



NATIONAL  
PORTRAIT  
GALLERY

Annual Report  
2024-25

# Acknowledgment of Country

The National Portrait Gallery acknowledges the Traditional Custodians of Country throughout Australia and recognises their continuing connection to lands, waters and communities. We extend our respect to Aboriginal and Torres Strait Islander Elders, Ancestors and Spirits as the Custodians of the Countries on which we live and work.

We acknowledge the Ngunnawal and Ngambri peoples, the Traditional Custodians of the Canberra region, on whose lands the Gallery stands. This Country is surrounded by neighbouring peoples including Wiradjuri to the west, Walgalu to the south, Yuin to the east, Ngarigo to the southeast, and Gundungdurra to the northeast. We extend this acknowledgement to all First Nations peoples whose stories are shared through the Gallery's collection and exhibitions and to whose lands our programs and exhibitions travel.



## Cultural Warning

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

# General information

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All photographs by Mark Mohell, unless otherwise stated.

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

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## 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) with free entry to the general collection. For more information visit [portrait.gov.au](https://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. Fees apply.

Two parking spaces for people with disability are provided close to the public access lifts.

## Public transport

Bus routes run from the various city centres past the National Portrait Gallery on a regular basis. For the latest bus timetable information visit [portrait.gov.au](https://portrait.gov.au)

## Image details

**Cover:** Installation view of *The Immersive World of Thom Roberts*, with Thom Roberts' *Fan of Feeling Portraits* 2024 © Thom Roberts

**Inside front cover:** Christian Thompson, Bidjara, *The Shortest Day (Flower Wall)* 2024, type C photograph on Slickrock metallic paper. Purchased with lead funds provided by the Dick and Pip Smith Foundation, the Nelson Meers Foundation and the Portrait Dinner Series 2025 © Christian Thompson

**Inside back cover:** Ryan Presley's *Inferno* projected onto the Gallery building for the 2025 Enlighten Festival © Ryan Presley

# Letter of transmittal

19 September 2025  
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 2024 to 30 June 2025.

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



**Sam Meers AO**  
Chair



Installation view of Joan  
Ross: *Those trees came back  
to me in my dreams with  
Joan Ross' Possession*  
2023 © Joan Ross

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# Chair's report

It is an honour to deliver my first report as Chair of the National Portrait Gallery of Australia.

The past year has seen the Gallery continue to grow as a dynamic National Cultural Institution, deepening its engagement with audiences across the nation and reaffirming its unique role: to tell the story of Australia through portraiture.

Whether through compelling exhibitions, innovative public programs or careful stewardship of the National Portrait Collection, the Gallery remains committed to fostering understanding, sparking curiosity and celebrating the diversity of Australian life.

In addition to our strong acquisition program, commissions have been an essential part of building the collection since Howard Arkley's iconic commissioned portrait of Nick Cave in 1999. This year, the Gallery has continued to invest in the commissioning program with several significant works that reflect both artistic excellence and collective and individual achievement. This is perhaps best captured by a major portrait of the CommBank Matildas FIFA Women's World Cup 2023™ Squad by artist Angela Tiatia, to be unveiled in late 2025.

The Australian Government's National Cultural Policy, *Revive: A place for every story, a story for every place*, continues to inform the planning and decision making of the Gallery. In line with the objectives of *Revive*, the Gallery remains committed to sharing stories, elevating artists and increasing engagement with diverse audiences onsite, online and around the country. We are delighted with our progress in the 2024-25 financial year, which is evidenced by the Gallery's investment in immersive digital experiences, public programming and school participation, our touring exhibition program, and our portrait prizes and innovative exhibitions. Exhibitions by artists such as Carol Jerrems, Joan Ross and Thom Roberts captured imaginations and generated lively conversations among visitors from across the country and around the world,

and our education programs have flourished, engaging young Australians with stories that challenge, inspire and connect them to the people who shape our country. This reflects not only a strong public appetite for portraiture, but also the strength of our Curatorial, Access and Learning, and External Relations teams.

I would like to take this opportunity to warmly thank my predecessor, Penny Fowler AM, for her exceptional leadership and service as Chair. Under her stewardship, the Gallery strengthened its institutional resilience, expanded its reach, and championed the values of access, inclusion and excellence. Penny's deep commitment to the Gallery has left an enduring legacy.

My thanks also go to the Hon Heidi Victoria and Elizabeth Pakchung, who completed their terms on the Board this year.

I acknowledge the dedication of my fellow Board members, who each give generously of their time, insight and expertise.

On behalf of the Board, I extend sincere thanks to our talented Executive team, led by Director, Bree Pickering, whose thoughtful and inspiring leadership continues to shape the Gallery's path. I would also like to acknowledge our dedicated Gallery staff, without whom we would not be able to continue to carry out the ambitious range of activities, programs and exhibitions.

We thank the Government and the Minister for the Arts, the Hon Tony Burke MP, and his team for their continued and meaningful support and investment. We are also grateful to our colleagues at the Office of the Arts for their collaborative work and advocacy.

I would like to express my gratitude to Jodie Haydon, the Gallery's Chief Patron, for her advocacy and enthusiasm for our work. We also acknowledge the support of the Governor-General, Her Excellency the Honourable Sam Mostyn AC, who generously attended the

Gallery to launch our autumn exhibition *The Immersive World of Thom Roberts* on 11 April 2025.

Philanthropic support is pivotal to the delivery of our ambitious exhibitions and programming, and on behalf of the Gallery and the Board, I thank our growing network of corporate partners, donors, ICONS Syndicate and Circle of Friends for their generosity. I acknowledge the National Portrait Gallery Foundation, under the ongoing leadership of Sid Myer AM, for its leadership, investment and unwavering support of the Gallery and its ambitions. I also thank our loyal audience members, whose enthusiasm for our work is contagious.

During my first few months as Chair, I have been struck by the unique ability of the National Portrait Gallery to connect the personal with the political, the historical with the contemporary. I have already seen a Gallery that is committed to representing the breadth and diversity of Australia through portraiture, bringing into focus the people who shape, challenge and define our national identity. The Gallery continues to evolve as a living, inclusive collection that reflects who we are, and who we aspire to be. I look forward to working with the Board, the Director and our staff in 2025-26.

As the Gallery enters its next chapter, I am excited by the opportunities ahead. Thank you for joining us on that journey.



**Sam Meers AO**  
Chair

# Director's report

This has been a dynamic year for the Gallery in our work to inspire a national audience to connect with Australian stories through the National Portrait Collection. The breadth of Australian creativity is emerging in the Gallery's collection, exhibitions and programming and is encouraging new audiences across the country to participate in arts and culture. Guided by the principles of *Revive*, the National Cultural Policy, the Gallery has expanded its commitment to prioritise First Nations perspectives, reflect the face of Australia through the art of portraiture, create new Australian art, and engage a national audience with the idea that creativity belongs to everyone.

The collection sits at the heart of the Gallery's work. This year, 220 works were on view at the Gallery and at partner institutions around Australia. Across the Gallery's digital platforms 90.49% of the collection was on view with 188 Portrait Stories and other on-demand video assets available to take audiences deeper into the stories behind the artworks.

Developing this young institution's permanent collection into a significant collection of contemporary Australian portraiture continued across the year. New additions included printmaker Alison Alder's 2024 series *I AM A NEW WOMAN*, celebrating 12 women across Australian history who advocated for a more inclusive democracy. Major works of portraiture by Bidjara artist Christian Thompson AO and Marri Ngarr artist Ryan Presley recognise the contributions of First Nations people to contemporary Australian life. Artworks that expand the collection's representation of Australian subjects across time included Emily Hunt's sculptural portrait of 19th-century critic and spiritualist James Smith, Helen Stewart's painting of mid-20th-century art dealer Treania Smith, a self portrait by conceptual artist Ian Burn, and early photographs of aviator Jimmy Melrose and jockey Jim Pike. A new portrait of Romance Was Born designers Anna Plunket and Luke Sales by Samuel Hodge was commissioned by the Gallery in celebration of the brand's 20th

anniversary and their contribution to excellence in design.

An ambitious artistic program was presented throughout the year. In a first for the Gallery, artist Joan Ross was invited to work with the collection. In her exhibition, *Joan Ross: Those trees came back to me in my dreams*, 49 colonial-era collection works were considered through a contemporary lens, bringing the past into conversation with the present. Ross' signature wit and deep respect for artistic practice over time brought relevance to the collection for newer generations.

Drawing on the broader national collection from the National Gallery of Australia and the National Library, the Gallery presented *Carol Jerrems: Portraits*, a major exhibition of the work of one Australia's most influential photographic artists. Accompanying the critically acclaimed exhibition was the first monograph on Jerrems, which ensures her legacy is cemented in Australian art history.

In autumn the Gallery opened the first solo exhibition for contemporary artist Thom Roberts. Showcasing more than 100 works spanning his prolific, decade-long career, the exhibition included participatory artworks and projects that encouraged audiences to engage creatively with the artist's extraordinary and unique approach to portraiture.

This year we expanded our reach to a national audience onsite, around the country and online, engaging 429,446 visitors in person and 859,768 online. The Gallery's focus on building a multigenerational audience through inclusive programming led to significant growth in attendance by visitors under the age of 45. Importantly, active engagement with programs including tours, talks and hands-on creative activities rose by 20%. Increased education program availability and new experiences drove a 26% rise in onsite school visits, while virtual NAIDOC-themed programs were delivered to over 29,000 students in primary schools in every

state and territory across Australia. It has been a pleasure to watch young people be inspired by the National Portrait Collection.

The Gallery continues to collaborate with cultural institutions and cultural experience providers in Canberra and around the country. Highlights this year included the Gallery's partnership with local cultural experiences start-up She Shapes History and TEDxCanberra to present 'Unsung women shaping Australian history'. Alongside other cultural institutions, the Gallery presented at the Capital Region Showcase at Parliament House, an event that spotlights Canberra as a premier cultural city. For the 2025 Enlighten Festival, Ryan Presley's *Inferno* was seen by more than 100,000 visitors.

Looking ahead, the Gallery's commissioning program will bring major new works of art into the collection, with a moving image portrait of the CommBank Matildas FIFA Women's World Cup 2023™ Squad by Angela Tiatia to be unveiled in late 2025; and a portrait of pop superstar Tina Arena by Georges Antoni to mark her 50 years in the music industry. Launching in September, the People's Portrait – as voted by the Australian public – is of sustainability advocate Costa Georgiadis by Rob McHaffie.

Summer will see the first solo exhibition by Yankunytjatjara woman Kaylene Whiskey, whose dynamic work joyfully connects cultures, Country and celebrity and invites us along for the ride, and the Gallery's participation in a new television series celebrating everyday creativity and the genre of portraiture.

In March 2025, we farewelled Chair Penny Fowler AM as her nine-year service to the Board concluded. On behalf of the Gallery team, I would like to thank Penny for her dedication, generosity and support during her tenure on the Board and especially as Chair since January 2022.

Sam Meers AO commenced as Chair of the Board in March, having joined the Board in November

2024. Sam brings a wealth of experience and leadership in the arts and philanthropy sectors. We look forward to the Gallery's further success under Sam's Chairmanship.

My sincere thanks to the National Portrait Gallery Board and Foundation for everything you do to support us. To the team at the Gallery, thank you for bringing your dedication, creativity and hard work to bear on the Gallery's continued evolution.



**Bree Pickering**  
Director

# Foundation Chair's report

I am pleased to present the National Portrait Gallery Foundation report for 2024-25. The Foundation exists to seek and promote philanthropic support for, and to raise awareness of, the Gallery across the country. This year, the Foundation has received \$787,117 in cash donations and \$230,767 in donated artworks.

This year we welcome and extend our congratulations to Sam Meers AO as the new Chair of the Board. We farewell outgoing Board Chair and Foundation Director, Penny Fowler AM, and thank her for her leadership of, and commitment to, the Gallery and for her support in expanding the reach of Foundation initiatives.

On behalf of the Foundation Directors and the Gallery community, I would like to express our sincere thanks to our donors and supporters. In particular, we thank Tim Fairfax AC for his visionary support, which has enabled the Gallery to launch exciting new initiatives, develop long-lasting programs in the learning space, and elevate our work in digital programming and engagement.

The ICONS Syndicate continues to develop and grow as an important pillar of support for the Gallery. We are grateful to the ICONS Syndicate members who generously supported our major summer exhibition *Carol Jerrems: Portraits*. We also thank the Gordon Darling Foundation which provided funding for the landmark exhibition catalogue.

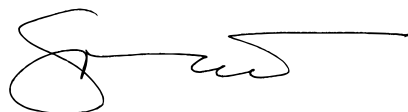
This year, we acknowledge some specific commitments that have made a substantial impact to the Gallery. Thank you to the Calvert-Jones Foundation, which this year supported *Carol Jerrems: Portraits*, the *National Photographic Portrait Prize 2024* and the acquisition of Vincent Namatjira's *Albert and Vincent 2024*. We acknowledge the Liangis family for their support of *Albert and Vincent* as well as the Darling Portrait Prize 2024. We extend our thanks to the Bowness Family Foundation, the Exhibition Partner for *The Immersive World of Thom Roberts*, and to the Dick & Pip Smith Foundation which supported the acquisition of Christian Thompson AO's *The Shortest Day (Flower Wall) 2024*.

Thanks to the commitment of Foundation Deputy Chair, Hayley Baillie, the Foundation held two Portrait Dinners this year with special guests Ian Thorpe AM and photographer Peter Brew-Bevan in October 2024, and Maggie Beer AO and artist Del Kathryn Barton in June 2025. These dinners raised funds to support the acquisition of works for the collection and we thank all donors who generously contributed to this initiative.

The Foundation's Annual Appeal successfully raised funds to support the acquisition of Atong Atem's photographic portrait *Men In This Town 04 2024*. This the first work of Atem's to enter the collection and we are thrilled to have exceeded our fundraising target. We thank the 94 individuals who donated to the campaign. I also acknowledge the role of our Circle of Friends members in the Annual Appeal and their important advocacy for the Gallery.

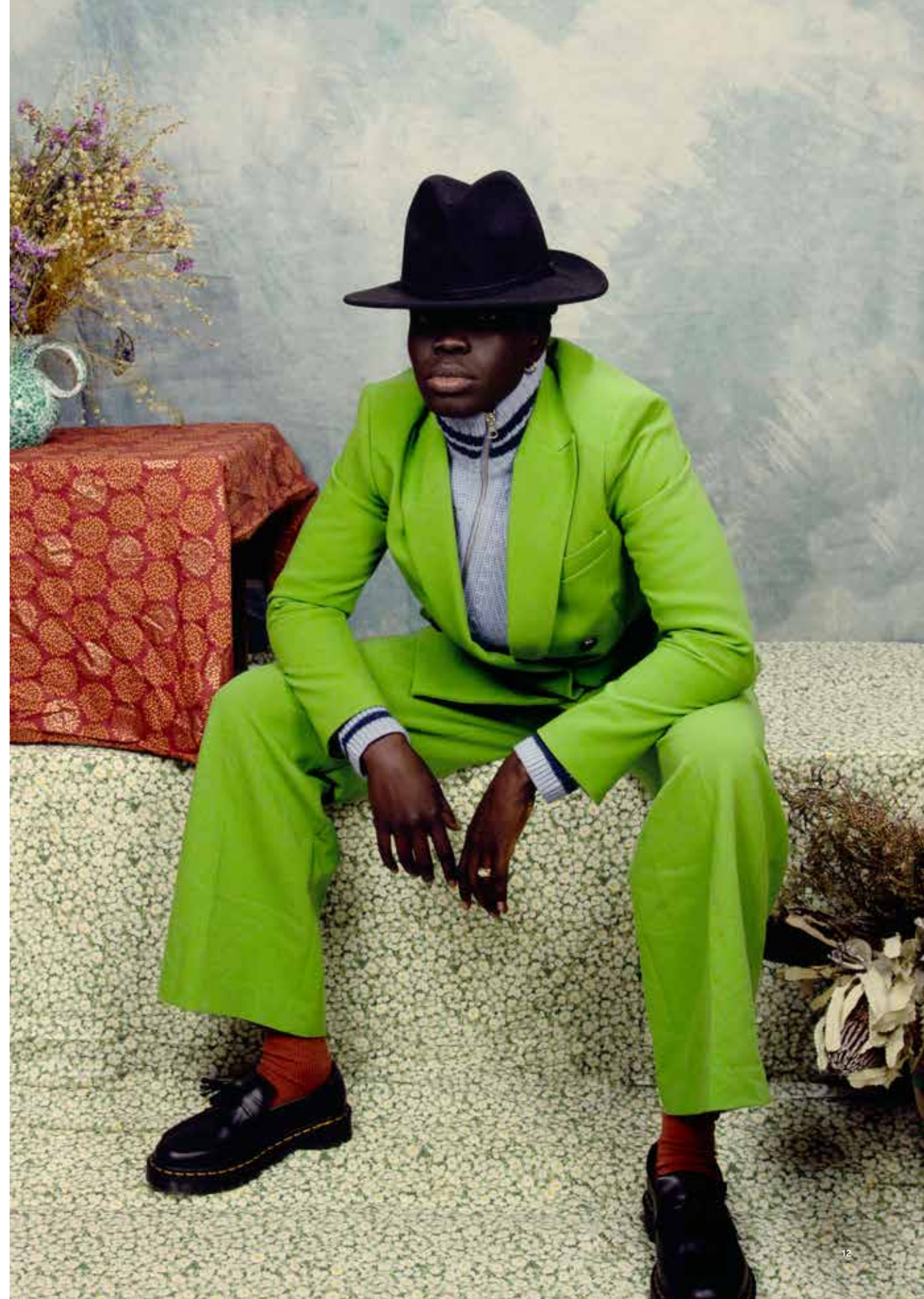
I acknowledge our Foundation Directors for their continued support of the Gallery's fundraising initiatives and for their support of me as the Chair. I am delighted to welcome Elizabeth Pakchung to the committee. Together with our committed Board, we have become an important piece of the National Portrait Gallery, supporting the Gallery around Australia.

Last, and most importantly, I extend my thanks to Director, Bree Pickering and the entire team for another successful year. The Foundation's successes are made possible through their hard work and deep commitment to the Gallery's mission and vision.



**Sid Myer AM**  
Foundation Chair

Atong Atem *Men In This Town 04 2024*, inkjet print on Ilford smooth pearl paper. Purchased with funds provided by the Annual Appeal 2025 © Atong Atem





Vincent Namatjira,  
Western Aranda Albert &  
Vincent 2024, synthetic  
polymer paint on linen.  
Purchased with funds  
provided by the Calvert-  
Jones Foundation, Liangis  
Family Foundation and the  
Portrait Dinner Series 2024  
© Vincent Namatjira/  
Copyright Agency, 2025

## Who are we

### Purpose

The National Portrait Gallery's role is to:

- develop, preserve, maintain and promote a national collection of portraits and other works of art
- 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).

### Vision

To reflect the face of Australia, tell Australian stories and increase understanding and appreciation of Australian people through the art of portraiture – their identity, history, culture, creativity and diversity.

### About us

The National Portrait Gallery is one of Australia's National Cultural Institutions and is dedicated to telling and sharing the story of the evolution of Australian identity through portraiture. Our vision to reflect the face of Australia, tell Australian stories and increase understanding and appreciation of Australian people guides our work onsite, on demand and offsite across the nation.

From our position on the banks of Lake Burley Griffin on the lands of the Ngunnawal and Ngambri peoples, the Gallery foregrounds and respects First Nations peoples' knowledge and perspectives, and prioritises principles of self-determination in our methodologies. Through a rich array of programming, we create longevity for the stories behind the art, while inspiring and fostering creativity in our audiences. Everyone represented in the collection as an artist or a sitter

joins the collective narrative of national identity that connects to our audiences.

