

**National
Portrait
Gallery of
Australia
Annual
Report
13/14**



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of Australia 2014

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24 September 2014
Senator the Hon George Brandis QC
Attorney-General
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 first independent annual report for presentation to each House of Parliament. The report covers the period 1 July 2013 to 30 June 2014.

This report is submitted in accordance with the *National Portrait Gallery of Australia Act, 2012* and the *Commonwealth Authorities and Companies Act, 1997*. The Performance Report has been prepared according to the *Commonwealth Authorities (Annual Reporting) Orders 2011*. The financial statements were prepared in line with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act, 1997*.

Yours sincerely

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

Dr Helen Nugent AO
Chairman

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Their Royal Highnesses The Duke and Duchess of Cambridge (National Portrait Gallery 24 April 2014)

CHAIRMAN'S LETTER

The Directors have pleasure in providing the first annual report of the National Portrait Gallery of Australia (NPGA), following its becoming a Statutory Authority.

It has been a defining year for the NPGA. Success has come in six key ways.

Made successful transition

The NPGA made a successful transition on July 1, 2013 to become a Statutory Authority, having previously been part of the Office of the Arts. This transition required the establishment of a new Board of Directors with additional responsibilities, the appointment of a new Director, along with significantly revised organisational processes and systems. In turn, it gave the NPGA the opportunity to ensure its longer term vibrancy by generating greater earned income in a constrained fiscal environment. The achievement of this status for the NPGA has been a long held dream over many years, which was warmly welcomed by the Gallery.

Dr Gene Sherman AM, Mr Alan Dodge AM, Mr Peter McMullin, Mr Brian Robinson and myself made the transition from advisory Board Member to Member of the new Board with fiduciary and governance responsibility. Ms Yasmin Allen, Ms Jillian Broadbent AO and Mr Sidney Myer AM joined the Board, adding their considerable commercial and governance skills as well as their passion for the Gallery.

Ms Jennifer Bott AO became Acting Director on July 1 while the search began in earnest for a new Director as required under our Act. Jenny led the Gallery with distinction through the first seven months while an international search was undertaken for a new Director. That search culminated in the appointment of Mr Angus Trumble, who returned to Australia from a distinguished tenure at the Yale Centre for British Art at Yale University. The Board thanks Jenny for her outstanding leadership during the interim period. It also welcomes Angus, knowing that he will lead the NPGA into a new age with deep curatorial expertise, great historical knowledge and signature flair. The Board is delighted at his appointment.

We also acknowledge the singular support the NPGA has received from Senator the Hon George Brandis QC during the transition period and extend our deep gratitude to the former ministers for the arts. Departmental staff have also been unstinting in their support during the transition.

Welcomed new patron

Mrs Margie Abbott enthusiastically agreed to become our Chief Patron. She has embraced the role with relish, welcoming distinguished visitors, friends and school children at the Gallery with her characteristic warmth and engaging style.

In what has now become a tradition, Mrs Abbott is the fourth spouse or partner of Australia's Prime Ministers to assume this important role. We acknowledge the service of her predecessors: Mrs Janette Howard, Ms Thérèse Rein, and Mr Tim Mathieson.

Enhanced the Collection and presented exciting exhibitions

Throughout the year, the permanent collection continued to be built. Seventy-seven works of art were added to the collection, all of which are illustrated in the body of this report. With its enticing insight into Australian life, the permanent collection is a magnet for new and repeat visitors.

At the same time, a diverse and exciting series of rotating collection displays and temporary exhibitions have been presented to the delight of audiences. This includes *Paris to Monaro: Pleasures from the studio of Hilda Rix Nicholas*; the *Macquarie Digital Portraiture Award 2013*; and *Paul Kelly & The Portraits*. In addition, a number of high quality overseas exhibitions were presented including *Richard Avedon: People and Elvis at 21: Photographs by Alfred Wertheimer*. The Director's Report provides much greater detail on these exhibitions.

Hosted distinguished visitors

Each of our visitors is special. We want to ensure that the Gallery provides each person with a warm and embracing experience.

During the year, we were thrilled to host some particularly distinguished visitors.

Their Royal Highnesses The Duke and Duchess of Cambridge visited us in April of this year. They were given a special insight into the Australian way of life not just through the artworks, but also by meeting sitters, artists, patrons and sponsors. The crowd awaiting them outside was large, noisy and effusive. They were rewarded for their patience by a meet and greet with the warm and engaging royal couple.

Mrs Akie Abe, the wife of the Japanese Prime Minister, along with Mrs Margie Abbott, also came to the Gallery, receiving a warm welcome, along with a private tour of special art works.

Established the Foundation

One of the major benefits arising from becoming a Statutory Authority is the ability to increase the focus on generating earned income. The establishment of a Foundation is integral to these efforts, facilitating an investment in works of art as well as other initiatives such as education programmes.

The Board acknowledges and applauds the extraordinary generosity of our former Chairman, Mr Timothy Fairfax AC with a lead gift that is designed to encourage others to give to the NPGA. It was a wonderful way to end the financial year. This builds on the generous patronage of Mr Fairfax as one of our Founding Benefactors.

In addition, we are most appreciative of the warm support of our Founding Patrons, Mr L Gordon Darling AC CMG and Mrs Marilyn Darling AC. They continue to provide inspiration and supportive advice, including in relation to the Foundation.

Maintained financial health

The Directors and management have been focussed on ensuring the long-term sustainability of the Gallery. To that end, in this first year of additional transitional expense, we have worked to ensure that tight financial control has been exercised. On a consolidated basis, including the Foundation (which is separately managed and accounted for) a surplus of \$471,000 has been generated.

Conclusion

In conclusion, I pay tribute to the dedicated management and staff of the NPGA who have so capably led us into this new era of our history. In particular, I acknowledge and thank Mr Angus Trumble and Ms Jenny Bott for their capable leadership in this exciting transition year.

A handwritten signature in black ink, appearing to read 'Dr Helen Nugent AO', written over a light blue horizontal line.

Dr Helen Nugent AO
Chairman



Mrs Margie Abbott and Mrs Akie Abe on tour of the National Portrait Gallery with Director Angus Trumble.



DIRECTOR'S REPORT

The critic John Ruskin once famously wrote that great nations write their autobiographies in three manuscripts: the book of their deeds, the book of their words, and the book of their art. None may be fully grasped without taking account of the other two, but of these three the book of art is the most trustworthy. I am not sure I agree with him. The National Portrait Gallery of Australia is a special place in the nation's capital where the book of deeds, the book of words, and the book of art converge powerfully, and tell our national story through the sheer diversity and scope of the many attainments of our citizens—past, present and (we earnestly hope) future. This is, after all, by any measure a young country with an exceedingly ancient culture in our midst, and at our heart. Deed, word, and art combine here in ways that are unique to this enormous island continent.

The publication and tabling in the Commonwealth Parliament of this first annual report represents far more than an official record of the activities and achievements of the National Portrait Gallery of Australia throughout the past year—although of course it does this in strict conformity with legislation. It is, perhaps, the most tangible consequence thus far of the Act of Parliament which, from 1 July 2013, established the National Portrait Gallery of Australia as a Statutory Authority, comparable in structure and responsibility to our much larger and older sibling cultural institutions here in the national capital. It represents a coming of age, and a culmination of the combined efforts of successive governments, ministers, our founding patrons, our benefactors, and our chairmen, past and present, all the members of our Board of Directors, and my predecessors in the role of Director. I must also thank Jennifer Bott AO, who for much of this year, prior to my appointment, served as Acting Director, and has since proffered wise counsel in an invaluable consulting capacity.

We were also honoured and privileged this year to be able to welcome to the National Portrait Gallery Their Royal Highnesses The Duke and Duchess of Cambridge (on 24 April), and, lately, Mrs Akie Abe, wife of the Prime Minister of Japan.

Financial performance

I am pleased to record the Gallery's solid financial performance in its first year as a Statutory Authority. On a consolidated basis the Gallery achieved a surplus of \$0.471 million in a challenging financial environment. I am grateful to my executive team for their financial oversight.

After adjusting for \$1.861 million of expenses not requiring revenue appropriations, such as depreciation on long-lived assets, the Gallery achieved a consolidated surplus of \$2.332 million. This result comprises generous donations to the Gallery's newly formed Foundation which recorded a surplus of \$2.611 million, building on a healthy opening balance of \$5.886 million. The Foundation committee of the Board will be charged with overseeing the

fund and any policies relating to the application of those funds.

The Gallery had net assets of \$129.1 million at 30 June 2014 consisting of financial assets of \$12.7 million, non-financial assets of \$119.2 million and liabilities of \$2.9 million. The financial statements include *Note 10: Restructuring* which explains the transfer of assets from the Department of Regional Australia, Local Government, Arts and Sport to the Gallery upon its formation on 1 July 2013. The land upon which the Gallery sits was also transferred from the National Capital Authority to the Gallery during the year.

Acquisitions

Ever since the Gallery acquired the portrait of Captain James Cook RN by John Webber, which did more than anything else to announce our arrival as a serious collecting institution, building the permanent collection has been at the core of our mission, and a fundamental reference point for all our programs. The collection now stands at 2,291 objects, a remarkable achievement over the past nearly sixteen years. All of this year's acquisitions are illustrated in the body of this report, and attest to the breadth and range of identities thus encompassed, including but not restricted to the first Governor of New South Wales; two British prime ministers under whose administrations important developments took place in the Australian colonies; the first Australian first-class cricket team to tour England and North America in 1878; a Catholic Archbishop of Sydney; three self-portraits by major Australian women artists; and portraits of Bennelong, Sir Keith Murdoch, Dame Mabel Brookes, Sir Garfield Barwick; Sir Edgar Coles, the artists Ginger Riley, Paddy Bedford and Michael Leunig, the actor Bryan Brown, and the Rt. Hon. Sir Robert Menzies. The sheer range of subjects, genres and media continues to be inspiring.

Exhibitions

In addition to three routine collection changeovers, by which many objects in the collection rotate on and off display, this year the Gallery presented a fine group of exhibitions.

