrait in mirror*, c. 1936
- Adrienne Doig's *Aussie Icon 2022*, a portrait of fashion designer Jenny Kee AO in the form of 10 nesting wooden dolls
- Five self portrait soft sculptures by Rhonda Sharpe, Marlene Rubuntja and the Yarrenyty Arltere Artists, a collective located at Mparntwe (Alice Springs)
- Albert Tucker's 1982 painting of fellow artist Sid Nolan
- a suite of 11 portraits by Polly Borland depicting notable expat Australians in the UK, including soprano Yvonne Kenny, dancer Leanne Benjamin, actor Tony Collette, barrister Geoffrey Robertson and tennis champion Pat Cash.

Under the Cultural Gifts Program, the Gallery acquired Jenny Sages' *Gene Sherman with Family, After Tillers, After Freud, After Watteau*, 1995; Hong Fu's portrait of writer Alex Miller; Julian Meagher's portrait of writer Richard Flanagan; Nornie Gude's portrait of Melbourne Theatre Company founder John Sumner; and Leanne Criso's portrait of anti-nuclear campaigner Dr Helen Caldicott.

In an outstanding response to the 2023 Annual Appeal, a total of 77 donors contributed \$50,500, enabling the acquisition of Judy Cassab's 1959 painting of model, department guru and businesswoman June Dally-Watkins.

Appendix 1: Acquisitions 2022–23 lists all acquisitions made during the reporting period.

### Commissions

Commissioning portraits enables the Gallery to target significant subjects during their lifetimes, and to acquire works by leading Australian artists. The Gallery commissioned two portraits during the reporting period.

In May 2023, the commissioned portrait of Melbourne arts patron Lady Primrose Potter AC by Betina Fauvel-Ogden was acquired into the Gallery's collection, generously supported by funds provided by Nigel Satterley AM and Denise Satterley and the Calvert-Jones Foundation.

The Gallery commissioned a second portrait during the reporting period, which has been completed and will be unveiled later in 2023.

### Collection storage, display and care

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

The Gallery undertakes conservation treatment of collection works to reduce the risk of deterioration, to ensure long-term preservation, and to enhance their display. A total of 286 collection works were condition-checked as part of the ongoing management of artworks on loan, and new to the collection. Four collection works underwent conservation treatment to maintain and enhance their material integrity.

Thirty collection works were re-glazed with Museum Acrylic (Optium). This glazing protects the works of art from UV light and provides a more enjoyable viewing experience for the public with its anti-glare properties. Eight works from the collection were framed in new custom frames and new archival storage boxes were created for 40 fragile works.

### Digitisation

As of 30 June 2023, 99.5 per cent of the Gallery's collection has been digitised, meaning a digital image of these artworks is available in either low or high-resolution format. The Gallery has digitised 82% of the collection in high-resolution, with these images suitable for a broad range of publishing and preservation purposes.

The Gallery continues to dedicate digital and human resources to ensuring new and existing digital material is accessible and deliverable to the public via multiple formats including:

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

### Outward loans 2022–23

A total of 99 works from the collection were loaned to public, regional and state galleries, and universities for exhibition purposes.

A portrait of Brian Loton AC by Brian Dunlop on loan to Trinity College, Melbourne University for exhibition in a display of alumni portraits (1 July 2004 – 31 June 2023).

Eight paintings on loan to the Art Gallery of New South Wales for the exhibition *Archie 100: A century of the Archibald Prize* (26 May 2021 – 2 October 2023): *Ola Cohn* by Jean Goldberg; *Robert H Black MD* by Nora Heysen; *Jessie Street* by Reginald Jerrold-Nathan; *Self-portrait with Gladioli* by George Lambert; *Kath Walker [Oodgeroo Noonuccal]* by Clif Peir; *HV (Doc) Evatt* by Arnold Shore; *Mr and Mrs Horace Keats in the 'Christopher Brennan Cycle'* by Dora Toovey; *Self-portrait as Sarah Wisse, Transported* by Margaret Woodward.

Eighty-three works of art on loan to the National Gallery of Victoria for the exhibition *WHO ARE YOU: Australian Portraiture* (joint exhibition with NPG) (7 February – 9 September 2022): *Self portrait* by Nora Heysen; *Self portrait* by Evelyn Chapman; *Self portrait* by Bess Norriss Tait; *Hera Roberts* by Max Dupain; *Divide (Self portrait)* by Sam Jinks; *Ngalim-Ngalimbooroo Ngagenybe* by Shirley Purdie; *Self portrait (Hilda in the Chinese hat)* by Hilda Rix Nicholas; *Self portrait* by Charles Rodius; *Harold Parker* by Bessie Gibson; *Self portrait* by Thea Proctor; *Albert Namatjira* by Sir William Dargie; *Self portrait with glove* by Herbert Badham; *William Barak at work on the drawing 'Ceremony'* at *Coranderrk* by Johannes Heyer; *In the mirror: Self portrait with Joy Hester* by Albert Tucker; *Jarinyanu Dancing at Broome Festival* by Jarinyanu David Downs; *Self portrait in reflection* by Lewis Morley; *Self portrait in plus fours* by Lyndon Dadswell; *Self portrait* by Bert Flugelman; *Self portrait* by Stella Bowen; *Self portrait* by Tracey Moffatt; *Dadang Christanto* by Hari Ho; *The black coat: Lily Brett* by David Rankin; *Mrs Grey* by Theresa Walker; *Sir George Grey* by Theresa Walker; *The photographer's shadow (Olive Cotton and Max Dupain)* by Olive Cotton; *Judith Wright with Barbara Blackman* by Charles Blackman; *Dowling family portrait [Selina, Jane, Leura and Elizabeth (Bessie) Dowling]* by unknown artist; *Maria Dowling and her children Leura, Bessie, Selina, Jane, Jack, Ben and Joe Dowling [Selina Dowling, Jane Dowling, Maria Jane Dowling (née Ware), John Ware Dowling, Joseph Dowling, Benjamin Dowling, Elizabeth (Bessie) Dowling, Leura Dowling]* by unknown artist; *Anna Josepha King* by unknown artist; *Fanny Jane Marlay* by unknown artist; *David Mitchell* by Ada Whiting; *Thomas Sutcliffe Mort and his wife Theresa* by unknown artist; *An evening at Yarra Cottage, Port Stephens* by Maria Brownrigg; *MacKenzie family silhouette* by Samuel Metford; *Dr John Yu* by Ah Xian; *12 Untitled Self Portraits (Set 3)* by Mike Parr; *Simone Young* by Bill Henson; *Adut Akech* by Charles Dennington; *The rock and the flies* by Eric Thake; *Rachel Roxburgh* by Adelaide Perry; *Mrs Woods and 'Ere* by Karla Dickens; *Mr John Eason* by W.B. Gould; *Chang Woo Gow, Jimmy Ah Foo, Quong Tart,*

*George Chow Bow, Andrew Leon, Captain Ah Gim, Wat A Che, Mrs Lup Mun, Tim Sang, Emma Tear Tack, James Chung Gon, Lula Chinn* by Pamela See; *Marcia Langton* by Brook Andrew; *William and Martha Mary Robertson and their children [William St Leonards, Eliza, John, William St Leonards on a horse, Beatrice and Ida]* by various; *Lady Barkly* by Batchelder & O'Neill; *Frances Perry* by Batchelder & O'Neill; *Madame Sibly, Phrenologist and Mesmerist* by James E. Bray; *Sarah and Ann Jacob* by Townsend Duryea; *Maria Windeyer* by Freeman Brothers; *Chang the Chinese Giant with his wife Kin Foo and manager Edward Parlett* by Archibald McDonald; *Catholic clergymen from the Diocese of Adelaide* by Stephen Edward Nixon; *Thomas and John Clarke, bushrangers, photographed in Braidwood Gaol* by unknown artist; *Maria* by Michael Riley; *HM Queen Elizabeth II* by Polly Borland; *Matilda (Ngambri)* by Brenda L. Croft; *Senator Bonner* by Robert Campbell Jnr; *Ming Vase (Sir Robert Menzies)* by Les Tanner; *Young Mo (Roy Rene)* by Martin Sharp; *Portrait of Cate Blanchett* by David Rosetzky; *The Movie Star (David Gulpilil)* by Tracey Moffatt; *Nick Cave* by Howard Arkley; *Geoffrey Gurrumul Yunupingu* by Guido Maestri; *Acacius (Stigmata) – Tony Carden* by AñA Wojak; *Leigh Bowery* by Robyn Beeche; *Gill Hicks* by Tony Kearney; *Eddie Mabo (after Mike Kelley's 'Booth's Puddle' 1985, from Plato's Cave, Rothko's Chapel, Lincoln's profile) No.3* by John Citizen; *Creature from the Black Platoon starring Gary Foley* by TextaQueen; *Ellyse Perry* by Fiona McMonagle; *Self portrait* by Janet Dawson; *Australian Aboriginal Cricketers* by Patrick Dawson; *Charles Joseph La Trobe* by Thomas Woolner.

One painting on loan to University of the Sunshine Coast (USC) Art Gallery for the exhibition *Peter Hudson: The Mystery of Being Here* (19 August – 29 October 2022): *Archie Roach* by Peter Hudson.

One painting on loan to Art Gallery of New South Wales for the exhibition *The National 4: Australian Art Now* (25 March – 23 July 2023): *Rachel* by Thea Anamara Perkins.

One painting on loan to Bathurst Regional Gallery for the exhibition *Danelle Bergstrom: Vessel* (31 March – 28 May 2023): *The Vivisector – David Williamson* by Danelle Bergstrom.

One digital artwork on loan to University of Tasmania, Plimsoll Gallery for the exhibition *Interfacial Intimacies* (2 June – 12 August 2023): *Portrait of Cate Blanchett* by David Rosetzky.

Two artworks on loan to State Library of New South Wales for the exhibition *Charles Rodius: portraits of a colony* (17 June – 10 December 2023): *Self portrait* by Charles Rodius; *John Knatchbull, Murderer of Mrs Ellen Jamieson* attributed to Charles Rodius.

One artwork on loan to Queensland Art Gallery | Gallery of Modern Art for the exhibition *eX de Medici: Beautiful Wickedness* (24 June – 2 October 2023): *Nothing's as precious as a hole in the ground* by eX de Medici.



## GOAL 2: ENGAGE WITH AUDIENCES

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

### RESULTS AGAINST PERFORMANCE CRITERIA

Source: National Portrait Gallery of Australia Corporate Plan 2022-23

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Stage at least 6 exhibitions each year including 2 major prizes and a minimum of 2 substantial rehangs

WHAT WE ACHIEVED: 12 exhibitions in total, including 2 major prizes and 6 significant collection rehangs

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Present a national travelling exhibition program at 8 venues each year

WHAT WE ACHIEVED: 10

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Reach 1.2 million people annually through onsite exhibitions, public and educational programs, digital and online programming

TARGET: 1.2 million people

WHAT WE ACHIEVED: 866,741

Visitor patterns are reflective of a post pandemic environment, and the Gallery continues to reflect on and adjust to changes to audience behaviour.

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

TARGET: 20,000 students

WHAT WE ACHIEVED: 20,388 students

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>90% of visitors satisfied or very satisfied with their visit

TARGET: >90%

WHAT WE ACHIEVED: 97%

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>90% of teachers reporting an overall positive experience

TARGET: >90%

>80% of students reporting an overall positive experience

TARGET: >80%

WHAT WE ACHIEVED: Schools participation in Gallery programs was up 17% on the prior year however formal evaluation processes were not in place to capture qualitative experience data.

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50% data collection for paid exhibitions;

15% data collection for general visits

TARGET: 50% paid exhibitions / 15% general visits

WHAT WE ACHIEVED: 90.5% data collection for paid exhibitions and, given we no longer require visitors to book for unpaid attendance, 3% data collection for general visits.

## ANALYSIS OF PERFORMANCE

### Audience engagement

The Gallery fosters engagement with the collection, exhibitions and public programs through the creation of vibrant and meaningful content, shared through a range of platforms and encouraging visitors to attend exhibitions, programs and events onsite.

### Education programs

The Gallery has exceeded the 2022–23 target to provide educational programs which support the curriculum both onsite and through streaming technology with 20,388 students engaged in educational programs this financial year: 6828 onsite at the Gallery and 13,560 virtually. Of this total group 54 per cent of students were from NSW making this the highest demographic of students, with ACT following at 24 per cent.

The strong results can be attributed to a strategic reset of education programs, including the implementation of a broader range of program offerings and price points, activation of the NSW Education Department's Distance and Rural Technology (DART) platform, and a boost in profile through joining the Book Canberra Excursion (BCE) booking platform on 1 March 2023. The platform, designed to streamline bookings at 18 Canberra attractions, has resulted in a significant increase in bookings in the 2023 and 2024 school years.

Since joining the BCE, bookings for education programs that align with the curriculum requirements for Parliament and Civics Education have increased by 35 per cent.

The Headhunt! application was relaunched in February 2023 to offer student-guided experiences in addition to facilitated school tours. Headhunt! provides student-centred learning, giving participants agency over their Gallery experience. The iPad-based application also collates student input and delivers it to teachers for use in post-visit activities and reflection.

The *Little Darlings Youth Portrait Prize* 2023 was a feature of the Gallery's engagement with students, encouraging teachers to feature portraiture in their visual art curriculum planning and students to enter the prize. This year entrants

responded to the theme 'Me and my place' and the Gallery received over 190 entries from all states and the ACT. Twelve finalists were selected for display in the Gallery, and an online portraiture workshop was offered to the class of each finalist. The *Little Darlings Youth Portrait Prize 2023* was generously supported by Jillian Broadbent AC, Dr Helen Nugent AC, Alan Dodge AM, Hugo Michell, Penny Fowler, Yasmin Allen, Stuart Wood AMKC, Tim Bednall, Nigel Satterley AM and Denise Satterley.

### Public Programs

Throughout 2022–23, 16,545 people engaged in public programs – 13,823 onsite and 2722 online – with the summer period being the highest for engagement.

Children and family-focused programming occurred in each school holiday period, including Portrait Play tours, Drawn In, Story Time and a dedicated family walk-up space with creative activities.

A suite of inclusive experiences celebrating International Day of People with Disability in December 2022 included audio description tours for people who are blind or have low vision, Relaxed Mornings for visitors with sensory sensitivities, and the screening of a documentary on the *WHO ARE YOU: Australian Portraiture* artist Mike Parr's broad interdisciplinary practice.

On site programming centered on the *Portrait23: Identity* exhibition offered a range of artist-led experiences to engage diverse audiences and drive visitation to the exhibition. Deborah Kelly facilitated a series of collaborative sewing circles on her exhibition works; Amrita Hepi, a Bundjulong/Ngapuhi woman, presented two performance lectures; artist Nell gave an in-depth talk on her artistic practice and process; and renowned printmaker Alison Alder led a screenprinting workshop. Weekly virtual highlights tours were presented by the Access and Learning team, curators, guest artists and writers, and reached local, national and international audiences. All programs were close captioned.