Celebrating its 25th year in 2023, the Gallery has set an ambitious, bold and dynamic vision ahead of its 30th year. Guided by our purpose and the vision of the National Cultural Policy, *Revive: A place for every story, a story for every place*, we will continue to develop our collection to reflect artistic excellence, share stories and increase engagement with diverse, multigenerational audiences. Through transformation of our digital programming and travelling exhibition program, we will enhance our work and reach audiences outside major cities in exciting and innovative new ways. Our commitment to reconciliation, disability inclusion, environmental responsibility and ethical conduct guides everything that we do.

## Performance highlights

### First Nations first

6 works of art by First Nations artists were acquired  
29,789 student registrations for  
online NAIDOC programs

### A place for every story

30 works of art acquired by the Gallery  
3237 works of art in the National Portrait Collection  
2 exhibition publications

### Centrality of the artist

All artists paid above the National Association  
for the Visual Arts (NAVA) standards  
No artist fees charged for entry to the  
National Photographic Portrait Prize  
4 artists commissioned for new  
portraits for the collection  
76 living artists supported through the  
onsite and offsite exhibition program

### Strong cultural infrastructure

3 exhibitions toured to 8 venues  
reaching over 43,000 people  
2 internships  
5 work experience placements  
3219 works of art digitised  
25 collection works shared through outward  
loans and travelling exhibition programs

### Engaging the audience

Over 1.2 million people engaged across  
onsite, online and offsite activities  
Over 51,000 students and teachers  
engaged onsite and online  
134 accessible assets available online  
3 interactive digital experiences  
1575 Circle of Friends active memberships  
45 members of the ICONS Syndicate



# Annual performance statement

The Gallery's annual performance statement analyses its performance in 2024-25 against the measures identified in its Corporate Plan and the targets in its Portfolio Budget Statements (PBS). Performance measures are organised in relation to the strategies outlined in the Corporate Plan:

1. Enrich the collection
2. Inspire connection
3. Ignite support

Each strategy includes further narrative discussion of performance. Case studies highlighting specific activities provide qualitative evidence of the quality and impact of activities delivered during the year.

The annual performance statement for the 2024-25 financial year is in accordance with paragraph 39(1)(a) of the *Public Governance, Performance and Accountability 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 1 install featuring works by William Dargie, Jon Campbell, Hugh Ramsay, Alison Rehfisch, Ray Croke, Noel Counihan, Jinx Nolan, Fred Williams, Florence Fuller, Judy Cassab, Margaret Olley, Violet Teague, Jiawei Shen, Peter Purves Smith, Rosemary Valadon, Nancy Menetrey, Graeme Drendal, Deidre But-Husain, Noel McKenna and Lina Bryans © Roger Dargie and Fay Dargie, Jon Campbell, Estate of Alison Rehfisch, Ray Croke/Copyright Agency, 2025, Noel Counihan/Copyright Agency, 2025, Jinx Nolan, Fred Williams, Judy Cassab/Copyright Agency, 2025, Margaret Olley Art Trust, Rosemary Valadon, Nancy Menetrey, Graeme Drendel/Copyright Agency, 2025, Deidre But-Husain, Noel McKenna/Copyright Agency, 2025, John Brack 'Two Typists' 1955 is kindly reproduced with permission from Helen Brack, Estate of Lina Bryans



Installation view of  
Amos Gerhardt's *Eric*  
2020 © Amos Gebhardt

Strategic priority 1:

Enrich the collection

Results against the performance measures

Activity 1: Elevate First Nations artists and sitters/figures in the National Portrait Collection

| Performance measure                                                       | Target                                                                                                       | Outcome                                                                                                     |
|---------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|
| Number of First Nations artists and sitters represented in the collection | >5 acquired works of art are of First Nations sitters or by First Nations artists                            | 6 works of art acquired                                                                                     |
|                                                                           | At least 1 commission is a First Nations sitter or artist                                                    | 1 work of art commissioned featuring First Nations sitters                                                  |
|                                                                           | >20 collection works of art by First Nations artists, or which engage with First Nations stories, on display | 38 collection works of art by First Nations artists or featuring First Nations stories on display this year |

Activity 2: Develop and grow the National Portrait Collection

| Performance measure                                                                           | Target                                                           | Outcome                     |
|-----------------------------------------------------------------------------------------------|------------------------------------------------------------------|-----------------------------|
| Number of works of art with outstanding quality are added to the National Portrait Collection | >30 works of art are added into the National Portrait Collection | 30 works of art acquired    |
|                                                                                               | >2 artists commissioned to produce portraits of sitters          | 4 works of art commissioned |

Activity 3: Share the collection with audiences across Australia

| Performance measure                                                       | Target                                                                                      | Outcome                                                                   |
|---------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|
| Number of collection works of art displayed onsite, offsite and on demand | >5 exhibitions/projects dedicated to collection works of art opened onsite                  | 8 exhibitions/projects dedicated to collection works of art opened onsite |
|                                                                           | >15 collection works of art shared through outward loans and travelling exhibition programs | 25 collection works of art shared                                         |
|                                                                           | >80 on-demand accessibility resources made available online and onsite                      | 134 accessible assets available                                           |

## Analysis of performance

### Develop the collection

The Gallery collects works of art, primarily in the genre of portraiture, to fulfil and amplify its mission and purpose. The collection is integral to both the broader artistic program and targeted engagement opportunities with audiences. In developing the collection, the Gallery actively grows it, cares for it and shares it widely with audiences across Australia.

As at 30 June 2025 there were 3237 works of art in the National Portrait Collection, with a value of \$45 million. No works were deaccessioned or disposed this year.

### Acquisition highlights

The Gallery is committed to developing the National Portrait Collection to meaningfully reflect the face of Australia, tell Australian stories and critically engage with the genre of portraiture. The 30 works acquired this year engage with complex Australian history and identity, demonstrate the highest standards of artistic excellence and present the breadth and innovation of contemporary portraiture.

Acquisition highlights include Marri Ngarr artist Ryan Presley's *Blood money – infinite dollar note – Aunty Regina Pilawuk Wilson* 2023, purchased with funds provided by anonymous donors. This portrait comes from Presley's series *Blood money* (2010–ongoing) and features Aunty Regina Pilawuk Wilson, Ngan'gikurrungurr artist, cultural revivalist and community leader, and Cultural Director of Durrmu Arts Aboriginal Corporation. Significant photomedia acquisitions include: Christian Thompson AO's *The Shortest Day (Flower Wall)* 2024, a multi-panel self portrait that connects the artist to nature, Country and history; Atong Atem's convention-bending self portrait *Men In This Town 04* 2024; and Alison Alder's *I AM A NEW WOMAN* 2024, a suite of 12 screenprints that situates historical photographs

in new compositions and spotlights Australian women who campaigned for a more inclusive democracy.

Other acquisitions pushed both the material scope and the inertness of portraiture, including the Gallery's first holographic work, Scotty So's *Seeking affirmation of a mother* 2025 and Emily Hunt's uncanny marionette of 19th-century spiritualist James Smith.

Under the Australian Government's Cultural Gifts Program, the Gallery acquired Helen Stewart's *Treania Smith* c. 1937, gifted in memory of Tesse Lang by her husband Moshe Lang and family; Tracey Moffatt's *Some lads #1* 1986 (printed c. 2000) from the artist; Emily Hunt's (*Rosaleen Norton*) *Chain of being* 2023–24 and (*Leila Waddell*) *Chain of being* 2023–24 from the artist; and Noel McKenna's *William Nuttall with horses in field* 2023 from the artist.

Appendix 1: Acquisitions 2024–25 on page 104 lists all acquisitions made during the reporting period.

### Acquisitive commissions

The Gallery's commissioning program is a critical part of its collection-building activity but also its broader exhibition and engagement program. Through the commissioning program, the Gallery proactively targets subjects who have influenced the course of Australian society, history, culture or community in meaningful and multifaceted ways and who are distinguished not only by their accomplishments but by their status as change makers. These subjects are paired with leading contemporary artists to create bold, impactful and singular works.

The Gallery's commissioned portrait of the founders of Australian fashion house Romance Was Born, Anna Plunkett and Luke Sales, by artist Samuel Hodge was acquired this year and was unveiled on 25 July 2025. In addition, the Gallery



Artist Angela Tiatia with CommBank Matildas Courtney Nevin at the announcement of their commissioned portrait



Ryan Presley, Marri Ngarr, *Blood money - infinite dollar note* - Auntie Regina Pilawuk Wilson 2023, watercolour on paper. Purchased with funds provided by anonymous donors 2024 © Ryan Presley/Copyright Agency, 2025



Installation view of Samuel Hodge's portrait *Romance Was Born* 2025, commissioned with funds provided by Hayley Baillie 2025

contracted three other portrait commissions that will be realised in the 2025-26 financial year. The sitters are Costa Georgiadis, author, landscape architect, environmental educator and presenter of ABC television series *Gardening Australia* painted by Rob McHaffie; pop icon Tina Arena photographed by Georges Antoni; and the Gallery's first portrait of an entire sports team, the CommBank Matildas FIFA Women's World Cup 2023™ Squad, celebrated in an ambitious video work by Angela Tiatia.

#### Collection care

The Gallery implements Australian and international standards of collection management, care, preservation and preventative conservation measures to all collection works, proposed acquisitions and works on inward loan. These standards are maintained while works of art are on display in the Gallery spaces, during periods of loan, and when safely stored within the Gallery's collection storage areas.

To ensure the preservation of the collection is in line with international standards, all collection

storage and display areas maintain stable air temperature and stable relative humidity, reducing the risk of deterioration. The use of inert or archival materials to store works of art, the adherence to international standards in handling and moving works of art, and the integrated pest management program enable the Gallery to ensure the ongoing preservation and care of the collection. Venues seeking to loan collection works must meet contemporary international standards of stable air temperature and stable relative humidity.

Light levels for works on display in Gallery spaces and for works on loan are set to appropriate levels for each medium type to minimise the risk of deterioration due to light exposure. Additionally, light-sensitive works of art are rotated from display to storage in line with international conservation guidelines to ensure their longevity. The Gallery undertakes regular condition checks to ensure up-to-date awareness of the condition status of collection works and to identify any required conservation treatments. These condition checks are staged at key milestones including on acquisition, during the preparation

for and conclusion of outward loans, travelling exhibitions or in-Gallery displays and at other junctures during the lifespan of a work. 125 collection works were condition checked this year with a focus on pre- and post-condition checks for outgoing loans, travelling exhibitions or in-Gallery display in addition to all recently acquired works.

Conservation treatment of collection works is undertaken, when required, to reduce the risk of deterioration, to ensure long-term preservation, and to enhance the display opportunities for works in the collection. Four collection works underwent conservation treatment this year to maintain and support their material integrity. The annual audited stocktake of the collection identified all works in their expected locations.

#### Outward loans 2024-25

The Gallery is committed to sharing the collection with audiences across metropolitan, regional and remote locations in Australia and internationally through an active outward loans program. Ten works were loaned for inclusion in exhibitions across five Australian regional and state galleries,

one university gallery and one international art gallery.

Hany Armanious *Portrait* 2020 was loaned to the international exhibition *Hany Armanious: Stone Soup* held at The Henry Moore Institute in Leeds, England (12 July - 3 November 2024).

The National Trust of Australia exhibition *The Portia Geach at 60* held at the S. H. Ervin Gallery (31 August - 20 October 2024) featured three works from the collection: Sister Mary Brady *Larry Sitsky* 1971, Jenny Sages *Nancy Borlase and Laurie Short* 1991 and Kim Spooner *Social Currency* (Eva Cox) 1999.

Tony Clark *Peter Porter* 2004 was loaned to the University of Melbourne for their retrospective *Tony Clark: Unsculpted* held at Buxton Contemporary Art Museum (1 November 2024 - 27 April 2025).

Nora Heysen *Self portrait* 1934 was loaned to the Art Gallery of New South Wales and Art Gallery of South Australia for the exhibition *Dangerously Modern: Australian Women Artists in Europe*



DJ Charlie Villas at the launch of *Carol Jerrems: Portraits* with Carol Jerrems *Contact sheet (Vale St, one; Mozart St, one; Ian Macrae)* 1975 (detail), National Gallery of Australia, Gift of Mrs Joy Jerrems 1981 © The Estate of Carol Jerrems

1890–1940, on display at the Art Gallery of South Australia from 24 May to 7 September 2025 followed by the Art Gallery of New South Wales from 11 October 2025 to 1 February 2026.

The Canberra Museum and Gallery exhibition *Taglietti* (7 June 2025 to 15 February 2026) features William Dobell *Sir Charles Lloyd Jones* 1951 from the collection.

Sam Jinks *Divide (Self portrait)* 2011 and *Maquette for 'Divide (Self portrait)'* 2011 were loaned to the Queen Victoria Museum and Gallery, Launceston for the exhibition *Sam Jinks Mortal Reflections* (14 June – 19 October 2025).

Finally, the Gallery has loaned Janet Dawson *Self portrait* between 1951 and 1953 to the Art Gallery of New South Wales for the exhibition *Janet Dawson: secret things* which will open on 19 July 2025 (loan commencing June 2025).

#### Exhibition program: Onsite

The Gallery's exhibition program balances projects of varying scope and scale to enable diverse storytelling, create dynamic experiences and ignite curiosity and conversation. The major exhibition project *Joan Ross: Those trees came back to me in my dreams* (23 August 2024 – 27 April 2025) explored the ways that history inhabits the contemporary moment. The project was developed through close dialogue between the artist and curators Coby Edgar and Emma Kindred, enabling First Nations and non-First Nations perspectives to come together and re-contextualise the Gallery's colonial-era collection works.

Seven other collection-based exhibitions were staged across the year, including a spotlight on the recently acquired works from Tracey Moffatt's series *Some lads* displayed alongside photographic works by artists Michael Riley, Brenda L Croft, Stuart Spence and Jacob Nash. The adjacent gallery space featured a video work by Melbourne artist wani toaishara that echoed and extended the ideas in Moffatt's important series. Other collection exhibitions profiled new acquisitions and offered unexpected ways to reflect on the collection, including *In Bloom* (opened



Installation shot of *In Bloom* with Renee Cosgrave's *He Putiputi Kuratea*, Simon Griffith's *Kylie Kwong*, Tsering Hannaford's *Stephanie Alexander and Murray Fredericks* and Lisa Giles' *Matt Moran*

30 May 2025) which explores floral symbolism as a marker of identity in portraiture.

The major summer exhibition *Carol Jerrems: Portraits* (30 November 2024 – 2 March 2025) celebrated the work of an artist whose photography documented, and in turn defined, the 1970s. Featuring over 140 photographs drawn from national collections, the exhibition comprehensively mapped Jerrems' prolific career. The major publication produced to coincide with the exhibition was the first monograph on Jerrems in print. The companion exhibition *if only we could take the time: contemporary Australian photography*, took its title from the preface in Jerrems' landmark feminist publication, *A book about Australian women* (1974), and profiled the work of three contemporary Australian artists whose practice sits in dialogue with Jerrems' legacy: Ying Ang, Katrin Koenning and Anu Kumar.

*The Immersive World of Thom Roberts* (12 April – 20 July 2025) was the first solo exhibition for the multidisciplinary contemporary Australian artist. Roberts' engagement with the genre of portraiture spans more than mere subject matter;

it is the means through which he interfaces and interrelates to the world. Roberts works with Studio A, a supported studio in Sydney that creates professional pathways for artists with lived experience of intellectual disability. Showcasing more than 100 works spanning his decade-long career, the exhibition featured paintings, interactive installations and animations, and a major new kinetic sculptural commission.

#### Exhibition program: Travelling exhibitions

The touring program provides audiences across Australia with access to the collection. It also enables the Gallery to work collaboratively with peer organisations and extend its programming initiatives beyond its onsite footprint. This year three exhibitions toured across four states to eight venues, six of which were outside major cities. A total of 43,278 people visited the exhibitions.

*The National Photographic Portrait Prize* 2023 exhibition completed its tour this year at the Waltzing Matilda Centre in Winton, Queensland, and the Geraldton Regional Art Gallery in Western Australia.

The exhibition *Dancer* continued this year, to the Goldfields Arts Centre in Kalgoorlie, Western Australia, Court House Gallery in Cairns, Queensland, Frankston Arts Centre in Victoria, and David Roche Gallery in Adelaide.

Kamilaroi and Bigambul artist Archie Moore's newly acquired collection work *Mial* commenced its tour across regional venues in Queensland with a display in Toowoomba, the artist's birthplace. *Mial* is a conceptual self portrait made up of 34 monochromatic paintings that counters expectations of what a self portrait can be and probes the politics and codification of skin colour. The tour will continue into next year.

These travelling exhibitions were made possible through the ongoing support of the Australian Government's National Collecting Institutions and Outreach (NCITO) funding program.

### Digitisation

The digitisation process is critical for preservation requirements and for making the collection accessible online. As of 30 June 2025, 99.6% of the collection was digitised in either high or low resolution. Due to copyright restrictions, 90.49% of the collection is available on the website. Digitised images are used to create multiple digital access points for visitors including:

- virtual tours of the collection for formal and informal learning
- Portrait Stories interviews with artists and subjects, published on social media, the website and on mobile applications
- printed and digital promotional material
- exhibition-related collateral.

### Publications

This year, two publications were produced to contribute to the discourse on portraiture and engage audiences with the exhibition program. The *Carol Jerrems: Portraits* publication, supported by the Gordon Darling Foundation, featured essays from eight contributors and high-quality reproductions of over 120 photographs.

Distributed by NewSouth Books, the book has been sold in major galleries and bookshops in every state and territory around Australia and online.

The publication *Thom Roberts* is the first in-depth analysis of Roberts' work and includes an extended essay by Isobel Parker Philip and an artist response from Roberts, as well as over 60 images of his artworks. Boxed emotion cards based on Roberts' work *Fan of Feeling Portraits* were also produced and sold out.

*Portrait* magazine continues to increase engagement with the collection with two issues released this year. The magazine's reach continued to expand, with distributions to new channels including Baillie Lodges in Australia and New Zealand; Midnight Hotel and Abode Hotels in Canberra; the NGA shop; and membership lounges at galleries around Australia. *Portrait* is also distributed to Circle of Friends members, Australian QANTAS international and domestic lounges, gallery, museum and state libraries, and local Canberra libraries.

A free exhibition companion was produced for *Joan Ross: Those trees came back to me in my dreams*. 6000 copies were produced and featured a curatorial essay by co-curator Coby Edgar and fluorescent colour reproductions of the artist's works, printed on 100% recycled paper.

Contributions to various third-party publications included:

- Director, Curatorial and Collection, Isobel Parker Philip authored *Angelica Mesiti: The Rites of When*, published by the Art Gallery of New South Wales in September 2024.
- Curator Emma Kindred contributed an essay to the National Gallery of Australia's *Ethel Carrick*, published in December 2024.
- Curator April Phillips contributed an essay to the first major publication on Kaylene Whiskey, *The Art of Kaylene Whiskey*, currently in production with publisher Thames & Hudson for release in November 2025.



Isobel Parker Philip, Natasha Bowness, Bree Pickering, Thom Roberts, Her Excellency the Honourable Sam Mostyn AC, Governor-General of the Commonwealth of Australia and Sam Meers AO at *The Immersive World of Thom Roberts*

### 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. This year, major projects included an upgrade of the base building lighting to LED, replacement of external plywood and a refurbishment of Gallery 8.

### Maintain and enhance our signature building

The Strategic Asset Management Plan (SAMP) guides 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 computerised asset management system, MEX, records all scheduled and reactive maintenance to the building's infrastructure, as well as capital works. MEX enables monitoring of contractor responsiveness to work orders in terms of cost, number of work orders processed and the timeliness of each service provider's delivery. Scheduled versus reactive asset maintenance targets were met this year with 81% of works delivered being planned maintenance activities. Maintenance of the plant and equipment is overseen by staff, with all works undertaken through outsourced maintenance contracts in various disciplines.

Case study 1

The People's Portrait

The People's Portrait was developed to celebrate the 25th anniversary of the Gallery's commissioning program, which began in 1999 with Howard Arkley's iconic portrait of Nick Cave. The National Portrait Collection belongs to all Australians, and the Gallery is committed to creating a place where people not only see themselves represented on the walls, but feel part of the process, and understand how the collection is growing to reflect our complex history.