Paris to Monaro: Pleasures from the studio of Hilda Rix Nicholas brought together more than 200 objects to produce a composite portrait of this fine Australian woman artist in the studio she created in 1928 on her property Knockalong near Delegate on the Monaro Plain after she returned from fifteen years' living and working abroad. Many of the works were congruent with the environment out of which Canberra itself evolved rapidly through the same period, so the exhibition elided perfectly with the national capital's centenary celebrations.

The *Macquarie Digital Portraiture Award* was progressed with the specific aim of fostering new approaches to portraiture in digital media by emerging artists aged 18 to 30 years old. Great banks have always been patrons of new art, at least since the fourteenth century, and by their support for this innovative program the Macquarie Group continues a long and continuous tradition of innovation. With their generous support, the National Portrait Gallery offered a \$10,000 bursary to the artist judged to have made the most outstanding screen-based digital portrait.

Paul Kelly & The Portraits explored aspects of Paul Kelly's performance persona in this focus exhibition featuring portraits by artists and leading music photographers. The exhibition was developed in partnership with Shark Island Productions, and with the support of The Caledonia Foundation.

Judy Cassab is among Australia's most successful portrait painters. Since arriving in Sydney from Europe in 1951, she has created numerous portraits—those commissioned by corporate leaders and social luminaries along with personal and intimate portrayals of family and friends—which collectively resulted in a distinct and comprehensive record of Australian society and culture throughout the second half of the 20th century. *The artist's diary: Portraits by Judy Cassab* profiled six decades of Cassab's work, from the early portrait commissions of the 1950s to later paintings that have helped confirm her eminent place in the canon of Australian portraiture.

Richard Avedon: People was the first comprehensive exhibition of this major

American artist's work ever to be staged in Australia. Avedon produced portrait photographs that helped define the twentieth century. The exhibition was developed in partnership with the Richard Avedon Foundation in New York, to whom we are profoundly grateful for their close collaboration.

Elvis at 21: Photographs by Alfred Wertheimer was developed collaboratively with the National Portrait Gallery in Washington, DC. Photojournalist Alfred Wertheimer was hired by RCA Victor in 1956 to shoot promotional images of a recently signed 21-year-old recording artist, Elvis Presley. Wertheimer's instinct to 'tag along' with the artist after the assignment and the resulting images provide us today with a candid look at Elvis before he exploded onto the scene and became one of the most exciting performers of his time. *Elvis at 21: Photographs by Alfred Wertheimer* was supported by the Smithsonian Institution Traveling Exhibition Service, Govinda Gallery, and was sponsored by HISTORY.

PROMO: Portraits from Prime Time explored the themes of fame and celebrity by going behind-the-scenes and into the spotlight with professional photographers and the stars of Australian television, music and comedy. Whether negotiating the logistics of a big publicity shoot or quietly capturing moments on set during filming, the photographers' stories are intriguing and compelling. *PROMO: Portraits from Prime Time* offered a fascinating insight into the contemporary photographic portraits that surround us and the art and skill of the professional photographers who create them. The exhibition featured the work of Peter Brew-Bevan, Martin Philbey, John Tsiavis, Ben King, Giovanni Lovisetto, Abigail Varney, Michelle Day and Julian Kingma.

For the first time we presented this year's seventh *National Photographic Portraiture Prize 2014* in conjunction with *PROMO*. The *National Photographic Portrait Prize* exhibition is selected from a national field of entries that reflect the distinctive vision of Australia's aspiring and professional portrait photographers and the unique nature of their subjects. The National Portrait Gallery awarded the prize of \$25,000 to

Sydney-based photographer Andrew Cowan for the most outstanding photographic portrait.

Sponsors

The Gallery received extraordinarily generous support this year from our Principal Sponsor EY (Ernst & Young), whose longstanding and continuing relationship helps makes possible all our programs.

St George Bank supported two major exhibitions this year, *Elvis at 21: Photographs by Alfred Wertheimer* and *PROMO: Portraits from Prime Time*.

The Macquarie Group Foundation continued to support and underwrite the *Macquarie Digital Portraiture Award*.

uberGlobal generously hosted the Gallery's website, and continued to support the Gallery.

Crowne Plaza Canberra provided accommodation for the Gallery's business-related guests on a sponsorship in-kind basis. We were enormously glad that they consented to display an enormous NPGA (Eric) 'Bana banner' in their atrium.

We continue to enjoy the support of Robert Oatley Vineyards, who provide the Gallery with quality wines for all major events.

Negotiants provided the Gallery with sparkling wine and beer for all major events.

CR Kennedy sponsored artist Peter Coulson's visit to the Gallery for two photography master classes in March 2014.

Sun Studios provided the *National Photographic Portraiture Prize 2014* People's Choice Award prize to the winning photographer, Andrew Lance, a day in either their Sydney or their Melbourne studios free of charge.

Benefactors, donors, supporters

A complete list of the Gallery's benefactors, donors and supporters is provided at *Appendix 7*. The size, reach, range, and generosity of this impressive group cannot be overstated—especially given the relatively short period in which each and all have come together in support of this fledgling institution. That list, moreover, does not take into account anonymous gifts of cash from visitors; the generosity of the Commonwealth through the Australian Tax

Office; and donors of works of art through the Cultural Gifts Program. However, this year the Gallery made extraordinary progress with the establishment of a new Foundation. I wish to acknowledge the continuing support of Gordon and Marilyn Darling, without whom it is fair to say this institution would never have come into being.

National Portrait Gallery of Australia Foundation

Our most important single achievement this year was the establishment of the National Portrait Gallery of Australia Foundation with a magnificent gift by our former chairman and one of our founding benefactors Tim Fairfax, AC. His generosity to the Gallery Foundation allows Tim to lead by example, but without fanfare. Nevertheless, I cannot thank him warmly or publicly enough for providing us with this important first step, one might say giant leap, towards our future financial security and independence. And we are confident that where he is leading, others will surely follow—such is the measure of public affection that surrounds this youthful but rapidly growing institution. Mr Fairfax's support has already allowed us to make significant acquisitions of works of art, as well as to extend and promote the Gallery's learning and children's programs.

Access and learning

The sheer diversity, range and professionalism of the access and learning programs initiated and sustained by our fine team emerges from pages 30-35. The most important point to be made about these is that they serve school audiences from pre-school to year 12—a total of 18,564 visiting pupils this year alone. These programs provide orientation and professional development to teachers and educators; they serve tertiary students and programs, and the general public alike. They embrace bespoke programs for the hearing impaired, and for people living with intellectual and other disabilities. They are devised in conjunction with temporary exhibitions, or else focus on the permanent collection. Many programs have also been structured to be accessible remotely

online. Beyond these, a continuous supply of talks, lectures, panels, workshops, performances, screenings, and other children's school-holiday and family programs (1,237 in all) reached a further audience of nearly 23,000 visitors.

Website

For much of this year work was undertaken to re-design and re-develop the Gallery's website portrait.gov.au. This involved fundamentally rethinking all aspects of navigation and arrangement so as to provide many more potential points of entry from which easier and more fluid transitions from one kind of content to the next can be achieved simply. When it goes live next year the new website will furnish a far more sophisticated platform in support of the collection, programs, and additional content, such as in-house sound and film material. Beyond our busy program of touring exhibitions thus far to all states and territories, the new website will vastly improve the quality of remote access from all corners of the continent and indeed beyond.

Loans

As the Gallery's collection grows apace, the traffic in significant outward loans is accelerating, and on the whole gaining in relative importance to exhibition projects undertaken by other organising institutions. Through our brief history we have received generous support in the form of frequently long-term inward loans from state and national collecting institutions. That this traffic is becoming far less of a one-way street is especially gratifying.

Conclusion

In the end institutions are people, so my final word must be one of thanks to my Chairman, Dr Helen Nugent AO, to our Board of Directors, and to my staff, one and all, for the warmth of the welcome they have extended through the past six months to a new director, and for all their inspiring energy, hard work and loyal support throughout this period of transition. Without that, we should not have been able to do what we are proud regularly to have done through each succeeding stage of our short life—just as

James Gillray does with Sir Joseph Banks in his brilliant satire reproduced on the front cover of this report—in other words to have brought forth institutional butterflies from a concrete chrysalis.



Angus Trumble
Director



Paris to Monaro: Pleasures from the studio of Hilda Rix Nicholas (31 May – 11 August 2013)



Paul Kelly & The Portraits (19 June – 1 September 2013)

After the Bicentenary in 1988 our founding patrons Gordon and Marilyn Darling felt that the time had come to revive the old idea—first mooted before WWI by Tom Roberts—of a National Portrait Gallery, and eventually supported the creation of a hugely successful touring exhibition, *Uncommon Australians: Towards an Australian Portrait Gallery* (1992-93), much encouraged in that direction by the then director of the National Portrait Gallery in Washington, DC, Alan Fern, and by Sir Roy Strong, sometime director of the National Portrait Gallery in London. At the end of that tour the decision was taken to establish a space in three rooms of the old Parliament House that would be used to create further temporary exhibitions of Australian portraits, initially under the aegis of the National Library of Australia. Prime Minister Paul Keating opened the first of these in March 1994.

In 1997, Prime Minister John Howard put the fledgling Gallery on a new footing, separate from the National Library; expanded its space in Old Parliament House, and made provision for the appointment of an advisory Board, and, in 1998, an inaugural director, Andrew Sayers. Under Andrew's tenure the basic foundations of a new and ambitious institution were laid, as distinct from a set of ongoing programs. The National Portrait Gallery in Washington, DC, was much shaped by the experience of forging a new republic out of armed revolution, with more than a nod to the idea of Roman civic virtue. The National Portrait Gallery in London, by contrast, was conceived in 1856 as the national pantheon of British monarchs, statesmen, scientists, English novelists and poets. Our National Portrait Gallery is quite different from Washington in that we in Australia lack any such single or defining moment of violent political rupture, and from London in being on the whole far more diverse in our definitions of national and cultural attainment, distinction, or significance. This pattern was largely created by Andrew Sayers, with the support of successive chairmen and members of the NPG advisory board.

Going from strength to strength, by 2004-05, the Commonwealth Government undertook, if re-elected, to create a new building for the National Portrait Gallery and in due course committed \$87.8 million to the project. A site was proposed adjacent to the High Court of Australia in the Parliamentary Triangle, and a design competition won by Richard Johnson of the Sydney firm of architects Johnson Pilton Walker Pty Ltd. Construction was undertaken by the firm of John Holland, and completed near the end of 2008.