In October 2022 Canberra Dance Theatre presented *Out of the Frame*, a program of six dances responding to the exhibition *WHO ARE*

*YOU: Australian Portraiture.* Dancers animated emotions and situations reflected in the portraits, expanding on still moments captured in the frames. A suite of program offerings celebrating Sydney World Pride was presented in February.

This year saw the return of the Andrew Sayers Memorial Lecture in April 2023, presented by Stephen Page AO, former Artistic Director of Bangarra Dance Theatre. Stephen broadened the discussion about how identity is conveyed, drawing on his background in dance and deep understanding of culture and community.

In May 2023 the Gallery hosted a large scale, after-hours public event *Alter Ego: An evening of other* responding to *Portrait23: Identity* and promoted to the 18+ market of non-traditional museum or gallery goers. The event built on the success of previous late-night events designed to increase the social impact of the Gallery, create a safe space for diversity and increase engagement with younger audiences. The event sold 499 tickets representing a 60 per cent increase on the 2022 event, and 80 per cent of attendees said they were likely or highly likely to recommend Gallery programs to friends and family.

## Digital content

Content development across digital channels has been a priority in the past year, reflecting the Gallery's commitment to presenting the collection to audiences who may not be able to attend the Gallery in person. Published Portrait Stories during the reporting period include Uncle Jack Charles, Patricia Piccinini, Jackie French, Fiona Stanley, Jimmy and Jane Barnes, Barry Jones and Fiona Wood among others.

The Gallery's digital channels remain our most effective external communication tool. A significant 24 per cent of audiences for *Portrait23: Identity* named social media or the website as the channel of awareness. Engagement with *Portrait News*, the Gallery's fortnightly newsletter, remains strong, with an average click rate of 2.4 per cent and engagement rate of 5.45 per cent. Averages across all email marketing are well above the industry benchmark, with an average click rate of 14.8 per cent and average engagement rate of 21.99 per cent.

In 2022–23, we focused on raising the profile of the Gallery with younger audiences. A number of marketing and data collection activations were delivered at the Australian National University and University of Canberra. As a result, the Gallery gained new subscribers to *Portrait News* and, significantly, reduced the average age of our followers on Facebook and Instagram. The Gallery also saw an increase in the engagement rate across all channels to 4 per cent, an increase of 20.4 per cent on the previous year.

## On-site and off-site visitors

	2021–22	2022–23
Number of on-site visits to the Gallery	287,945	351,741
Number of off-site visits	7111*	21,889
Number of off-site visits	415,678 (8 venues, 110 works)	194,244** (9 venues, 99 works)
Number of visits (sessions) to the Gallery's website	756,938	515,000
Number of page views (sessions) on the Gallery's website	2,028,372	1,409,140
Number of participates in virtual excursions	24,216	13,560
Number of objects available online	3119 of 3126 (99%)	3161 of 3177 (99.5%)

\* Data reported is for 5 of 7 venues that hosted exhibitions during the reporting period.

\*\* Data reported is for 5 of 9 venues that hosted exhibitions during the reporting period.

## Publications

The Gallery continues to produce publications that contribute to discourse about portraiture. During the 2022–23 financial year the Gallery published the third edition of the Gallery's flagship publication *The Companion* containing more than 250 works from the collection and highlighting stories of artists and their sitters. In addition, two issues of *Portrait* magazine were published and distributed to our Circle of Friends and sold at the Gallery's store The Curatoreum. Both the *National Photographic Portrait Prize 2023* and *Portrait23: Identity* exhibitions were accompanied by publications, which were distributed to artists and sponsors, as well as being sold at The Curatoreum and online.

## Exhibition program

### ONSITE

The year commenced with the last weeks of *Shakespeare to Winehouse: Icons from the National Portrait Gallery, London*.

Merging the traditional and unconventional, *WHO ARE YOU: Australian Portraiture* was exhibited from 1 October 2022 to 29 January 2023 and was the Gallery's first curatorial and touring collaboration with the National Gallery of Victoria. The exhibition combined artworks from both collections, with 130 works across painting, film, photography, screenprinting and sculpture.

*Portrait 23: Identity* opened on 10 March and ran to 18 June 2023. Twenty-three artists and collectives were commissioned to present work about who they are and what it means to represent themselves, their communities, histories and contemporary society.

The *National Photographic Portrait Prize 2023* opened on 16 June 2023. This year's winning photograph was Shea Kirk's portrait *Ruby (left view)*.

The Gallery delivered five new themed collection displays across the year: *Time and Line*, *The Work of Art*, *The Cosmopolitans*, *The Iconoclasts*, and our new acquisition, Robert Fielding's *Mayatjara* series, purchased as part of the 2022 Annual Appeal and presented in the Marilyn Darling Gallery. The stunning series

of 24 photographs captures Anangu Pitjantjatjara Yankunytjatjara (APY) Traditional Owners and custodians, respected and significant leaders, advocates and artists within the communities of the APY Lands.

### TRAVELLING EXHIBITIONS

This year three exhibitions travelled to nine locations across Queensland, New South Wales, South Australia and Victoria. The Gallery's collaboration with the NGV, *WHO ARE YOU*, was our tenth travelling exhibition, displayed at the NGV in Melbourne.

*Living Memory: National Photographic Portrait Prize 2021* finished its tour, travelling to Goldfields Art Centre Kalgoorlie in July and Bayside Discovery Centre Glenelg in October 2022. The *National Photographic Portrait Prize 2022* began its regional tour at the David Roche Foundation in January 2023. It then travelled to Noosa Regional Gallery in April and Yarra Ranges Regional Museum in June.

*Pub Rock* continued its regional tour to include Atherton, Murray Bridge Regional Gallery, Cardinia Cultural Centre, Tablelands Regional Gallery and Shoalhaven Regional Gallery. *Pub Rock* has had great success engaging local communities, with our Travelling Exhibitions Co-ordinator collaborating with each venue to deliver targeted public programs.

Across all the listed galleries and exhibitions, we were able to reach a total of 22,889 people in regional cities and outer regional communities. These tours were made possible through the ongoing support of the Australian Government's National Collecting Institutions Touring and Outreach funding program.



### GOAL 3: INCREASE SUPPORT

1. Build and grow partnerships that invest in the quality and reach of the Gallery.
2. Build strong relationships and a vibrant events program with a view to increasing philanthropic support.
3. Diversify and grow supporter base, including the Circle of Friends, Icons Syndicate and Foundation.
4. Strengthen international relationships with relevant cultural institutions.
5. Invest in rigorous data management to improve government, corporate and donor relations.

### RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2022–23

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

WHAT WE ACHIEVED: Circle of Friends were invited to donate to the Annual Appeal, and were encouraged to support the Gallery when booking and attending events.

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>8% increase in Circle of Friends and  
10% increase in donors

TARGET: >8% Circle of Friends

WHAT WE ACHIEVED: 2%

This target was not achieved as our major exhibitions in 2022–23 were free of charge, reducing the incentive for new members to join the Circle of Friends.

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TARGET: >10% donors

WHAT WE ACHIEVED: 21%

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>\$2m achieved in private giving goals including support for collection development

TARGET: >\$2m

WHAT WE ACHIEVED: \$984,417

Economic conditions affected the Gallery's ability to secure the targeted level of philanthropic support.

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>\$500,000 achieved in partnerships or value in kind

TARGET: >\$500,000

WHAT WE ACHIEVED: \$323,272

Economic conditions affected the Gallery's ability to secure new private sector and commercial sponsorships.

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Number of engagements/initiatives with overseas institutions

TARGET: 5

WHAT WE ACHIEVED: 5

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

WHAT WE ACHIEVED: new records in the Gallery's Customer Relationship Management system

## ANALYSIS OF PERFORMANCE

### Supporting the National Portrait Gallery

Private support of the National Portrait Gallery is integral to fulfilling its ambitions. The loyal support of donors and partners is crucial to expanding the reach of the Gallery and its collection.

The Gallery did not reach its goal of \$2 million in private giving, receiving almost half that amount. Ongoing economic uncertainty was the biggest contributing factor. The Gallery is undertaking a review of its private giving strategy in 2023–24, to develop a more strategic and achievable approach to private sector support.

### Foundation

The Foundation, established in 2014, is a committee of the Board with the purpose to promote philanthropic support and grow a dynamic culture of giving into the future. With the support of the Foundation, the Icons Syndicate program enjoyed significant growth this year. Icons are asked to make a \$5000 donation to the Gallery and 43 new Icons joined the program during the period, an increase of 17 from last year's result.

A new initiative, the Portrait Dinner Series, has introduced a series of new donors to the National Portrait Gallery via a program of fundraising dinners. The events are designed to connect the Gallery to new donors in each capital city and raise money for acquisitions.

### Circle of Friends

The Annual Appeal 2023 yielded its strongest result ever: an 86 per cent increase on the 2022 appeal. Donations from Circle of Friends members represented 88 per cent of the total value received in the appeal, demonstrating the philanthropic pathways created through continued engagement with the program. A number of members events were delivered across the period, including a new monthly initiative, the Spotlight Series, which has cultivated a small group of regular attendees. Attendance and engagement from members at previews, programs and exhibitions remains strong but membership growth did not meet target.

### Partnerships

The Gallery is grateful for the ongoing support of its partners. This year, the Gallery increased the value of partnerships by \$70,000 on the previous year. Due to current economic conditions, this result was still less than target.

EY continued as a Principal Sponsor, providing not only financial support but also engagement with their clients in Canberra and across the country.

This year, the Gallery was very pleased to renew its partnership with Cultural Partner, Midnight Hotel, Autograph Collection, for another three years. This fruitful relationship allows the Gallery to host valued guests in comfort and in a premium location.

The Gallery developed a three-year partnership with Canon Australia, confirming their ongoing support as the Gallery's Imaging Partner and major prize supporter of the *National Photographic Portrait Prize*. The strength of the brand alignment with Canon and the sponsorship provided by the prize partners Canon, EIZO, IAS Fine Art Logistics and new People's Choice sponsor, The Calvert-Jones Foundation, help to ensure the continued success of the *National Photographic Portrait Prize*.

The Gallery's exhibition *Portrait23: Identity* was generously supported by the ACT Government through the Major Events Fund (Strategic Partner). We also gratefully acknowledge Exhibition Patron, Tim Fairfax AC, without whose substantial support the exhibition would not have been possible.

Stripy Sock, the Gallery's Digital Partner, continue to bring their technical solutions to both the operational side of the Gallery and the visitor experience. A new version of the Gallery's award-winning Headhunt!, an interactive app that encourages children aged 5 to 15 to independently explore the collection onsite, was developed during the period. The Gallery's invaluable long-term relationship with Robert Oatley Wines, our Beverage Partner, is appreciated and their ongoing support of our events is an important part of their success.

In the reporting period the Gallery welcomed a new Media Partner, Region Media.

This partnership has proven valuable in promoting exhibitions and programs to the Canberra market. Region Media, along with our other Media Partners, Broadsheet and Stream, provide marketing support and help to broaden the reach of the Gallery and its programs. Through cross-promotion and strong brand alignment the Gallery's Arts Partner, Bell Shakespeare, continues to extend the Gallery's exposure to engaged arts audiences in Sydney and Melbourne.

PRINCIPAL SPONSOR  
EY

CULTURAL PARTNER  
Midnight Hotel, Autograph Collection

IMAGING PARTNER  
Canon Australia

BEVERAGE PARTNER  
Robert Oatley Wines

DIGITAL PARTNER  
Stripy Sock

ARTS PARTNER  
Bell Shakespeare

MEDIA PARTNERS  
Broadsheet, Region Media, Stream

### **International engagements**

Our relationship with the National Portrait Gallery, London continued following *Shakespeare to Winehouse*. Magda Keaney, Acting Director, Collections and Exhibitions, contributed an essay 'Yvonde Goddess of Photography' to the National Portrait Gallery, London publication *Yvonde: Life and Colour*, edited by Clare Freestone and published in June 2023.

Keaney is also working as an external curator on the exhibition *Francesca Woodman & Julia Margaret Cameron: Portraits to Dream In*, for the National Portrait Gallery, London, to open March 2024. Commencing in September 2022, key members of the Collection and Exhibitions team instigated successful negotiations with the

Royal Collection Trust and the Danish Museum of National History regarding the loan of artworks for the Gallery's 2024 exhibition *Ralph Heimans. Portraiture. Power. Influence*. As a result, some of the most significant examples of the artist's work will be exhibited in his homeland for the first time, notably *HRH Crown Princess Mary 2006* – the first official portrait of the Tasmanian-born princess – and Heimans' 2018 portrait of the Prince of Wales (now King Charles III).

The two issues of *Portrait* magazine published by the Gallery this financial year included reviews of 10 portraiture-related exhibitions at international institutions, including the Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; National Portrait Gallery, Smithsonian Institution, Washington; Art Institute of Chicago; National Gallery of Ireland, Dublin; the National Gallery, London; Tate Britain, London; New Zealand Portrait Gallery Te Pūkenga Whakaata, Wellington; and Auckland Art Gallery Toi o Tāmaki. The magazine featured an article on *Beyond Bloomsbury*, an exhibition staged by York Gallery and National Portrait Gallery, London, and other articles included images of artworks from international institutions.

The Gallery delivered virtual education programs to high schools in South Korea through liaison with SiMERR National Research Centre at the University of New England. The University's Asia Connexions project connects Australian and Asian schools digitally to develop cultural exchange while fostering understanding between Australian and Asian students and teachers.

The Gallery also delivered Visual Thinking Strategy workshops to META employees based in the Asia Pacific as part of their Open Arts Program.

### **Data collection**

Over 8500 new records were added to the Gallery's Customer Relationship Management system during the period, with 10 per cent of these additions a direct result of youth marketing activations at universities. The addition of the new dataset allowed the Gallery to market specific youth events to this audience.

### **Commercial relationships**

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

The Portrait Store, trading as The Curatoreum, offers gifts, jewellery, homewares, books and Portrait Gallery merchandise. The reintroduction of the Curatoreum's annual design market, Undercurrent, in November 2022 attracted strong visitation to the Gallery, supporting artists and the local economy.

## GOAL 4: INVEST IN PEOPLE AND RESOURCES

1. Value, support and invest in our people to create a highly-regarded and welcoming culture.
2. Strengthen the Gallery's financial resilience through further development of non-government income streams.
3. Maintain the iconic Gallery building and its integrity.
4. Commit to diversity, accessibility, safety and wellbeing.
5. Implement the Gallery's Reconciliation Action Plan – Stage two: Innovate.