Designed to engage new audiences with the Gallery and the commissioning program, The People's Portrait invited members of the public to vote on which significant Australian they would like to see represented in the collection.

Generously supported by the Sid & Fiona Myer Family Foundation, the nationwide campaign began in August 2024. Through a bespoke website, voters had the opportunity to nominate their own sitter for a new commissioned portrait from a list of 25 people who have had a significant impact on Australian life and culture. The list included performers, athletes, musicians, comedians, fashion designers, television personalities, activists and advocates for social change.

Thousands of people from every state and territory responded, with 4339 votes received. The winner of The People's Portrait, Costa Georgiadis, was announced on 5 March. Landscape architect, environmental educator and much-loved host of *Gardening Australia*, Georgiadis' enthusiasm, positivity and passion for the natural environment, as well as his ability to connect with people of all ages, resonated with voters. His significant contributions will be celebrated with a commissioned portrait that will be unveiled in late 2025.

The campaign generated strong engagement across the Gallery's digital channels and garnered significant media interest. The winner was simultaneously shared on Gallery channels and highlighted on ABC radio. Over the entire campaign period, media coverage included 31 items with a potential audience reach of 399,000. Social engagement was positive with 152,211 impressions. Of the more than 4000 votes, 69% of voters (total 2995) signed up to the mailing list for our newsletter *Portrait News*.

The People's Portrait is a successful initiative that encompasses all three of the Gallery's strategic priorities – enrich the collection, inspire connection and ignite support – and is an example of how philanthropy supports new and exciting projects at the Gallery.

Acknowledgement:

The People's Portrait was made possible through the generosity of the Sid & Fiona Myer Family Foundation.

Connection to Revive:

- Pillar 2: A place for every story
- Pillar 3: Centrality of the artist
- Pillar 5: Engaging the audience



Audience feedback:

- 'Costa has a big, positive, energetic and smiling presence in the living rooms of loads of Australians. He is a role model for creativity, design and sustainability. His portrait would be a visual feast, and honour the many who work alongside him.'
- 'I love Costa's warmth, knowledge and enthusiasm for gardening. He is now inspiring children and I thank him for helping to prepare young people to live a more sustainable life in their futures.'
- 'Absolutely should be among those recognised for their contribution to Australian life in the National Portrait Gallery.'

Fast facts:

- 4339 votes
- 152,211 social media impressions
- 69% of voters converted to mailing list signups
- 399,000 potential audience reach

The People's Portrait winner Costa Georgiadis with Bree Pickering



Strategic priority 2:

# Inspire connection

## Results against the performance measures

### Activity 4: Deliver a people-centred artistic program that engages audiences nationally with the art of portraiture

| Performance measure                                                                                      | Target                                                                                                                                  | Outcome                                                                                                                                          |
|----------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| Number of people engaged with artistic program onsite, online and offsite and visitor sentiment analysis | 488,500 visitors onsite                                                                                                                 | 386,168 visitors onsite                                                                                                                          |
|                                                                                                          | 15,000 offsite                                                                                                                          | 43,278 visitors offsite                                                                                                                          |
|                                                                                                          | 861,000 online (655,000 website users, 171,000 followers on social media, 35,000 people attending online public and education programs) | 859,768 visitors online (658,462 website users, 162,078 followers on social media, 39,228 people attending online public and education programs) |

### Activity 5: Create meaningful and accessible experiences that connect audiences with stories of Australian identity

| Performance measure                                    | Target                                                   | Outcome                                                  |
|--------------------------------------------------------|----------------------------------------------------------|----------------------------------------------------------|
| Number of people engaged in targeted program offerings | 15,000 school students attending onsite                  | 16,025 school students attending onsite                  |
|                                                        | 27,000 attendees at online programs                      | 39,228 attendees at online programs                      |
|                                                        | 500 people engaged through outreach programs             | 1152 engaged through outreach programs                   |
|                                                        | >5 First Nations artists, sitters and businesses engaged | 12 First Nations artists, sitters and businesses engaged |

Joan Ross summer family space

# Analysis of performance

## Audience engagement

The Gallery engages a national audience onsite, online and offsite, reaching people from every electorate. Connection between artists and audiences is changing and the Gallery continues to reimagine how diverse audiences connect with Australian portraiture. Audience diversification is critical to successfully meet the objectives of *Revive* and to expand the reach of Australian stories. While overall engagement with visitors exceeded performance on the previous year, economic pressures that decreased domestic visitation to Canberra also meant an overly ambitious onsite visitation target was not met this year. In this economic environment and with the goal of building sustainability for the future, the Gallery has focused on increasing repeat visitation and audience diversification to ensure all Australians regardless of age or education can access the arts. Targeted investment, aligned with *Revive* priorities, in intergenerational engagement, school participation and inclusive programming has delivered increases in onsite attendance from younger audiences and family audiences. Since the launch of *Revive* the Gallery has doubled onsite schools' attendance and participants in online programs from remote and very remote areas increased by 2.1%, giving more Australian students the opportunity to receive an education that includes culture, creativity, humanities and the arts. The development of high-quality facilitated onsite and digital programming using audience segmentation is drawing broad audience interest across the exhibition program. Sustainable growth through increased engagement and audience demographic change will continue to be a focus for investment through 2025-26.

## Education programs

School engagement continues to be a cornerstone of the Gallery's national and regional outreach. This year the Gallery engaged over 51,000 students in programs onsite and online. The Gallery is a national destination for school tourism with 90% of onsite school group visits originating from outside the ACT. Reconfiguration of gallery spaces, combined with expanded program availability and the introduction of free and out-of-hours offerings, has significantly enhanced capacity for schools onsite. The Gallery saw a 29% increase in attendance at programs which support the education curriculum and the Parliament and Civics Education Rebate Program.

New teacher professional learning programming was launched with 'Photography in focus', delivered by an external expert, Helen Ennis. This fully subscribed program fostered relationships with teachers to generate communities of practice to build the Gallery's reputation with school audiences.

## Digital engagement

Digital was a core priority this year, uplifting audience engagement both onsite and online. With support from digital partner, Stripy Sock, three new interactive digital experiences enhanced the onsite exhibition program. The Mission to Mars teamwork-based, exploration-themed experience transforms strategic planning days and school excursions into memorable adventures. Two augmented reality experiences delighted audiences in the Joan Ross and Thom Roberts exhibitions, using iPads to encourage visitors to spend more time engaging deeply with the works on display.

Building on the success of last year, the Gallery commissioned Marri Ngarr artist Ryan Presley to produce *Inferno* for the Enlighten Festival in March 2025. The monumental animation



Atong Atem  
presenting digital  
program for students  
'Mythical portraits  
with Atong Atem'



School students using the Mission to Mars app in  
*Joan Ross: Those trees came back to me in my dreams*

extended the themes of Presley's mural *Paradise won* concurrently on display in the Tim Fairfax Forecourt. Audiences were encouraged to explore the themes of *Inferno* through a retro-style computer game available on consoles outside the Gallery. An estimated 100,000 people engaged with the animation and game during the festival, with a record attendance of over 40,000 visitors on 8 March. This initiative directly supports all pillars of the Revive policy.

Virtual learning programming engaged more than 39,000 people across Australia. 44 live education sessions were delivered to primary schools around the country in June 2025 in celebration of NAIDOC Week. Led by Yankunyjatjara, Kokatha and Wirangu woman Shelley Ware, sessions featured curated portrait selections alongside interactive activities celebrating the achievements and resilience of First Nations peoples. Over 29,000 students from every state and territory registered, an increase of 25% on the 2024 NAIDOC programming, with 34.8% of participants coming from schools outside major cities. This program directly supports the First Nations first pillar of Revive.

### Public programs

In 2024–25, the Gallery delivered a suite of public programs onsite, online and offsite, connecting audiences across generations, geographies and lived experiences. The Gallery prioritised intentional, artist-led programming designed to create dialogue, foster inclusion and encourage engagement with exhibitions and the collection. A total of 21,194 people participated in public programming: 19,096 onsite, 898 online and 1200 offsite.

The Andrew Sayers Memorial Lecture was delivered in March 2025 by acclaimed journalist Jacqueline Maley, who explored the power of political portraiture to shape national conversations and influence public sentiment. Live-streamed with Auslan interpretation and captioning, the event exemplified the Gallery's commitment to accessibility and critical cultural dialogue.

The Gallery's commitment to intergenerational and family engagement continues to drive demographic transformation. This year, family visitation rose by 20%, with a 16% increase in



Visitors playing ping pong in Thom Roberts' immersive work *Courthouse Cats* 2022

attendance from 25–45-year-olds during peak periods in summer and autumn. Programming aligned with the exhibition *Joan Ross: Those trees came back to me in my dreams* showcased the Gallery's artist-led approach. Highlights included an interactive family trail, augmented reality iPad experience, a themed kids' lunch pack at the Portrait Café, and a family space co-designed by Joan Ross featuring immersive visuals and a sensory zone for infants. This suite of offerings attracted nearly 3000 participants and exemplified how artist collaboration drives engaging, exhibition-aligned family programming. The annual Art. Make. Create. festival – also co-designed by Joan Ross – transformed the Gallery into a dynamic, multi-sensory hub with hands-on artmaking, live music and performances.

During NAIDOC Week, the Gallery welcomed Darug author Jasmine Seymour for a special reading of her book *Cooee Mittigar: A Story on Darug Songlines*. Families experienced Darug language learning, dance and creative making in a culturally rich, inclusive setting. This program exemplifies the Gallery's commitment to First Nations programming and aligns with Revive's key

pillars: First Nations first, A place for every story, and Centrality of the artist.

The Gallery continues to advance cultural accessibility across all programs. It is the first institution in Canberra to introduce sensory kits, supporting young Australians to regulate and confidently explore the Gallery environment. Additional accessibility initiatives include expanded dementia-friendly programming, increased frequency of Relaxed Afternoons, active engagement of artists with disability, dedicated access hub during the Enlighten Festival, and embedded services such as audio description, Auslan interpretation and captioning across all program streams. These efforts affirm the Gallery's leadership in inclusive cultural practice and its role as a welcoming space for all Australians.



Curator Pippa Milne and artists Katrin Koenning, Anu Kumar and Ying Ang in front of Koenning's *Where will the story take us, 2002-2024 in the if only we could take the time* exhibition



Helen Stewart Treanias Smith c. 1937, oil on canvas. Gift in memory of Tesse Lang by her husband Moshe Lang and family 2024. Donated through the Australian Government's Cultural Gift Program

## Tourism

Revive has enabled the Gallery to leverage opportunities in the growing demand for Australian culture and creativity overseas and domestically. This year, the Gallery has continued to develop strong industry partnerships and commissionable products to open markets, engaging new audiences locally, nationally and internationally. The Gallery joined Cultural Attractions of Australia, part of Tourism Australia's Signature Experiences of Australia program. The Gallery has been prominent at national tourism trade events, including the Australian Tourism Export Council Meeting Place held on the Gold Coast in 2024, and the 2025 Australian Tourism Exchange in Brisbane. These trade events provided opportunities to promote the newly developed commissionable products to industry leaders and tourism businesses with global reach.

The Gallery's first paid tour product commenced in December 2024, engaging more than 800 visitors and generating more than \$11,000 in revenue this year. This high yield product leverages existing staffing resources and content.

Desire for experiences is reshaping travel demand and destination choice. To position the Gallery to meet evolving audience demands, innovation and investment that drives the development of new products, experiences and tourism industry partnerships will continue in 2025-26.

## Case study 2

# The Immersive World of Thom Roberts

*The Immersive World of Thom Roberts* exhibition, held at the National Portrait Gallery from 12 April to 20 July 2025, is an example of a successful whole-of-gallery approach to meaningful audience engagement. The combination of Roberts' vibrant works of art and the immersive exhibition design with integrated digital experiences, a range of education, making and family programs, artist talk and curatorial tour, publication and merchandise, allowed the show to reach intergenerational audiences and raise the profile and reach of the Gallery.

For the first time, the space outside Gallery 8 was transformed into an exhibition-aligned making activation for people of all ages. Art Cart: Thom Roberts invited visitors to create their own visual response to Roberts' series of emotion paintings, *Fan of Feeling Portraits*, and add it to a collaborative display. There were over 2500 participants in the space, with many repeat visits noted. The series was also accompanied by an augmented reality iPad experience in the exhibition galleries, which brought several of the paintings to life through animation, with Roberts himself voicing each character.

The Gallery, in association with Studio A, the supported studio where Roberts works, also produced the series as a boxed set of 24 emotion cards with corresponding activities based on each work. The cards were sold at the Gallery shop and through the Studio A website, and the print run of 150 copies sold out. The Gallery also produced the first book on Thom Roberts. As well as being important merchandise and marketing for the show and the Gallery, the publication and emotion cards enabled audiences to engage with the dynamism and complexity of Roberts' work in different ways.

A drawing trail offered an open-ended, imaginative experience that invited visitors to create their own portraits and drawings inspired by Roberts' distinctive visual language. The trail respected the artist's unique way of seeing by incorporating his own words into the instructional text. This activation encouraged audiences of all ages to engage creatively with signature elements from Roberts' work.

Social media audiences enthusiastically engaged with the exhibition content. Post engagement, video views and shares, along with content created and shared by onsite visitors, expanded the connection with Roberts' works and the exhibition online. The sentiment was overwhelmingly positive and created a sense of goodwill around the exhibition, the artist and the Gallery.

The integrated suite of experiences for this exhibition inspired and deepened connection with the Gallery, and uplifted the Gallery's reputation as a cultural hub more broadly.

### Acknowledgement:

*The Immersive World of Thom Roberts* exhibition was generously supported by the Bowness Family Foundation. Art Cart: Thom Roberts was made possible through the generosity of Tim Fairfax AC.

### Connection to Revive:

- **Pillar 2:** A place for every story
- **Pillar 3:** Centrality of the artist
- **Pillar 5:** Engaging the audience

### Audience feedback:

- 'What a fun exhibition, I really enjoyed it. I loved the animation on the iPads and the immersive experience.'
- 'This is just WONDERFUL! It's so cheery! We're not particularly arty people but I just love this.'
- 'We'll have to go buy [the emotion cards] for the office! We can ask each other how we're feeling each morning!'
- 'This space is wonderful. The kids love it but then the adults get involved too!'

### Fast facts:

- Thom Roberts boxed emotion cards sold out
- 2500 participants in Art Cart: Thom Roberts
- 953,414 social impressions
- 639,408 potential audience reach



Visitors creating their own emotion card in *The Immersive World of Thom Roberts* making space



## Strategic priority 3:

# Ignite support

### Results against the performance measures

#### Activity 6: Support and contribute to the resilience of the Australian arts and cultural sector

| Performance measure                                                                   | Target                                                                        | Outcome                                                    |
|---------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|------------------------------------------------------------|
| Number of sectors engaged through partnerships, programs and professional development | >5 living artists supported through the onsite and offsite exhibition program | 76 living artists supported through the exhibition program |
|                                                                                       | 2 internships                                                                 | 2 internships and 5 work experience placements supported   |
|                                                                                       | 2 partnerships within the arts sector                                         | 4 partnerships within the arts sector                      |

#### Activity 7: Strengthen the Gallery's financial resilience through diversified income streams, partnerships and private giving

| Performance measure                                                                                      | Target                                                                                                     | Outcome                                                                                                          |
|----------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|
| Number of people engaged with artistic program onsite, online and offsite and visitor sentiment analysis | >\$1.1m in private donations to the Foundation, including support for collection development               | \$1,017,884 in private donations to the Foundation, including support for collection development                 |
|                                                                                                          | >\$4m in non-government revenue through diversified income streams (excluding donations and private gifts) | \$4,254,232 in non-government revenue through diversified income streams (excluding donations and private gifts) |
|                                                                                                          | >4 high-value commercial partnerships                                                                      | 5 high-value commercial partnerships                                                                             |

Members of the ICONS Syndicate attending a fundraising dinner during Carol Jerrems: Portraits in front of Brook Andrew's Marcia Langton

# Analysis of performance

## Supporting the National Portrait Gallery

Philanthropic and corporate support is integral to growing and providing access to the National Portrait Collection and the Gallery recognises the loyal support and generosity of donors and partners, new and ongoing. This year the Gallery took a strategic approach to elevating and re-evaluating its work in this space, further implementing the measures in the Foundation & Private Giving Plan and exploring opportunities with new and legacy partners. The Gallery maintains a philanthropic corpus of \$26m and raised \$787,117 cash from 506 donors this year and \$230,767 in value in artworks donated to the collection. In the period, the Gallery's ICONS Syndicate achieved its highest fundraising result since inception, supporting the vibrant *Carol Jerrems: Portraits*, and representing a national philanthropic footprint. Ongoing domestic and global economic uncertainties remain a significant challenge to securing philanthropic support. In the corporate space the Gallery commenced a new partnership with the Commonwealth Bank who are supporting the upcoming portrait of the CommBank Matildas FIFA Women's World Cup 2023™ Squad.

## Foundation

Established in 2014, the Foundation is a committee of the Board, with the purpose of actively seeking and promoting philanthropic support, ensuring that all donors and stakeholders feel a deep connection to the Gallery, its collection and its significance in Australia's cultural landscape. The Foundation, representing a national circle of philanthropic influence, met three times this year and engaged a national network of supporters to advance the Gallery's mission.

Following the implementation of the Foundation & Private Giving Plan in 2023-24, the Gallery has diversified the size, scope and type of gifts committed, as well as activating its local supporter base in Canberra.

The Gallery thanks the ICONS Syndicate, whose generosity supports its ambitious exhibition

program, as well as the broader donor community, whose gifts have enabled the acquisition and commission of new works for the National Portrait Collection.

## Circle of Friends

The Circle of Friends is a priority for the Gallery with dedicated, regular members' events throughout the year. The program has reprioritised its focus on the collection and engaged members with significant stewardship activities, including exclusive exhibition and program opportunities. In addition to the Gallery's monthly Spotlight Series, members have attended lectures, exhibition previews and conversation events throughout the period. Attendance, engagement and advocacy remains high, but growth in the program has not met expectations.

## Partnerships

This year, the Gallery maintained strong relationships with several valued partners.

Midnight Hotel, Autograph Collection continues their support as the Gallery's Cultural Partner, providing value in offering premium accommodation to visiting artists and guests. The Gallery works closely with Robert Oatley Wines, our Beverage Partner, for events in Canberra and interstate.

Digital Partner, Stripy Sock, continues to provide in-kind value through creative app development to improve the Gallery's digital offerings. Due to the uplift in digital experience, the partnership has increased by 50%.

The Gallery works with Canon Australia as Imaging Partner as well as their support of the annual *National Photographic Portrait Prize*. The exhibition is generously supported by EIZO, IAS Fine Art Logistics and People's Choice supporter the Calvert-Jones Foundation.

Region Media is the Gallery's Media Partner. The amplification of Gallery promotions across their broad local and regional channels helps



Curator Coby Edgar,  
artist Joan Ross and  
curator Emma Kindred  
in Joan Ross: *Those  
trees came back to me  
in my dreams*

increase awareness of, and attendance to, the Gallery's onsite programs and exhibitions. Stream media monitoring services also provide in-kind support allowing the Gallery to track media engagement and reporting.

The Gallery's relationship with Arts Partner, Bell Shakespeare, enhances cross-promotional opportunities among their engaged audiences. The Gallery engaged in additional project-based partnerships in 2024-25 including a media partnership with Broadsheet for *Carol Jerrems: Portraits*, and sponsorship from the Commonwealth Bank of Australia for the newly commissioned portrait of the Commbank Matildas.

The Gallery continues to seek a Principal Partner and is in ongoing discussions with potential sponsors.

**International engagements**

The collection work Hany Armanious *Portrait 2020* featured in the international exhibition *Hany Armanious: Stone Soup* held at The Henry Moore Institute in Leeds, England from 12 July – 3 November 2024.