In 2012 a new Act of Parliament provided for the establishment of the National Portrait Gallery as a Statutory Authority comparable in structure and responsibility to the much larger cultural agencies in the national capital. This took effect on the first day of the past year. The publication and tabling of this first annual report is perhaps the most tangible consequence of that coming of age.

VISION

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

STRATEGIC PLAN

The NPGA houses the national collection of portraits of historically important and high achieving Australians. As a member of a group of national collecting institutions the NPGA is unique in its exclusive use of portraiture to explore Australian culture, history, individual achievement and identity.

To build on these achievements and to continue to develop the NPGA as an inspirational museum of international standing, the Corporate Plan 2011-2014 identifies four strategic priorities discussed in detail under *Performance*. These include:

- the national portraiture collection;
- access and audience;
- partnerships; and
- resources.

ENABLING LEGISLATION

The National Portrait Gallery of Australia is a Commonwealth authority established by the *National Portrait Gallery of Australia Act, 2012*. The NPGA forms part of the Attorney-General's portfolio.

National Portrait Gallery of Australia's powers and functions

The powers of the National Portrait Gallery of Australia as prescribed in the NPGA Act, 2012 are subject to that Act, to do all things necessary or convenient to be done for or in connection with the performance of its functions.

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

- develop, preserve, maintain, promote and provide access to a national collection consisting of portraits, other works of art or related material;
- develop and engage a national audience in relation to that collection and other portraits, works of art or related material

including through exhibitions, education, research, publications and public and online programs;

- use every endeavour to make the most advantageous use of the national collection in the national interest and promote the efficient, effective, economical and ethical use of public resources;
- the NPGA may charge fees for things done in performing its functions or for other services provided by the NPGA.

RESPONSIBLE MINISTER

The Minister responsible for the NPGA during the year was the Hon Tony Burke MP from 1 July 2013 to 7 September 2013. From 18 September 2013, Senator, The Hon George Brandis QC was the Minister for the Arts.

The *National Portrait Gallery of Australia Act, 2012* and the *Commonwealth Authorities and Companies Act, 1997* enable the Minister to:

- make available Commonwealth land and buildings for the National Portrait Gallery of Australia purposes;
- approve financial transactions in excess of the limit of one million dollars;
- at the request of the Board, the Minister may transfer or cause to be transferred to the NPGA works of art or other related material owned by the Commonwealth;
- appoint the Chair, Deputy Chair and other members to the Board, appoint a person to act as a Board member, grant the Chair of the Board leave of absence, terminate the appointment of a Board member and refers to the Remuneration Tribunal to determine the terms and conditions in relation to a Board member holding office;
- appoint the Director (in relation to the first Director post enactment of the NPGA Act, 2012);
- may, by legislative instrument give directions to the Board; and
- may, by writing, delegate any or all of his or her functions or powers under the NPGA Act, 2012.

EXERCISE OF MINISTER'S POWERS

The Minister appointed the inaugural Board and the inaugural Director. The Minister authorised one financial transaction during the year exceeding one million dollars for the provision of static guarding and physical security services.

EFFECTS OF MINISTERIAL DIRECTIONS

The NPGA received no new ministerial directions from the Minister for the Arts apart from Board notifications. The Minister for Finance has directed agencies to provide an annual report on compliance with the CAC Act requirements.

BOARD OF THE NATIONAL PORTRAIT GALLERY OF AUSTRALIA

The NPGA is governed by an eight member Board, with provision for up to nine members under the NPGA Act 2012. NPGA Board members are appointed by the Minister, holding office on a part-time basis and must possess the requisite knowledge or experience relevant to the affairs of the NPGA. The Commonwealth Remuneration Tribunal determines remuneration for Board members.

Exercising an appropriate governance framework is central to the Board's role in overseeing the management and performance of the NPGA. The Board monitored the performance of the NPGA at each of the seven meetings held during the year as well as in between meetings.

The Board appointed an Acting Director for the period 1 July 2013 to 9 February 2014. The incumbent Director commenced duties on 10 February 2014.

During the year the Board was assisted by its Audit Committee and its Work Health and Safety Committee. Details of membership of the NPGA Board are included at *Appendix 1*.

COLLECTION AND PREMISES

The National Portrait Gallery houses the national collection of portraits of historically important and high achieving Australians who have influenced or contributed to the shaping of Australia as a nation and as a society.

There are currently 2,291 items in the Portrait Gallery's collection, reflecting the

identity, history, diversity and culture of Australia. In December 2008, the permanent home of the Gallery was opened to the public displaying some 400 portraits from its permanent collection.



Richard Avedon: People (23 August – 24 November 2013)



Macquarie Digital Portraiture Award (5 September – 13 November 2013)

The National Portrait Gallery of Australia Board consists of eight distinguished women and men, whose biographies are set out in detail on pages 87-89. Between them they are currently or have been chancellors of Bond University and the University of Wollongong; chairmen of Veda Group, Funds SA, Macquarie Specialised Asset Management, the Clean Energy Finance Corporation, Swiss Re Life & Health Australia Limited, Asialink, the Estate of Sidney Myer, and of the Melbourne International Comedy Festival. They have served or currently serve as presidents of Cranbrook School in Sydney and of Victorian Employers Chamber of Commerce and Industry; as members of the boards of the Reserve Bank of Australia, the Sydney Theatre Company, the Australian Brandenburg Orchestra, Woolworths Limited, Woodside Petroleum Limited, Westfield Management Limited, Coca-Cola Amatil Limited, SBS Corporation, Myer Family Company Ltd and Myer Family Investments Pty Ltd, Copia Investment Partners and the McMullin Group; as deputy chairman of the Australia Council and of Opera Australia; as vice-president of Deutsche Bank; as deputy president of the Museums Board of Victoria; as non-executive directors of Origin Energy, Macquarie Group, Insurance Australia Group Limited, and Cochlear Limited; as directors of the George Institute for Global Health, Export Finance and Insurance Corporation, Film Australia Limited, the Red Cross Blood Service, Australian Geographic Retail, Australian Dispute Resolution Centre, ANZ Investment Bank; as a national director of the Australian Institute of Company Directors; as a member of the Council of Monash University; as a distinguished former director of the Art Gallery of Western Australia in Perth; as former trustees of the Queensland Art Gallery and the Art Gallery of New South Wales; as an Asialink Asia Literacy Ambassador; and as an adjunct professor of UNSW Australia Art & Design. Two are Officers of the Order of Australia; three are Members of the Order; three are recipients of honorary doctorates from universities right across the country; one is an alumna of Harvard University, one an alumnus of Dartmouth College, and two are *Chevaliers de l'Ordre des Arts et des Lettres*. This is by no means a comprehensive list of the collective attainments of our Board of Directors. Quite apart from being worthy of inclusion, each and all, in the national portrait collection, by their service they bring to our institution a quite incomparable range of skills and experience upon which the Director and staff rely more than they will ever know, and, by extension, also render to the Commonwealth Government and the people of Australia quite exceptional service for which we thank them most sincerely.

RESPONSIVENESS TO GOVERNMENT AND THE PARLIAMENT

NPGA representatives appeared before the Senate Standing Committee on Rural and Regional Affairs and Transport Legislation Committee up to 7 September 2013. From 18 September 2013, NPGA representatives appeared before the Legal and Constitutional Affairs Legislation Committee.

CORPORATE GOVERNANCE

The NPGA Board oversees and ratifies the strategic planning and performance of the institution and receives regular reports of progress against objectives as set out in the Corporate Plan 2011-14. The Board Chairman meets with the Minister for the Arts regularly.

MANAGEMENT STRUCTURE

The management structure as at 30 June 2014 of the NPGA can be found at *Appendix 8*. The structure was reorganised during the year.

SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

The Director and Section Managers comprise the NPGA Executive.

The Executive meets fortnightly to:

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

The Executive is assisted by a range of working groups including:

- Program development and delivery working group;
- Digitisation working group; and
- Publications committee.

INTERNAL AND EXTERNAL SCRUTINY

Two compliance and performance reviews were undertaken during the year in accordance with the Audit Committee's workplan.

The audit of the NPGA's financial statements was undertaken by the Australian

National Audit Office. The financial statements may be found on pages 50 to 85.

Audit activity is monitored by the NPGA's Audit Committee. The role of the Committee is to assist and advise the Board in identifying areas of significant current or future operational risk. The Audit Committee oversight:

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

The Audit Committee met three times during the year.

The following audit reports were considered by the Committee:

- *Governance framework*—an assessment of the NPGA's governance framework taking into account the transition from being within a portfolio agency to a CAC Act entity on 1 July 2013; and
- *Financial controls framework*; health check—an assessment of the NPGA's stand-alone financial management framework which includes the implementation of a new Financial Management Information System (FMIS), Technology One, Finance One.

JUDICIAL DECISIONS

There were no judicial decisions which involved the NPGA.

OMBUDSMAN

No matters relating to the NPGA were raised, referred or considered by the Commonwealth Ombudsman's Office.

RISK MANAGEMENT

The NPGA focussed on embedding a risk management culture within the organisation during the year. Risk management is a key enabler to strategic planning, business operations and decision making.

The NPGA Executive developed the operational and enterprise risk register

during 2013-14. A number of risk assessments relating to specific activities were also undertaken.

The NPGA participates in the Comcover Risk Management Benchmarking Survey annually. This exercise provides an independent overview of the NPGA's risk management maturity and culture. Out of a possible score of 10, the NPGA was rated at 7.8 which resulted in a discount to the general insurance premium of 7.7% during 2013-14.

INDEMNITIES AND INSURANCE PREMIUMS FOR OFFICERS

The Gallery is insured through the Commonwealth's insurer Comcover. Insurance includes professional indemnity and director's and officer's insurance to \$100 million per category of cover. The premium paid by the NPGA in 2013/14 for these categories was \$9,442 and the Gallery did not provide any indemnity to a current or former officer of the Gallery.

BUSINESS CONTINUITY MANAGEMENT

The NPGA's business continuity arrangements align with the revised Australian National Audit Office's guidelines, Australian Standard AS/NZs 5050:2010 and the Good Practice Guidelines 2007 of the Business Continuity Institute and the UK Standard Bs25999 points 1 and 2.