### RESULTS AGAINST PERFORMANCE CRITERIA

SOURCE: National Portrait Gallery of Australia Corporate Plan 2022–23

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Deliver the preventative maintenance plan – target 75% planned against 25% reactive maintenance

WHAT WE ACHIEVED: 84%/16%

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Deliver the endorsed capital works program within budget

WHAT WE ACHIEVED: The Gallery's capital works program was delivered within budget.

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Comply with all relevant legislation

WHAT WE ACHIEVED: The Gallery partially achieved compliance with all relevant legislation, with two compliance matters identified and resolved during the reporting period.

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Commit 1% of staffing budget to ongoing professional development of staff

WHAT WE ACHIEVED: 1.07%

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\$440,000 achieved in licensing and venue hire revenue

WHAT WE ACHIEVED: \$416,408

## ANALYSIS OF PERFORMANCE

### Create an empowered workforce and supportive internal culture

Gallery staff are employed under the *Public Service Act 1999*, with remuneration and conditions set out in the Gallery's Designated Enterprise Agreement 2017–20. The Gallery's Enterprise Agreement was extended twice through a sub section 24(1) Determination made under the *Public Service Act 1999*. The Determination increased salary rates under the Enterprise Agreement by three per cent payable from 17 July 2023.

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

### Learning and development

The Gallery supports a 70:20:10 model of learning and development where 70 per cent of learning is on the job through day-to-day tasks, challenges and practices; 20 per cent through networks – learning through others from informal coaching, exploiting personal networks and other collaborative approaches; and 10 per cent through formal – learning through structured courses and programs. The Gallery expended approximately one per cent of its payroll on the provision of staff training, a figure in line with the National Portrait Gallery's Corporate Plan 2022–23.

The Gallery offered a broad range of training and professional development opportunities to staff including attendance at industry conferences such as the Australian Museums and Galleries Association Conference, Queensland State Conference and Arts Activated Conference. The Gallery continued to partner with Accessible Arts, delivering disability awareness and accessible exhibition design training. A key focus was delivering cultural capability training to staff, engaging with Acknowledge This and Coolamon Advisors to provide an immersive learning experience. All staff attended APS Ethics and Values training presented by the APS Learn Academy and training focused on giving and receiving feedback in a performance setting



to build capability and confidence in using the performance management framework. Access to the online learning management system Learnhub was enhanced by the addition of Go1, the world's leading content expert, and implementation of a structured induction program including the mandatory APS integrity training.

The Gallery continues to provide opportunities to staff through the Health and Wellbeing Program to promote employee resilience, recognition and team building to demonstrate the Gallery's ongoing commitment to a positive workplace culture.

### **Performance management**

All Gallery employees are subject to the Gallery's performance management system – Workplace Conversations. The system consists of formal performance discussions between employees and their managers at least once every six months. Discussing, setting and assessing individual goals and performance forms an important part of the Gallery's Performance Management Framework.

### **Employee Consultative Committee**

The establishment of the Employee Consultative Committee is a condition of employment covered in the Gallery's Enterprise Agreement 2017–20. The committee meets quarterly or when required, and ensures the Gallery meets its obligations under the *Public Service Act 1999*, to foster workplace relations that value communication, consultation and cooperation.

### **Volunteer program**

The Gallery houses a dedicated, professionally focused research collection library that is tightly aligned to the Gallery's raison d'être of portraiture. The library is staffed by a voluntary librarian who ensures the professional delivery of what is an important resource for Gallery staff and researchers.

### **Reconciliation Action Plan**

In 2022 the Gallery came to the close of its first organisational Reconciliation Action Plan (RAP). The development of a second RAP is underway and expected to be delivered in 2024.

The 2022–23 financial year saw the significant milestone of the release of the National Cultural Policy, *Revive*. The Gallery recognises the importance of the connections between *Revive* and the Gallery's RAP and is ensuring that the second RAP connects the key pillars of *Revive* with the Gallery's strategic and operational goals.

The Gallery was honoured to celebrate the recognition of the First Nations individuals Kelvin Kong, Dr Matilda House and Rachel Perkins by their peers in the 2023 National NAIDOC Week Awards by highlighting the portraits of these sitters in the collection on the main page of the Gallery's website.

This celebration was tempered by the sad passing of a number of Aboriginal and Torres Strait Islander subjects represented in the collection across 2022–23. The Gallery ensured, in each instance, that the representation of the image, name and voice of each individual met the cultural protocols and wishes of their family and community.

The Gallery's curatorial team have attended Aboriginal and Torres Strait Islander art fairs and programs to engage nationally with First Nations stakeholders in the arts and culture sector. The Gallery's First Nations Curator, Meriam woman Rebecca Ray, has facilitated First Nations dedicated curatorial talks, exhibition and collection tours, lectures and panels for institutional partners including the National Indigenous Agency of Australia, National Gallery of Australia, Art Gallery of New South Wales and National Museum of Australia.

Ngunnawal and Ngambri Elders provided Welcome to Country for the key exhibition openings in 2022–23. The Gallery hopes to extend these relationships in the coming financial year in recognition of the cultural custodianship of the Traditional Owners of the land upon which the National Portrait Gallery is built.

The Gallery's public and educational programs featured First Nations stories and art making and all collection highlights tours are designed to include a First Nations story. In Reconciliation Week all collection tours have a First Nations focus. The Gallery's Access and Learning team engages a First Nations educator to design, develop and deliver school programs aligned with the identified theme for NAIDOC week. This partnership offers professional development for the Gallery's education staff to increase their cultural competency. In 2022–23 the Gallery reached a representation of 19.6 per cent of First Nations subjects in all audio descriptions for works of art and produced six Portrait Story videos highlighting First Nations sitters.

The Gallery's flagship publication *Portrait* magazine featured five First Nations focused stories over the year including First Nations led conversations, interviews and reflections. In addition, two articles on the exhibitions *WHO ARE YOU* and *Portrait23: Identity* predominantly featured works by Aboriginal and Torres Strait Islander artists. The First Nations contributors to *Portrait* magazine over this period were Rebecca Ray, Meriam people and Brenda L Croft, Gurindji/Malngin/Mudburra peoples. First Nations subjects and artists represented in *Portrait* magazine included Benjamin Warlŋundu Ellis, Gudanji/Wambaya peoples; Robert Fielding, Western Arrente/Yankunytjatjara peoples; Kaylene Whiskey, Yankunytjatjara people; William Barak, Wurundjeri people; Brook Andrews, Wiradjuri people; Polly Cutmore, Gomeri people; Michael Riley, Wiradjuri/Kamilaroi peoples; Michael Cook, Bidjara people; Vincent Namatjira, Western Arrernte people; Gary Foley, Gumbaynggirr people; Christopher Bassi, Meriam/Yupungathi peoples; Julie Gough, Trawlwoolway people; Yarrenyty Arltere Artists; Tjanpi Desert Weavers; Pormpuraaw Arts and Cultural Centre; Anindilyakwa Arts; and Archie Roach, Gunditjmara/Bundjalung peoples.

As part of an ongoing oral histories project the Gallery's teams have placed a focus on recording interviews by Aboriginal and Torres Strait individuals reflecting on the lives of First Nations collection subjects. The oral history project offers Aboriginal and Torres

Strait Islander artists, activists and subjects the opportunity for cultural autonomy, representation and the promotion of truth-telling. Where possible, these interviews record and translate languages to support the transmission of culture, customs and history for future generations through language preservation, revitalisation and promotion.

In the corporate area the Gallery has revised several key contractual agreements to ensure that First Nations Cultural and Intellectual Property rights are recognised within the procurement and engagement activities of the Gallery.

The Gallery continued to focus on increasing the cultural competency of staff providing access to multiple training platforms. This included formal training through Acknowledge This and Coolamon Advisors and an immersive cultural experience with Yurbay. Access to the SBS Inclusion modules via our learning management system has now been integrated into our induction learning. These sessions are critical to make the Gallery a safe and inclusive place for First Nations staff, visitors, artists, subjects and cultural partners.

### **Disability Inclusion Action Plan 2023-25**

The Gallery is building capacity at the organisational level to increase understanding of inclusion and to foster and embed sustainable equitable practices, procedures and experiences for employees, stakeholders and visitors. In 2022 the Gallery engaged Accessible Arts, the peak arts and disability organisation in NSW, to facilitate the development of the Disability Inclusion Action Plan (DIAP) 2023–25, working closely with the internal DIAP Working Group and Executive team. The plan outlines the Gallery's commitment to reduce and remove barriers to access and acts as a roadmap over the next three years, as the Gallery continues to improve the accessibility and inclusivity of services for staff and the community. The plan outlines actions across four key outcome areas: attitudes and behaviours, accessible and livable communities, employment, and systems and processes.

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

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

### **Asset management**

The Gallery's computerised asset management system, MEX, records all scheduled and reactive maintenance to the building's infrastructure, as well as capital works. MEX enables monitoring of contractor responsiveness to work orders in terms of cost, number of work orders processed and the timeliness of each service provider's delivery. The Gallery's scheduled versus reactive asset maintenance targets were met this reporting period. 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.

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

The Gallery's capital works program is determined by the requirements of the 40-year Lifecycle Plan and is ratified by the Board. All works in the 40-year Lifecycle Plan are reviewed periodically to ensure the appropriate allocation of funds to those projects deemed to be of the highest priority or risk. All projects undertaken meet applicable statutory requirements and always abide by principles of ecologically sustainable development. In 2022–23 the delivery of the approved capital works was subject to minor delays due to impacts relating to trade shortages and supply chain issues.

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

The Gallery received a copyright infringement notice for use of an image associated with an event listing from 2016, which remained on the Gallery website. The Gallery paid the copyright infringement amount of \$450 without contest. The Gallery has reviewed its copyright policy this year, and also taken steps to mitigate the likelihood of legacy content that does not have a current republication licence is removed from the Gallery's digital channels.

The Gallery was also advised by the Office of the Information Commission that it had not complied with the *Privacy (Australian Government Agencies – Governance) Code 2017*, as it had not published a privacy impact assessment register. The Gallery had not undertaken any privacy impact assessments during the relevant period, however a webpage has been created which notes that the entries on the register are nil in order to ensure compliance.



Isaac and Kenton Guinness, artists from Ieramagadu (Roebourne), with Michelle Adams and Sam Walker at the launch of the *Gulgawarnigu: Thinking of something, someone* exhibition, a partnership between Big hART and the National Portrait Gallery, 2023



Portrait23 exhibition installation featuring Kate Beynon's *Fantastic Faces Space* 2023  
Courtesy of the artist © Kate Beynon

### Minister for the Arts

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

### Ministerial appointments

Minister Burke made one appointment to the Gallery Board, Tom Mosby, who was appointed on 21 November 2022.

### Board of the National Portrait Gallery of Australia

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

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

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

#### Penny Fowler

Chair (appointed Chair from 1 January 2022, appointed member 9 March 2016)  
QUALIFICATIONS: Bachelor of Business (Marketing), Monash (Chisholm) University; member and graduate, Australian Institute of Company Directors

#### RELEVANT ROLES, SKILLS AND EXPERIENCE:

Penny Fowler is Chair of the Herald & Weekly Times and is News Corp Australia's Community Ambassador. Penny has been a member of the Gallery Board since 2016. She is Chair of the Royal Children's Hospital Good Friday Appeal, Deputy Chair of the Royal Botanic Gardens Victoria, and a Board member of Tourism Australia. She also sits on the Advisory Board of Visy/Pratt USA and the Bank of Melbourne Foundation. She was a Director of The Australian Ballet from 2012 to 2022. Penny is a member of Chief Executive Women and an Ambassador for the Australian Indigenous Education Foundation and SecondBite.

#### John Barrington AM

Deputy Chair (appointed 4 May 2022)

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

#### RELEVANT ROLES, SKILLS AND EXPERIENCE:

John Barrington AM is co-founder and previously Managing Director of Artificial Intelligence (AI) company Artrya Ltd, developing AI solutions to improve the diagnosis of heart disease. He is Chair of John Curtin Gallery, Harry Perkins Institute of Medical Research and Curtin University School of Management and Advisory Board. He was previously Chair of Perth Festival, Deputy Chair of Creative Partnerships Australia, Deputy Chair on the Federal Government Creative Economy Taskforce and a recipient of the Australian Institute of Company Directors Award for Excellence in the Not-for-Profit Sector.

#### Hayley Baillie

(appointed 31 March 2022)

QUALIFICATIONS: Bachelor of Arts, Southern Cross University

RELEVANT ROLES, SKILLS AND EXPERIENCE: Hayley Baillie and her husband James co-founded the striking Baillie Lodges in 2003, developing luxury Southern Ocean Lodge on Kangaroo Island, Longitude 131 at Uluru Kata Tjuta and Capella Lodge on Lord Howe Island. Hayley is currently also a Foundation Board member of The Australian Ballet and Barker College, has been a Board member of Tourism Australia and was a Founding Patron of the Australian Red Cross Society of Women Leaders. Hayley is a champion of First Nations art and culture.

#### Elizabeth Dibbs

(appointed 1 January 2022)

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

#### RELEVANT ROLES, SKILLS AND EXPERIENCE:

Elizabeth Dibbs is a non-executive director in the government and for-purpose sectors.



She is Deputy Chancellor of Western Sydney University, Chair of its Audit and Risk Committee, and a member of the Board Executive and Transnational Advisory Committee. She is Chair of United Way Australia, Governor of Centenary Institute of Cancer Medicine and Cell Biology, a member of its Audit and Risk Committee and Trustee of the Centenary Foundation.

Elizabeth was the Western City District Commissioner with the Greater Cities Commission from 2018–22, President of YWCA NSW from 2007–11, a Director of YWCA NSW from 2000–07 and a Director of YWCA Australia from 2009–13. Previously she has served as a Council member of Chief Executive Women and Chair of its Scholarship Committee, and remains an active member. Elizabeth was a Partner and General Counsel of PwC until 2005.

**Hugo Michell**  
**(appointed 10 April 2019)**

QUALIFICATIONS: Art History, Adelaide Central School of Art

RELEVANT ROLES, SKILLS AND EXPERIENCE: Hugo Michell established Hugo Michell Gallery in Beulah Park, South Australia in 2008 and has grown the gallery to be highly respected within the Australian art scene. He is committed to presenting exciting and innovative work by established and emerging local and national artists at the forefront of contemporary art across a range of mediums. Hugo Michell Gallery's client base includes public institutions and private collectors locally, nationally and internationally. Over the past few years Hugo Michell Gallery has collaborated with some of Australia's top galleries such as Darren Knight Gallery, Sydney and Tolarno Galleries, Melbourne. Prior to establishing the gallery, Hugo worked for Tolarno Galleries and has been highly involved in the contemporary arts scene for more than 15 years. Hugo currently sits on the Helpmann Academy, Visual & Performing Arts Foundation Board, the Jam Factory South Australia Board and assists with judging and advisory panels for numerous local organisations.