Major collection exhibition *In Bloom* features the works of Aotearoa/New Zealand artists Sarah Hudson and Sione Monū alongside a dynamic array of over 40 collection works and borrowed and commissioned works from contemporary Australian artists.

The Director, Digital Production and Director, Access and Learning, delivered a collaborative presentation on Mission to Mars at the MuseumNext Play Summit, an international conference held online, in September 2024. The Gallery continues to collaborate with the tourism, arts and cultural sector to deliver on the national visitor economy strategy, THRIVE 2030. Investment in partnerships and experiences position the Gallery as a cultural asset in domestic and international destination marketing campaigns.

**Commercial relationships**

The Gallery's café is operated by The Fresh Collective, which also provides venue hire and onsite catering for events to clientele. The Portrait Gallery Store, trading as The Curatoreum, offers gifts, jewellery, homewares, books and National Portrait Gallery merchandise.

**Professional development**

The Gallery embraces a dynamic and holistic approach to learning and development, anchored in the 70:20:10 model. This ensures that 70% of learning takes place organically through hands-on experience, 20% through collaborative interactions and shared knowledge, and 10% via structured courses and programs. Approximately 2% of payroll is dedicated to training as part of the Gallery's unwavering commitment to foster continuous growth, professional excellence and innovation.

The 2024-25 learning and development program focused on key organisational priorities including people management, wellbeing and resilience, digital literacy, project management, disability awareness and cultural capability. Individual development opportunities are integrated into the performance management process, reinforcing the Gallery's dedication to cultivating a highly skilled, adaptable and forward-thinking workforce. The online learning management system Learnhub provides all staff with access to Australian Public Service training and Go1, the world's leading content expert in online learning.



Fashion designers Jenny Kee and Linda Jackson viewing their portraits by Adrienne Doig with Vincent Namatjira's *Albert and Vincent*, Thea Anamara Perkins' *Rachel* and Evert Ploeg's *Deborah Mailman*

**Performance management**

The Gallery's newly implemented performance management framework reflects its commitment to fostering a culture of growth, accountability and continuous improvement. All staff engage in structured performance conversations that enhance engagement and career progression through personalised development plans. The framework recognises and rewards high performance while providing tailored support to those who require further development. Formal performance discussions between employees and their managers take place at least once every six months; ongoing regular and timely feedback between employees and supervisors is strongly encouraged.

**Volunteer programs**

The Gallery is home to a dedicated research collection library, staffed by a committed voluntary librarian who ensures high-quality services for Gallery staff and researchers. This year the Gallery hosted an intern from the Centre for Art History and Art Theory at the Australian National University. The Gallery also

participated in the 2025 Ripple: Disability and Culturally Diverse Internship Program through Accessible Arts in partnership with Diversity Arts Australia.

**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 2024-27. The Gallery is committed to fostering an empowered workforce and a supportive internal culture, ensuring staff feel valued, engaged and motivated to contribute to its success.

The Gallery champions a positive workplace culture. Delivery of the 2024 APS Census Action Plan saw implementation of a new internal communication framework, reinvigorated employee health and wellbeing program, and embedding of innovation into daily practices. The Health and Wellbeing Program promotes resilience, recognition and team building, while Assure Programs provide essential employee



Yolanda Lowatta, a Geidei woman from Iama, Zenadth Kes with Papua New Guinea and Fijian heritage, performing in *Essor* at the National Portrait Gallery. *Essor* was produced by Australian Dance Party and choreographed by Lowatta in response to Tracey Moffat's series *Some lads*, with garment creation and sound design by Bindimu

assistance support for staff and their families. The staff social club further enhances morale by encouraging connection through events and celebrations. Together, these initiatives create a collaborative, motivated and empowered workforce that drives excellence.

#### **Australian Public Service Net Zero 2030**

The Gallery commissioned an electrification feasibility study to investigate the Gallery's ability to meet the Australian Government's APS Net Zero 2030 target. Although the Gallery is not required to meet the target as a Corporate Commonwealth entity, the Gallery is working towards the target through the electrification of existing gas assets, improving energy efficiency and procuring renewable electricity.

#### **Reconciliation Action Plan**

This year, the Gallery completed its second Reflect Reconciliation Action Plan (RAP). The implementation of the RAP ensures tangible actions and deliverables which will contribute to foundational organisational change and align with the key pillars of *Revive*. The RAP enables the Gallery to develop an organisational culture that includes, involves, considers and respects First Nations peoples' knowledge and perspectives, and embeds principles of self-determination and cultural autonomy in all activities. The decision to undertake a second RAP stemmed from the Gallery's commitment to meaningful investment in our reconciliation journey. The development of the RAP coincides with new and ongoing initiatives across the Gallery, including a Cultural Audit that was undertaken by a First Nations consultant, the strategic recommendations of which will be implemented in 2025-26. The RAP was approved for publication by Reconciliation Australia for commencement on 1 July 2025.

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

The Disability Inclusion Action Plan (DIAP) continues to guide progress in embedding access and inclusion across all Gallery operations. Priorities included inclusive recruitment,

enhanced staff capability and deeper community engagement. Sensory-friendly initiatives support neurodiverse visitors daily, such as sensory kits for children, quiet areas and increased frequency of Relaxed Afternoons programs. Dementia-inclusive programming expanded through partnerships with Dementia Australia and Kambara House, with a new monthly public program launched. The Gallery continues to participate in the Accessible Arts Ripple internship program and has strengthened internal capability through mandatory disability awareness training and an ongoing DIAP Working Group. As a new member of the Hidden Disabilities Sunflower network, the Gallery is better equipped to support those with non-visible disabilities. The Gallery proudly presented *The Immersive World of Thom Roberts*, the first major monographic exhibition of an artist with lived experience of intellectual disability in an Australian public institution.

#### **Employee Consultative Committee**

Under the National Portrait Gallery of Australia Enterprise Agreement 2024-27, the Gallery committed to maintain an Employee Consultative Committee (ECC). The ECC met six times this year to ensure the Gallery meets its obligations under the *Public Service Act 1999* and to foster workplace relations that value communication, consultation and cooperation. By engaging employees in discussions about workplace policies and priorities, the ECC enhances organisational cohesion, strengthens employee engagement and ensures that staff voices are heard in shaping the future of the Gallery.

## Case study 3

# Carol Jerrems: Portraits publication

Each year the Gordon Darling Foundation supports projects that are considered first-class examples of art scholarship and publishing. In 2024–25, the National Portrait Gallery received \$20,000 from the Gordon Darling Foundation to support the publication *Carol Jerrems: Portraits*.

Published to coincide with the *Carol Jerrems: Portraits* exhibition held at the Gallery from 30 November 2024 to 2 March 2025, the book is the first dedicated monographic publication of Jerrems' work. Broader than an exhibition catalogue, the book brings together a wide range of voices and perspectives that celebrate Jerrems' significant achievement and ongoing impact on contemporary photography. We acknowledge the Carol Jerrems Estate for generously allowing us to reproduce over 140 high-quality reproductions of the artist's works in the publication.

The publication presented an opportunity for detailed research and scholarship into Jerrems' work. The lead contributor was Isobel Parker Philip, the Gallery's Director, Curatorial and Collection, and further historical, socio-political and artistic commentary was contributed by a team of skilled experts.

The *Carol Jerrems: Portraits* publication is sold in the Gallery's store, and has been distributed to 76 bookshops and galleries across Australia through our distributor NewSouth Books. With 1082 copies sold as at 30 June 2025, the book was exceptionally popular during the exhibition and continues to draw interest from visitors at the Gallery, and in retail stores nationally.

Media coverage for *Carol Jerrems: Portraits* was extensive with 139 items and a potential audience reach of 8.4 million over the exhibition period. An extract from the publication was published in the *Australian* and further exhibition coverage included national ABC TV News and News Breakfast, the *Guardian*, *Canberra Times*, *Sydney Morning Herald*, *Vogue*, *Artguide*, *Artshub*, *The Monthly* and *The Conversation*.

The success of the publication is testament to the impact of philanthropy and private giving to fulfilling the Gallery's ambitions to share the stories of Australian people through the art of portraiture, and increase opportunities for audiences to engage with our exhibitions.

### Acknowledgement:

The *Carol Jerrems: Portraits* publication was generously supported by the Gordon Darling Foundation.

### Connection to Revive:

- **Pillar 2:** A place for every story
- **Pillar 3:** Centrality of the artist
- **Pillar 5:** Engaging the audience

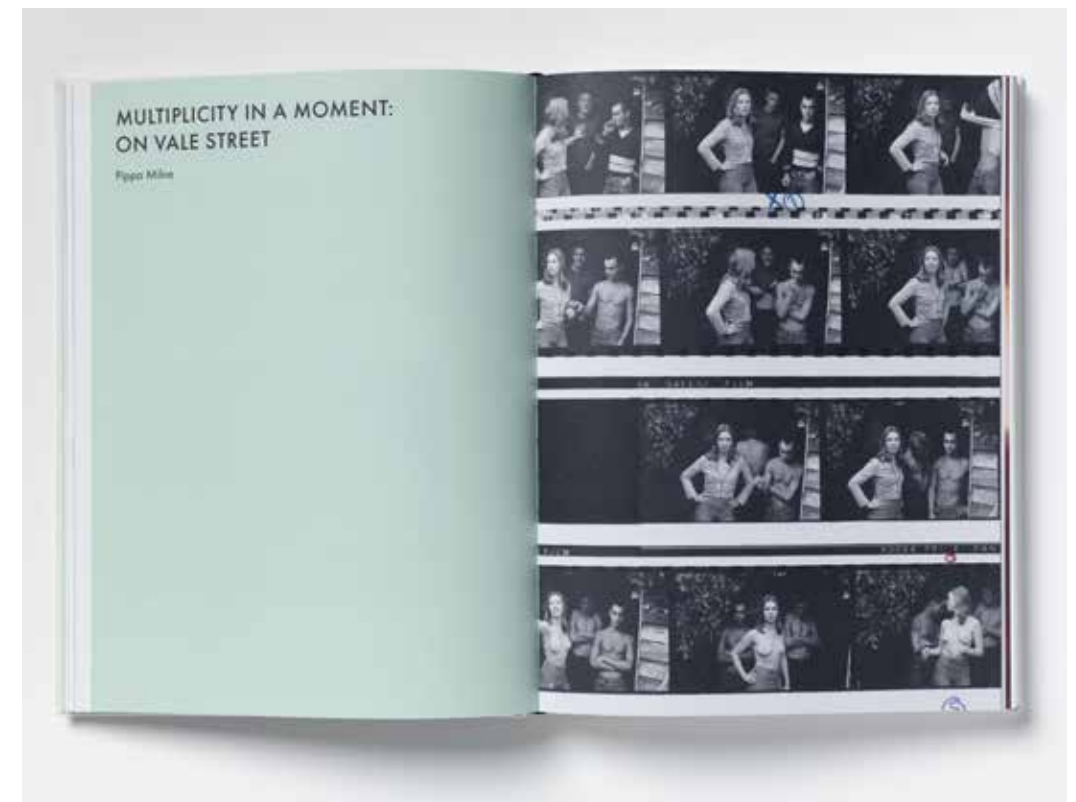
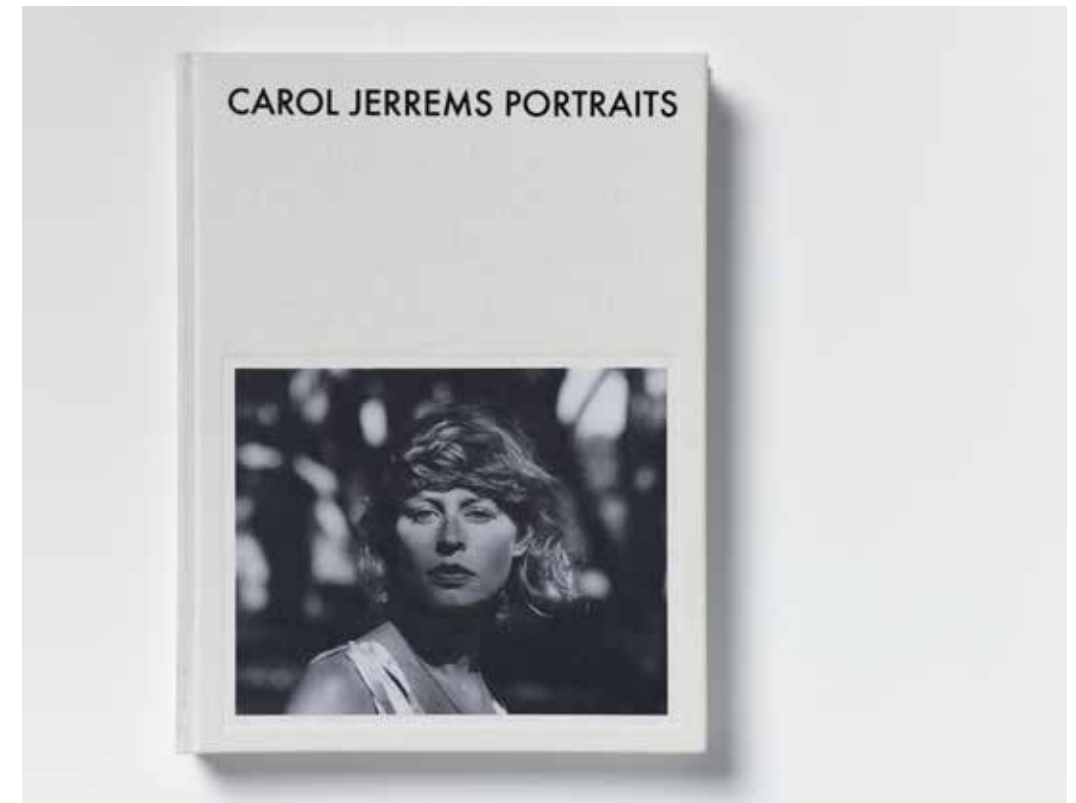
### Audience feedback:

- 'Tears to my eyes. ABSOLUTELY BEAUTIFUL.'
- 'Congratulations on the Jerrems publication. It's a major record of the artist's work.'
- 'I went and bought the book straight away [after seeing the exhibition]. She is just amazing.'

### Fast facts:

- 1082 copies sold
- On sale at 77 galleries and bookshops in every state and territory
- Amount awarded by Gordon Darling Foundation: \$20,000

Carol Jerrems *Judy Morris* 1977 and *Contact sheet (Vale St, one; Mozart St, one; Ian Macrae)* 1975, gelatin silver photographs. National Gallery of Australia, Gift of Mrs Joy Jerrems 1981 © The Estate of Carol Jerrems



Hayley Baillie, Elizabeth Pakchung, John Barrington AM, Hugo Michell, Penny Fowler AM, Bree Pickering, Valerie Tam, Elizabeth Dibbs, Tom Mosby, Sam Meers AO



## Governance

### 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, Sam Meers AO, who was appointed on 5 November 2024.

### 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 NPGA Board held four formal meetings in 2024-25. A senior executive staff officer from the Office for the Arts attended all formal meetings as an observer.

Formal meetings were held on:

- 20 September 2024 (Board #67)
- 29 November 2024 (Board #68)
- 14 February 2025 (Board #69)
- 1 May 2025 (Board #70)

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

**Sam Meers AO**

**Chair** (appointed Chair from 9 March 2025, appointed member from 5 November 2024)



**Qualifications:** Bachelor of Arts; Bachelor of Laws; Master of Letters (Hons), University of Sydney; Member Law Society of NSW; Fellow of the Australian Institute of Company Directors

**Relevant knowledge, skills and experience:**

Sam Meers AO is co-founder and Chair of the Nelson Meers Foundation, a not-for-profit philanthropic foundation. Meers has extensive experience in the arts and philanthropy sectors and was made an Officer of the Order of Australia in 2018. She is currently Chair of the Brett Whiteley Foundation and a Director of Environmental Leadership Australia. Her board appointments have included Chair of Belvoir St Theatre; Chair of Documentary Australia; Deputy Chair of the Federal Government Creative Partnerships Australia; Deputy Chair of Philanthropy Australia; a Trustee of the Arts Gallery of NSW; and Board member of the Sydney Symphony Orchestra and the State Library of NSW Foundation. Meers began her career as a commercial lawyer, and holds degrees in Law and Arts and a Master of Letters from the University of Sydney. She is a member of Chief Executive Women, and a Fellow of the Australian Institute of Company Directors and the Royal Society of NSW.

Sam Meers attended 3/3 meetings.

**Penny Fowler AM**

**Chair** (until 8 March 2025)



**Qualifications:** Bachelor of Business (Marketing), Monash (Chisholm) University; Member and graduate, Australian Institute of Company Directors

**Relevant knowledge, skills and experience:**

Penny Fowler AM is Chairman of the Herald & Weekly Times and is News Corp Australia’s Community Ambassador. Fowler was a member of the National Portrait Gallery Board from 2016 to 2025. She is Chair of the Royal Children’s Hospital Good Friday Appeal, Chair of the Royal Botanic Gardens Victoria, and Chair of Tourism Australia. She is also on the Advisory Board of Visy/Pratt USA and is a Board member of Tech Mahindra and the St. George Foundation. Fowler is a member of Chief Executive Women and an Ambassador for the Australian Indigenous Education Foundation and SecondBite.

Penny Fowler attended 3/3 meetings.

**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; Member of the Order of Australia

**Relevant knowledge, skills and experience:**

John Barrington AM is co-founder and previously Managing Director of Artificial Intelligence medical technology company Artrya Ltd. He is Chair of John Curtin Gallery and Harry Perkins Institute of Medical Research and a Director of Health Translation Group Ltd. 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.

John Barrington attended 4/4 meetings.

**Hayley Baillie**

(appointed 31 March 2022)



**Qualifications:** Bachelor of Arts, Southern Cross University

**Relevant knowledge, skills and experience:**

Hayley Baillie and her husband, James, co-founded Baillie Lodges, a growing portfolio of premium luxury lodges in extraordinary destinations, including Capella Lodge on Lord Howe Island and Southern Ocean Lodge on Kangaroo Island. She is the Co-Chair of the Sapphire Project for marine conservation and currently serves as a Board member of the Great Barrier Reef Foundation and the Australian String Quartet, and a Foundation Board member of the Australian Ballet. Hayley is also a Director of the Dick and Pip Smith Foundation and Chair of the Baillie Family Foundation. From 2016 to 2022, she was a Board Member of Tourism Australia.

Hayley Baillie attended 4/4 meetings.

## 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 knowledge, 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, Deputy Chair of the ACT City Renewal Authority, Governor of Centenary Institute of Cancer Medicine and Cell Biology, a member of its Audit and Risk Committee and Trustee of the Centenary Foundation. Dibbs 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. Dibbs was a Partner and General Counsel of PwC until 2005.

Elizabeth Dibbs attended 4/4 meetings.

## Hugo Michell

(appointed 10 April 2019)



**Qualifications:** Art History, Adelaide Central School of Art

### Relevant knowledge, 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, Michell worked for Tolarno Galleries and has been highly involved in the contemporary arts scene for more than 15 years. Michell 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.

Hugo Michell attended 4/4 meetings.

## 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 knowledge, skills and experience:

Tom Mosby has held a number of board positions across the arts portfolio including past Chair of the Board of Directors of the Cairns Indigenous Art Fair, and Board member at 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.

Tom Mosby attended 4/4 meetings.

## Elizabeth Pakchung

(until 21 March 2025)



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

### Relevant knowledge, skills and experience:

Elizabeth Pakchung is an Australian company director, corporate lawyer, and supporter of fashion, art and architecture. Pakchung is a Director of Bundanon Trust, H&M Australia and New Zealand (part of the global fashion H&M group), 4A Centre for Contemporary Asian Art (visual arts)(Deputy Chair), Contemporary Asian Australian Performance (performing arts)(Deputy Chair), and Oranges & Sardines Foundation, and a member of the National Gallery of Australia Ethics Advisory Group. Pakchung 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, Pakchung was a corporate lawyer at global law firm Ashurst (formerly Blake Dawson) for over 25 years including Partner for over 15 years, specialising in mergers and acquisitions, equity capital markets and corporate governance. Pakchung is also a former General Counsel of the Australian Securities and Investments Commission.