The aim of the NPGA's business continuity arrangements is to mitigate the potentially adverse impact of a disruptive event to the NPGA's assets, including people, the portraiture collection and ongoing operations. One desktop scenario was undertaken during the year.

FRAUD CONTROL

The NPGA complies with the Commonwealth Fraud Control Guidelines and reinforces prevention with internal processes to report, investigate and monitor fraud. These processes are supported by the Fraud Control Plan 2013-15 and a current Fraud Risk Assessment.

FREEDOM OF INFORMATION

The NPGA received one request for information

under the *Freedom of Information Act, 1982* during the year.

Enquiries regarding Freedom of Information may be directed to the contact officer and who, along with the Director are the authorised decision-makers in relation to enquiries. Categories of documents held by the NPGA are detailed in the Personal Information Digest which are published annually by the Office of the Privacy Commissioner.

Agencies subject to the *Freedom of Information Act 1992* are required to publish information to the public as part of the Information Publishing Scheme (IPS).

During 2013-14, the NPGA complied with the Information Publishing Scheme (IPS) requirements by detailing information published in accordance with the IPS on the NPGA website portrait.gov.au

PRIVACY LEGISLATION

No reports were received from the Privacy Commissioner under Section 30 of the *Privacy Act 1988* regarding its actions or practices.

The NPGA provides information as required to the Privacy Commissioner for inclusion in the Personal Information Digest.

ETHICS

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

The NPGA participated in the Australian Public Service Commission Ethics Contact Officer Network by which it gained advice and guidance on the application of ethical decision making, the APS values and Code of Conduct.

SOCIAL JUSTICE AND EQUITY

The NPGA continued to customise its programs and activities to align with the principles of the Australian Government's Charter of Public Service in a Culturally Diverse Society, 1998, consistent with the diverse, contemporary society in Australia. More information is included in the report under *Goal 2: Access and Audience*.

SOCIAL INCLUSION

The National Disability Strategy (NDS) 2010–2020 has superseded the Commonwealth Disability Strategy. The NDS sets out a ten year policy framework to improve the lives of people with a disability, promote participation and create a more inclusive society. A report will track the progress of the six outcome areas of the strategy and will be published every two years at dss.gov.au

NPGA Programs are especially designed for visitors with special and particular needs, focused on improving life for those living with special needs. Programs were developed for all ages and abilities with bespoke programs developed for hearing impaired children, refugees, people with Alzheimer’s disease, people with intellectual disability and marginalised communities.

Inclusion strategies are considered an integral part of all program and event development. A range of accessibility items are available at the NPGA for visitors who require them.

CONSULTANCY SERVICES

The total value of consultancy services during 2013-14 was \$49,188.

There were two new consultancies during the year and no ongoing consultancies.

Consultants are used where the NPGA requires:

- Independent research or assessment;
- Specialised or professional skills; and/or
- Skills unavailable within the staff.

Information on the value of contracts and consultancies is available on the Austender website; tenders.gov.au

COMPETITIVE CONTRACTING AND TENDERING

NPGA procurement and contracting processes are consistent with the Commonwealth Procurement Rules and better practice to ensure value for money is obtained.

The NPGA outsources services that are better performed by subject matter specialists such as protective security, cleaning services, legal services, internal audit, audience evaluation,

retail services, café and events catering and for some technical aspects of property management.

The NPGA had a shared services arrangement for the provision of payroll services and a managed Information Communications Technology environment with the Department of the Prime Minister and Cabinet during the year. These latter services will be contracted from the Attorney-General’s Department from 2014-15 onward.

ADVERTISING AND MARKET RESEARCH

The NPGA is committed to a comprehensive understanding of its visitors, present and latent, to meet its objectives for access to the national portraiture collection and associated programs.

Evaluation was undertaken during the year on behalf of the NPGA by the University of Canberra to explore visitor demography, characteristics and motivations for engaging with the collection and the Gallery. Relevance of programming and visitor satisfaction was also investigated.

Specific evaluation was undertaken for the *Elvis at 21: Photographs by Alfred Wertheimer* exhibition to further explore the expenditure impact of interstate visitors to the exhibition on the ACT economy.

The cost of audience evaluation during the 2013-14 financial year was \$10,000 for general evaluation and \$5,000 for evaluation of the *Elvis at 21: Photographs by Alfred Wertheimer* exhibition.

Audience evaluation ensures a value for money outcome in advertising and promotional strategies ensuring the broadest audience is reached. The NPGA promoted its programs through print and electronic media during the year.

No advertising campaigns were undertaken.

FEEDBACK

Visitors may provide feedback to the NPGA, positive and negative through a variety of mechanisms. These include:

- Through informal methods such as by telephone, email to the information

or feedback mailboxes, through the website, by letter, by providing comments to staff who record feedback or by writing comments in the visitor's book;

- Through the formal service charter which outlines what visitors can expect from the NPGA and how visitors can contribute to promote improvements to programming and the service quality; and/or
- Through the formal complaints handling procedure that provides means for the staff and public to lodge complaints about any aspect of the NPGA's operations.

A range of comments were received from visitors throughout the year including commendations for programs, staff and exhibitions. Negative feedback was received in relation to the change of catering provider during 2013-14 which was promptly addressed.

There were no formal complaints received during the period from either the staff or the public.



The artist's diary: portraits by Judy Cassab (21 November 2013 – 10 March 2014)



Elvis at 21: Photographs by Alfred Wertheimer (7 December 2013 – 10 March 2014)



PERFORMANCE SUMMARY

In seeking to measure the Gallery's performance against our single outcome, namely to enhance the understanding and appreciation of Australian identity, culture and diversity through portraiture, we are pleased to report that this year 960,942 people either visited the National Portrait Gallery in Canberra, saw one of our touring exhibitions elsewhere, or else visited our website—which recorded 335,707 hits. 91.7% of our visitors told us that they were satisfied or very satisfied with their visit. 98.3% of teachers reported that the experience of our bespoke programs for schoolchildren was a positive one. 94.4% of teachers reported that our programs were directly relevant to their classroom curriculum. Seventy-seven objects were acquired for the collection, and 77% of the collection is now digitized and accessible on the Gallery's website. 22% of the collection was made available to the public on display in our galleries. Donations of money, works of art, and sponsorship reached a total this year of \$2,752,000, and at year's end we recorded a consolidated surplus of \$471,000.

FINANCIAL OPERATIONS

The financial statements for the 2013-14 financial year may be found on pages 50 to 85.

On a consolidated basis income from operations totalled \$16.225M. The Commonwealth Government provided \$11.767M and income from other sources totalled \$4.458M.

Expenses totalled \$15.754M. A consolidated surplus of \$0.471M was achieved.

Capital outlays of \$1.345M included expenditure on building maintenance, carpark installation and ICT replacements.

ASSET MANAGEMENT

Assets of the NPGA include the collection, land and buildings, infrastructure plant and equipment.

- Collection assets are valued at \$29.633M.
- Land and buildings are valued at \$76.731M.
- Property, plant and equipment \$12.586M.

The Gallery has implemented a strategic asset management plan to guide the development of maintenance plans, upgrades and preservation of the building.

GOVERNMENT FUNDING

Funding from the Commonwealth government for operations totalled \$11.767M, being \$10.313M in operational funding and \$1.454M in capital funding which includes \$0.200M for the development of the national portrait collection.

PRIVATE FUNDING

The NPGA achieved its program supported by a range of generous donors and sponsors.

Sponsorships of \$0.252M were received.

In addition, the contribution of the Foundation, including through cash and works of art and after expenses was \$2.611M.

OUTCOME

The National Portrait Gallery of Australia delivers one 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 outcome is supported by four key strategies:

- Develop and maintain an outstanding collection of high quality portraits across time and media that reflects the diversity and culture of Australia;
- Increase the understanding of, and the engagement with the collection and the art of portraiture;
- Increase support for the collection and programs by developing creative collaborations and encouraging philanthropy; and
- Achieve organisational excellence.

The National Portrait Gallery of Australia develops the portrait collection through acquisitions by sale or gift. Cataloguing the collection provides a depth of information about each work of art which is made available through the website and is woven into a range of programs and activities for visitors.

The portrait collection is maintained and cared for through secure storage and the conservation program which aims to preserve artworks for future generations of Australians to enjoy.

The National Portrait Gallery of Australia's programs and activities aim to increase the engagement with the collection and the understanding of Australian portraiture. Access to the collection is provided through exhibitions and collection displays, supplemented with loaned works of art. The NPGA lends its collection to other institutions, sends travelling exhibitions to regional and remote locations in Australia and makes works of art available to the public through the Gallery's website. Access to the collection is supplemented and enhanced through learning and public programs, visitor services, publishing and the outreach program which includes digital access.

The NPGA seeks to engage with the broadest audience in Australia and is well positioned as one of only five portrait galleries in the world to further the discourse on the art of portraiture on the global stage. Strategic collaborations with individuals and organisations further these ambitions and have garnered a range of philanthropic support to assist in meeting the Gallery's goals.

As a new statutory entity, the NPGA seeks to demonstrate organisational excellence, compelled by its charter to stand alongside its national institution counterparts and to narrate the story of Australian endeavour through its collection.