**Tom Mosby**  
**(appointed 21 November 2022)**

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

RELEVANT ROLES, SKILLS AND EXPERIENCE: Tom Mosby has over 20 years' experience as an author, art conservator and lawyer. Tom is a Torres Strait Islander from the Kulkalgal and Meriam Nations of the Central and Eastern Zenadth Kes (Torres Strait). He has a wealth of understanding of leadership and knowledge of arts and culture in not-for-profit sectors. Tom is currently the Chief Executive Officer of the First Nations owned and managed arts and cultural organisation, the Koorie Heritage Trust. He is also Chair of the Board of Directors of the Cairns Indigenous Art Fair as well as a member of the Victorian 2026 Commonwealth Games First Peoples Leadership Group. Tom has held a number of board positions across the arts portfolio including Bangarra Dance Theatre and the Public Galleries Association of Victoria. He has been recognised both nationally and internationally in arts journals and celebrated for his focus on the culture of Torres Strait Island communities, conservation and the moral and legal rights of First Nations peoples and stories.

**Elizabeth Pakchung**  
**(appointed 22 March 2022)**

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

RELEVANT ROLES, SKILLS AND EXPERIENCE: Elizabeth Pakchung is an Australian company director, corporate lawyer, and supporter of fashion, art and architecture. She is a Non-Executive Director of H&M Australia and New Zealand (part of the global fashion H&M group), 4A Centre for Contemporary Asian Art (visual arts), Contemporary Asian Australian Performance (performing arts), and Oranges & Sardines Foundation. She is a supporter of Australia at the Venice Biennale, a Patron of the Sherman Centre for Culture & Ideas, and a member of the International Women's Forum Australia.

Prior to her director career, Elizabeth was a corporate lawyer at global law firm Ashurst (formerly Blake Dawson) for over 25 years including many years as a Partner until 2012. She practised in mergers and acquisitions, equity capital markets and corporate governance. Elizabeth is also a former General Counsel of the Australian Securities and Investments Commission.

**The Hon Heidi Victoria BA  
(appointed 5 November 2021)**

QUALIFICATIONS: Bachelor of Arts, Fine Art Photography, Phillip Institute of Technology (now RMIT)

RELEVANT ROLES, SKILLS AND EXPERIENCE: Heidi Victoria started her love of community service and volunteering as a young teenager over 40 years ago. Over the ensuing years, she has given her time to multiple worthwhile causes, including arts, environmental, disability, children's, women's and community organisations, and served on the Boards of the Make-A-Wish Foundation, the National Council of Women of Australia and the Stroke Association of Victoria. Heidi has an incredibly broad work background, having been a Member of Parliament, State Minister, clinical support specialist in cardiology, national retail training manager, non-executive director and professional photographer – in which she is university qualified. Heidi is on the committee of the Australian Cartoon Museum, and is an Ambassador for the Victorian Maritime Museum.

**Stuart Wood AM KC  
(appointed April 2018,  
resigned 30 September 2022)**

QUALIFICATIONS: King's Counsel, Victorian Bar; Bachelor of Laws (Honours), Bachelor of Science, University of Melbourne

RELEVANT ROLES, SKILLS AND EXPERIENCE: Stuart Wood AM KC is one of Australia's leading silks, the Secretary of the Samuel Griffith Society, and the Non-Executive Chairman of Great Southern Press, a global publishing and events company with a focus on the energy and infrastructure sectors. He is an avid collector of contemporary Australian art – with a particular interest in portraiture. He has supported young Australian portrait artists and encouraged many of his peers to do so.

**Yasmin Allen AM** was also a Board member during the reporting period, but her term ended on 24 July 2022 and as a result she did not participate in any Board meetings.

**Board committees**

There are five committees of the Board.

AUDIT COMMITTEE

The Audit Committee oversees audit activity and the adequacy of internal controls. The Audit Committee charter outlines the role and responsibilities of the committee and its members and is published on the Gallery's website: [portrait.gov.au/content/policies](http://portrait.gov.au/content/policies)

Members of the Audit Committee are:

- Elizabeth Dibbs (Chair)
- John Barrington AM
- Stuart Wood AM KC (until resignation on 30 September 2022).

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

WORK HEALTH AND SAFETY COMMITTEE

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

Members of the Work Health and Safety Committee are:

- Elizabeth Dibbs  
(Chair from 30 September 2022)
- Stuart Wood AM KC (Chair until resignation on 30 September 2022)
- John Barrington AM
- Penny Fowler

INVESTMENT COMMITTEE

The Investment Committee oversees the financial management of investments and compliance with relevant laws and policies. It is also designed to give confidence to the Foundation that the investment of funds is being well managed.

Members of the Investment Committee are:

- Sid Myer AM (Chair from 1 January 2022)
- Penny Fowler
- Tim Fairfax AC

## COLLECTIONS COMMITTEE

The Collections Committee assists the Board to discharge its duties under the *National Portrait Gallery of Australia Act 2012* in respect of the acquisition, transfer and disposal of works of art and related material. The Collections Committee had its inaugural meeting in April 2022.

Members of the Collections Committee are:

- Hugo Michell (Chair)
- Penny Fowler
- Elizabeth Pakchung
- The Hon Heidi Victoria
- Tom Mosby

## Foundation

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

- Sid Myer <sup>AM</sup> (Chair)
- Ross Adler <sup>AC</sup> (term ended 27 May 2023)
- Hayley Baillie
- Tim Bednall
- Dr Jillian Broadbent <sup>AC</sup>
- Dr Marilyn Darling <sup>AC</sup>
- Tim Fairfax <sup>AC</sup>
- Penny Fowler
- John Liangis
- Dr Helen Nugent <sup>AC</sup>

## Board and committee meetings

MEMBER (TERM)	BOARD		AUDIT COMMITTEE		WHS COMMITTEE		COLLECTIONS COMMITTEE		INVESTMENT COMMITTEE	
	ELIGIBLE	ATTENDED	ELIGIBLE	ATTENDED	ELIGIBLE	ATTENDED	ELIGIBLE	ATTENDED	ELIGIBLE	ATTENDED
Penny Fowler (9/3/16–21/12/24)	4	4	0	3 (AS OBSERVER)	4	4	5	4	4	4
John Barrington <sup>AM</sup> (5/5/22–3/5/25)	4	4	4	4	3	3	-	-	-	-
Hayley Baillie (31/3/22–30/3/25)	4	4	-	-	-	-	-	-	-	-
Elizabeth Dibbs (1/1/22–31/12/24)	4	4	4	4	4	4	-	-	-	-
Hugo Michell (10/4/19–9/4/25)	4	4	-	-	-	-	5	5	-	-
Tom Mosby (21/11/22–20/11/25)	3	3	-	-	-	-	3	3	-	-
Elizabeth Pakchung (22/3/22–21/3/25)	4	4	-	-	-	-	5	5	-	-
Hon Heidi Victoria (5/11/21–4/11/24)	4	4	-	-	-	-	5	5	-	-
Stuart Wood <sup>AM KC</sup> (27/6/21–30/9/22)	1	1	1	0	1	1	-	-	-	-

Biographies for Foundation members not on the Gallery Board are as follows:

#### **Ross Adler AC**

Ross Adler AC has held various leadership roles with both public companies and major institutions, including as Managing Director and CEO of Santos Ltd for nearly 20 years and Chair 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, Ross received the Award of the Companion of the Order of Australia for service to business, the development of international trade and the arts. He was awarded a Centenary Medal in 2003 and was appointed Doctor of the University of Adelaide in 2011. He has also been awarded an MBA from Columbia University, New York as well as the University of Adelaide.

Ross is the Chair 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 was Chair of Domino's Pizza Enterprises Limited from 2005–14 and was Deputy Chair and Board member from 2014–21.

Ross has an interest in education and is a patron of the arts. He was a member of the University of Adelaide Council and Chair of the Finance Committee for a considerable number of years and Deputy Chancellor from 2007–09. Ross has held positions with Melbourne Grammar School, including Deputy Chair, and Chair of the Foundation and Chair of the Finance Committee.

He was a member of the Board of the State Theatre Company of South Australia, Chair of the Art Gallery of South Australia and Adelaide Festival of the Arts and Deputy Chair of the Adelaide Entertainment Centre.

He was also Deputy Chair of the Adelaide Formula One Grand Prix Board for a number of years, and was a member of Board of Governors, the Institute of International Trade, University of Adelaide.

#### **Tim Bednall**

Tim Bednall is a Partner of law firm King & Wood Mallesons, based in Sydney. Tim practices in mergers and acquisitions, capital markets and corporate governance. He was the Chair of the Australian partnership of KWM from January 2010 to December 2012. He was also Managing Partner of M&A and Tax for KWM Australia from 2013 to 2014, and Managing Partner of KWM Europe and Middle East from 2016 to 2017, based in London.

Tim is a Non-Executive Director of Cooper Energy Limited.

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

#### **Dr Jillian Broadbent AC**

Dr Jillian Broadbent AC has had extensive experience as an executive in the banking industry and as a director of public companies including Woodside Petroleum Limited and Woolworths Limited. Jillian is a member of the National Portrait Gallery Foundation and served as a Non-Executive Director of the Board from 2013 to 2021. She is currently a Director of Macquarie Group Limited, the Seaborn Broughton & Walford Foundation and the Lowy Institute. She was a Board member of the Reserve Bank of Australia from 1998 to 2013 and the inaugural Chair of the Clean Energy Finance Corporation (2012–17). In 2020 she completed an 11-year term as Chancellor of the University of Wollongong. She has also served on the boards of ASX Limited, Coca-Cola Amatil, Qantas, SBS and Westfield.

Jillian maintains an active interest in the arts, is a director of the Sydney Dance Company and has been a member of the boards of the Sydney Theatre Company, NIDA, the Australian Brandenburg Orchestra and the Art Gallery of NSW. She is a major donor to the NPGA and through her financial contributions has enabled the acquisition of important works for the collection. In 2019 Jillian was made a Companion of the Order of Australia for her contribution to corporate, financial, clean energy and cultural organisations, to higher education, and to women in business. She was awarded Doctor of Laws at the University of Wollongong in 2020.

### **Dr Marilyn Darling AC**

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

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

In 2009 Marilyn was awarded a Companion of the Order of Australia for 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.

In 2023 Marilyn was awarded an Honorary Doctorate of Laws from Monash University.

### **Tim Fairfax AC**

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

Tim is Chair of the Foundation for Rural & Regional Renewal and the Tim Fairfax Family Foundation. He is also the Director of the Vincent Fairfax Family Foundation, Australian and Philanthropic Services, and Ningana Giving Pty Ltd.

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

Tim is Patron of the AMAQ Foundation, the University of the Sunshine Coast Foundation, the Flying Arts Alliance Incorporated the Australian Rural Leadership Foundation and Actors' & Entertainers' Benevolent Fund (Qld) Inc.

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

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

### **John Liangis**

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

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

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

### **Dr Helen Nugent AC**

Dr Helen Nugent AC has had extensive involvement in the arts. From 2012 to 2021, she was the Chairman of the National Portrait Gallery of Australia and has also been Chairman of the Federal Government's National Opera Review and the Major Performing Arts Inquiry.

She has also been Chairman of the Major Performing Arts Board; Deputy Chairman of both the Australia Council and Opera Australia; and a Non-Executive Director of Playbox Theatre. In 2013, Helen was awarded the Creative Partnerships Australia Richard Pratt Business Arts Leadership Award.

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

In disability and health, she was Chairman of the National Disability Insurance Agency and is currently a Director of the Garvan Institute for Medical Research. She is also on the Board of the Australian Olympic Foundation, following a history of involvement with the Olympic movement for over 25 years.

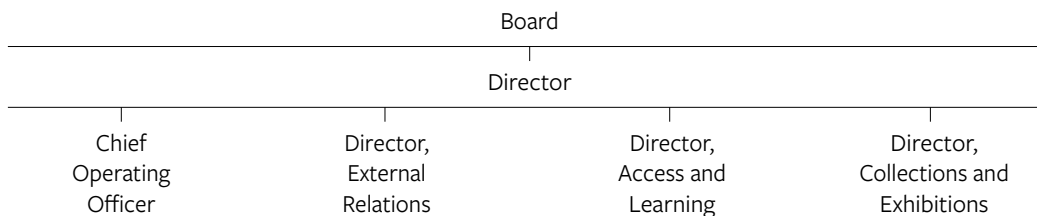
Helen is currently the Chairman of Ausgrid; Senior Independent Director of TPG Telecom; and a Non-Executive Director of Insurance Australia Group as well as Chairman of the Order of Australia Association Foundation. She was previously Chairman of Australian Rail Track Corporation, Veda Group, Swiss Re Life & Health (Australia), and Funds SA, and a Non-Executive Director of Origin Energy and Macquarie Group.

Helen was made a Companion of the Order of Australia in 2022 for her eminent service to people with disability through leadership of social and economic policy reform and implementation, to business, to the arts and to the community. She is also a recipient of a Centenary Medal. She has been awarded Honorary Doctorates from both the University of Queensland and Bond University as well as receiving the Order of Merit for her services to the Olympic movement from the Australian Olympic Committee in 2021.

Helen joined the Gallery Foundation in 2014 and has played a pivotal role in its growth and development. As Board Chairman until 2022, she led representations to seek government support for the Gallery to become a statutory authority, successfully achieved in July 2013 resulting in important governance changes for the Gallery, including the establishment of the Gallery Foundation. Helen has shown a deep commitment to the growth and development of the Gallery. She has contributed to the evolution of the National Portrait Collection through her financial support of important works. She actively seeks and promotes philanthropic and corporate partnerships.



## Organisational structure



## Staffing profile

### All Ongoing Employees'

ACT		
MAN/MALE	Full-time	10
	Part-time	-
	Total	10
WOMAN/FEMALE	Full-time	25
	Part-time	4
	Total	29
NON-BINARY	Full-time	0
	Part-time	0
	Total	0
PREFERS NOT TO ANSWER	Full-time	0
	Part-time	0
	Total	0
USES A DIFFERENT TERM	Full-time	0
	Part-time	0
	Total	0
<b>Total</b>		<b>39</b>

### All Non-ongoing Employees

ACT		
MAN/MALE	Full-time	2
	Part-time	1
	Total	3
WOMAN/FEMALE	Full-time	2
	Part-time	3
	Total	5
NON-BINARY	Full-time	0
	Part-time	0
	Total	0
PREFERS NOT TO ANSWER	Full-time	0
	Part-time	0
	Total	0
USES A DIFFERENT TERM	Full-time	0
	Part-time	0
	Total	0
<b>Total</b>		<b>8</b>

<sup>1</sup> Note: the Gallery does not have any staff located outside of the ACT

## Executive

### KEY MANAGEMENT PERSONNEL

The table below lists persons who met the Key Management Personnel (KMP) definition. The remuneration of Board members is set in accordance with the *Remuneration Tribunal*

(*Remuneration and Allowances for Holders of Part-time Public Office*) Determination. The members of the Audit Committee are Board members and receive no additional remuneration.