Elizabeth Pakchung attended 3/3 meetings.

## Valerie Tam

(appointed 20 September 2023)



**Qualifications:** Bachelor of Commerce, Australian National University; Bachelor of Arts, Arts History, ANU; Member of CPA Australia and the Australian Institute of Company Directors.

### Relevant knowledge, skills and experience:

Valerie Tam has significant experience in financial and business management in the arts sector and a strong track record of delivering strategic outcomes and building financial sustainability in arts companies. She is currently on the Board and Chair of the Audit & Risk Committee at the Australian Festival of Chamber Music. Tam was the Chief Financial Officer at both Queensland Theatre and Opera Queensland. Prior to that she was also Financial Controller at Australian Galleries in Melbourne and Business Manager at Jan Murphy Gallery in Brisbane, representing both established and emerging contemporary artists. Tam is a co-founder, and currently the Chief Financial Officer, at Diogenes Investing and Diogenes Funds Management, a boutique property investment firm. She is a supporter of Arts Project Australia, Disabled Wintersport Australia and Blind Sports Australia, advocating for accessibility and participation for individuals living with a disability.

Valerie Tam attended 4/4 meetings.

## The Hon Heidi Victoria BA

(until 4 November 2024)



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

### Relevant knowledge, 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. Victoria 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 Victoria attended 1/1 meetings.



Installation view of *The Immersive World of Thom Roberts* with Thom Roberts and Simon Wheeldon's *Pink Panther Station* 2023

# Board committees

## Audit and Risk Committee

The role of the Audit and Risk Committee is to assist and advise the Board in identifying areas of significant current or future operational risk and to monitor and advise on the Gallery's duties under the *Work Health and Safety Act 2011*. Specifically, the Audit and Risk Committee oversees:

- financial performance and financial statements
- external audit
- risk management
- internal controls
- internal audits
- legislative and policy compliance
- fraud and corruption control
- work, health and safety.

The Audit and Risk Committee charter outlines the role and responsibilities of the committee and its members. The charter is published on the Gallery's website: [portrait.gov.au/content/policies](https://portrait.gov.au/content/policies)

Members of the Audit and Risk Committee are:

- Elizabeth Dibbs (Chair from 30 September 2022)
- John Barrington AM
- Valerie Tam
- David Perceval (external member appointed from 1 January 2025).

Relevant knowledge, skills and experience: David Perceval has extensive expertise in financial strategy, compliance, enterprise risk frameworks and organisational governance. He is the Director of Business Services at Marist College Canberra and has previously served as Chief Operating Officer at Radford College and the Australian Academy of Science, and as Chief Financial Officer at the Ainslie Group and the National Gallery of Australia. Perceval holds a Bachelor of Commerce (Accounting), University of Canberra, and is a Fellow of Chartered Accountants Australia and New Zealand, and a graduate of the Australian Institute of Company Directors.

The Board Chair attends meetings as an observer.

**Table: Members of the Audit and Risk Committee**

| Member             | Eligible | Attended     | Annual Remuneration |
|--------------------|----------|--------------|---------------------|
| Sam Meers AO       | 1        | 1 (observer) | 0                   |
| Penny Fowler AM    | 3        | 3 (observer) | 0                   |
| John Barrington AM | 4        | 4            | 0                   |
| Elizabeth Dibbs    | 4        | 4            | 0                   |
| Valerie Tam        | 4        | 3            | 0                   |
| David Perceval     | 2        | 1            | 1,500               |



Curator and historian Helen Ennis leading a professional learning group in *Carol Jerrems: Portraits*

## Investment Committee

The Investment Committee oversees the financial management of investments and compliance with relevant laws and policies.

Members of the Investment Committee are:

- Sid Myer AM (Chair from 1 January 2022)
- Jillian Broadbent AC
- Elizabeth Dibbs (from 9 March 2025)
- Tim Fairfax AC (until 31 March 2025)
- Penny Fowler AM (until 8 March 2025)
- Michael Kelly
- Valerie Tam.

The Board Chair attends meetings as an observer.

## 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.

Members of the Collections Committee are:

- Hugo Michell (Chair from 28 April 2022)
- Tom Mosby
- Elizabeth Pakchung (until 21 March 2025)
- The Hon Heidi Victoria (until 4 November 2024)
- Sam Meers AO (from 28 May 2025).

## Foundation

The National Portrait Gallery Foundation, which is also a Board Committee, met four times during the year.

It consists of the following members:

- Sid Myer AM, Chair (from 13 March 2015)
- Hailey Baillie, Deputy Chair
- Susan Armitage
- Tim Bednall
- Dr Jillian Broadbent AC
- Patrick Corrigan AM
- Dr Marilyn Darling AC
- Tim Fairfax AC
- Penny Fowler AM (until 8 March 2025)
- John Liangis
- Sam Meers AO (from 9 March 2025)
- Elizabeth Pakchung (from 9 April 2025)
- Dr Helen Nugent AC
- Nigel Satterley AM.

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

## Sid Myer AM, Chair - VIC

(appointed 13 March 2015)



Sid Myer AM is the Chairman of Myer Family Investments and a Director of Copia Investment and Mutual Trust.

After 20 years as the Chief Executive Officer of the family investment group, the Yulgilbar Group of Companies, Myer stepped down in 2016 and remains a Non-Executive Director of the Group, and a Trustee of the Yulgilbar Foundation.

Myer graduated in Economics and Marketing from Monash University in Melbourne. He has over 40 years of experience in retailing and investment management industries in Australia and overseas having lived in America, Switzerland and Malaysia.

Myer joined the National Portrait Gallery Board in July 2013. He was appointed Deputy Chairman in 2016, and the inaugural Chairman of the NPGA Foundation in 2014.

In December 2017, Myer joined the National Advisory Board of Apropela (former Heads Over Heels), a not-for-profit organisation that supports women entrepreneurs by providing access to influential business networks.

Building Australia's engagement in the Asian region has always been important to Myer. He was the Chairman of Asialink from December 2005 to December 2016 and remains a Life Patron of Asialink.

Sid Myer is married to Fiona and they have three children and five grandchildren.

## Hayley Baillie, Deputy Chair - NSW

(appointed 1 July 2022, Deputy Chair from 19 April 2024)



See Board bio on p54.

## Susan Armitage - SA

(appointed 19 April 2024)



Susan Armitage was appointed to the National Portrait Gallery Foundation in April 2024.

Armitage's background is in financial markets, having worked for JBWere and Macquarie Equities for over 30 years. She was a member of the Board of the Art Gallery of South Australia from 2015-24, during which time she chaired the Board Funds Management Committee and Acquisitions Committee of the Gallery.

Armitage was also a member of the Art Gallery of South Australia Foundation for 12 years. She was a member of the National Gallery of Australia Foundation for six years and was a member of the Venice Biennale Commissioner's Council, during the period when Simon Mordant AO and Naomi Milgrom AC chaired the Council.

## Tim Bednall - NSW

(appointed 11 May 2018)



Tim Bednall is a Partner of law firm King & Wood Mallesons (KWM), based in Sydney, where he heads the Corporate Governance practice and Owl Advisory, the firm's aligned compliance and governance risk practice.

Bednall is a Non-Executive Director of Amplitude Energy Limited and Perpetual Equity Investment Company Limited. He is a former chairman of the Australian partnership of KWM, and a former Managing Partner of KWM Europe and Middle East, based in London.

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

**Dr Jillian Broadbent AC – NSW**

(appointed 6 November 2021)



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.

Broadbent served as a Non-Executive Director of the National Portrait Gallery 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 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 also served on the board of ASX Limited, Coca-Cola Amatil, Qantas, SBS and Westfield.

Broadbent maintains an active interest in the arts, is a Director of the Sydney Dance Company and has been a member of the boards of Sydney Theatre Company, NIDA, the Australian Brandenburg Orchestra and the Art Gallery of NSW.

In 2019, Broadbent was made a Companion of the Order of Australia, and she was awarded a Doctor of Laws at the University of Wollongong in 2020.

**Patrick Corrigan AM – NSW**

(appointed 1 June 2022)



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

Corrigan was appointed to the Board of the National Portrait Gallery in 2015 and served until 2022. He has donated or contributed to the acquisition of works for the National Portrait Collection, as well as funding the portrait commission series of Australian Rugby greats. In 2000, he was made a Member of the Order of Australia for services to the visual arts, particularly as a philanthropist to state and regional galleries and libraries, and through a grant scheme for artists.

Corrigan is a Director of Flagship Investment Ltd and Global Masters Fund Ltd. He is also the Director and co-owner of Better Read Than Dead Books in Newtown, Sydney.

In 2007, Bond University conferred an Honorary Doctorate in recognition of his sustained support of the visual arts, in particular, First Nations art. In 2012, Corrigan was the recipient of the Australian Business Arts Foundation's Philanthropy Leadership Award for encouraging increased philanthropic giving to Australia's cultural life.

In recognition of his support of Bond University and other Queensland cultural institutions, the Queensland Government conferred the Queensland Greats Award upon Corrigan in 2014. He has self-published three books on First Nations art: *New Beginnings*, *Power + Colour* and *Gabori*.

**Dr Marilyn Darling AC – VIC**

(appointed 13 March 2015)



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

Darling is a Founding Patron of the National Portrait Gallery and was Chair of the NPG Board 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, Darling 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, Darling was awarded an Honorary Doctor of Laws from Monash University.

**Tim Fairfax AC – QLD**

(appointed 13 March 2015)



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

Fairfax 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 and Ningana Giving Pty Ltd.

Fairfax is 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.

He is Patron of the AMAQ Foundation, the University of the Sunshine Coast Foundation, the Australia Rural Leadership Foundation, Actors' & Entertainers' Benevolent Fund (QLD) Inc. and Cultural Patron of Flying Arts Alliance Inc. Fairfax takes an active leadership role in promoting philanthropy in Australia and is passionate about supporting rural, remote and regional communities.

His business interests include operating several rural properties in Queensland and New South Wales involving beef cattle, fine wool and grain.

**Penny Fowler AM - VIC**

(until 8 March 2025)



See Board bio on p53.

**John Liangis - ACT**

(appointed 13 March 2015)



John Liangis is a Director of Liangis Investment Pty Ltd and a lifelong resident of Canberra. He 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. Liangis has an in-depth knowledge of and passion for classical architecture, painting, portraiture, photography, music and cinema.

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

**Sam Meers AO - NSW**

(appointed 13 March 2015)



See Board bio on p53.

**Elizabeth Pakchung - NSW**

(appointed 1 April 2025)



See Board bio on p56.

**Dr Helen Nugent AC - NSW**

(appointed 13 March 2015)



Dr Helen Nugent AC has had extensive involvement in the arts.

From 2012 to 2021, she was Chairman of the National Portrait Gallery of Australia and has also been Chairman of the Federal Government's National Opera Review; the Major Performing Arts Inquiry; and the Major Performing Arts Board. She has been Deputy Chairman of the Australia Council and Opera Australia. In 2013, Nugent was awarded the Richard Pratt Business Arts Leadership Award.

Nugent gives back to the community in other areas. In education, she was previously Chancellor of Bond University and President of Cranbrook School. In disability and health, she was Chairman of the National Disability Insurance Agency and a Director of the Garvan Institute for Medical Research. She is also on the Board of the Australian Olympic Foundation, with the Australian Olympic Committee awarding her an Order of Merit in 2021.

Nugent is currently Chairman of Ausgrid; Senior Independent Director of TPG Telecom; a Non-Executive Director of the Insurance Australia Group; Chairman of the Order of Australia Foundation; a member of the Global Advisory Board of UST; and an Advisory Board Member of the Centre for Australia-India Relations. Nugent was made a Companion of the Order of Australia in 2022 and has been awarded Honorary Doctorates from the University of Queensland and Bond University.

Nugent joined the National Portrait Gallery Foundation Board in 2014 when it was first established after she oversaw the Gallery's becoming a statutory authority.

**Nigel Satterley AM - WA**

(appointed 27 September 2019)



Nigel Satterley AM is the Chief Executive and founder of Satterley, with 45 years' experience in homebuilding, real estate and property development.

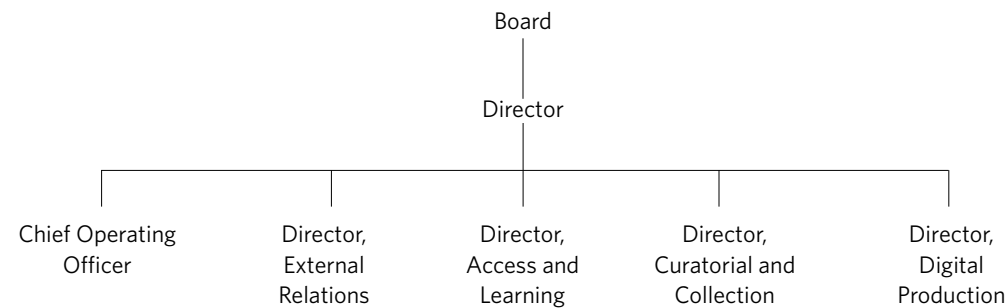
Satterley is the largest private residential land developer in Australia with an annual sales turnover of around \$1.2bn. It has been involved in 225 residential communities, sold more than 130,000 lots and won 120+ international, national and state industry awards.

Controlling a land bank with an end-value of \$8.5b, Satterley operates across Western Australia, Victoria and Queensland.

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

In 2006, Satterley received membership of the Order of Australia for his contribution to land development, urban renewal programs, charity, medical research and sport. In 2015, he was honoured with a Doctor of Business from Edith Cowan University for his contribution to the WA housing industry and philanthropy. In 2023, Satterley was the 25th Australian to be inducted into the Property Council Hall of Fame.

## Organisational structure



## Staffing profile

| All ongoing employees |              | ACT       | NSW      | QLD      |
|-----------------------|--------------|-----------|----------|----------|
| man/male              | Full-time    | 18        | 0        | 0        |
|                       | Part-time    | 1         | 0        | 0        |
|                       | <b>Total</b> | <b>19</b> | <b>0</b> | <b>0</b> |
| woman/female          | Full-time    | 27        | 0        | 0        |
|                       | Part-time    | 8         | 1        | 0        |
|                       | <b>Total</b> | <b>35</b> | <b>1</b> | <b>0</b> |
| non-binary            | Full-time    | 0         | 0        | 0        |
|                       | Part-time    | 1         | 0        | 1        |
|                       | <b>Total</b> | <b>1</b>  | <b>0</b> | <b>1</b> |
| prefers not to answer | Full-time    | 0         | 0        | 0        |
|                       | Part-time    | 0         | 0        | 0        |
|                       | <b>Total</b> | <b>0</b>  | <b>0</b> | <b>0</b> |
| uses a different term | Full-time    | 0         | 0        | 0        |
|                       | Part-time    | 0         | 0        | 0        |
|                       | <b>Total</b> | <b>0</b>  | <b>0</b> | <b>0</b> |
| <b>Total</b>          |              | <b>55</b> | <b>1</b> | <b>1</b> |

\*Note: Does not include casual staffing

| All non-ongoing employees |              | ACT      | Int'l    |
|---------------------------|--------------|----------|----------|
| man/male                  | Full-time    | 1        | 1        |
|                           | Part-time    | 0        | 0        |
|                           | <b>Total</b> | <b>1</b> | <b>1</b> |
| woman/female              | Full-time    | 2        | 0        |
|                           | Part-time    | 3        | 0        |
|                           | <b>Total</b> | <b>5</b> | <b>0</b> |
| non-binary                | Full-time    | 0        | 0        |
|                           | Part-time    | 0        | 0        |
|                           | <b>Total</b> | <b>0</b> | <b>0</b> |
| prefers not to answer     | Full-time    | 0        | 0        |
|                           | Part-time    | 0        | 0        |
|                           | <b>Total</b> | <b>0</b> | <b>0</b> |
| uses a different term     | Full-time    | 0        | 0        |
|                           | Part-time    | 0        | 0        |
|                           | <b>Total</b> | <b>0</b> | <b>0</b> |
| <b>Total</b>              |              | <b>6</b> | <b>1</b> |

## Strategic Commissioning Framework

The Gallery operates in line with the Strategic Commissioning Framework. Core work is done in-house in most cases, and any outsourcing of core work is minimal and aligns with the limited circumstances permitted under the framework.

## Executive

The table below lists people 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 that are Board members receive no additional remuneration. The remuneration of the external member of the Audit Committee is on p59.

| Name/title                          | Term as KMP                                                               | Short-term benefits base salary | Bonuses       | Other benefits and allowances | Post-employment benefits/superannuation contributions | Other long-term benefits/long service leave | Total remuneration |
|-------------------------------------|---------------------------------------------------------------------------|---------------------------------|---------------|-------------------------------|-------------------------------------------------------|---------------------------------------------|--------------------|
| Sam Meers AO, Chair                 | 5 November 2024 - 8 March 2025 (member)<br>9 March - 30 June 2025 (Chair) | 25,530                          |               |                               | 2,852                                                 |                                             | 27,382             |
| Penny Fowler AM, Chair              | 1 July 2024 - 8 March 2025                                                | 36,795                          |               |                               | 4,231                                                 |                                             | 41,026             |
| John Barrington AM, Deputy Chair    | Full year                                                                 | 24,540                          |               |                               | 2,853                                                 |                                             | 27,393             |
| Hayley Baillie, Board member        | Full year                                                                 | 24,558                          |               |                               | 2,853                                                 |                                             | 27,411             |
| Elizabeth Dibbs, Board member       | Full year                                                                 | 24,540                          |               |                               | 2,853                                                 |                                             | 27,393             |
| Hugo Michell, Board member          | Full year                                                                 | 24,540                          |               |                               | 2,853                                                 |                                             | 27,393             |
| Tom Mosby, Board member             | Full year                                                                 | 24,540                          |               |                               | 2,853                                                 |                                             | 27,393             |
| Elizabeth Pakchung, Board member    | 1 July 2024 - 21 March 2025                                               | 18,405                          |               |                               | 2,117                                                 |                                             | 20,522             |
| Valerie Tam, Board member           | Full year                                                                 | 24,540                          |               |                               | 2,853                                                 |                                             | 27,393             |
| Hon Heidi Victoria BA, Board member | 1 July - 4 November 2024                                                  | 6,135                           |               |                               | 706                                                   |                                             | 6,841              |
| Bree Pickering, Gallery Director    | Full year                                                                 | 271,089                         | 30,800        | 27,153                        | 29,825                                                | 9,532                                       | 368,399            |
| <b>Total</b>                        |                                                                           | <b>504,212</b>                  | <b>30,800</b> | <b>27,153</b>                 | <b>56,849</b>                                         | <b>9,532</b>                                | <b>628,546</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 is responsible for corporate strategy, performance and leadership at the Gallery. It is comprised of the Director and five section managers. As at 30 June 2025, the Executive Committee was:

- Bree Pickering, Director
- Trent Birkett, Chief Operating Officer
- Tristan Hoffmeister, Director, Access and Learning
- Gillian Raymond, Director, Digital Production
- Sarah Oakes, Director, External Relations
- Isobel Parker Philip, Director, Curatorial and Collection.

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

- Employee Consultative Committee
- Health, Safety and Wellbeing Committee
- Acquisitions Working Group
- Reconciliation Action Plan Working Group
- Disability Inclusion 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 and Risk Committee oversees audit activity and the adequacy of internal controls. See Audit and Risk Committee on page 59.

## Risk management

The Gallery conducted its annual review of its Risk and Opportunity Framework to ensure its ongoing relevancy to organisational operations and alignment with the Commonwealth Risk Management Policy. Enterprise risks were also reviewed according to the categories of physical infrastructure, people, systems, collection, reputation, funding and resources, and policies and processes.