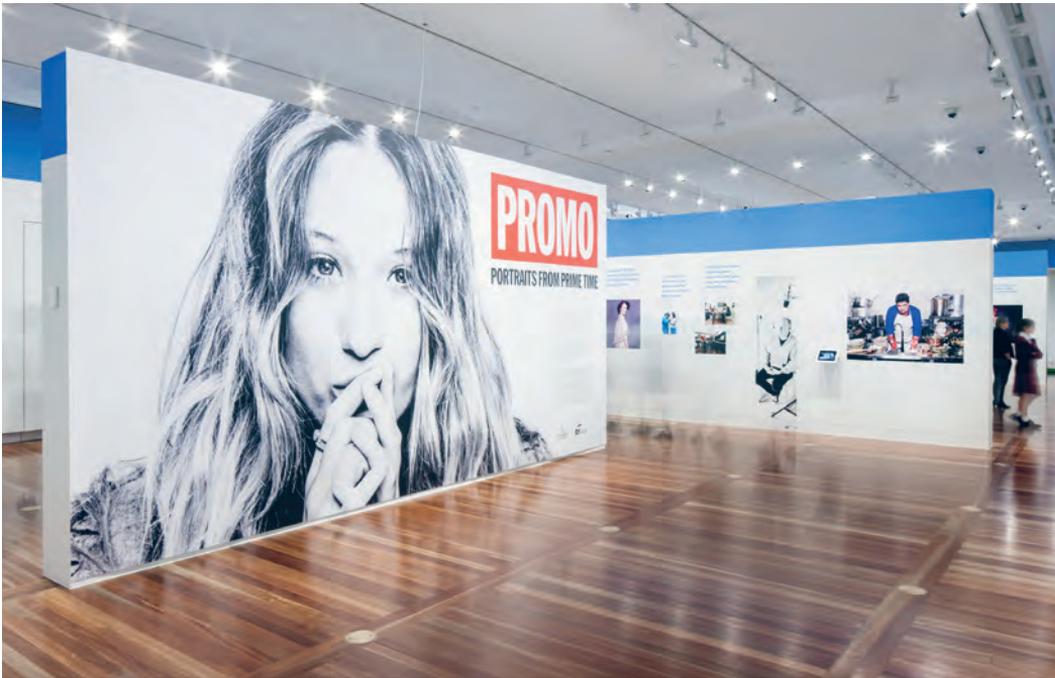
KEY PERFORMANCE INDICATORS

From 2012-13 the national arts and cultural agencies including the National Portrait Gallery of Australia contributed to a range of cross-agency key performance indicators. These indicators facilitate standardised reporting to enable aggregated reporting across the arts agencies.

Key performance indicators are established in the *Portfolio Budget Statements*. The results for 2013-14 are shown below. The National Portrait Gallery of Australia has one outcome:

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

2013-14 KEY PERFORMANCE INDICATORS	BUDGET	ACTUAL
Visitor interactions		
Total number of visits to the organisation (includes on site and travelling exhibition venue’s visitation)	600,000	625,235
Total number of visits to the organisation’s website	260,000	335,707
Total number of on-site visits by students as part of an organised educational group	9,500	18,564
Participation in public and school programs		
Number of people participating in public programs	9,000	22,937
Number of students participating in school programs	16,500	11,064
QUANTITY OF SCHOOL LEARNING PROGRAMS DELIVERED		
Number of organised programs delivered on-site	350	1,237
Number of program packages available on-line	5	17
Number of educational institutions participating in organised school learning programs	340	545
Visitor satisfaction		
Percentage of visitors that were satisfied or very satisfied with their visit	>90%	91.70%
PROGRAM SURVEY RATING (BY TEACHERS)		
Percentage of teachers reporting overall positive experience	80%	98.30%
Percentage of teachers reporting relevance to the classroom curriculum	75%	94.40%
Expenditure mix		
Expenditure on collection development (as a % of total expenditure)	1.51%	1.43%
Expenditure on other capital items (as a % of total expenditure)	13.20%	7.77%
Expenditure on other (i.e. non-collection development)		
Labour costs (as a % of total expenditure)	42.69%	42.38%
Other expenses (as a % of total expenditure)	42.60%	40.91%
Collection management and access		
Number of acquisitions (made in the reporting period)	150	77
Total number of objects accessioned (in the reporting period)	150	77
% of the total collection available to the public	95%	77%
% of the total collection available to the public online(text)	95%	94.70%
% of the total collection available to the public on display	12%	22%
% of the total collection available to the public on tour	0.04%	0.83%
% of the total collection digitised	70%	77%



PROMO: Portraits from Prime Time (22 March – 9 June 2014)



National Photographic Portrait Prize 2014 (22 March – 9 June 2014)

This report is made against the four goals described in the National Portrait Gallery of Australia Corporate Plan 2011-2014.

Goal 1 Develop and maintain an outstanding collection of high quality portraits across time and media that reflects the diversity and culture of Australia.

Goal 2 Increase the understanding of and engagement with the Collection and the art of portraiture by broad and diverse audiences through exhibitions and displays, publishing, learning and public access programs, and enhanced online programs.

Goal 3 Increase support for the Collection and Gallery programs and develop partnerships with collecting institutions and appropriate bodies in Australia and overseas, to facilitate loans, exhibitions, knowledge sharing and professional development.

Goal 4 Develop our staff, review business practices, maintain infrastructure to the highest standards and increase our revenue base.

GOAL 1

Develop and maintain an outstanding Collection of high quality portraits across time and media that reflects the diversity and culture of Australia.

Key strategies

- 1.1 Seek out significant portraits for acquisition and identify sitters for new commissions with an emphasis on the diversity of the subjects, working towards a balanced representation of Australian achievement
- 1.2 Foster relationships with collectors, dealers, academics and other key stakeholders to encourage the donation and loan of appropriate portraits to the Collection
- 1.3 Maintain, conserve, store and protect the Collection in accordance with international museum standards and legislative obligations
- 1.4 Expand the digitisation program to support the effective management of all Collection material and associated documentation

The Collection

The Collection is at the core of the National Portrait Gallery of Australia's artistic identity and the reference point for its programs.

The Curators actively seek out portraits for proposed inclusion in the Collection. Portraits of subjects that would enhance the Collection are researched and sought from art dealers and commercial galleries, and through auction when appropriate. Donations of portraits are actively pursued from potential donors. The Gallery also receives many unsolicited offers of portraits for purchase and donation on an ongoing basis. These offers of portraits are considered in relation to the Collection Development Policy.

Commissioning portraits enables the Gallery to target significant subjects during their lifetimes and/or at the full flourish of their careers, and to acquire works by desirable artists, including artists not usually working in the field of portraiture.

The National Portrait Gallery of Australia acquired 77 works of art during the year through purchases, commissioned portraits and donated works of art. All acquisitions met the objectives outlined in the NPGA's Collection Development

Policy and were significant in the context of building the national portrait collection.

The National Portrait Gallery of Australia receives a Collection Development Acquisition Budget which is supported by funding from the Commonwealth Government to acquire portraits for the collection which was augmented by \$0.066M of donated funds from public sources to purchase works of art. A total of 28 works of art were donated to the National Portrait Gallery during the period. The NPGA acknowledges the support of the Commonwealth Government and the generosity of donors in supporting the enhancement and development of the national portrait Collection.

A full listing of portraits acquired during the 2013-14 year may be found at *Appendix 2*.

Acquisition highlights

Acquisition highlights for 2013-14 include the following portraits:

Mrs Tom Roberts 1910 by Tom Roberts
Purchased with assistance of the Circle of Friends 2013

Hetti Perkins, Avril Quail, Djon Mundine by Michael Riley Purchased 2013

Lord Viscount Melbourne 1839 Purchased 2013

Commissions inaugurated during 2013-14 are:

Richard Walley OAM, performer and Indigenous rights advocate by painter Julie Dowling.

Lauren Jackson, athlete by painter Del Kathryn Barton.

Mandyam Srinivasan, neuroscientist by painter Sam Leach. Commissioned with funds provided by Marilyn Darling AC.

Ken Catchpole, athlete by photographer Gary Grealy. Commissioned with funds from the Patrick Corrigan Portrait Commission Series.

Cataloguing

At the end of the 2013-14 year, there were 2291 works of art in the Collection. The National Portrait Gallery's collection management system is used to record, store and retrieve information about portraits in the Collection. All portraits acquired during the year have been accessioned into the collection and the corresponding details recorded in the collection management system.

Management and storage

The National Portrait Gallery of Australia adopts museum best practice in its management and storage of the portrait Collection. In keeping with the stringent environmental conditions under which works of art are housed and displayed, the NPGA stores works of art in carefully designed and constructed storage facilities. All works of art were managed and stored in accordance with international museum standards.

Conservation and preservation

The NPGA undertakes to preserve and care for the National Portrait Collection. The NPGA operates and maintains the Gallery building to a high level to provide a safe and accessible facility for the ongoing storage, access, maintenance and management of the Collection. The collection storage and display areas are maintained with a stable air temperature and relative humidity, and light levels are maintained at appropriate levels to minimise the risk of fading of light sensitive works of art.

A total of 26 conservation treatments of works of art were undertaken during the reporting period to enhance their condition for display or for preservation. Additional preservation activities were undertaken for collection works including matting paper based art in acid free mounting board for exhibition and storage. The continual implementation of the Gallery's integrated pest management program minimises the risk that insects pose to the Collection.

The NPGA operates a place for quarantine for class 2.1 general (non-agricultural) cargo approved by Department of Agriculture, Fisheries and Forestry to ensure that imported art and packing material is free from pests and does not pose a risk to the environment or the Collection. Zero works of art required quarantine treatment during the period.

Collection security

Protection of the National Portrait Collection is undertaken in an integrated way that ensures all aspects of security are considered and acted upon. Regular risk reviews are undertaken to

ensure there are no vulnerabilities in the integrated approach to security of the Collection.

During the year, the NPGA made significant progress toward meeting the requirements of the Commonwealth Government's Protective Security Policy Framework (PSPF). The governance arrangements and core policies in the PSPF describe high level protective security outcomes and identify mandatory requirements that agencies must meet. The core policies cover personnel security, information security and physical security and the NPGA materially complies with all the mandatory requirements.

Digitisation

The digitisation program aims to capture high-resolution, publication standard images of all works in the NPGA Collection. The digitisation program provides enhanced access to the Collection via the Gallery's website or through print publication, promotional images and for research. The program also establishes an inventory of high-resolution images that can be referred to during condition reporting of the Collection for preservation purposes.

At 30 June 2014, 77% of the Collection has digital images of lower resolution suitable for internet viewing. Progressively the Collection is being rephotographed through the current digitisation program to archive, high resolution, 50MB standard images suitable for a wide range of publication, access and preservation documentation purposes. As of 30 June 56% of the Collection has been digitised to 50MB standard.

The Gallery made progress toward the full implementation of the Digital Asset Management System (DAMS) which will enable a searchable and retrievable archive of all digitised material.

Research Library

The Research Library is an invaluable asset to the NPGA.