## Key management personnel

NAME/TITLE	TERM AS KMP	SHORT-TERM BENEFITS		POST-EMPLOYMENT	OTHER LONG-TERM	TOTAL
		BASE SALARY	BONUSES	BENEFITS/ SUPERANNUATION CONTRIBUTIONS	BENEFITS/ LONG SERVICE LEAVE	
Penny Fowler, Chair	Full year	45,571		6006		51,577
John Barrington AM, Deputy Chair	Full year	22,790		3004		25,794
Yasmin Allen AM, Board member	1–24 Jul 2022	0		0		0
Hayley Baillie, Board member	Full year	22,790		3004		25,794
Elizabeth Dibbs, Board member	Full year	22,790		3004		25,794
Hugo Michell, Board member	Full year	22,790		3004		25,794
Tom Mosby, Board member	21 Nov 2022 – 30 Jun 2023	11,395		1225		12,620
Elizabeth Pakchung, Board member	Full year	22,790		3004		25,794
Hon Heidi Victoria, Board member	Full year	22,790		3004		25,794
Stuart Wood AM KC, Board member	1 Jul– 30 Sep 2022	5698		582		6280
Karen Quinlan AM, Gallery Director	1 Jul– 30 Sep 2022	61,480	38,060	9115	-14,428	94,227
Trent Birkett, Acting Gallery Director	1 Oct 2022 – 10 Apr 2023	113,860		16,303		130,163
Bree Pickering, Gallery Director	11 Apr 2023	50,517		4594	581	55,632
<b>Total</b>		<b>425,261</b>	<b>38,060</b>	<b>55,849</b>	<b>-13,847</b>	<b>505,263</b>

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

## Governance practices

### SENIOR MANAGEMENT AND THEIR ROLES

The Executive Committee comprises the Director and section managers.

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

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

### INSURANCE AND INDEMNITIES FOR OFFICERS

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

### INTERNAL AND EXTERNAL SCRUTINY

The Gallery's Audit Committee oversees audit activity and the adequacy of internal controls.

The role of the Committee is to assist and advise the Board in identifying areas of significant current or future operational risk. Specifically, the Audit Committee oversees:

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

### RISK MANAGEMENT

The Gallery's Risk and Opportunity Framework has been in place since 2017. To achieve continuous improvement in its approach to risk management, the Gallery takes part in Comcare's Risk Management Benchmarking Program, an external audit program and annual reviews overseen by the Audit Committee.

The Risk and Opportunity Framework has supported the Gallery's response to the COVID-19 pandemic, both by controlling unwanted outcomes and supporting adaptation in programming and events so the Gallery could continue to be accessible to audiences.

Strategic risks identified and managed during the reporting period include:

- Impacts of an external disruptive event such as a pandemic or bushfire on the Gallery's operations
- Events, exhibitions, content, incident or issue resulting in negative external coverage
- Cyber-attack
- Physical attack or ideological protest activity with the possibility of physical or verbal aggression
- Loss or damage to works of art
- Poor visitor experience
- Growing collection exceeding available storage and display space
- Illness or injury
- Changes in senior personnel resulting in loss of corporate knowledge and probable shifts in organisational culture.

### ENVIRONMENTAL SUSTAINABILITY AND PERFORMANCE

The Gallery works with other cultural agencies and collecting institutions to ensure the operation of the building is consistent with both national and international standards, and that attempts are made to minimise the Gallery's environmental footprint. 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.

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

The Gallery harvests rainwater which is stored in a 20,000-litre tank for use in the external water feature and for the operation of public restrooms. A second 100,000-litre underground tank collects water for the irrigation of the Gallery's garden beds. Roof-mounted solar hot water panels provide hot water for the building's restrooms and kitchens.

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

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

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.

### Work health and safety

The Gallery considers the health and safety of its people to be a fundamental and critical component of a professional, productive and supportive work environment.

In 2022–23 the Gallery undertook a number of Work Health and Safety (WHS) initiatives and participated in external audits, including:

- Ongoing safety activities in response to the COVID-19 pandemic, including implementing COVID safety controls on site and complying with ACT Government health directions.
- All staff training on WHS obligations and reporting practices.
- Warden training and evacuation exercises were also conducted.

### Australian Public Service Net Zero 2030

EMISSION SOURCE	SCOPE 1 KG CO2-E	SCOPE 2 KG CO2-E	SCOPE 3 KG CO2-E	TOTAL KG CO2-E
Electricity (Location-Based Method)	N/A	1,242,603	102,133	1,344,736
Natural gas	318,095	N/A	80,866	398,961
Fleet vehicles	1804	N/A	459	2263
Domestic flights	N/A	N/A	40,306	40,306
Other energy	-	N/A	-	-
<b>Total Kg CO2-e</b>	<b>319,899</b>	<b>1,242,603</b>	<b>223,765</b>	<b>1,786,266</b>

### WHS Performance Metrics 2022–23

WHS Positive (Leading) metrics	Result
% of planned WHS workplace inspections completed	100%
% of staff that undertook training in WHS roles and responsibilities	100%
% of HSR positions filled	100%

### WHS Negative (Lagging) Indicators

Provisional improvement notices	Nil
Prohibitions notices issued	Nil
Investigations conducted by the regulator	1 – finalised with no action taken
Medically treated injuries	6
Workers compensation claims	Nil



Stephen Page, former artistic director of Bangarra Dance Theatre, presenting the Andrew Sayers Memorial lecture at the National Portrait Gallery, 2023



The Most Wuthering Heights Day Ever hosted by the National Portrait Gallery to raise money for the Domestic Violence Crisis Service ACT, 2022

### Operating result

Income for the year was \$20.5 million compared to total expenses of \$18.9 million, resulting in a \$1.6 million surplus. After adjusting for the \$3.2 million impact of non-appropriated depreciation and amortisation expense, the Gallery achieved a surplus of \$4.8 million.

Core operations own-source income was \$0.4 million lower on last year at \$2.2 million. Total income for the year was \$14.9 million (excluding revaluations) against total expenses of \$17.9 million, resulting in a \$3.1 million deficit. After adjusting for the \$3.2 million impact of non-appropriated depreciation and amortisation expense, core operations achieved a surplus of \$0.2 million.

The Foundation raised \$1.7 million through donations, interest and dividends. A further \$0.1 million in works of art was donated and investments rose by \$0.3 million. Outlays for the Foundation included \$0.9 million for administration and the delivery of education and public programs and \$0.2 million to purchase artwork on behalf of the Gallery.

### Income analysis

Income received comprised revenue from Government of \$12.6 million, goods and services revenue of \$1.2 million, donations to the Foundation of \$1.1 million, investment returns of \$1.5 million, sponsorship of \$0.3 million and grant funding of \$0.3 million.

### Expenditure analysis

Employee-related expenses of \$6.5 million made up 34% of total expenses; supplier expenses of \$7.0 million made up 37% of total expenses; and depreciation and amortisation of \$5.3 million made up 29% of total expenses. Supplier expenses included payments for property operating and maintenance; consultants and contracts; ICT services and other general supplier expenditure. Depreciation related to buildings, property, plant and equipment. Amortisation related to computer software. Only \$2.1 million of depreciation/amortisation was funded through revenue from Government in 2022–23, resulting in a funding shortfall of \$3.2 million on long-lived assets.

### Financial position

During the year the overall cash and investment position increased by \$2.0 million, leaving a closing balance of \$35.0 million. This was attributed to an increase in the Foundation reserves of \$0.9 million and an increase in operational reserves of \$1.1 million.

The value of non-financial assets decreased from \$124.5 million in 2021–22 to \$123.8 million in 2022–23, the result of depreciation outstripping valuations and additions in 2022–23.

Liabilities are maintained at a relatively low level of \$2.3 million, consisting mainly of employee leave provisions of \$1.2 million, payables of \$0.9 million and prepayments of \$0.2 million.





**INDEPENDENT AUDITOR'S REPORT**

**To**

**The Minister for the Arts**

**Opinion**

In my opinion, the financial statements of the National Portrait Gallery of Australia (the Entity) for the year ended 30 June 2023:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2023 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2023 and for the year then ended:

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

**Basis for opinion**

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

**Other information**

The Accountable Authority is responsible for the other information. The other information comprises the information included in the annual report for the year ended 30 June 2023 but does not include the financial statements and my auditor's report thereon.

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

GPO Box 707, Canberra ACT 2601  
38 Sydney Avenue, Forrest ACT 2603  
Phone (02) 6203 7300

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

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

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

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

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

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

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

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

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

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

Australian National Audit Office



Rahul Tejani  
Executive Director  
Delegate of the Auditor-General

Canberra  
25 September 2023

## **NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

### FINANCIAL STATEMENTS

*for the period ended 30 June 2023*

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

In our opinion, the attached financial statements for the year ended 30 June 2023 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

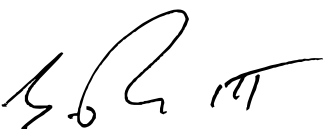
This statement is made in accordance with a resolution of the Board.



Penny Fowler  
Chair  
22 September 2023



Bree Pickering  
Gallery Director  
22 September 2023



Trent Birkett  
Chief Operating Officer  
22 September 2023

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2023

	NOTES	2023 \$'000	2022 \$'000	ORIGINAL BUDGET \$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	<b>6,502</b>	6,568	6,257
Supplier expenses	1.1B	<b>7,045</b>	6,774	7,466
Depreciation and amortisation	2.2A	<b>5,330</b>	4,698	4,616
Write-down and impairment of assets	1.1C	-	1,253	-
<b>Total expenses</b>		<b>18,877</b>	19,293	18,339
<b>OWN-SOURCE INCOME</b>				
		<b>28%</b>		
<b>Own-source revenue</b>				
Sale of goods and rendering of services	1.2A	<b>1,173</b>	1,768	1,345
Contributions	1.2B	<b>1,141</b>	990	540
Interest		<b>855</b>	146	139
Dividends		<b>364</b>	664	440
Other revenue	1.2C	<b>296</b>	464	133
<b>Total own-source revenue</b>		<b>3,829</b>	4,032	2,597
<b>GAINS</b>				
Resources received free of charge	1.2D	<b>281</b>	532	700
Other gains	1.2E	<b>286</b>	-	440
<b>Total gains</b>		<b>567</b>	532	1,140
<b>Total own-source income</b>		<b>4,396</b>	4,564	3,737
<b>Net cost of services</b>		<b>(14,481)</b>	(14,729)	(14,602)
Revenue from Government	1.2F	<b>12,615</b>	12,475	12,615
<b>Surplus/(deficit)</b>		<b>(1,866)</b>	(2,254)	(1,987)
<b>OTHER COMPREHENSIVE INCOME</b>				
Changes in asset revaluation reserves		<b>3,447</b>	10,729	-
<b>Total comprehensive income/(loss)</b>		<b>1,581</b>	8,475	(1,987)

The above statement should be read in conjunction with the accompanying notes.  
Major budget variances are explained in Note 6.2.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### STATEMENT OF FINANCIAL POSITION

as at 30 June 2023

	NOTES	2023 \$'000	2022 \$'000	ORIGINAL BUDGET \$'000
<b>ASSETS</b>				
<b>Financial Assets</b>				
Cash and cash equivalents	2.1A	1,983	3,041	3,054
Investments	2.1B	32,957	29,914	30,164
Trade and other receivables	2.1C	551	275	275
Accrued revenue		279	608	608
<b>Total financial assets</b>		<b>35,770</b>	33,838	34,101
<b>Non-Financial Assets</b>				
Land and buildings	2.2A	77,509	77,278	75,768
Property, plant and equipment	2.2A	2,387	3,730	2,908
Heritage and cultural assets	2.2A	43,342	42,876	43,224
Intangibles	2.2A	390	399	340
Prepayments		146	213	213
Total non-financial assets		123,774	124,496	122,453
<b>Total assets</b>		<b>159,544</b>	158,334	156,554
<b>LIABILITIES</b>				
Payables				
Suppliers	2.3A	649	927	927
Other payables	2.3B	452	392	169
<b>Total payables</b>		<b>1,101</b>	1,319	1,096
Provisions				
Employee provisions	4.1A	1,233	1,580	1,816
<b>Total provisions</b>		<b>1,233</b>	1,580	1,816
Total liabilities		2,334	2,899	2,912
Net assets		157,210	155,435	153,642
<b>EQUITY</b>				
Contributed equity		130,349	130,155	130,349
Reserves		23,326	19,879	19,879
Retained surplus		3,535	5,401	3,414
<b>Total equity</b>		<b>157,210</b>	155,435	153,642

The above statement should be read in conjunction with the accompanying notes.  
Major budget variances are explained in Note 6.2.



## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### STATEMENT OF CHANGES IN EQUITY

for the period ended 30 June 2023

	2023 \$'000	2022 \$'000	ORIGINAL BUDGET \$'000
<b>CONTRIBUTED EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	130,155	129,962	130,155
<b>Adjusted opening balance</b>	<b>130,155</b>	129,962	130,155
<b>Transactions with owners – Contributions by owners</b>			
Collection Development Acquisition Budget	194	193	194
<b>Total transactions with owners</b>	<b>194</b>	193	194
<b>Closing balance as at 30 June</b>	<b>130,349</b>	130,155	130,349
<b>ASSET REVALUATION RESERVE</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	19,879	9,150	19,879
<b>Adjusted opening balance</b>	<b>19,879</b>	9,150	19,879
<b>Comprehensive income</b>			
Changes in asset revaluation reserves	3,447	10,729	-
<b>Total comprehensive income</b>	<b>3,447</b>	10,729	-
<b>Closing balance as at 30 June</b>	<b>23,326</b>	19,879	19,879
<b>RETAINED EARNINGS</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	5,401	7,655	5,401
<b>Adjusted opening balance</b>	<b>5,401</b>	7,655	5,401
<b>Comprehensive income</b>			
Deficit for the period	(1,866)	(2,254)	(1,987)
<b>Total comprehensive income</b>	<b>(1,866)</b>	(2,254)	(1,987)
<b>Closing balance as at 30 June</b>	<b>3,535</b>	5,401	3,414
<b>TOTAL EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	155,435	146,767	155,435
<b>Adjusted opening balance</b>	<b>155,435</b>	146,767	155,435
<b>Comprehensive income</b>			
Deficit for the period	(1,866)	(2,254)	(1,987)
Changes in asset revaluation reserves	3,447	10,729	-
<b>Total comprehensive income</b>	<b>1,581</b>	8,475	(1,987)
<b>Transactions with owners – Contributions by owners</b>			
Collection Development Acquisition Budget	194	193	194
<b>Total transactions with owners</b>	<b>194</b>	193	194
<b>Closing balance as at 30 June</b>	<b>157,210</b>	155,435	153,642

The above statement should be read in conjunction with the accompanying notes.  
Major budget variances are explained in Note 6.2.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

### CASH FLOW STATEMENT

for the period ended 30 June 2023

	NOTES	2023 \$'000	2022 \$'000	ORIGINAL BUDGET \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Receipts from Government		12,615	12,475	12,615
Sale of goods and rendering of services		1,258	1,858	1,466
Interest		626	208	139
Dividends		694	89	440
Contributions		1,188	930	540
Other		291	498	133
Net GST received		522	487	475
<b>Total cash received</b>		<b>17,194</b>	16,545	15,808
<b>Cash used</b>				
Employees		6,879	6,477	6,244
Suppliers		7,697	7,820	7,222
<b>Total cash used</b>		<b>14,576</b>	14,297	13,466
<b>Net cash from operating activities</b>		<b>2,618</b>	2,248	2,342
<b>INVESTING ACTIVITIES</b>				
<b>Cash used</b>				
Purchase of works of art		351	212	194
Purchase of buildings, property, plant and equipment		687	374	2,029
Purchase of intangibles		75	92	50
Investments		2,757	1,069	250
<b>Total cash used</b>		<b>3,870</b>	1,747	2,523
<b>Net cash used by investing activities</b>		<b>(3,870)</b>	(1,747)	(2,523)
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Collection Development Acquisition Budget		194	193	194
<b>Total cash received</b>		<b>194</b>	193	194
<b>Net cash from financing activities</b>		<b>194</b>	193	194
<b>Net increase in cash held</b>		<b>(1,058)</b>	694	13
Cash and cash equivalents at the beginning of the reporting period		3,041	2,347	3,041
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>1,983</b>	3,041	3,054

The above statement should be read in conjunction with the accompanying notes. Major budget variances are explained in Note 6.2.