The Audit and Risk Committee met throughout the year to support the identification, monitoring and management of emerging risks and ensure continuous improvement in the Gallery's approach to risk management.

## Fraud and corruption control

The Gallery takes all reasonable measures to prevent, detect, investigate and report on fraud and corruption. This year, the Gallery introduced the Fraud and Corruption Control Policy in response to the Commonwealth Fraud and Corruption Control Framework. The Audit and Risk Committee monitors implementation of the policy and accompanying Fraud and Corruption Control Plan as well as internal controls and reporting on fraud and corruption incidents. In 2024-25, the Gallery had no incident reports.

## Environmental sustainability and performance

The display and storage condition for the National Portrait Gallery of Australia collection requires that all collection storage and display areas are maintained with stable air temperature and stable relative humidity in accordance with Australian and international gallery and museum standards. In 2024-25 the testing phase of the Bizot Green protocols commenced in select collection storage areas. The protocols, adopted by the Gallery, reconcile the desirability of long-term preservation of works of art with the need to reduce energy use and the carbon footprint of galleries and museums.

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.

## Climate Action in Government Operations APS Net Zero 2030 emissions reporting

APS Net Zero 2030 is the Government's policy for the Australian Public Service (APS) to reduce its greenhouse gas emissions to net zero by 2030 and transparently report on its emissions. As part of the Net Zero in Government Operations Strategy, non-corporate Commonwealth entities, corporate Commonwealth entities and Commonwealth companies are required to report on their operational greenhouse gas emissions.

The Greenhouse Gas Emissions Inventory presents greenhouse gas emissions over the 2024-25 period. Results are presented on the basis of Carbon Dioxide Equivalent (CO2-e) emissions. Greenhouse gas emissions have been calculated in line with the APS Emissions Reporting Framework, consistent with the Whole-of-Australian Government approach as part of the APS Net Zero 2030 policy. Not all data sources were available at the time of the report and amendments to data may be required in future reports. The National Portrait Gallery is reporting hire car emissions for the first time in 2024-25 as the quality and completeness of this data has improved.

## Climate action reporting / Australian Public Service Net Zero 2030

| Emission source                       | scope 1<br>t CO2-e | scope 2<br>t CO2-e | scope 3<br>t CO2-e | total<br>t CO2-e |
|---------------------------------------|--------------------|--------------------|--------------------|------------------|
| Electricity (location-based approach) | N/A                | 1,047.68           | 63.50              | 1,111.18         |
| Natural gas                           | 287.28             | N/A                | 73.03              | 360.31           |
| Solid waste                           | -                  | N/A                | 31.58              | 31.58            |
| Refrigerants                          | 7.39               | N/A                | N/A                | 7.39             |
| Fleet and other vehicles              | 1.74               | N/A                | 0.44               | 2.18             |
| Domestic commercial flights           | N/A                | N/A                | 33.09              | 33.09            |
| Domestic hire car                     | N/A                | N/A                | 0.22               | 0.22             |
| Domestic travel accommodation         | N/A                | N/A                | 0.75               | 0.75             |
| Other energy                          | -                  | N/A                | -                  | -                |
| <b>Total t CO2-e</b>                  | <b>296.41</b>      | <b>1,047.68</b>    | <b>202.61</b>      | <b>1,546.69</b>  |

**Note:** The table above presents emissions related to electricity usage using the location-based accounting method. CO2-e = Carbon Dioxide Equivalent.

## 2024-25 Electricity greenhouse gas emissions

| Emission source                                  | scope 2<br>t CO2-e | scope 3<br>t CO2-e | total<br>t CO2-e | Percentage of<br>electricity use |
|--------------------------------------------------|--------------------|--------------------|------------------|----------------------------------|
| Electricity (location-based approach)            | 1,047.68           | 63.50              | 1,111.18         | 1,587,395.00                     |
| Market-based electricity emissions               | 29.51              | 4.01               | 33.52            | 36,430.72                        |
| <b>Total renewable electricity consumed</b>      | <b>N/A</b>         | <b>N/A</b>         | <b>N/A</b>       | <b>1,550,964.28</b>              |
| Renewable power percentage <sup>1</sup>          | N/A                | N/A                | N/A              | 288,826.52                       |
| Jurisdictional renewable power                   | N/A                | N/A                | N/A              | 1,262,137.76                     |
| GreenPower <sup>2</sup>                          | N/A                | N/A                | N/A              |                                  |
| Large-scale generation certificates <sup>2</sup> | N/A                | N/A                | N/A              |                                  |
| Behind the meter solar <sup>4</sup>              | N/A                | N/A                | N/A              |                                  |
| <b>Total renewable electricity produced</b>      | <b>N/A</b>         | <b>N/A</b>         | <b>N/A</b>       |                                  |
| Large-scale generation certificates <sup>2</sup> | N/A                | N/A                | N/A              |                                  |
| Behind the meter solar <sup>4</sup>              | N/A                | N/A                | N/A              |                                  |

**Note:** The table above presents emissions related to electricity usage using both the location-based and the market-based accounting methods. CO2-e = Carbon Dioxide Equivalent. Electricity usage is measured in kilowatt hours (kWh).

<sup>1</sup>Listed as mandatory renewables in 2023-24 Annual Report. The renewable power percentage (RPP) accounts for the portion of electricity used, from the grid, that falls within the Renewable Energy Target (RET). <sup>2</sup>Listed as voluntary renewables in 2023-24 Annual Report. <sup>3</sup>The Australian Capital Territory is currently the only state with a jurisdictional renewable power percentage (JRPP). <sup>4</sup>Reporting behind the meter solar consumption and/or production is optional. The quality of data is expected to improve over time as emissions reporting matures.

## 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 2024-25 the Gallery undertook a number of Work Health and Safety (WHS) initiatives and participated in external audits, including:

- a safety review of the systems and policies
- all-staff training on WHS obligations and incident reporting
- implementation of the Flexible Working Arrangements policy.

| WHS positive (leading) metrics                                       | Result                                                                                                                                                         |
|----------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| % of planned WHS workplace inspections completed                     | 100%                                                                                                                                                           |
| % of staff that undertook training in WHS roles and responsibilities | 76% – due for completion by all staff September 2025 and is embedded into the induction program so all new staff need to complete within a month of commencing |
| % of HSR positions filled                                            | 100%                                                                                                                                                           |
| WHS negative (lagging) indicators                                    |                                                                                                                                                                |
| Provisional improvement notices                                      | 0                                                                                                                                                              |
| Prohibitions notices issued                                          | 0                                                                                                                                                              |
| Investigations conducted by the regulator                            | 0                                                                                                                                                              |
| Medically treated injuries                                           | 6                                                                                                                                                              |
| Workers compensation claims                                          | 0                                                                                                                                                              |



# Financial statements

## Operating result

The Gallery had a \$4.8 million consolidated surplus in 2024-25, this includes a revaluation increment of \$2.1 million for property, plant and equipment.

Core operations own-source income was \$0.5 million lower on last year at \$3.0 million. Total income for the year was \$22.1 million (excluding revaluations) against total expenses of \$21.0 million, resulting in a \$1.1 million surplus.

The Foundation raised \$1.4 million through donations, interest and dividends. A further \$0.2 million in works of art was donated and \$0.7 million in unrealised investments gains. Outlays for the Foundation included \$0.7 million for exhibition support and the delivery of education and public programs and \$0.4 million to purchase artwork on behalf of the Gallery.

## Income analysis

Income received comprised revenue from Government of \$19.2 million, investment returns of \$2.7 million, goods and services revenue of \$1.1 million, donations to the Foundation of \$1.0 million, sponsorship of \$0.2 million and grant funding of \$0.2 million.

## Expenditure analysis

Employee-related expenses of \$8.4 million made up 38% of total expenses; supplier expenses of \$9.2 million made up 43% of total expenses; and depreciation and amortisation of \$4.1 million made up 19% 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. Through the proper care and conservation of the portrait collection, depreciation is negligible and is no longer recognised.

## Financial position

During the year the overall cash and investment position increased by \$5.3 million, leaving a closing balance of \$46.0 million. This was attributed to an increase in the Foundation reserves of \$1.6 million and an increase in operational reserves of \$3.7 million.

The value of non-financial assets increased from \$124.9 million in 2023-24 to \$125.3 million in 2024-25. Additions added \$2.5 million and revaluations \$2.1 million, offset by depreciation and amortisation of \$4.1 million.

Liabilities are maintained at a relatively low level of \$3.0 million, consisting mainly of employee leave provisions of \$1.4 million, payables of \$1.1 million and prepayments received of \$0.5 million.

# Auditor's report



## 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 2025:

- (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 2025 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 2025 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 material accounting policy information 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 their 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.

#### 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.

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Phone (02) 6203 7300

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  
19 September 2025

# NATIONAL PORTRAIT GALLERY OF AUSTRALIA

## FINANCIAL STATEMENTS

for the period ended 30 June 2025

### STATEMENT BY THE BOARD, DIRECTOR AND CHIEF OPERATING OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2025 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.



Sam Meers AO  
Chair  
19 September 2025



Bree Pickering  
Director  
19 September 2025



Trent Birkett  
Chief Operating Officer  
19 September 2025

# NATIONAL PORTRAIT GALLERY OF AUSTRALIA

## STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2025

|                                          | Notes | 2025<br>\$'000  | 2024<br>\$'000 | Original Budget<br>\$'000 |
|------------------------------------------|-------|-----------------|----------------|---------------------------|
| <b>NET COST OF SERVICES</b>              |       |                 |                |                           |
| <b>Expenses</b>                          |       |                 |                |                           |
| Employee benefits                        | 1.1A  | <b>8,365</b>    | 7,558          | 7,597                     |
| Supplier expenses                        | 1.1B  | <b>9,244</b>    | 9,181          | 11,646                    |
| Depreciation and amortisation            | 2.2A  | <b>4,120</b>    | 4,643          | 4,504                     |
| Write-down and impairment of assets      | 1.1C  | -               | 2              | -                         |
| <b>Total expenses</b>                    |       | <b>21,729</b>   | 21,384         | 23,747                    |
| <b>Own-source income</b>                 |       |                 |                |                           |
| <b>Own-source revenue</b>                |       |                 |                |                           |
| Sale of goods and rendering of services  | 1.2A  | <b>1,055</b>    | 1,639          | 1,226                     |
| Contributions                            | 1.2B  | <b>837</b>      | 983            | 1,220                     |
| Interest                                 |       | <b>1,664</b>    | 1,742          | 1,400                     |
| Dividends                                |       | <b>320</b>      | 1,065          | 450                       |
| Other revenue                            | 1.2C  | <b>261</b>      | 204            | 100                       |
| <b>Total own-source revenue</b>          |       | <b>4,137</b>    | 5,633          | 4,396                     |
| <b>Gains</b>                             |       |                 |                |                           |
| Resources received free of charge        | 1.2D  | <b>470</b>      | 600            | 520                       |
| Other gains                              | 1.2E  | <b>665</b>      | 857            | 450                       |
| <b>Total gains</b>                       |       | <b>1,135</b>    | 1,457          | 970                       |
| <b>Total own-source income</b>           |       | <b>5,272</b>    | 7,090          | 5,366                     |
| <b>Net cost of services</b>              |       | <b>(16,457)</b> | (14,294)       | (18,381)                  |
| <b>Revenue from Government</b>           |       |                 |                |                           |
|                                          | 1.2F  | <b>19,181</b>   | 18,648         | 19,181                    |
| <b>Surplus/(deficit)</b>                 |       | <b>2,724</b>    | 4,354          | 800                       |
| <b>OTHER COMPREHENSIVE INCOME</b>        |       |                 |                |                           |
| Changes in asset revaluation reserves    |       | <b>2,097</b>    | 2,274          | -                         |
| <b>Total comprehensive income/(loss)</b> |       | <b>4,821</b>    | 6,628          | 800                       |

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 2025

|                                   | Notes | 2025<br>\$'000 | 2024<br>\$'000 | Original<br>Budget<br>\$'000 |
|-----------------------------------|-------|----------------|----------------|------------------------------|
| <b>ASSETS</b>                     |       |                |                |                              |
| <b>Financial assets</b>           |       |                |                |                              |
| Cash and cash equivalents         | 2.1A  | 3,567          | 2,897          | 1,983                        |
| Investments                       | 2.1B  | 42,413         | 37,759         | 33,957                       |
| Trade and other receivables       | 2.1C  | 725            | 1,518          | 551                          |
| Accrued revenue                   |       | 29             | 630            | 279                          |
| <b>Total financial assets</b>     |       | <b>46,734</b>  | 42,804         | 36,770                       |
| <b>Non-financial assets</b>       |       |                |                |                              |
| Land and buildings                | 2.2A  | 77,549         | 77,453         | 78,244                       |
| Property, plant and equipment     | 2.2A  | 2,343          | 2,632          | 1,773                        |
| Heritage and cultural assets      | 2.2A  | 44,787         | 44,121         | 44,358                       |
| Intangibles                       | 2.2A  | 434            | 463            | 269                          |
| Prepayments                       |       | 229            | 211            | 146                          |
| <b>Total non-financial assets</b> |       | <b>125,342</b> | 124,880        | 124,790                      |
| <b>Total assets</b>               |       | <b>172,076</b> | 167,684        | 161,560                      |
| <b>LIABILITIES</b>                |       |                |                |                              |
| <b>Payables</b>                   |       |                |                |                              |
| Suppliers                         | 2.3A  | 788            | 1,392          | 649                          |
| Other payables                    | 2.3B  | 795            | 924            | 259                          |
| <b>Total payables</b>             |       | <b>1,583</b>   | 2,316          | 908                          |
| <b>Provisions</b>                 |       |                |                |                              |
| Employee provisions               | 4.1A  | 1,418          | 1,325          | 1,426                        |
| <b>Total provisions</b>           |       | <b>1,418</b>   | 1,325          | 1,426                        |
| <b>Total liabilities</b>          |       | <b>3,001</b>   | 3,641          | 2,334                        |
| <b>Net assets</b>                 |       | <b>169,075</b> | 164,043        | 159,226                      |
| <b>EQUITY</b>                     |       |                |                |                              |
| Contributed equity                |       | 130,765        | 130,554        | 130,765                      |
| Reserves                          |       | 27,697         | 25,600         | 23,326                       |
| Retained surplus                  |       | 10,613         | 7,889          | 5,135                        |
| <b>Total equity</b>               |       | <b>169,075</b> | 164,043        | 159,226                      |

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 2025

|                                                           | 2025<br>\$'000 | 2024<br>\$'000 | Original<br>Budget<br>\$'000 |
|-----------------------------------------------------------|----------------|----------------|------------------------------|
| <b>CONTRIBUTED EQUITY</b>                                 |                |                |                              |
| <b>Opening balance</b>                                    |                |                |                              |
| Balance carried forward from previous period              | 130,554        | 130,349        | 130,554                      |
| <b>Adjusted opening balance</b>                           | <b>130,554</b> | 130,349        | 130,554                      |
| <b>Transactions with owners – Contributions by owners</b> |                |                |                              |
| Collection Development Acquisition Budget                 | 211            | 205            | 211                          |
| <b>Total transactions with owners</b>                     | <b>211</b>     | 205            | 211                          |
| <b>Closing balance as at 30 June</b>                      | <b>130,765</b> | 130,554        | 130,765                      |
| <b>ASSET REVALUATION RESERVE</b>                          |                |                |                              |
| <b>Opening balance</b>                                    |                |                |                              |
| Balance carried forward from previous period              | 25,600         | 23,326         | 23,326                       |
| <b>Adjusted opening balance</b>                           | <b>25,600</b>  | 23,326         | 23,326                       |
| <b>Comprehensive income</b>                               |                |                |                              |
| Changes in asset revaluation reserves                     | 2,097          | 2,274          | -                            |
| <b>Total comprehensive income</b>                         | <b>2,097</b>   | 2,274          | -                            |
| <b>Closing balance as at 30 June</b>                      | <b>27,697</b>  | 25,600         | 23,326                       |
| <b>RETAINED EARNINGS</b>                                  |                |                |                              |
| <b>Opening balance</b>                                    |                |                |                              |
| Balance carried forward from previous period              | 7,889          | 3,535          | 4,335                        |
| <b>Adjusted opening balance</b>                           | <b>7,889</b>   | 3,535          | 4,335                        |
| <b>Comprehensive income</b>                               |                |                |                              |
| Surplus/(deficit) for the period                          | 2,724          | 4,354          | 800                          |
| <b>Total comprehensive income</b>                         | <b>2,724</b>   | 4,354          | 800                          |
| <b>Closing balance as at 30 June</b>                      | <b>10,613</b>  | 7,889          | 5,135                        |
| <b>TOTAL EQUITY</b>                                       |                |                |                              |
| <b>Opening balance</b>                                    |                |                |                              |
| Balance carried forward from previous period              | 164,043        | 157,210        | 158,215                      |
| <b>Adjusted opening balance</b>                           | <b>164,043</b> | 157,210        | 158,215                      |
| <b>Comprehensive income</b>                               |                |                |                              |
| Surplus/(deficit) for the period                          | 2,724          | 4,354          | 800                          |
| Changes in asset revaluation reserves                     | 2,097          | 2,274          | -                            |
| <b>Total comprehensive income</b>                         | <b>4,821</b>   | 6,628          | 800                          |
| <b>Transactions with owners – Contributions by owners</b> |                |                |                              |
| Collection Development Acquisition Budget                 | 211            | 205            | 211                          |
| <b>Total transactions with owners</b>                     | <b>211</b>     | 205            | 211                          |
| <b>Closing balance as at 30 June</b>                      | <b>169,075</b> | 164,043        | 159,226                      |

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 2025

|                                                                     | Notes | 2025<br>\$'000 | 2024<br>\$'000 | Original<br>Budget<br>\$'000 |
|---------------------------------------------------------------------|-------|----------------|----------------|------------------------------|
| <b>OPERATING ACTIVITIES</b>                                         |       |                |                |                              |
| <b>Cash received</b>                                                |       |                |                |                              |
| Receipts from Government                                            |       | 19,181         | 18,648         | 19,181                       |
| Sale of goods and rendering of services                             |       | 1,695          | 1,414          | 1,336                        |
| Interest                                                            |       | 1,784          | 1,418          | 1,400                        |
| Dividends                                                           |       | 918            | 712            | 450                          |
| Contributions                                                       |       | 837            | 936            | 1,220                        |
| Other                                                               |       | 192            | 650            | 100                          |
| Net GST received                                                    |       | 702            | 651            | 878                          |
| <b>Total cash received</b>                                          |       | <b>25,309</b>  | 24,429         | 24,565                       |
| <b>Cash used</b>                                                    |       |                |                |                              |
| Employees                                                           |       | 8,207          | 7,445          | 7,597                        |
| Suppliers                                                           |       | 10,418         | 9,219          | 11,964                       |
| <b>Total cash used</b>                                              |       | <b>18,625</b>  | 16,664         | 19,561                       |
| <b>Net cash from operating activities</b>                           |       | <b>6,684</b>   | 7,765          | 5,004                        |
| <b>INVESTING ACTIVITIES</b>                                         |       |                |                |                              |
| <b>Cash used</b>                                                    |       |                |                |                              |
| Purchase of works of art                                            |       | 435            | 537            | 211                          |
| Purchase of buildings, property, plant and equipment                |       | 1,726          | 2,452          | 4,454                        |
| Purchase of intangibles                                             |       | 75             | 122            | 50                           |
| Investments                                                         |       | 3,989          | 3,945          | 500                          |
| <b>Total cash used</b>                                              |       | <b>6,225</b>   | 7,056          | 5,215                        |
| <b>Net cash used by investing activities</b>                        |       | <b>(6,225)</b> | (7,056)        | (5,215)                      |
| <b>FINANCING ACTIVITIES</b>                                         |       |                |                |                              |
| <b>Cash received</b>                                                |       |                |                |                              |
| Collection Development Acquisition Budget                           |       | 211            | 205            | 211                          |
| <b>Total cash received</b>                                          |       | <b>211</b>     | 205            | 211                          |
| <b>Net cash from financing activities</b>                           |       | <b>211</b>     | 205            | 211                          |
| <b>Net increase in cash held</b>                                    |       | <b>670</b>     | 914            | -                            |
| Cash and cash equivalents at the beginning of the reporting period  |       | 2,897          | 1,983          | 1,983                        |
| <b>Cash and cash equivalents at the end of the reporting period</b> | 2.1A  | <b>3,567</b>   | 2,897          | 1,983                        |

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 2025

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**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.