The major initiatives of the Research Library during the year included:

- a) the full incorporation into the Library's

workflows of the use of UNILINC Inc. for cataloguing which has:

- greatly increased cataloguing output;
 - enabled automatic loading of Library holdings into Libraries Australia and Trove;
 - permitted the addition of entries for the Artists' Files into the catalogue;
 - enabled the Library to be listed in the Art Libraries Discovery search in OCLC Worldcat, the world's most comprehensive database of library materials;
 - facilitated staff access to the online catalogue;
 - facilitated a link from the Gallery's web-page to the online catalogue;
- b) the receipt of many relevant donations including two major collections:
- the Anne Gray Gift which to date numbers 592 items on Australian and international art including items relating to war art and which has transformed the breadth and depth of the library collection;
 - the Colin Cummins Gift of early Australian biographical dictionaries including the first four editions of *John's notable Australians* and *Fred John's annual* together with subsequent editions of *Who's Who in Australia* completing our holdings up to 1941, three issues from 1927-1935 of the International Press Service Association's illustrated *Who's Who in Australia* and some monographic biographical dictionaries from the nineteenth and early twentieth centuries.

The National Portrait Gallery of Australia is deeply appreciative of the work of the two voluntary librarians.

GOAL 2

Increase the understanding of and engagement with the Collection and the art of portraiture by broad and diverse audiences through exhibitions and displays, publishing, learning and public access programs, and enhanced online programs.

Key strategies

- 2.1 A program of themed enhancements to the Collection displays
- 2.2 A rich and innovative exhibitions program exploring historical and contemporary Australian and international portraiture
- 2.3 Extension of the touring exhibitions program regionally, nationally and internationally as resources allow
- 2.4 Learning programs and resource materials on the Collection and Australian portraiture for schools, universities and other educational institutions
- 2.5 A stimulating and engaging program of tours, lectures, screenings, workshops and interactive experiences to encourage dialogue and debate
- 2.6 Implementation of a promotional campaign to invigorate and build national profile, increase awareness and attract new audiences
- 2.7 Implementation of an online communications strategy to highlight Collection developments, encourage membership nationally and internationally and promote Gallery achievements
- 2.8 Continuing to make information on the Collection and portraiture publicly available through publishing quality books and catalogues, *Portrait* magazine and learning resources.

Access to the national portrait collection

The National Portrait Gallery of Australia provides access to the Collection in a range of ways that includes collection displays, exhibitions, travelling exhibitions, the website portrait.gov.au and by providing works of art on loan to other institutions to ensure the broadest audience is reached. These programs are supplemented with a dynamic and immersive learning and public program tailored to a range

of educational and interest groups and are supported by high quality published material about the Collection.

Visitor services aims to deliver a distinctive, welcoming, personalised and informed experience to all visitors.

Visitor attendance

For the period 1 July 2013 to 30 June 2014, a total of 960,942 visitors engaged with the National Portrait Collection, on site in Canberra, Australia, at travelling exhibition venues within Australia and by accessing the Gallery's website. Further information regarding visitor attendance may be found at *Appendix 5* and on page 25 under *key performance indicators*.

Collection displays

To enable visitors to view the broadest selection of portraits in the Collection, regular changes are made in the galleries to refresh and enhance the display. Three major change-overs were undertaken during the year which presented new acquisitions, focus displays relating to achievements or issues of the moment and presented intriguing aspects of the Collection in inspiring ways. The NPGA is fortunate in being able to respond rapidly to newsworthy events pertaining to subjects in the Collection.

Changing the Collection regularly supports the conservation effort of fragile works of art to ensure deterioration of portraits is prevented.

Exhibitions

During the period the National Portrait Gallery of Australia presented a diverse range of nine temporary exhibitions in the Marilyn Darling Introductory Gallery and the temporary exhibition galleries. Focused on presenting themes of identity, history, culture, creativity and diversity, the exhibition program during the year has been an eclectic mix from the monographic to digital portraiture.

Highlights of the exhibition program were the widely acclaimed *Paris to Monaro: Pleasures from the studio of Hilda Rix Nicholas, Paul Kelly & The Portraits* and *PROMO: Portraits from Prime Time*. The *National Photographic Portrait Prize 2014* entered its seventh year and the inaugural

Macquarie Digital Portraiture Award was shown, both competitions attracting strong entries from photographers and digital artists from all states of Australia.

In partnership with the Richard Avedon Foundation, the Gallery presented *Richard Avedon: People and Elvis at 21: Photographs by Alfred Wertheimer* in conjunction with the National Portrait Gallery Washington DC.

A full listing of exhibitions may be found at *Appendix 4*.

Travelling exhibitions

The travelling exhibition program aims to develop a national audience for the Collection and other portraits and to engage audiences in a dialogue that explores and extends the understanding of Australian identity in all its complexity. Exhibitions off-site are augmented with the delivery of public programs by NPGA professional staff and the creation of an online tour manual and education resource pack for use by the venue. This year, the NPGA travelled to six new venues with its total visitation since the program's inception reaching a milestone of a quarter of a million visitors attending programs outside of Canberra.

Travelling exhibitions are supported with a range of grants funded by the Commonwealth government. More information may be found in *Goal 3*.

During the year, there were three exhibitions on the road that were shown in eight venues in three states. These included:

National Photographic Portrait Prize 2013, shown at

- Blue Mountains Cultural Centre, NSW
- Grafton Regional Gallery, NSW
- Roma on Bungil Gallery, QLD and
- Caboolture Regional Art Gallery, QLD

Paul Kelly & The Portraits, shown at

- Blue Mountains Regional Gallery, NSW
- Tamworth Regional Gallery, NSW
- Gosford Regional Gallery, NSW and
- Mornington Peninsula Regional Gallery, VIC

National Photographic Portrait Prize 2014, shown at

- Wagga Wagga Regional Gallery, NSW

Works on loan

INCOMING LOANS

A total of 422 works of art were loaned to the NPGA.

350 works were borrowed for the following exhibitions; *Paris to Monaro: Pleasures from the studio of Hilda Rix Nicholas*; *Richard Avedon People*; *Elvis at 21: Photographs by Alfred Wertheimer*; *Paul Kelly & The Portraits* and *An artist's diary: Portraits by Judy Cassab*.

In addition, 72 works of art were borrowed from private collections and public galleries, museums and libraries to augment the NPGA collection display of portraits during the period.

OUTWARD LOANS

A total of 15 works from the Collection were loaned to regional galleries in Australia for exhibition purposes. The details of outgoing loans can be found in *Appendix 3*.

Access, learning and visitor experience

Access, learning and visitor services are vital aspects of the National Portrait Gallery of Australia's engagement with audiences. Whilst the National Portrait Gallery is a collecting and exhibiting institution, it is also a social space for human interaction, learning, intellectual and sensory stimulation. Learning is at the heart of the National Portrait Gallery of Australia: opening up new ideas and ways of seeing, stimulating debate, providing information, suggesting multiple narratives, facilitating the experience of a range of practical workshops, and eliciting a wide variety of responses to and interpretations of the Collection and exhibitions for diverse audiences.

Learning programs

The National Portrait Gallery offers a suite of programs specifically designed for schools and educational institutions entitled, *Portrait School*. The suite of 20 learning programs and additional, individually tailored programs and workshops are facilitated by NPGA Learning Facilitators. The programs are cross-curricular in nature and emphasise visual art; civics and citizenship; English; or history. From pre-school to Year 12 programs focus on learning through discussion,

drawing, visual analysis and a range of creative activities acknowledging the national curricula. Programs are offered at each level of study and range from 60 minutes to 90 minutes in length.

In addition, self-guiding groups led by educators are welcome in the Gallery. An introduction to the National Portrait Gallery of Australia is provided by a Learning Facilitator and *Reading Portraits*, a learning resource designed for teachers to use with their students in the Gallery, is available on iPad.

A total of 18,564 students from around Australia visited in excursion groups to participate in *Portrait School* programs. This included 11,064 students attending facilitated programs and 7,500 students participating in self-guided programs.

Tertiary students and special interest educational groups are also catered for with programs developed on a case by case basis responding to the interests and needs of the group with 351 participants in tailored programs, Digital Storytelling, and off-site programs. 147 teachers and educational tour operators experienced an introduction to National Portrait Gallery of Australia learning programs.

In partnership with the National Gallery of Australia, the NPGA participated in the National Visual Art Educators Conference chairing sessions, organising keynote speaker Warren Perry from the Smithsonian, Washington DC, and leading workshops and tours.

ACCESS

A Museums and Galleries National Award (MAGNA) winning Hearing Impaired program for school age students from the Canberra region was developed and delivered annually over the past two years with the support of Australian Decorative Fine Arts Society, Canberra, and a new program developed for school students on the autism spectrum has been designed and delivered in close association with Canberra's Malkara School, a specialist school for students with an intellectual disability. A tactile resource for sight impaired students and visitors was also created during the year. The Annual Lecture was signed by an Auslan interpreter and Access and Learning staff continue to regularly deliver

programs in cooperation with Alzheimer's Australia and Communities at Work for adults living with a disability.

LEARNING RESOURCES

Six Learning Resources were developed this year and are available online. Learning Resources are developed to deepen classroom engagement with the temporary exhibition program and the Collection. Resources created this year and available online include: *Paris to Monaro: Pleasures from the studio of Hilda Rix Nicholas*; *Paul Kelly & The Portraits*, supported by the Caledonia Foundation and distributed to regional galleries on the exhibition tour; *Richard Avedon: People* (praised by the Avedon Foundation, NY); *Elvis at 21: Photographs by Alfred Wertheimer*; *National Photographic Portrait Prize 2014*; and *Portrait of a Nation: Australian Schools Portrait Project*, the Gallery's first interactive online resource, funded by Centenary of Canberra and shortlisted for a MAGNA award. In addition, a further 35 portraits from the Collection have been added to the resource, *Reading Portraits*. Six new online *Portrait Stories*, short films interviewing subjects from the Collection, were added to the website with several more in development.

The National Portrait Gallery of Australia has partnered with ABC to create a series of three ebooks as part of the ABC Splash education collection. Ebooks are designed for student use at home or in the classroom. The first collaborative ebook published on the ABC Splash Collections site explores Digital Portraiture. As described by the ABC, this collection ebook contains...