## **NATIONAL PORTRAIT GALLERY OF AUSTRALIA**

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

for the period ended 30 June 2023

Overview	47
Note 1: Financial Performance	49
1.1: Expenses	49
1.2: Own-source revenue and gains	50
Note 2: Financial position	52
2.1: Financial assets	52
2.2: Non-financial assets	53
2.3: Payables	55
Note 3: Funding	56
3.1: Impact of the Foundation	56
3.2: Net cash appropriation arrangements	57
Note 4: People and relationships	58
4.1: Employee provisions	58
4.2: Key management personnel remuneration	59
4.3: Related party disclosures	59
Note 5: Management uncertainties	60
5.1: Contingent assets and liabilities	60
5.2: Financial instruments	60
5.3: Fair value measurements	62
Note 6: Other information	63
6.1: Aggregated assets and liabilities	63
6.2: Budgetary reports and explanations of major variances	63

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

### OVERVIEW

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

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

The Gallery has a single outcome:

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

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

#### Basis of preparation of the financial statements

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

The financial statements have been prepared in accordance with:

- *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR); and
- Australian Accounting Standards and Interpretations – including Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities issued under AASB 1060 by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

#### Significant accounting judgements and estimates

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

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

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

### New Accounting Standards

Two amending standards (AASB 2021-2 and AASB 2021-6) were adopted earlier than the application date as stated in the standard. This amending standards have been adopted for the 2022-23 reporting period.

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

<b>Standard/Interpretation</b>	<b>Nature of change in accounting policy, transitional provisions, and adjustment to financial statements</b>
<i>AASB 2021-2 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates (AASB 2021-2)</i>	AASB 2021-2 amends AASB 7, AASB 101, AASB 108, AASB 134 and AASB Practice Statement 2. The amending standard requires the disclosure of material, rather than significant, accounting policies, and clarifies what is considered a change in accounting policy compared to a change in accounting estimate. AASB 2021-6 amends the Tier 2 reporting requirements set out in AASB 1049, AASB 1054 and AASB 1060 to reflect the changes made by AASB 2021-2.
<i>AASB 2021-6 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies: Tier 2 and Other Australian Accounting Standards (AASB 2021-6)</i>	The details of the changes in accounting policies and adjustments are disclosed below and in the relevant notes to the financial statements. This amending standard is not expected to have a material impact on the Gallery's financial statements for the current reporting period or future reporting periods.

### 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 2023.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

### NOTE 1: FINANCIAL PERFORMANCE

#### 1.1: EXPENSES

	2023 \$'000	2022 \$'000
<b>1.1A: EMPLOYEE BENEFITS</b>		
<b>Wages and salaries</b>	<b>4,989</b>	5,224
Superannuation:		
Defined contribution plans	<b>659</b>	707
Defined benefit plans	<b>213</b>	183
Leave and other entitlements	<b>501</b>	454
Separation and redundancies	<b>140</b>	-
<b>Total employee benefits</b>	<b>6,502</b>	6,568
<b>1.1B: SUPPLIER</b>		
<b>Goods and services supplied or rendered</b>		
Property services	<b>2,803</b>	2,617
Professional services	<b>1,213</b>	1,254
ICT services	<b>919</b>	882
Advertising and promotions	<b>510</b>	817
Staff support costs	<b>596</b>	280
Collection management	<b>682</b>	565
Audit fees <sup>1</sup>	<b>62</b>	60
Other	<b>241</b>	281
<b>Total goods and services supplied or rendered</b>	<b>7,026</b>	6,756
Goods supplied	<b>245</b>	180
Services rendered	<b>6,781</b>	6,576
<b>Total goods and services supplied or rendered</b>	<b>7,026</b>	6,756
<b>Other suppliers</b>		
Workers compensation expenses	<b>19</b>	18
<b>Total other suppliers</b>	<b>19</b>	18
<b>Total suppliers</b>	<b>7,045</b>	6,774
<b>OTHER SERVICES PROVIDED BY KPMG DURING THE REPORTING PERIOD</b>		
Fringe benefits tax services	<b>2</b>	2
Total other services provided by KPMG during the reporting period	<b>2</b>	2
<b>1.1C: WRITE-DOWN AND IMPAIRMENT OF ASSETS</b>		
Obsolete stock	-	77
Unrealised net loss from remeasuring investments	-	1,176
<b>Total write-down and impairment of assets</b>	<b>-</b>	1,253

<sup>1</sup> Financial statement audit services were provided by KPMG under contract from the Australian National Audit Office.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

### NOTE 1: FINANCIAL PERFORMANCE (continued)

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

	2023 \$'000	2022 \$'000
<b>OWN-SOURCE REVENUE</b>		
<b>1.2A: REVENUE FROM CONTRACTS WITH CUSTOMERS</b>		
Sale of goods	57	59
Rendering of services	1,116	1,709
<b>Total revenue from contracts with customers</b>	<b>1,173</b>	<b>1,768</b>
<b>Disaggregation of revenue from contracts with customers</b>		
Major product/service line:		
Car parking	222	187
Exhibitions fees	414	1,251
Licence agreements	354	193
Memberships	48	47
Publications and merchandise	15	11
Venue hire	63	48
Workshops	57	31
<b>Total revenue from contracts with customers</b>	<b>1,173</b>	<b>1,768</b>
<b>1.2B: CONTRIBUTIONS</b>		
Donations (excluding works of art)	984	834
Sponsorship	157	156
<b>Total contributions</b>	<b>1,141</b>	<b>990</b>
<b>1.2C: OTHER REVENUE</b>		
Grants	265	372
Other	31	92
<b>Total other revenue</b>	<b>296</b>	<b>464</b>

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

#### Accounting Policy

The Gallery generates its revenue principally from entry fees to major exhibitions, paid carparking, venue hire, the sale of memberships and licence fees associated with the bookshop and café.

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

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

Receivables for goods and services, which have 30 day terms, are recognised at the nominal

amounts due less any impairment allowance account. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

The Gallery is the lessor in licence agreements for the Bookshop and Café. Revenue under these licence agreements is separately disclosed in Note 1.2A. The assets associated with these license agreements are included in the Land and Buildings categories in Note 2.2A.



## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

### NOTE 1: FINANCIAL PERFORMANCE (continued)

	2023 \$'000	2022 \$'000
<b>GAINS</b>		
<b>1.2D: RESOURCES RECEIVED FREE OF CHARGE</b>		
Donated works of art	115	333
Sponsorship in-kind	166	199
<b>Total resources received free of charge</b>	<b>281</b>	<b>532</b>
<b>1.2E: OTHER GAINS</b>		
Unrealised net gains from remeasuring investments	286	-
<b>Total other gains</b>	<b>286</b>	<b>-</b>
<b>Revenue from Government</b>		
<b>1.2F: REVENUE FROM GOVERNMENT</b>		
Department of Infrastructure, Transport, Regional Development, Communications and the Arts: Corporate Commonwealth entity payment	12,615	12,475
<b>Total revenue from Government</b>	<b>12,615</b>	<b>12,475</b>

#### Accounting Policy

##### REVENUE FROM GOVERNMENT

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

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

##### RESOURCES RECEIVED FREE OF CHARGE

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

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

##### INTEREST REVENUE

Interest revenue is recognised using the effective interest method.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

### NOTE 2: FINANCIAL POSITION

#### 2.1: FINANCIAL ASSETS

	2023 \$'000	2022 \$'000
<b>2.1A: CASH AND CASH EQUIVALENTS</b>		
Cash on hand or on deposit - Foundation	<b>796</b>	1,977
Cash on hand or on deposit - Core operations	<b>1,187</b>	1,064
<b>Total cash and cash equivalents</b>	<b>1,983</b>	3,041
<b>2.1B: INVESTMENTS</b>		
Term deposits - Foundation	<b>10,000</b>	10,000
Term deposits - Core operations	<b>10,000</b>	9,000
Shares - Foundation	<b>12,957</b>	10,914
<b>Total investments</b>	<b>32,957</b>	29,914
<b>2.1C: TRADE AND OTHER RECEIVABLES</b>		
<b>Goods and services receivables</b>		
Goods and services	<b>214</b>	168
<b>Total goods and services receivables</b>	<b>214</b>	168
<b>Other receivables</b>		
GST receivable from the Australian Taxation Office	<b>79</b>	78
Interest receivable - Foundation	<b>96</b>	19
Interest receivable - Core operations	<b>162</b>	10
<b>Total other receivables</b>	<b>337</b>	107
<b>Total trade and other receivables</b>	<b>551</b>	275

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

#### Accounting Policy

##### CASH

Cash is recognised at its nominal amount. Cash and cash equivalents include cash on hand and deposits in bank accounts with a maturity of less than 30 days that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

##### INVESTMENTS

Investments represent term deposits held with Australian banks with terms 30 days or greater and shares in managed funds. Effective term deposit interest rates range from 0.51% to 5.50%.

##### FINANCIAL ASSETS

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

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

##### IMPAIRMENT OF FINANCIAL ASSETS

Financial assets are assessed for impairment at the end of each reporting period based on expected credit losses, using the general approach which measures the loss allowance based on an amount equal to lifetime expected credit losses where risk has significantly increased, or an amount equal to 12-month expected credit losses if risk has not increased.

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

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

### NOTE 2: FINANCIAL POSITION (continued)

#### 2.2 NON FINANCIAL ASSETS

##### 2.2A: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT AND INTANGIBLES

	LAND \$'000	BUILDINGS \$'000	PROPERTY, PLANT & EQUIPMENT \$'000	HERITAGE AND CULTURAL \$'000	COMPUTER SOFTWARE PURCHASED	INTANGIBLE WORKS OF ART	TOTAL \$'000
<b>As at 1 July 2022</b>							
Gross book value	13,495	63,810	3,735	42,877	906	46	124,869
Accumulated depreciation, amortisation and impairment	-	(27)	(5)	(1)	(551)	(2)	(586)
<b>Total as at 1 July 2022</b>	<b>13,495</b>	<b>63,783</b>	<b>3,730</b>	<b>42,876</b>	<b>355</b>	<b>44</b>	<b>124,283</b>
Additions							
Purchase	-	549	138	351	75	-	1,113
Donation/gift	-	-	-	115	-	-	115
Revaluations and impairments recognised in other comprehensive income	52	3,317	78	-	-	-	3,447
Depreciation and amortisation	-	(3,687)	(1,559)	-	(84)	-	(5,330)
<b>Total as at 30 June 2023</b>	<b>13,547</b>	<b>63,962</b>	<b>2,387</b>	<b>43,342</b>	<b>346</b>	<b>44</b>	<b>123,628</b>
<b>Total as at 30 June 2023 represented by:</b>							
Gross book value	13,547	67,676	3,951	43,343	981	46	129,544
Accumulated depreciation, amortisation and impairment	-	(3,714)	(1,564)	(1)	(635)	(2)	(5,916)
<b>Total as at 30 June 2023</b>	<b>13,547</b>	<b>63,962</b>	<b>2,387</b>	<b>43,342</b>	<b>346</b>	<b>44</b>	<b>123,628</b>

Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class. All revaluations were conducted in accordance with the revaluation policy stated in the Overview.

No indicators of impairment were found for land and buildings.

No land or buildings are expected to be sold or disposed of within the next 12 months.

#### Accounting Policy

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

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets

and income at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2023

#### 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 \$2000 which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

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

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

#### REVALUATIONS

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

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

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

The Gallery undertook a full valuation of the land, building, plant, equipment and works of art as at 30 June 2023.

Gallery management confirmed the carrying amounts for the works of art as at 30 June 2023. An independent valuer undertook a desktop review of the carrying amounts for the land, building, plant and equipment as at 30 June 2023 and as a result a revaluation increment of \$3,447,000 has been posted.

#### DEPRECIATION

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

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

	2023 \$'000	2022 \$'000
Buildings	<b>2 to 50</b>	2 to 50
Infrastructure, plant and equipment	<b>2 to 20</b>	2 to 20

#### IMPAIRMENT

All assets were assessed for impairment at 30 June 2023. 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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2023

artworks. As such, the rate of deterioration is reduced to such an extent through proper care and conservation that depreciation may be regarded as negligible and is no longer recognised from 2023.

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

#### INTANGIBLES

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the Gallery's software are 5 to 10 years.

All software assets were assessed for indications of impairment as at 30 June 2023 and were not found to be impaired.

#### INVENTORIES

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

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

## NOTE 2: FINANCIAL POSITION (continued)

### 2.3: PAYABLES

	2023 \$'000	2022 \$'000
2.3A SUPPLIERS		
Trade creditors and accruals	649	927
<b>Total suppliers</b>	<b>649</b>	<b>927</b>

Settlement is usually made within 30 days.

#### 2.3B OTHER PAYABLES

Wages and salaries	193	223
Prepayments received/unearned income	178	147
Other	81	22
<b>Total other payables</b>	<b>452</b>	<b>392</b>

Settlement is expected to be made within 12 months.