**New Accounting Standards**

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

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

**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 2025.

| 1: FINANCIAL PERFORMANCE                             |                | This section analyses the financial performance of NPGA for the year ended 30 June 2025 |  |
|------------------------------------------------------|----------------|-----------------------------------------------------------------------------------------|--|
| 1.1 EXPENSES                                         |                |                                                                                         |  |
|                                                      | 2025<br>\$'000 | 2024<br>\$'000                                                                          |  |
| <b>1.1A: Employee benefits</b>                       |                |                                                                                         |  |
| Wages and salaries                                   | 6,348          | 5,627                                                                                   |  |
| Superannuation:                                      |                |                                                                                         |  |
| Defined contribution plans                           | 941            | 783                                                                                     |  |
| Defined benefit plans                                | 161            | 200                                                                                     |  |
| Leave and other entitlements                         | 653            | 705                                                                                     |  |
| Sitting fees                                         | 226            | 226                                                                                     |  |
| Separation and redundancies                          | 36             | 17                                                                                      |  |
| <b>Total employee benefits</b>                       | <b>8,365</b>   | <b>7,558</b>                                                                            |  |
| <b>1.1B: Suppliers</b>                               |                |                                                                                         |  |
| <b>Goods and services supplied or rendered</b>       |                |                                                                                         |  |
| Property services                                    | 4,280          | 3,376                                                                                   |  |
| Professional services                                | 1,538          | 1,555                                                                                   |  |
| ICT services                                         | 1,177          | 1,485                                                                                   |  |
| Advertising and promotions                           | 840            | 841                                                                                     |  |
| Staff support costs                                  | 608            | 638                                                                                     |  |
| Collection management                                | 391            | 745                                                                                     |  |
| Audit fees                                           | 62             | 62                                                                                      |  |
| Other                                                | 319            | 460                                                                                     |  |
| <b>Total goods and services supplied or rendered</b> | <b>9,215</b>   | <b>9,162</b>                                                                            |  |
| Goods supplied                                       | 820            | 390                                                                                     |  |
| Services rendered                                    | 8,395          | 8,772                                                                                   |  |
| <b>Total goods and services supplied or rendered</b> | <b>9,215</b>   | <b>9,162</b>                                                                            |  |
| <b>Other suppliers</b>                               |                |                                                                                         |  |
| Workers compensation expenses                        | 29             | 19                                                                                      |  |
| <b>Total other suppliers</b>                         | <b>29</b>      | <b>19</b>                                                                               |  |
| <b>Total suppliers</b>                               | <b>9,244</b>   | <b>9,181</b>                                                                            |  |
| <b>1.1C: Write-down and impairment of assets</b>     |                |                                                                                         |  |
| Impairment of Works of art                           | -              | 2                                                                                       |  |
| <b>Total write-down and impairment of assets</b>     | <b>-</b>       | <b>2</b>                                                                                |  |

|                                                                | 2025<br>\$'000 | 2024<br>\$'000 |
|----------------------------------------------------------------|----------------|----------------|
| <b>Own-source revenue</b>                                      |                |                |
| <b>1.2A: Revenue from contracts with customers</b>             |                |                |
| Sale of goods                                                  | 88             | 72             |
| Rendering of services                                          | 967            | 1,567          |
| <b>Total revenue from contracts with customers</b>             | <b>1,055</b>   | <b>1,639</b>   |
| <b>Disaggregation of revenue from contracts with customers</b> |                |                |
| Major product/service line:                                    |                |                |
| Car parking                                                    | 364            | 303            |
| Exhibitions fees                                               | 199            | 736            |
| Licence agreements                                             | 305            | 427            |
| Memberships                                                    | 40             | 48             |
| Publications and merchandise                                   | 48             | 26             |
| Workshops                                                      | 99             | 99             |
| <b>Total revenue from contracts with customers</b>             | <b>1,055</b>   | <b>1,639</b>   |
| <b>1.2B: Contributions</b>                                     |                |                |
| Donations (excluding works of art)                             | 787            | 832            |
| Sponsorship                                                    | 50             | 151            |
| <b>Total contributions</b>                                     | <b>837</b>     | <b>983</b>     |
| <b>1.2C: Other revenue</b>                                     |                |                |
| Grants                                                         | 224            | 184            |
| Other                                                          | 37             | 20             |
| <b>Total other revenue</b>                                     | <b>261</b>     | <b>204</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.

|                                                                                                | 2025<br>\$'000 | 2024<br>\$'000 |
|------------------------------------------------------------------------------------------------|----------------|----------------|
| <b>Gains</b>                                                                                   |                |                |
| <b><u>1.2D: Resources received free of charge</u></b>                                          |                |                |
| Donated works of art                                                                           | 231            | 301            |
| Sponsorship in-kind                                                                            | 239            | 299            |
| <b>Total resources received free of charge</b>                                                 | <b>470</b>     | <b>600</b>     |
| <b><u>1.2E: Other gains</u></b>                                                                |                |                |
| Unrealised net gains from remeasuring investments                                              | 609            | 857            |
| Proceeds from sale of investments                                                              | 56             | -              |
| <b>Total other gains</b>                                                                       | <b>665</b>     | <b>857</b>     |
| <b>Revenue from Government</b>                                                                 |                |                |
| <b><u>1.2F: Revenue from Government</u></b>                                                    |                |                |
| Department of Infrastructure, Transport, Regional Development,<br>Communications and the Arts: |                |                |
| Corporate Commonwealth entity payment                                                          | 19,181         | 18,648         |
| <b>Total revenue from Government</b>                                                           | <b>19,181</b>  | <b>18,648</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.

**2: FINANCIAL POSITION**

This section analyses NPGA's assets used to conduct its operations, and the operating liabilities incurred as a result. Employee related information is disclosed in the People and Relationships section.

**2.1: FINANCIAL ASSETS**

|                                                    | 2025<br>\$'000 | 2024<br>\$'000 |
|----------------------------------------------------|----------------|----------------|
| <b><u>2.1A: Cash and cash equivalents</u></b>      |                |                |
| Cash on hand or on deposit – Foundation            | 999            | 1,088          |
| Cash on hand or on deposit – Core operations       | 2,568          | 1,809          |
| <b>Total cash and cash equivalents</b>             | <b>3,567</b>   | <b>2,897</b>   |
| <b><u>2.1B: Investments</u></b>                    |                |                |
| Term deposits – Foundation                         | 3,000          | 10,000         |
| Term deposits – Core operations                    | 16,000         | 13,000         |
| Managed funds – Foundation                         | 23,413         | 14,759         |
| <b>Total investments</b>                           | <b>42,413</b>  | <b>37,759</b>  |
| <b><u>2.1C: Trade and other receivables</u></b>    |                |                |
| <b>Goods and services receivables</b>              |                |                |
| Goods and services                                 | 126            | 620            |
| <b>Total goods and services receivables</b>        | <b>126</b>     | <b>620</b>     |
| <b>Other receivables</b>                           |                |                |
| GST receivable from the Australian Taxation Office | 137            | 316            |
| Interest receivable – Foundation                   | 38             | 112            |
| Interest receivable – Core operations              | 424            | 470            |
| <b>Total other receivables</b>                     | <b>599</b>     | <b>898</b>     |
| <b>Total trade and other receivables</b>           | <b>725</b>     | <b>1,518</b>   |

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

## Accounting Policy

### Cash

Cash is recognised at its nominal amount. Cash and cash equivalents include cash on hand and deposits in bank accounts with a maturity of less than 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 4.05% 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 twelve-month expected credit losses if risk has not increased.

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

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

## 2.2: NON-FINANCIAL ASSETS

### 2.2A: Reconciliation of the opening and closing balances of property, plant and equipment and intangibles

For the period ended 30 June 2025

|                                                                             | Land<br>\$'000 | Buildings<br>\$'000 | Property,<br>plant &<br>equipment<br>\$'000 | Heritage<br>and cultural<br>\$'000 | Computer<br>software<br>purchased<br>\$'000 | Intangible<br>works of art<br>\$'000 | Total<br>\$'000 |
|-----------------------------------------------------------------------------|----------------|---------------------|---------------------------------------------|------------------------------------|---------------------------------------------|--------------------------------------|-----------------|
| <b>As at 1 July 2024</b>                                                    |                |                     |                                             |                                    |                                             |                                      |                 |
| Gross book value                                                            | 13,601         | 71,132              | 5,167                                       | 44,122                             | 1,103                                       | 103                                  | 135,228         |
| Accumulated depreciation,<br>amortisation and impairment                    | -              | (7,280)             | (2,535)                                     | (1)                                | (741)                                       | (2)                                  | (10,559)        |
| <b>Total as at 1 July 2024</b>                                              | <b>13,601</b>  | <b>63,852</b>       | <b>2,632</b>                                | <b>44,121</b>                      | <b>362</b>                                  | <b>101</b>                           | <b>124,669</b>  |
| Additions                                                                   |                |                     |                                             |                                    |                                             |                                      |                 |
| Purchase                                                                    | -              | 1,516               | 210                                         | 435                                | 75                                          | -                                    | 2,236           |
| Donation/gift                                                               | -              | -                   | -                                           | 231                                | -                                           | -                                    | 231             |
| Revaluations and impairments<br>recognised in other comprehensive<br>income | 48             | 2,010               | 39                                          | -                                  | -                                           | -                                    | 2,097           |
| Depreciation and amortisation                                               | -              | (3,478)             | (538)                                       | -                                  | (104)                                       | -                                    | (4,120)         |
| <b>Total as at 30 June 2025</b>                                             | <b>13,649</b>  | <b>63,900</b>       | <b>2,343</b>                                | <b>44,787</b>                      | <b>333</b>                                  | <b>101</b>                           | <b>125,113</b>  |
| <b>Total as at 30 June 2025 represented by:</b>                             |                |                     |                                             |                                    |                                             |                                      |                 |
| Gross book value                                                            | 13,649         | 63,981              | 2,351                                       | 44,788                             | 636                                         | 103                                  | 125,508         |
| Accumulated depreciation,<br>amortisation and impairment                    | -              | (81)                | (8)                                         | (1)                                | (303)                                       | (2)                                  | (395)           |
| <b>Total as at 30 June 2025</b>                                             | <b>13,649</b>  | <b>63,900</b>       | <b>2,343</b>                                | <b>44,787</b>                      | <b>333</b>                                  | <b>101</b>                           | <b>125,113</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.

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.

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 \$5,000 which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

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

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

Revaluations

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

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

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

The Gallery undertook a full valuation of the land, building, plant, equipment and works of art as at 30 June 2022.

Gallery management confirmed the carrying amounts for the works of art as at 30 June 2025. A full valuation of land, building, plant and equipment was undertaken by Preston Rowe Paterson Pty Ltd as at 30 June 2025 and independently determined the fair value. A revaluation increment of \$2,097,000 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.

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

|                                     | 2025                 | 2024          |
|-------------------------------------|----------------------|---------------|
| Buildings                           | <b>2 to 50 years</b> | 2 to 50 years |
| Infrastructure, plant and equipment | <b>2 to 20 years</b> | 2 to 20 years |

Impairment

All assets were assessed for impairment at 30 June 2025. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

Derecognition

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

Heritage and Cultural Assets

The Gallery is home to the nation's portrait collection. The Gallery has classified them as heritage and cultural assets as they are primarily used for purposes that relate to their cultural significance. The Gallery has adopted appropriate curatorial and preservation policies for these artworks. 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 <http://www.portrait.gov.au/content/policies/>.

Intangibles

The Gallery's computer software comprises 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 3 to 10 years.

All software assets were assessed for indications of impairment as at 30 June 2025 and were not found to be impaired.

The Gallery's intangible works of art comprise moving image works held in digital format. These artworks are no longer amortised, as the Gallery has adopted appropriate curatorial and preservation policies.

## 2.3: PAYABLES

|                              | 2025<br>\$'000 | 2024<br>\$'000 |
|------------------------------|----------------|----------------|
| <b>2.3A: Suppliers</b>       |                |                |
| Trade creditors and accruals | <b>788</b>     | 1,392          |
| <b>Total suppliers</b>       | <b>788</b>     | 1,392          |

Settlement is usually made within 30 days.

## 2.3B: Other payables

|                                     |            |     |
|-------------------------------------|------------|-----|
| Wages and salaries                  | <b>279</b> | 214 |
| Prepayments received/uneared income | <b>508</b> | 577 |
| Other                               | <b>8</b>   | 133 |
| <b>Total other payables</b>         | <b>795</b> | 924 |

Settlement is expected to be made within 12 months.

## Accounting Policy

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

## 3: FUNDING This section identifies NPGA's funding structure

### 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. While the Foundation funds are separately managed and accounted for, the Foundation is not a separate legal entity and the Gallery's financial reports. 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 |                | TOTAL           |                |
|----------------------------------------------------------------------------|-------------------------|----------------|-----------------|----------------|-----------------|----------------|
|                                                                            | 2025<br>\$'000          | 2024<br>\$'000 | 2025<br>\$'000  | 2024<br>\$'000 | 2025<br>\$'000  | 2024<br>\$'000 |
| <b>Expenses</b>                                                            |                         |                |                 |                |                 |                |
| Employee benefits                                                          | <b>204</b>              | 249            | <b>8,161</b>    | 7,309          | <b>8,365</b>    | 7,558          |
| Supplier expenses                                                          | <b>499</b>              | 536            | <b>8,745</b>    | 8,645          | <b>9,244</b>    | 9,181          |
| Depreciation and amortisation                                              | -                       | -              | <b>4,120</b>    | 4,643          | <b>4,120</b>    | 4,643          |
| Write-down and impairment of assets                                        | -                       | -              | -               | 2              | -               | 2              |
| <b>Total expenses</b>                                                      | <b>703</b>              | 785            | <b>21,026</b>   | 20,599         | <b>21,729</b>   | 21,384         |
| <b>Own-source income</b>                                                   |                         |                |                 |                |                 |                |
| <b>Own-source revenue</b>                                                  |                         |                |                 |                |                 |                |
| Sale of goods and rendering of services                                    | -                       | -              | <b>1,055</b>    | 1,639          | <b>1,055</b>    | 1,639          |
| Contributions                                                              | <b>787</b>              | 832            | <b>50</b>       | 151            | <b>837</b>      | 983            |
| Interest                                                                   | <b>297</b>              | 536            | <b>1,367</b>    | 1,206          | <b>1,664</b>    | 1,742          |
| Dividends                                                                  | <b>320</b>              | 1,065          | -               | -              | <b>320</b>      | 1,065          |
| Other revenue                                                              | <b>16</b>               | 18             | <b>245</b>      | 186            | <b>261</b>      | 204            |
| <b>Total own-source revenue</b>                                            | <b>1,420</b>            | 2,451          | <b>2,717</b>    | 3,182          | <b>4,137</b>    | 5,633          |
| <b>Gains</b>                                                               |                         |                |                 |                |                 |                |
| Resources received free of charge                                          | <b>231</b>              | 301            | <b>239</b>      | 299            | <b>470</b>      | 600            |
| Other gains                                                                | <b>665</b>              | 857            | -               | -              | <b>665</b>      | 857            |
| <b>Total gains</b>                                                         | <b>896</b>              | 1,158          | <b>239</b>      | 299            | <b>1,135</b>    | 1,457          |
| <b>Total own-source income</b>                                             | <b>2,316</b>            | 3,609          | <b>2,956</b>    | 3,481          | <b>5,272</b>    | 7,090          |
| <b>Net (cost of)/contribution by services</b>                              | <b>1,613</b>            | 2,824          | <b>(18,070)</b> | (17,118)       | <b>(16,457)</b> | (14,294)       |
| Revenue from Government                                                    | -                       | -              | <b>19,181</b>   | 18,648         | <b>19,181</b>   | 18,648         |
| <b>Surplus/(deficit)</b>                                                   | <b>1,613</b>            | 2,824          | <b>1,111</b>    | 1,530          | <b>2,724</b>    | 4,354          |
| Changes in asset revaluation reserves                                      | -                       | -              | <b>2,097</b>    | 2,274          | <b>2,097</b>    | 2,274          |
| <b>Total comprehensive income after unfunded depreciation/amortisation</b> | <b>1,613</b>            | 2,824          | <b>3,208</b>    | 3,804          | <b>4,821</b>    | 6,628          |
| <b>Assets</b>                                                              |                         |                |                 |                |                 |                |
| Cash and cash equivalents                                                  | <b>999</b>              | 1,088          | <b>2,568</b>    | 1,809          | <b>3,567</b>    | 2,897          |
| Investments                                                                | <b>26,413</b>           | 24,759         | <b>16,000</b>   | 13,000         | <b>42,413</b>   | 37,759         |
| Trade and other receivables                                                | <b>38</b>               | 112            | <b>687</b>      | 1,406          | <b>725</b>      | 1,518          |
| Accrued revenue                                                            | -                       | 598            | <b>29</b>       | 32             | <b>29</b>       | 630            |
| Other assets                                                               | -                       | -              | <b>125,342</b>  | 124,880        | <b>125,342</b>  | 124,880        |
| <b>Total assets</b>                                                        | <b>27,450</b>           | 26,557         | <b>144,626</b>  | 141,127        | <b>172,076</b>  | 167,684        |
| <b>Liabilities</b>                                                         | -                       | -              | <b>3,001</b>    | 3,641          | <b>3,001</b>    | 3,641          |

<sup>1</sup>All donated works of art are credited to the Foundation, 2025: \$230,767 (2024: \$300,662). In addition, the Foundation funded works of art acquisitions of 2025: \$435,446 (2024: \$346,841).

4: PEOPLE AND RELATIONSHIPS

This section describes a range of employment and post-employment benefits provided to our people and our relationships with other key people.

4.1: EMPLOYEE PROVISIONS

|                                  | 2025<br>\$'000 | 2024<br>\$'000 |
|----------------------------------|----------------|----------------|
| <b>4.1A: Employee provisions</b> |                |                |
| Annual leave                     | 581            | 490            |
| Long service leave               | 837            | 835            |
| <b>Total employee provisions</b> | <b>1,418</b>   | <b>1,325</b>   |

Accounting Policy

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

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

Leave

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

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

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

Separation and Redundancy

Provision is made for separation and redundancy benefit payments. The Gallery recognises a provision for termination when it has developed

a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

Superannuation

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

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

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

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

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

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:   | 2025<br>\$'000 | 2024<br>\$'000 |
| Short-term employee benefits                                            | 562            | 510            |
| Post-employment benefits – superannuation                               | 57             | 53             |
| Other long-term employee benefits – accrued leave                       | 10             | 9              |
| <b>Total Key Management Personnel remuneration expenses<sup>1</sup></b> | <b>629</b>     | <b>572</b>     |

The total number of key management personnel that are included in the above table is eleven (2024: ten).

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

**4.3: RELATED PARTY DISCLOSURES**

**Related party relationships:**

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

**Board members:**

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

|                                    | Date commenced    | Date retired    |
|------------------------------------|-------------------|-----------------|
| Penny Fowler AM, Chair             | 9 March 2016      | 8 March 2025    |
| Sam Meers AO, Chair (9 March 2025) | 5 November 2024   |                 |
| John Barrington AM, Deputy Chair   | 4 May 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     | 21 March 2025   |
| Valerie Tam                        | 18 September 2023 |                 |
| Hon Heidi Victoria BA              | 5 November 2021   | 4 November 2024 |

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.