"A choreographed Cate Blanchett. Paul Kelly as Olympian god Atlas. These are some of the figures revealed in the Collection of digital portraits. The National Portrait Gallery has partnered with ABC Splash to develop this resource. Taken from the collection at the National Portrait Gallery, the portraits open up new opportunities for exploring a subject. The results—moving, eerie, humorous, revealing—are a far cry from static, traditional portraiture."

By mid June 2014, the Digital Portraiture ebook had received over 1,600 page views and 1,120 direct entrances since it was posted in early

April 2014. The second ebook in development focusses on women from the collection during the colonial period including Trukanini, Caroline Chisholm, Theresa Mort, Mary Windeyer and Lola Montez.

Public programs

The Gallery delivered 1,237 public programs throughout the year, with a total attendance of 22,937 participants (noting it is not possible to record attendance for some open programs). The programs play a central role in encouraging dialogue, debate, interaction and deep engagement with the Collection and exhibitions. Talks and lectures, tours, family programs, hands on workshops, performances and screenings comprise a varied program of events and experiences for diverse audiences.

TALKS, LECTURES AND PANELS

This year, talks have been given by curatorial staff, Dr Christopher Chapman, Dr Sarah Engledow, Dr Anne Sanders, Joanna Gilmour and Penny Grist. Guest speakers included artists Tony Curran, Hardy Lohse and Andrew Mezei together with Smithsonian curator Warren Perry, Director of Learning and Visitor Experience Karen Vickery, Bronwyn Wright, Learning Facilitator Lucy Quinn, and Penny Sackett. Incoming Director of the National Portrait Gallery, Angus Trumble, gave an introductory talk to an enthralled audience.

The Canberra Centenary series featured talks from poet Geoff Page, musician Barbara Jane Gilby, Alison Alder and Betty Churcher while the Flights of Fashion series welcomed milliner Neil Grigg. Associate Registrar Maria Ramsden and Dr Sarah Engledow focussing on clothing in portraiture. Dr Frances Borzello gave the Annual Lecture based on her scholarly book, *The Naked Nude*.

A series entitled *In Conversation* featured curatorial staff in discussion with featured artists and experts such as Jenny Sages, Greg Weight, Rod McNichol, Nikki Toole, Dr Wade Marynowski, and photographers Peter Brew-Bevan, John Tsiavis, Ben King, Giovanni Lovisetto, Michelle Day and Julian Kingma in conversation with Assistant Curator,

Penny Grist. Young indigenous leader, Michael Tuahine spoke with Dion Devow along with the Honourable Linda Burney discussing Michael Riley during Reconciliation Week.

In association with Shark Island Productions, the National Portrait Gallery presented a panel related to the publication of *Paul Kelly – the Essays* and the exhibition *Paul Kelly & The Portraits*. Hosted by David Leser, the panel consisted of essayists Ian Darling, Nicholas Tonti-Filippini, Toby Cresswell, Sophie Cunningham, Richard Guilliat and Alex McGregor.

WORKSHOPS

Workshops for adults and children continued to be popular. Tony Curran invited visitors to sit in the Gordon Darling Hall for a digital portrait created on an iPad over a period of several weeks, Jenny Sages took a master class, and photography master classes were delivered by Peter Coulson and Abigail Varney. Access and Learning staff member and photographer Jane Duong delivered a children's photography workshop and another at the Elvis Festival in Parkes supporting photographer Wendy McDougall. Sydney milliner Neil Grigg gave a masterclass in constructing a headpiece following his discussion of millinery in portraiture. The first of a series of 3 classes in Drawing the Human was delivered by Learning Facilitator and artist Kirstin Guenther.

In partnership with the National Gallery of Australia the NPGA presented a photography workshop for Primary Teachers delivered by Hardy Lohse as part of the National Visual Arts Educator's Conference. With funding through Science Week, artist Andrew Mezei led a paint mulling workshop in Canberra, Sale and Geelong.

PERFORMANCES

Dramatic, dance and musical performances enhance audience interaction with and interpretation of the portraits on display. The National Portrait Gallery has worked with a range of performing artists throughout the year presenting high quality professional artists reflecting on exhibition themes and content. Two performances were commissioned

to reflect on the exhibition *Richard Avedon: People*. In association with NIDA Allen Ginsberg's *Howl*, directed by Daniel Lammin and performed by Andrew Lindqvist, was performed to acclaim. The Miro Bukowski quartet contributed to the evening. Julia Cotton and Anca Frankenhauser choreographed and performed a bespoke piece *Movers and Shakers* exploring the art of Avedon. Ruth Osborne of QL2 Dance Theatre choreographed a popular piece, *Building Elvis*, with Jack Riley performing a young Elvis Presley for the *Elvis at 21: Photographs by Alfred Wertheimer* exhibition. Actors Karen Vickery and Tony Llewellyn-Jones performed *In Their Own Words* throughout the Collection galleries comprising song lyrics, poetry, letters, speeches and creative writing of selected portrait subjects.

Musicians continue to be attracted to perform in the Gordon Darling Hall which offers fine acoustics. Musicians have performed repertoire relating to exhibitions or particular portrait subjects throughout the year, or performed for the monthly program *Drawn In* during which the musician becomes the subject of visitor's sketches in the gallery. The National Portrait Gallery partnered with the Musical Offering as part of the Centenary of Canberra celebrations, making this year a particularly musical one. Performers included: Campbell Diamond, Gracenotes, Sticks and Tones, Canberra String Trio, Christopher Bottomley, Matt Withers, Mr Michael, Liam Budge, Julia and the Deep Sea Sirens, Natalie Magee Trio, Toby Aan, Shades of Monday, Igitur Nos, The Bison Assembly, The Night Café, Graham Ranft, Shenanigans, Toot Sweet, Tapestries of Sound, Barbara Jane Gilby, Jack Chenoweth, Caroline Suthers, Alys Rayner, Patrick Suthers, Clare Kahn, PoP-uP Choir, the Miro Bukowski Quartet, Walking the Dog with Family and Friends, Tobias Cole, Christina Wilson, Robyn Archer, Flute Ensemble, Tang Oz, Hen Party, Callum Henshaw, Minh Ha, Xavier Dunn and The Hallows Trio.

SCREENINGS

Films are screened in the Liangis Theatre and are selected for their connection to exhibitions and subjects or artists in the Collection. Screenings have included: *The Silver Brumby*, *Paul Kelly*:

Stories of Me, One Night the Moon, Blow Up, The Misfits, Sages: Paths to Portraiture, Love Me Tender, Boomalli: Five Koori Artists and Satellite Boy.

COMMUNITY, CHILDREN'S AND FAMILY PROGRAMS

Daily Collection Highlights tours and Exhibition tours are taken by Learning Facilitators and operate 364 days a year. Popular community programs include the monthly *Drawn In* in which visitors draw in the Gordon Darling Hall listening to live music. This program culminates in the *Big Draw*, an annual international event, which attracted over 250 participants.

Intimate programs such as *Book Group* and *Learning Circle* continue to be patronised by visitors throughout the year allowing deep conversation and interaction with subjects in the Collection through biographical literature and close study of the portraits.

Children's and family programs have been an area of strong growth this year at the National Portrait Gallery of Australia. Following a staff research trip to meet with early childhood experts, art educators and observe best practice programs, the new monthly program for the youngest visitors up to three years of age, *Little Faces*, has proved so popular that the number of offerings had to be doubled. Other programs for young children and their carers take place throughout school holidays and include *Story Time* and *Portrait Play*. Learning and Visitor Experience staff are currently producing the second of our popular children's guide to the collection, *Chatterbox*. The introduction of an interactive *Family Space* over the Summer holidays attracted over 9,800 participants during a six week period. These family programs are made possible with generous funds donated by Mr Tim Fairfax AC.

Communications

To encourage a visit to the Gallery, a range of innovative activities to communicate and promote programs to the broadest audience was implemented.

Support was provided to the exhibition and collection display program, public programs and events, the development and membership functions, travelling exhibitions and to commercial opportunities.

Word of mouth referral dominates the means by which visitors hear about the National Portrait Gallery of Australia with over two thirds of people hearing about the Gallery from others.

Highlights of the year included the partnership with the ACT Government to promote the *Elvis at 21: Photographs by Alfred Wertheimer* exhibition and the Gallery's participation in the Enlighten festival held annually in March.

On 24th April 2014, the National Portrait Gallery of Australia hosted Their Royal Highnesses, The Duke and Duchess of Cambridge during their visit to the national capital. Thousands of excited fans gathered at the Gallery to catch a glimpse of the royal couple. There was a huge national and international media contingent accompanying the royal tour. During the 48 hours immediately before and after the visit, independent assessment of the media coverage indicated that 472 media reports mentioned the royal visit by the Duke and Duchess of Cambridge to the National Portrait Gallery. This coverage reached a cumulative audience/circulation of 3,442,589 people.¹

The royal visit was also frequently mentioned in internet coverage, with 437 articles (92.6% of the total). The cumulative audience of this coverage was 417,374. There was a lower volume of press reports (35), but this coverage reached a higher cumulative circulation (3,025,215).²

1. iSentia Media coverage report, page 2

2. ibid

Audience evaluation

A range of methods are used to capture and evaluate visitor's responses to the National Portrait Gallery of Australia. Visitors may leave a comment in the visitor's book, use the evaluation kiosks to undertake a formal survey, feedback by phone, letter or email, or by telling a Visitor Services staff member who will record the comments.

Formal research is undertaken on visitor's characteristics and motivations for visiting the National Portrait Gallery and importantly, to seek views on the relevance and meaning

of activities in which visitors engaged. During the year 3,671 self-completed responses were received from visitors representing 0.61% of the NPGA's total audience to the Gallery in Canberra.

Specific research was undertaken on the *Elvis at 21: Photographs by Alfred Wertheimer* exhibition to better understand the economic impact of exhibitions when staged in the Australian Capital Territory.

Overall responses from visitors indicated that over nine out of ten visitors were satisfied or very satisfied with the experience of the National Portrait Gallery. Approximately two thirds of visitors came to Canberra from interstate.

Audience evaluation has been ongoing since opening in the King Edward Terrace building and the longitudinal nature of the data allows the Gallery to highlight trends and draw a complete picture of its audiences and opinions over time.

Evaluation also assists in program development. For example evaluation revealed a demand for family and children's programming. As a result the Little Faces program was developed and is currently over subscribed and the family walk up programs have proved hugely popular.