### Accounting Policy

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2023

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

	FOUNDATION <sup>1</sup>		CORE OPERATIONS <sup>2</sup>		TOTAL	
	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
<b>Expenses</b>						
Employee benefits	212	322	6,290	6,246	6,502	6,568
Supplier expenses	720	188	6,325	6,586	7,045	6,774
Depreciation and amortisation	-	-	5,330	4,698	5,330	4,698
Write-down and impairment of assets	-	1,176	-	77	-	1,253
<b>Total expenses</b>	<b>932</b>	<b>1,686</b>	<b>17,945</b>	<b>17,607</b>	<b>18,877</b>	<b>19,293</b>
<b>OWN-SOURCE INCOME</b>						
<b>Own-source revenue</b>						
Sale of goods and rendering of services	-	-	1,173	1,768	1,173	1,768
Contributions	984	834	157	156	1,141	990
Interest	379	84	476	62	855	146
Dividends	364	664	-	-	364	664
Other revenue	20	-	276	464	296	464
<b>Total own-source revenue</b>	<b>1,747</b>	<b>1,582</b>	<b>2,082</b>	<b>2,450</b>	<b>3,829</b>	<b>4,032</b>
<b>Gains</b>						
Resources received free of charge	115	333	166	199	281	532
Other gains	286	-	-	-	286	-
<b>Total gains</b>	<b>401</b>	<b>333</b>	<b>166</b>	<b>199</b>	<b>567</b>	<b>532</b>
<b>Total own-source income</b>	<b>2,148</b>	<b>1,915</b>	<b>2,248</b>	<b>2,649</b>	<b>4,396</b>	<b>4,564</b>
<b>Net (cost of)/contribution by services</b>	<b>1,216</b>	<b>229</b>	<b>(15,697)</b>	<b>(14,958)</b>	<b>(14,481)</b>	<b>(14,729)</b>
Revenue from Government	-	-	12,615	12,475	12,615	12,475
<b>Surplus/(deficit)</b>	<b>1,216</b>	<b>229</b>	<b>(3,082)</b>	<b>(2,483)</b>	<b>(1,866)</b>	<b>(2,254)</b>
Unfunded depreciation and amortisation	-	-	3,251	2,501	3,251	2,501
<b>Surplus after unfunded depreciation/amortisation</b>	<b>1,216</b>	<b>229</b>	<b>169</b>	<b>18</b>	<b>1,385</b>	<b>247</b>
Changes in asset revaluation reserves	-	-	3,447	10,729	3,447	10,729
<b>Total comprehensive income after unfunded depreciation/amortisation</b>	<b>1,216</b>	<b>229</b>	<b>3,616</b>	<b>10,747</b>	<b>4,832</b>	<b>10,976</b>
<b>Assets</b>						
Cash and cash equivalents	796	1,977	1,187	1,064	1,983	3,041
Investments	22,957	20,914	10,000	9,000	32,957	29,914
Trade and other receivables	96	19	455	256	551	275
Accrued revenue	245	575	34	33	279	608
Other assets	-	-	123,774	124,496	123,774	124,496
<b>Total assets</b>	<b>24,094</b>	<b>23,485</b>	<b>135,450</b>	<b>134,849</b>	<b>159,544</b>	<b>158,334</b>
<b>Liabilities</b>	<b>-</b>	<b>-</b>	<b>2,334</b>	<b>2,899</b>	<b>2,334</b>	<b>2,899</b>

1 All donated works of art are credited to the Foundation, 2023: \$115,050 (2022: \$332,850). In addition, the Foundation funded works of art acquisitions of 2023: \$205,818 (2022: \$103,295).

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 \$3,251,000 on the Gallery's depreciation/amortisation expenses not being funded in 2023 (2022: \$2,501,000). Refer Note 3.2.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

### NOTE 3: FUNDING (continued)

#### 3.2: NET CASH APPROPRIATION ARRANGEMENTS

	2023 \$'000	2022 \$'000
<b>Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations<sup>1</sup></b>	<b>4,832</b>	10,976
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	<b>(3,251)</b>	(2,501)
<b>Total comprehensive income- as per the Statement of Comprehensive Income</b>	<b>1,581</b>	8,475

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



## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

### NOTE 4: PEOPLE AND RELATIONSHIPS

#### 4.1: EMPLOYEE PROVISIONS

4.1A: EMPLOYEE PROVISIONS	2023 \$'000	2022 \$'000
Annual leave	441	595
Long service leave	792	985
<b>Total employee provisions</b>	<b>1,233</b>	<b>1,580</b>

#### Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within 12 months of the end of reporting period are measured at their nominal amounts.

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

#### LEAVE

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

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

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

#### SEPARATION AND REDUNDANCY

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

#### SUPERANNUATION

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

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

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

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

The liability for superannuation recognised as at 30 June 2023 represents outstanding contributions.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

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

#### 4.2: KEY MANAGEMENT PERSONNEL REMUNERATION

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

Key management personnel remuneration is reported in the table below:

	2023 \$'000	2022 \$'000
Short-term employee benefits	463	474
Post-employment benefits - superannuation	56	49
Other long-term employee benefits - accrued leave	(14)	5
<b>Total key management personnel remuneration expenses<sup>1</sup></b>	<b>505</b>	<b>528</b>

The total number of key management personnel that are included in the above table is ten (2022: fifteen).

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

#### 4.3: RELATED PARTY DISCLOSURES

##### Related party relationships

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

##### Board members

Members of the National Portrait Gallery of Australia Board during the reporting period were:	DATE COMMENCED	DATE RETIRED
Penny Fowler, Chair	9 March 2016	
John Barrington AM, Deputy Chair	4 May 2022	
Yasmin Allen AM	1 July 2013	24 July 2022
Hayley Baillie	31 March 2022	
Elizabeth Dibbs	1 January 2022	
Hugo Michell	10 April 2019	
Tom Mosby	21 November 2022	
Elizabeth Pakchung	22 March 2022	
Hon Heidi Victoria	5 November 2021	
Stuart Wood AM KC	27 June 2021	30 September 2022

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

##### Transactions with related parties

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

There were no other transactions with related parties during the financial year.

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

### NOTE 5: MANAGEMENT UNCERTAINTIES

#### 5.1: CONTINGENT ASSETS AND LIABILITIES

There are no quantifiable or unquantifiable contingent assets or liabilities as at 30 June 2023 (2022: nil).

#### Accounting Policy

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

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

#### 5.2: FINANCIAL INSTRUMENTS

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

	2023 \$'000	2022 \$'000
<b>Financial assets at amortised cost</b>		
Cash and cash equivalents	1,983	3,041
Term deposits	20,000	19,000
Shares	12,957	10,914
Receivables for goods and services	214	168
Interest receivable	258	29
<b>Total financial assets at amortised cost</b>	<b>35,412</b>	<b>33,152</b>
<b>Total financial assets</b>	<b>35,412</b>	<b>33,152</b>
<b>Financial liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Trade creditors	649	927
Other payables	81	22
<b>Total financial liabilities measured at amortised cost</b>	<b>730</b>	<b>949</b>
<b>Total financial liabilities</b>	<b>730</b>	<b>949</b>

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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

for the period ended 30 June 2023

#### Accounting Policy

##### FINANCIAL ASSETS

The Gallery classifies its financial assets as:

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

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

##### FINANCIAL ASSETS AT AMORTISED COST

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

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

Amortised cost is determined using the effective interest method.

##### EFFECTIVE INTEREST METHOD

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

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

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

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

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

##### FINANCIAL LIABILITIES

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

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

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

##### FINANCIAL LIABILITIES AT AMORTISED COST

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

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

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

### NOTE 5: MANAGEMENT UNCERTAINTIES (continued)

#### 5.3: FAIR VALUE MEASUREMENTS

FAIR VALUE MEASUREMENTS AT THE END OF THE REPORTING PERIOD

	2023 \$'000	2022 \$'000
<b>Non-financial assets</b>		
Land	<b>13,547</b>	13,495
Buildings	<b>63,962</b>	63,783
Property, plant and equipment	<b>2,387</b>	3,730
Heritage and cultural assets	<b>43,342</b>	42,876
<b>Total</b>	<b>123,238</b>	123,884

## NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2023

### NOTE 6: OTHER INFORMATION

#### 6.1: Aggregated assets and liabilities

	2023 \$'000	2022 \$'000
<b>Assets expected to be recovered in:</b>		
No more than 12 months	<b>35,916</b>	34,051
More than 12 months	<b>123,628</b>	124,283
<b>Total assets</b>	<b>159,544</b>	158,334
<b>Liabilities expected to be recovered in:</b>		
No more than 12 months	<b>1,672</b>	2,121
More than 12 months	<b>662</b>	778
<b>Total liabilities</b>	<b>2,334</b>	2,899

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

The primary statements provide a comparison between the October 2022–23 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 2023–24 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 2023

*Sales of goods and rendering of services* is lower than budgeted due to a reduction in the number of exhibitions with entry fees. *Other revenue* is higher than budgeted due to the receipt of exhibition grants.

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

Difficulty in accurately forecasting investment returns resulted in variances in *interest, dividends and unrealised gains*.

*Supplier payables* are lower than budget due to the timing of the receipt of invoices at year end. *Other payables* are higher than budget due to the accrual of *wages and salaries* at year end.

The revaluation of non-financial assets in has resulted in an unbudgeted increase in the *asset revaluation reserve* and associated *land and buildings* non-financial assets. This has also resulted in higher *depreciation* than budgeted.

The *purchase of buildings, property, plant and equipment* was lower than budget due to supply chain issues effecting the delivery of capital projects.



John Janson-Moore  
*An Afternoon (Aunty Jenny Munro at the Redfern Aboriginal Tent Embassy)* 2015  
inkjet print on Hahnemühle photorag paper  
Purchased 2022  
© John Janson-Moore

## APPENDIX 1

### Acquisitions 2022–23

A total of 39 works of art were acquired through donation, purchase and commission during the 2022–23 financial year.

Gino Zardo

*Alan 'Salvo Man' Jessop* 2019 (printed 2022)

glicée print on paper, ed. 1/1

139.7 x 109.3 cm (image); 142.8 x 112.8 cm (frame)

Purchased 2022

Alex Ellinghausen

*Ken Wyatt* 2019 (printed 2020)

inkjet print on paper

100 x 75 cm (image)

Purchased 2022

Thea Anamara Perkins

*Rachel* 2021

synthetic polymer paint on gessoboard

40.5 x 30.5 cm (support); 43 x 33 cm (frame)

Purchased 2022

Vincent Fantauzzo

*Malcolm McCusker AC CVO KC* 2022

oil on canvas

150 x 104 cm (support); 152 x 108 cm (frame)

Gift of Nigel Satterley AM and Denise Satterley 2022

Julian Meagher

*Herb and Flan* 2018

oil on linen

183.2 x 152.4 cm

Gift of the artist 2022

Leeanne Crisp

*Portrait of Helen Caldicott* 2021

synthetic polymer paint and gold leaf  
on birch panel

123.5 x 135.5 cm (frame)

Gift of Dr Helen Caldicott 2022

Polly Borland

*Leanne Benjamin* 1999 (printed 2022)

from 'The Australians' series

type C photograph on paper, ed. 1/10

49.8 x 39.4 cm (image); 65 x 54.5 cm (sheet)

Purchased with funds provided by donors 2022

Polly Borland

*Sir Alec Nigel Broers* 1999 (printed 2022)

from 'The Australians' series

type C photograph on paper, ed. 1/10

49.8 x 39.7 cm (image); 64.9 x 54.8 cm (sheet)

Purchased with funds provided by donors 2022

Polly Borland

*Pat Cash* 1999 (printed 2022)

from 'The Australians' series

type C photograph on paper, ed. 1/10

39.4 x 49.8 cm (image); 54.5 x 65 cm (sheet)

Purchased with funds provided by donors 2022

Polly Borland

*Toni Collette* 1999 (printed 2022)

from 'The Australians' series

type C photograph on paper, ed. 1/10

39.4 x 49.8 cm (image); 54.5 x 65 cm (sheet)

Purchased with funds provided by donors 2022

Polly Borland

*Bruce Gyngell* 1999 (printed 2022)

from 'The Australians' series

type C photograph on paper, ed. 1/10

49.8 x 39.4 cm (image); 65 x 54.5 cm (sheet)

Purchased with funds provided by donors 2022

Polly Borland

*John Hillcoat* 1999 (printed 2022)

from 'The Australians' series

type C photograph on paper, ed. 1/10

49.8 x 39.6 cm (image); 64.9 x 54.8 cm (sheet)

Purchased with funds provided by donors 2022

Polly Borland

*Yvonne Denise Kenny* 1999 (printed 2022)

from 'The Australians' series

type C photograph on paper, ed. 1/10

49.8 x 39.7 cm (image); 65 x 54.8 cm (sheet)

Purchased with funds provided by donors 2022

Polly Borland

*Ron Mueck* 1999 (printed 2022)

from 'The Australians' series

type C photograph on paper, ed. 1/10

49.8 x 39.7 cm (image); 54.7 x 65 cm (sheet)

Purchased with funds provided by donors 2022



Polly Borland  
*Dame Bridget Margaret Ogilvie* 1999  
(printed 2022)  
from 'The Australians' series  
type C photograph on paper, ed. 1/10  
49.8 x 39.4 cm (image); 54.5 x 65 cm (sheet)  
Purchased with funds provided by donors 2022

Polly Borland  
*John Williams* 2000 (printed 2022)  
from 'The Australians' series  
type C photograph on paper, ed. 1/10  
49.8 x 39.4 cm (image); 65 x 54.5 cm (sheet)  
Purchased with funds provided by donors 2022

Polly Borland  
*Geoffrey Roland Robertson* 1999 (printed 2022)  
from 'The Australians' series  
type C photograph on paper, ed. 1/10  
49.8 x 39.4 cm (image); 65 x 54.5 cm (sheet)  
Purchased with funds provided by donors 2022

James Tylor  
Craig Tuffin  
Elisa deCourcy  
*James, Rebecca and Sam Mapu* 2021  
1/4 plate daguerreotype in a leather case lined  
with Nantu Watpa Grey Kangaroo fur, ed. 1/1  
9.8 x 7 cm (image); 12.1 x 19 cm (case, open);  
12.1 x 9.5 cm (case, closed)  
Purchased 2022

George Perry  
*Anna Frances Walker* c. 1865  
albumen print photograph, carte de visite format,  
on paper on card  
9.4 x 6 cm (image); 10.1 x 6.3 cm (support)  
Purchased 2022

William Paul Dowling  
*Adela Russell Walker* 1864  
albumen print photograph, carte de visite format,  
on paper on card  
9.2 x 5.5 cm (image); 10.6 x 6.3 cm (support)  
Purchased 2022

Jessica Hromas  
*Maria Polly Cutmore* 2021  
pigment print on Hahnemühle photorag  
metallic paper, ed. 2/5  
69 x 50.5 cm (image)  
Purchased 2022