**5: MANAGEMENT UNCERTAINTIES**

This section analyses how NPGA manages financial risks within its operating environment

**5.1: CONTINGENT ASSETS AND LIABILITIES**

There are no quantifiable or unquantifiable contingent assets or liabilities as at 30 June 2025 (2024: 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**

|                                                  | 2025<br>\$'000 | 2024<br>\$'000 |
|--------------------------------------------------|----------------|----------------|
| <b>5.2A: Categories of financial instruments</b> |                |                |
| <b>Financial assets at amortised cost</b>        |                |                |
| Cash and cash equivalents                        | 3,567          | 2,897          |
| Term deposits                                    | 19,000         | 23,000         |
| Managed Funds                                    | 23,413         | 14,759         |
| Receivables for goods and services               | 126            | 620            |
| Interest receivable                              | 462            | 582            |
| <b>Total financial assets at amortised cost</b>  | <b>46,568</b>  | 41,858         |
| <b>Total financial assets</b>                    | <b>46,568</b>  | 41,858         |

**Financial liabilities**

**Financial liabilities measured at amortised cost**

|                                                               |            |       |
|---------------------------------------------------------------|------------|-------|
| Trade creditors                                               | 788        | 1,392 |
| Other payables                                                | 8          | 133   |
| <b>Total financial liabilities measured at amortised cost</b> | <b>796</b> | 1,525 |
| <b>Total financial liabilities</b>                            | <b>796</b> | 1,525 |

**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).

**5.3: FAIR VALUE MEASUREMENTS**

|                               | Fair value measurements at the end of the reporting period |                |
|-------------------------------|------------------------------------------------------------|----------------|
|                               | 2025<br>\$'000                                             | 2024<br>\$'000 |
| <b>Non-financial assets</b>   |                                                            |                |
| Land                          | <b>13,649</b>                                              | 13,601         |
| Buildings                     | <b>63,900</b>                                              | 63,852         |
| Property, plant and equipment | <b>2,343</b>                                               | 2,632          |
| Heritage and cultural assets  | <b>44,787</b>                                              | 44,121         |
| <b>Total</b>                  | <b>124,679</b>                                             | 124,206        |

**6: OTHER INFORMATION**

**6.1: AGGREGATED ASSETS AND LIABILITIES**

|                                                 | 2025<br>\$'000 | 2024<br>\$'000 |
|-------------------------------------------------|----------------|----------------|
| <b>Assets expected to be recovered in:</b>      |                |                |
| No more than 12 months                          | <b>46,963</b>  | <b>43,015</b>  |
| More than 12 months                             | <b>125,113</b> | <b>124,669</b> |
| <b>Total assets</b>                             | <b>172,076</b> | <b>167,684</b> |
| <b>Liabilities expected to be recovered in:</b> |                |                |
| No more than 12 months                          | <b>2,302</b>   | <b>2,930</b>   |
| More than 12 months                             | <b>699</b>     | <b>711</b>     |
| <b>Total liabilities</b>                        | <b>3,001</b>   | <b>3,641</b>   |

## 6.2: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

The primary statements provide a comparison between the 2024-25 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 2025-26 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) and
- the variance between budget and actual is greater than \$500,000, or
- an item below this threshold but considered important for the reader's understanding.

### Major budget variances for 2025

*Employee benefits* are higher than budget due to the filling of vacant positions. This also resulted in lower than budgeted *supplier expenses* driven by a reduced reliance on contractors and cost savings within the exhibition program. Additional savings in *supplier expenses* and higher than expected investment gains have resulted in higher *surplus* than budgeted.

*Investments* are higher than budgeted due to higher than expected *investment gains* and unspent funding allocated for asset replacements being invested.





Senior Curator Serena Bentley introduces Christian Thompson's *The Shortest Day* (Flower Wall) 2024

## Appendix 1: Acquisitions 2024-25

### Mitch Cairns

*Self portrait* 2024  
oil on linen  
124.4 x 104.2 cm  
Purchased 2024  
2024.13

### Unknown artist

*Jimmy Melrose and his mother Hilda Westley* 1934  
silver gelatin photograph on paper  
13.5 x 8 cm (image/sheet)  
Gift of Sally Douglas 2024  
2024.14

### Ryan Presley

Marri Ngarr  
*Blood money - infinite dollar note - Auntie Regina Pilawuk Wilson* 2023  
watercolour on paper  
60.5 x 146.4 cm (sheet); 126.5 x 187 cm (frame)  
Purchased with funds provided by anonymous donors 2024  
2024.15

### Emily Hunt

(James Smith) *Homunculus trance* 2023-24  
calico, glazed ceramic, gold lustre, wood, nylon string, synthetic wig, found textiles and bronze  
dimensions variable  
Purchased 2024  
2024.16.ab

### Emily Hunt

(James Smith / Joshua Smith) *Chain of being* 2023-24  
etching on paper  
44.5 x 34.5 cm (plate); 60.4 x 48.5 cm (sheet)  
Purchased 2024  
2024.17

### Alison Alder

*Catherine Spence* 2024  
screen print on paper  
90 x 60 cm (image); 94 x 64 cm (sheet)  
Purchased with donor funds 2024  
2024.18.1

### Alison Alder

*CE Clark* 2024  
screen print on paper  
90 x 60 cm (image); 94 x 64 cm (sheet)  
Purchased with donor funds 2024  
2024.18.2

### Alison Alder

*Henrietta Dugdale* 2024  
screen print on paper  
90 x 60 cm (image); 94 x 64 cm (sheet)  
Purchased with donor funds 2024  
2024.18.3

### Alison Alder

*Emma Miller* 2024  
screen print on paper  
90 x 60 cm (image); 94 x 64 cm (sheet)  
Purchased with donor funds 2024  
2024.18.4

### Alison Alder

*Jessie Spink Rooke* 2024  
screen print on paper  
90 x 60 cm (image); 94 x 64 cm (sheet)  
Purchased with donor funds 2024  
2024.18.5

### Alison Alder

*Rose Scott* 2024  
screen print on paper  
90 x 60 cm (image); 94 x 64 cm (sheet)  
Purchased with donor funds 2024  
2024.18.6

**Alison Alder**

*Louisa Lawson* 2024  
screen print on paper  
90 x 60 cm (image); 94 x 64 cm (sheet)  
Purchased with donor funds 2024  
2024.18.7

**Alison Alder**

*Vida Goldstein* 2024  
screen print on paper  
90 x 60 cm (image); 94 x 64 cm (sheet)  
Purchased with donor funds 2024  
2024.18.8

**Alison Alder**

*Laura Harris* 2024  
screen print on paper  
90 x 60 cm (image); 94 x 64 cm (sheet)  
Purchased with donor funds 2024  
2024.18.9

**Alison Alder**

*Pearl Gambanyi Gibbs* 2024  
screen print on paper  
90 x 60 cm (image); 94 x 64 cm (sheet)  
Purchased with donor funds 2024  
2024.18.10

**Alison Alder**

*Faith Bandler* 2024  
screen print on paper  
90 x 60 cm (image); 94 x 64 cm (sheet)  
Purchased with donor funds 2024  
2024.18.11

**Alison Alder**

*Pat Eatock* 2024  
screen print on paper  
90 x 60 cm (image); 94 x 64 cm (sheet)  
Purchased with donor funds 2024  
2024.18.12

**Atong Atem**

*Men In This Town 04* 2024  
inkjet print on Ilford smooth pearl paper  
150 x 100 cm (sheet); 152.5 x 103 cm (frame)  
Purchased with funds provided  
by the Annual Appeal 2025  
2024.19

**Helen Stewart**

*Treania Smith* c. 1937  
oil on canvas  
81.3 x 66.2 cm  
Gift in memory of Tesse Lang by her  
husband Moshe Lang and family 2024  
Donated through the Australian Government's  
Cultural Gifts Program  
2024.20

**Mary Edwards**

*Portrait of Margaret Coen* 1943  
oil on canvas laid on board  
59.5 x 46 cm  
Gift of Meg Stewart 2024  
2024.21

**Ian Burn**

*Looking at a Piece of Glass* 1967-68  
painted wood frames, glass, grey lettering,  
gelatin silver photograph  
28 x 34 cm (frame, each)  
Purchased 2025  
2025.1.ac

**Christian Thompson**

Bidjara  
*The Shortest Day (Flower Wall)* 2024  
type C photograph on Slickrock metallic paper  
250 x 250 cm (overall)  
Purchased 2025  
2025.2.ad

**Tracey Moffatt**

*Some lads #1* 1986 (printed c. 2000)  
gelatin silver photograph on paper  
53.5 x 53 cm (image)  
Gift of the artist 2025  
Donated through the Australian Government's  
Cultural Gifts Program  
2025.3

**Emily Hunt**

*(Rosaleen Norton) Chain of being* 2023-24  
etching on paper  
34.5 x 44.5 cm (plate); 48.5 x 60.4 cm (sheet)  
Gift of the artist 2025  
Donated through the Australian Government's  
Cultural Gifts Program  
2025.4

**Emily Hunt**

*(Leila Waddell) Chain of being* 2023-24  
etching on paper  
34.5 x 44.5 cm (plate); 48.5 x 60.4 cm (sheet)  
Gift of the artist 2025  
Donated through the Australian Government's  
Cultural Gifts Program  
2025.5

**Noel McKenna**

*William Nuttall with horses in field* 2023  
oil on canvas  
160 x 160 cm  
Gift of the artist 2025  
Donated through the Australian Government's  
Cultural Gifts Program  
2025.6

**Scotty So**

*Seeking affirmation of a mother* 2025  
digital video, 06:00 in loop on hologram device  
26.1 x 36.6 x 31 cm  
Purchased 2025  
2025.7

**Davida Allen**

*Philip Bacon, art dealer, reading a letter  
from Barry Humphries* 2003  
oil on marine ply  
161.5 x 208.2 cm  
Gift of the artist 2025  
2025.8

**Unknown**

*Jim Pike* c. 1913  
silver gelatin photograph on paper  
31.9 x 12.9 cm (image)  
Gift of Denise Rawling in memory of  
her father Dr Alan Chittick 2025  
2025.9

**Sam Hodge**

*Romance Was Born* 2025  
photographic installation, collaged  
pigment prints, wallpaper  
dimensions variable  
Commissioned with funds provided  
by Hayley Baillie 2025  
2025.10

# Appendix 2:

## Donors and supporters

### Founding Patrons

L Gordon Darling AC CMG (1921–2015)  
Marilyn Darling AC

### Chief Patron

Jodie Haydon (appointed 2022)  
The role of Chief Patron of the National Portrait Gallery is traditionally occupied by the partner of the current Prime Minister of Australia

### Former Chief Patrons:

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

### Visionary Benefactors (\$5,000,000+)

Tim Fairfax AC

### Founding Benefactors (\$1,000,000+)

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

### Benefactors (\$100,000+)

Ross Adler AC  
Estate of the late Basil Bressler  
Patrick Corrigan AM  
Ian Darling AO & Min Darling  
The late Mary Isabel Murphy  
Rosalind Murphy  
Sid & Fiona Myer Family Foundation  
The Pratt Foundation  
The late Peter Weiss AO & Doris Weiss

### Major Donors (\$50,000+)

John Calvert-Jones AM & Janet Calvert-Jones AO  
Calvert-Jones Foundation  
Lady Primrose Potter AC

### Donors (\$10,000+)

Susan Armitage & The Hon Dr Michael Armitage  
Hayley Baillie & James Baillie  
Bowness Family Foundation  
Elizabeth Dibbs & David Tudehope  
Chris Ellison & Tia Ellison  
Rosanna Hindmarsh  
Sam Meers AO  
Nelson Meers Foundation  
Dick Smith AC & Pip Smith AO  
Leah Smith

### Supporters (\$5000+)

John Barrington AM & Fiona Harris AM  
Tim Bednall & Vanessa Bednall  
Jillian Broadbent AC & Olev Rahn  
Sam Brougham & Tania Brougham  
Andrew Butler & Susie Westwood  
Paula Cronin & Damien Cronin  
Penny Fowler AM & Grant Fowler  
Kerry Gardner AM & Andrew Myer AM  
Farinne Georgeopoulos & Alexander Georgeopoulos  
Gerard Harnan & Kelly West  
The Hon Michael Kirby AC CMG & Johan van Vloten  
Jon North & Susanne North  
Dr Helen Nugent AC  
Katie Page  
Elizabeth Pakchung  
Bruce Parncutt AO  
Marc Polese & Sheena Polese  
Susan Robertson & Alan Robertson  
Yashian Schauble  
Rob Thomas AO  
Katrina Whereat-Savage & Chris Savage  
Geoffrey White OAM & Sally White  
Wayne Williams  
Wright Burt Foundation

### Portrait Donors 2024–25

Davida Allen  
Sally Douglas  
Emily Hunt  
Moshe Lang, in memory of Tesse Lang  
Noel McKenna  
Tracey Moffatt AO  
Denise Rawling  
Meg Stewart

### ICONS Syndicate 2024–25

**In 2024–25, the National Portrait Gallery's ICONS Syndicate supported the presentation of *Carol Jerrems: Portraits***

Hayley Baillie & James Baillie  
John Barrington AM & Fiona Harris AM  
Tim Bednall & Vanessa Bednall  
Jillian Broadbent AC & Olev Rahn  
Sam Brougham & Tania Brougham  
Andrew Butler & Susie Westwood  
John Calvert-Jones AM & Janet Calvert-Jones AO  
Paula Cronin & Damien Cronin  
Marilyn Darling AC  
Elizabeth Dibbs  
Tim Fairfax AC & Gina Fairfax AC  
Penny Fowler AM & Grant Fowler  
Kerry Gardner AM & Andrew Myer AM  
Farinne Georgeopoulos & Alexander Georgeopoulos  
Gerard Harnan & Kelly West  
The Hon Michael Kirby AC CMG & Johan van Vloten  
Sam Meers AO  
Jon North & Susanne North  
Dr Helen Nugent AC  
Katie Page  
Elizabeth Pakchung  
Bruce Parncutt AO  
Marc Polese & Sheena Polese  
Yashian Schauble  
Sid & Fiona Myer Family Foundation  
Rob Thomas AO  
Katrina Whereat-Savage & Chris Savage  
Wright Burt Foundation

### 2025 Annual Appeal

**In 2024–25, the Annual Appeal supported the National Portrait Gallery's acquisition of *Atong Atem's Men In This Town 04*.**

Keith Bailey  
Peter Bradley & Karen Bradley  
Francis N Breen  
Pat Buchanan & Bob Buchanan  
Brian Campbell & Judith Campbell  
Adam Cooper  
Meg Daly  
Dorothy Danta OAM  
Wilma Davidson  
Trish Doyler  
Lynette Greenwood  
Gerard Harnan & Kelly West  
Warwick Hemsley AO  
Roger Hyland  
Claudia Hyles OAM  
Professor Anne Kelso AO  
D & R Kennemore  
Gerry Kruger & Ted Kruger  
Connie Leikas  
Elizabeth H Loftus  
Lea McAuley & Allan Pennicook  
Brooke Michell & Hugo Michell  
Emeritus Professor Ingrid Moses AO  
Justice Debra Mullins AO  
David Riggs & Christina Kitch  
Dr Maggie Shapley  
Maggie Taylor & Ken Taylor  
Rob Thomas AO  
Callum Tolhurst-Close & James Tolhurst-Close  
Murrelia Wheatley  
Kriss Will & Noel Blake  
Wayne Williams

*In addition to those donors and supporters listed above, the National Portrait Gallery also acknowledges the generosity of those who wish to remain anonymous.*

# 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>Contents of annual report</b>                                                                                                                                                                                                                                                                                                   |                          |
| 17BE(a)             | 13             | Details of the legislation establishing the body                                                                                                                                                                                                                                                                                   | Mandatory                |
| 17BE(b)(i)          | 13             | A summary of the objects and functions of the entity as set out in legislation                                                                                                                                                                                                                                                     | Mandatory                |
| 17BE(b)(ii)         | 13             | The purposes of the entity as included in the entity’s corporate plan for the reporting period                                                                                                                                                                                                                                     | Mandatory                |
| 17BE(c)             | 52             | 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: <ul style="list-style-type: none"> <li>a direction given to the entity by the Minister under an Act or instrument during the reporting period; or</li> <li>a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act</li> </ul> | If applicable, mandatory |
| 17BE(g)             | 18             | Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule                                                                                                                                                                                                                         | Mandatory                |
| 17BE(h), 17BE(i)    | 112            | 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)             | 52             | Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period                                                                                                                                                                                                   | Mandatory                |
| 17BE(k)             | 67             | 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)            | 67             | Statistics on the entity’s employees on an ongoing and non-ongoing basis, including the following: <ul style="list-style-type: none"> <li>statistics on full-time employees;</li> <li>statistics on part-time employees;</li> <li>statistics on gender;</li> <li>statistics on staff location</li> </ul>                                                                                                                                                                                                                                                                                                                                                      | Mandatory                |
| 17BE(l)             | 3              | Outline of the location (whether or not in Australia) of major activities or facilities of the entity                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Mandatory                |
| 17be (m)            | 69             | Information relating to the main corporate governance practices used by the entity during the reporting period                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Mandatory                |
| 17BE (n), 17BE (o)  | 112            | 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): <ul style="list-style-type: none"> <li>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>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)            | 7              | Any significant activities and changes that affected the operation or structure of the entity during the reporting period                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | If applicable, mandatory |
| 17BE (q)            | N/A            | Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | If applicable, mandatory |
| 17BE (r)            | N/A            | Particulars of any reports on the entity given by: <ul style="list-style-type: none"> <li>the Auditor-General (other than a report under section 43 of the Act); or</li> <li>a Parliamentary Committee; or</li> <li>the Commonwealth Ombudsman; or</li> <li>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)            | 69             | 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)          | 59             | The following information about the audit committee for the entity: <ul style="list-style-type: none"> <li>a direct electronic address of the charter determining the functions of the audit committee</li> <li>the name of each member of the audit committee</li> <li>the qualifications, knowledge, skills or experience of each member of the audit committee</li> <li>information about each member's attendance at meetings of the audit committee</li> <li>the remuneration of each member of the audit committee</li> </ul> | Mandatory                |
| 17BE (ta)           | 68             | 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: <ul style="list-style-type: none"> <li>an outline of actions taken to fulfil those obligations; and</li> <li>an assessment of the cost of fulfilling those obligations</li> </ul>                                                                                                                                                                                                                                                    | 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) | 61–3 |
| Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>                                          | 64   |
| Section 311A of the <i>Commonwealth Electoral Act 1918</i>                                                | 104  |

**Compliance with finance law**

There were no instances known by the Gallery of significant non-compliance with finance law in 2023–24 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*, Division 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 | RATIONAL                                             |
|--------------------------------------|-----------------------------|------------------------|------------------------------------------------------|
| Australian National Audit Office     | \$106,700                   | 2                      | Compulsory external audit services                   |
| Comcare                              | \$31,498                    | 1                      | Compulsory general insurance premiums                |
| Department of Finance (Comcover)     | \$198,193                   | 1                      | Compulsory general insurance premiums                |
| Department of Finance                | \$20,812                    | 2                      | Intra-government Communications Network (ICON) links |
| National Capital Authority           | \$22,492                    | 1                      | Horticulture services from Citywide                  |
| Australian Public Service Commission | \$10,543                    | 2                      | Training and recruitment services                    |
| Australian Government Solicitor      | \$14,631                    | 7                      | Legal services                                       |

**Advertising**

Section 311A of the *Commonwealth Electoral Act 1918* requires annual reporting of advertising above \$16,900 (GST inclusive). The Gallery's advertising includes the promotion of its exhibitions and programs; all relevant transaction were below the reporting threshold in each instance in 2024–25.

**Legal services**

This is a statement of legal services expenditure by the National Portrait Gallery of Australia for the 2024–25 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 | \$13,301        |
| Total internal legal services expenditure | \$0             |
| Total legal services expenditure          | <b>\$13,301</b> |



**NATIONAL  
PORTRAIT  
GALLERY**