Alan Mitchell  
*Portrait of John Flaus* 2022  
inkjet print on paper, ed. 1/1 + 2 A/P  
45 x 30 cm (image); 48.3 x 33 cm (sheet)  
Gift of the artist 2022

Unknown photographer  
*Christian Waller* c. 1920s  
gelatin silver photograph on paper on card  
20.6 x 14.9 cm (image); 30.1 x 24 cm (support)  
Gift of an anonymous donor 2022

Hong Fu  
*Alex Miller, novelist* 2022  
oil on canvas  
152 x 122 cm  
Gift of the artist 2022

Adrienne Doig  
*Aussie Icon: Portrait of Jenny Kee* 2022  
synthetic polymer paint on wood  
dimensions variable  
Purchased 2022

Albert Tucker  
*Sidney Nolan* 1982  
synthetic polymer paint on canvas board  
51 x 40.6 cm  
Purchased with funds provided by Ross Adler AC  
2022

John Janson-Moore  
*Barbara McGrady* 2017 (printed 2023)  
inkjet print on cotton rag paper, ed. 1/12  
80 x 120 cm (image); 99.7 x 139.7 cm (frame)  
Purchased 2023

Judy Cassab  
*June Dally-Watkins* 1959  
oil on canvas  
61 x 50.5 cm (support); 73 x 62.5 cm (frame)  
Purchased with funds provided by the  
Annual Appeal 2023

Mark Lang  
*Don Walker, Songwriter* 2021  
inkjet print on paper, ed. 1/1  
42 x 59.4 cm (image); 38 x 30.5 cm (sheet)  
Gift of the artist 2023

Eleanor Constance Gude  
*John Sumner* 1984  
watercolour on paper  
76.5 x 51 cm (support); 79.4 x 61.9 cm (mount);  
86 x 68.5 cm (frame)  
Gift of Professor David Phillips 2023

Nell  
Warwick Edgington (studio assistant)  
Annette Blair and Belinda Toll, Canberra  
Glassworks (glass)  
Crawfords Casting (bronze)  
Eveleigh Works (steel)  
*Self-nature is subtle and mysterious –  
Tree Woman / Woman Tree* 2023  
bronze, patinas, stainless steel, hand-blown glass  
81 x 324 cm (overall, irregular)  
Purchased with the assistance of funds  
provided by the Portrait Dinner Series 2023

Marlene Rubuntja  
Yarrenyty Arltere Artists (artist collective)  
*Me I am Artist* 2022  
soft sculpture made with recycled woollen  
blankets, bush dye, wool, cotton, feathers  
176 x 39.5 cm (overall, irregular)  
Purchased 2023

Marlene Rubuntja  
Yarrenyty Arltere Artists (artist collective)  
*Arkutja (woman)* 2022  
soft sculpture made with recycled woollen  
blankets, bush dye, wool, cotton, feathers  
177.7 x 52 cm (overall, irregular)  
Purchased 2023

Marlene Rubuntja  
Yarrenyty Arltere Artists (artist collective)  
*Girl with Dillybag full of Bushfood* 2022  
soft sculpture made with recycled woollen  
blankets, bush dye, wool, cotton, feathers  
167 x 40.5 cm (overall, irregular)  
Purchased 2023

Rhonda Sharpe  
Yarrenyty Arltere Artists (artist collective)  
*My Two Lovely Faces Looking at Each Other  
and Smiling for Love* 2022  
soft sculpture made with recycled woollen  
blankets, bush dye, wool, cotton, feathers  
45 x 58 cm (overall, irregular)  
Purchased 2023

Rhonda Sharpe  
Yarrenyty Arltere Artists (artist collective)  
*Girl with Big Stick, Cooloman and Bird* 2022  
soft sculpture made with recycled woollen  
blankets, bush dye, wool, cotton, feathers  
91 x 36 cm (overall, irregular)  
Purchased 2023

Jenny Sages  
*Gene Sherman with Family, After Tillers,  
After Freud, After Watteau* 1995  
oil, wax and pigment on canvas boards  
182 x 202.5 cm  
Gift of Dr Gene Sherman AM in memory of  
Brian Sherman AM (1943–2022). Donated  
through the Australian Government's Cultural  
Gifts Program 2023

Betina Fauvel-Ogden  
*Lady Primrose Potter* 2023  
oil on canvas  
92 x 77 cm (support)  
Commissioned with funds provided by  
Nigel Satterley AM and Denise Satterley and  
The Calvert–Jones Foundation 2023

Alison Rehfisch  
*Double Self Portrait in Mirror* c. 1936  
oil on hessian  
59 x 48.5 cm (frame)  
Purchased 2023

## APPENDIX 2

### Patrons and benefactors

#### Foundation Patrons

L Gordon Darling AC CMG (1921–2015)  
(Founding Patron)  
Dr Marilyn Darling AC (Founding Patron)

#### Chief Patrons

Jodie Haydon (Chief Patron from 2022)  
Jenny Morrison (Chief Patron 2019–22)  
Lucy Hughes Turnbull AO (Chief Patron 2015–19)  
Margie Abbott (Chief Patron 2013–15)  
Tim Mathieson (Chief Patron 2010–13)  
Thérèse Rein (Chief Patron 2007–10)  
Janette Howard (Chief Patron 1999–2007)

The National Portrait Gallery gratefully acknowledges the generosity of those who make our work possible. In addition to those listed below, we also thank those individuals who wish to remain anonymous.

#### Visionary Benefactors

Timothy Fairfax AC

#### Founding Benefactors

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

#### Benefactors

Ross Adler AC  
Estate of Basil Bressler  
The Calvert-Jones Foundation  
Patrick Corrigan AM  
Gordon Darling Foundation  
Ian Darling AO  
Mary Isabel Murphy & Rosalind Blair Murphy  
Sid & Fiona Myer Family Foundation  
Sidney Myer Fund  
The Myer Foundation  
Dr Helen Nugent AC  
The late Peter Weiss AO & Doris Weiss

#### Major Donor

Jillian Broadbent AC

#### Donors

Yasmin Allen AM  
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Philip Bacon AO  
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James Bain AM & Janette Bain  
John Barrington AM & Fiona Harris AM  
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Trent Birkett  
John Calvert-Jones AM & Janet Calvert-Jones AO  
Andrew Cannon  
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Elizabeth Dibbs  
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Allanah Dopson & Nicholas Heyward  
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Ross A Field  
Alan J Foulkes & Mark G Cleghorn  
Dr Anne Gray  
Jim & Barbara Higgins  
Claudia Hyles OAM  
JPW | Johnson Pilton Walker  
John Kaldor AO & Naomi Milgrom AC  
Nevill Keating Pictures Ltd  
King & Wood Mallesons  
The Hon Michael D Kirby AC CMG  
The Stuart Leslie Foundation  
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Brandon Munro  
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Dr Chong Lim Ong  
Optus  
Bruce Parncutt AO

The late Diana Ramsay AO  
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Rio Tinto Aboriginal Fund  
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The Yulgilbar Foundation

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Australian Decorative and Fine Arts Society,  
ACT  
Australian Decorative and Fine Arts Society,  
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Bob & Charlotte Nattey  
Dino Nikias OAM & Dimitra Nikias  
Patricia Patten  
Sharon Pheeley  
Reg Richardson AM  
Dr Gene Sherman AM & Brian Sherman AM  
Steven Skala AO & Lousje Skala  
Dick Smith AC & Pip Smith AO  
Geoffrey Smith & Gary Singer  
Theresa Sudjalim & Kevin Spencer  
Antonia Syme  
Trawalla Foundation  
David Tudehope  
Heidi Victoria  
Dawn Waterhouse  
Janet Whiting AM & Philip Lukies  
Dr Sam Whittle & Heather Whittle  
Jan & Gary Whyte  
Dr John Yu AC

The above list denotes an historical and chronological record of donor support to the Gallery and replicates the honour boards as displayed in the Gordon Darling Hall.

### **Portrait donors 2022–23**

Ross Adler AC  
Dr Helen Caldicott  
The Calvert-Jones Foundation  
Hong Fu  
Mark Lang  
Julian Meagher  
Alan Mitchell  
Professor David Phillips  
Nigel Satterley AM & Denise Satterley  
Dr Gene Sherman AM, in memory of  
Brian Sherman AM

### **Icons Syndicate**

David Abela  
Anthony Adair AM & Karen McLeod Adair  
Philip Bacon AO  
Hayley & James Baillie  
John Barrington AM & Fiona Harris AM  
Tim & Vanessa Bednall  
Jillian Broadbent AC  
Sam & Tania Brougham  
Andrew Butler  
John Calvert-Jones AM & Janet Calvert-Jones AO  
Paula & Damien Cronin  
Marilyn Darling AC  
Elizabeth Dibbs  
Tim Fairfax AC  
Penny Fowler & Grant Fowler  
Evelynne & Jack Gance  
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JPW | Johnson Pilton Walker  
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Liangis family  
Catherine Livingstone AO & Michael Satterthwaite  
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Nicholas & Helen Moore  
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Elizabeth Pakchung  
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Lady Primrose Potter AC  
Nigel Satterley AM & Denise Satterley  
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Dennis & Tauba Wilson  
David Tudehope  
Wright Burt Foundation  
Stuart & Samantha Wood  
Peter Yates AM & Susan Yates

### **Annual Appeal 2022–23 donors**

Allison Allen  
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Peter & Karen Bradley  
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Francis Breen  
Matthew Brown & Julie Alt  
Vicki Brown  
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The Claremonts  
Adam Cooper  
Greg Cornwell AM  
Ann Crewe  
Meg Daly  
Peggy Daroesman & Bob Hefner  
Fiona Davidson  
Julia Ermert  
Frecker Family  
June Gordon  
Gerard Harnan & Kelly West  
Yvonne Patricia Harrington  
Ruth Harris & Nicolas Zographos  
Meredith Hinchliffe  
Gary James  
Professor Anne Kelso AO  
Ruth Caroline Kovacic  
Gerry & Ted Kruger  
Connie Leikas  
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Alistair McLean  
Ingrid Mitchell  
Prof Ingrid Moses AO & Dr John Moses  
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Sarah Oakes  
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Andrew Phelan AM & Monica Phelan  
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John Robertson  
Paul & Sue Rogerson  
Alan Rozen  
Eileen Sadler  
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Maggie Shapley  
Marian Simpson  
Barbara Singer  
Susan & Dr Phil Strickland  
Bronwyn Vincent & Bruce Harper  
Wendy Webb  
John Werrett  
Murrelia Wheatley  
Sally White OAM  
Louise A Willey  
Professor David Williams  
Wayne Williams  
Jim & Peronelle Windeyer  
Workplace Research Associates Pty Ltd  
Hazel Wright  
Jennifer Yeats

## APPENDIX 3

### Statutory reporting requirements

#### PGPA Rule requirements

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

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
<b>17BE</b>	<b>1</b>	<b>Contents of annual report</b>	
17BE(a)	7	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	7	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	7	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	25	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory
17BE(d)	n/a	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE(e)	n/a	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(f)	n/a	Particulars of non-compliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(g)	7	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE(h), 17BE(i)	75	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance	If applicable, mandatory
17BE(j)	25	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	32	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
17BE(ka)	32	<p>Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following:</p> <ul style="list-style-type: none"> <li>(a) statistics on full-time employees;</li> <li>(b) statistics on part-time employees;</li> <li>(c) statistics on gender;</li> <li>(d) statistics on staff location</li> </ul>	Mandatory
17BE(l)	ii	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17be (m)	34	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory
17BE (n), 17BE (o)	75	<p>For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST):</p> <ul style="list-style-type: none"> <li>(a) the decisionmaking process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and</li> <li>(b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions</li> </ul>	If applicable, mandatory
17BE (p)	3	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
17BE (q)	n/a	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory
17BE (r)	23	<p>Particulars of any reports on the entity given by:</p> <ul style="list-style-type: none"> <li>(a) the AuditorGeneral (other than a report under section 43 of the Act); or</li> <li>(b) a Parliamentary Committee; or</li> <li>(c) the Commonwealth Ombudsman; or</li> <li>(d) the Office of the Australian Information Commissioner</li> </ul>	If applicable, mandatory
17BE (s)	n/a	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE (t)	34	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	If applicable, mandatory



PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
17BE (taa)	27	The following information about the audit committee for the entity: (a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee	Mandatory
17BE (ta)	33	Information about executive remuneration	Mandatory
<b>17BF</b>		<b>Disclosure requirements for government business enterprises</b>	
17BF (1)(a)(i)	n/a	An assessment of significant changes in the entity's overall financial structure and financial conditions	If applicable, mandatory
17BF (1)(a)(ii)	n/a	An assessment of any events or risks that could cause financial information that is reported not to be indicative of future operations or financial conditions	If applicable, mandatory
17BF (1)(b)	n/a	Information on dividends paid or recommended	If applicable, mandatory
17BF (1)(c)	n/a	Details of any community service obligations the government business enterprise has including: (a) an outline of actions taken to fulfil those obligations; and (b) an assessment of the cost of fulfilling those obligations	If applicable, mandatory
17BF (2)	n/a	A statement regarding the exclusion of information on the grounds that the information is commercially sensitive and would be likely to result in unreasonable commercial prejudice to the government business enterprise	If applicable, mandatory

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

REQUIREMENT	PAGE
Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i> (the EPBC Act)	34
Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	35
Section 311A of the <i>Commonwealth Electoral Act 1918</i>	75

### Compliance with finance law

There were no instances known by the Gallery of significant non-compliance with finance law in 2022–23 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
Australian National Audit Office	\$66,000	1	Compulsory audit services
Comcare	\$20,338	2	Compulsory Workers Compensation Insurance
Department of Finance (Comcover)	\$217,821	1	Compulsory general insurance premiums
Department of Finance	\$15,704	1	ICON annual member contribution
National Capital Authority	\$22,492	1	Horticulture services from Citywide
National Museum of Australia	\$11,000	1	Partner contribution to tourism cooperative project – Cultural Icons

### Advertising

Section 311A of the *Commonwealth Electoral Act 1918* requires annual reporting of advertising above \$15,200 (GST inclusive). The Gallery's advertising includes the promotion of its exhibitions and programs; this was below the reporting threshold in each instance.

ENTITY	MEDIA	PRODUCT	TOTAL VALUE
Broadsheet Media Pty Ltd	Digital and print	City guide	\$22,000
Fairfax Media Publications Pty Limited	Digital and print	Sydney Morning Herald and The Age	\$23,100

### Legal services

This is a statement of legal services expenditure by the National Portrait Gallery of Australia for the 2022–23 financial year, published in compliance with paragraph 11.1(BA) of the Legal Services Directions 2017. All figures are GST exclusive.

Total external legal services expenditure	\$18,086
Total internal legal services expenditure	\$0
<b>Total legal services expenditure</b>	<b>\$18,086</b>