Website development

Throughout the 2013-14 financial year, the Online team has been working to redevelop the National Portrait Gallery of Australia's website portrait.gov.au. The redevelopment project aims to enhance the ability of our audiences to discover, share and engage with rich content. In addition to a complete redesign, the search functionality has been upgraded and the system for harvesting information from the collection management system has been improved.

In coming months the website will be integrated with the Digital Asset Management System to deliver higher resolution Collection images.

Future versions of the website will be integrated with the Gallery's preferred Customer Relationship Management software which will control the ecommerce functionality across the site.

The first version of the new website is expected to be published towards the end of 2014.

Website usage for 2013-14 included 1.02 million pages viewed and 335,707 unique visits (sessions). This represents a 30% increase on the previous year's traffic. There is data about 2,235 portraits online, with 1,828 of those works having images online.

Online content development

Exhibition subsites were developed for *Richard Avedon: People*, the *Macquarie Digital Portraiture Award 2013*, *Judy Cassab: the artist's diary*, *Elvis at 21: Photographs by Alfred Wertheimer*, *PROMO: Portraits from Prime Time*, and the *National Photographic Portrait Prize 2014*.

A suite of audio-visual material was produced throughout the year to support the exhibition program and the permanent collection (Portrait Stories). These included interviews with surfing legends Tom Carroll and Mark Richards, ten interviews with die-hard Elvis fans, six vox-pop interviews with the finalists of the *Macquarie Digital Portraiture Award 2013* and 38 short interviews with the eight photographers from *PROMO: Portraits from Prime Time* which were displayed on iPads in the exhibition and online.

The NPGA expanded its social media engagement activities across Facebook, Flickr, Twitter and YouTube. Facebook has reached 22,000 'likes' and Twitter 6,886 'followers'. The NPGA's YouTube channel had 20,270 views, with 52,581 minutes of the Gallery's video content being watched. The National Portrait Gallery's entry into the international Museum Dance-Off competition proved to be one of the most successful online viral campaigns. The light-hearted video takes viewers behind the scenes at the NPGA, showcasing the building and staff from all sections. The Dance-Off trended on Twitter, the NPGA being the first cultural institution in Australia to boast such an achievement.

The National Portrait Gallery of Australia was awarded a TripAdvisor Certificate of Excellence for both 2013 and 2014. The award recognises businesses that consistently earn top ratings from TripAdvisor travellers. The NPGA is ranked #2 of 109 attractions in the Canberra region. Of 421 community reviews, 279 rated the NPGA 'excellent' and 119 'very good'.

The Portrait News e-newsletter was distributed each month throughout the year to a list of 6,120 subscribers. The Circle of Friends e-newsletter was also published monthly to 2,020 members and the Education e-newsletter was distributed quarterly to 1,389 teachers and educators.

Publishing

Publishing information about the collection, displays, exhibitions and learning programs is an important part of promoting and making information about the themes of portraiture, Australian history and identity accessible to the broadest audiences. Publishing in various formats such as magazines, books and catalogues, learning resources, other printed material and online publishing was undertaken during the year.

Publications for the year included:

- Issue # 46 of *Portrait* magazine
- *Paris to Monaro: Pleasures from the studio of Hilda Rix Nicholas*;
- *National Photographic Portrait Prize 2014*

Other publishing activities included a wide range of promotional material; brochures, flyers, posters and invitations. Editing and designing the suite of National Portrait Gallery of Australia's publications is done in house.

Publishing is supported by the copyright, permissions and reproductions function which negotiates with copyright holders and facilitates external requests for NPGA images.

At the 2014 Museums Australia Multimedia and Publishing Design Awards, the National Portrait Gallery received awards in three categories:

JUDGES' SPECIAL AWARD – PUBLICATION

National Portrait Gallery of Australia
Paris to Monaro: Pleasures from the studio of Hilda Rix Nicholas

Designer: Brett Wiencke, National Portrait Gallery

Judges comments: Stunning. Beautiful high quality photography used well to enhance the legibility of the subject. Every element has been perfectly and sensitively considered. Nice choice of paper, format and variety of techniques.

The playfulness of typography compliments the artist and intention of the story.

EXHIBITION CATALOGUE (MAJOR) LEVEL 2 WINNER

National Portrait Gallery of Australia
Paris to Monaro: Pleasures from the studio of Hilda Rix Nicholas

Designer: Brett Wiencke, National Portrait Gallery

MAGAZINE LEVEL 2 HIGHLY COMMENDED

National Portrait Gallery of Australia

Portrait

Designer: Brett Wiencke, National Portrait Gallery

Judges comments: Consistently and beautifully designed. Nice use of contrasting stocks.

GOAL 3

Increase support for the Collection and Gallery programs and develop partnerships with collecting institutions and appropriate bodies in Australia and overseas, to facilitate loans, exhibitions, knowledge sharing and professional development.

Key strategies

- 3.1 Identify potential donors to encourage bequests of money, and gifts of significant portraits
- 3.2 Develop the Circle of Friends program to diversify and grow the membership base, regionally and internationally
- 3.3 Seek grants from government to support the annual exhibition program
- 3.4 Maintain sponsor programs and seek new sponsor partners for specific programs, projects, and events
- 3.5 Maintain and develop relationships with collecting institutions, private collectors, scholars and academics, and organizations that recognise Australian achievement to foster partnerships for research, exhibition projects and loans, and annual lecture program
- 3.6 Maximise formal information-sharing opportunities with the network of international portrait collecting institutions.
- 3.7 Foster relations with government, tourism industry, and local and national media.

Philanthropy and fundraising

Philanthropic support has assisted the Gallery with vital funding to provide funds for the acquisition of works of art through purchase or commission, resourcing learning programs, assisting with the exhibition program and supporting publications and research.

There is a range of giving programs to encourage support for the Gallery. These include:

- visitors are encouraged to show their appreciation for the Gallery by making a general donation in the Gordon Darling Hall;
- workplace giving, by sacrificing pre-tax salary dollars;

- cash donations; and
- gifts of works of art.

The Gallery acknowledges the significant contribution of founding benefactor Mr Tim Fairfax AC. Mr Fairfax's ongoing generous support allows the Gallery to continue to acquire important works for the National Portrait Collection through acquisition and commission and to promote and extend the Gallery's learning and children's programs.

The Australian Tax Office has determined that the NPGA has Deductible Gift Recipient status under Items 1 and 4. This is an incentive for donors who can claim a donation over \$2 as a tax deduction.

The Gallery was the recipient of a range of donated works of art through outright gift or offered under the Commonwealth Government's Cultural Gifts Program. Significant works donated during the period include:

Kate Grenville 2013 by Jenny Sages (Gift of Jenny Sages 2014). Donated through the Australian Government's Cultural Gifts Program.

Sir Edgar Barton Coles 1962 by Reinis Zusters (Gift of the family of Sir Edgar Coles 2014).

The Circle of Friends supported the development of the National Portrait Collection through the annual Circle of Friends Acquisition Fund appeal. The Fund assisted with the acquisition of the portrait *Mrs Tom Roberts 1910* by Tom Roberts. The portrait represents a remarkable collaboration between Tom Roberts and his wife, the frame maker Lillie Roberts.

On 23 August 2013 the National Portrait Gallery of Australia Board adopted the recommendation to establish a working group to determine the terms of reference for the establishment of a National Portrait Gallery of Australia Foundation. On 12 June 2014 the Board approved the formation of a NPGA Foundation as a Committee of the Board. The Board also endorsed a Charter of Operations for the Foundation.

The function of the Foundation Committee is to raise funds to assist in the fulfilment of the Board's functions by encouraging gifts, donations, bequests and legacies for the benefit of the National Portrait Gallery of Australia.

A full listing of benefactors, donors and supporters may be found at *Appendix 7*.

Membership program

The Circle of Friends program continued to support the Gallery and aims to stimulate and increase the understanding and appreciation of the Australian people through portraiture.

The Circle of Friends program supports the Gallery's growth and provides a core audience and advocacy group which promotes the Gallery's programs. Members participated in a broad range of programs and events—exhibition previews and openings, seasonal dinners and lunches with guest speakers, lectures and talks, bus trips, book club, a special wine dinner with a Gallery sponsor and discounted tickets to learning programs. The Circle of Friends also participated in a collaborative initiative with other national institutions within the ACT to cross promote exhibition programs.

Members were kept up-to-date with Gallery happenings via the monthly e-newsletter and seasonal calendars.

A promotional strategy, implemented during the three ticketed exhibitions, resulted in 193 new memberships which contributed to individual memberships totalling 1592 at the end of the financial year.

The Circle of Friends Acquisition Fund supported the purchase of the rare portrait *Mrs Tom Roberts* 1910 by Tom Roberts.

A membership review was undertaken to consider opportunities to strengthen and encourage a strong and viable membership program into the future.

Funding programs

NATIONAL COLLECTING INSTITUTIONS TOURING AND OUTREACH PROGRAM (NCITO)

The objectives of the NCITO program are to:

- increase overall levels of touring with the emphasis on multiple venues
- promote brand access to Australian cultural material particularly to regional areas
- promote international awareness of Australian cultural material and encourage partnerships and collaboration across the collection sector.

The NPGA received \$90,582 (GST exclusive) from the Australian Government's National Collecting Institutions Touring and Outreach Program towards the 2013-14 travelling exhibitions program. This vital support enabled the NPGA to tour three exhibitions to various regional venues across Australia and provided research development for a fourth exhibition.

Paul Kelly: Live, an exhibition that looked at the life of the 'people's poet', Paul Kelly, through a selection of photographs, paintings and multimedia works, toured to the Blue Mountains Regional Gallery, Tamworth Regional Gallery and Gosford Regional Gallery, New South Wales, and Mornington Peninsula Regional Gallery in Victoria. NCITO supported a very comprehensive education resource, which tied into the broader national curriculum and assisted in engaging local and regional schools and tertiary institutions with the exhibition.

The *National Photographic Portrait Prize* embarked on its fifth tour, incorporating four venues across New South Wales and Central Queensland in June 2013. Notably the exhibition travelled to Roma, Queensland where NPGA staff gave various talks to amateur photography groups and the Lions Club. Roma is the most regional town that the Gallery has toured to and this was only possible through NCITO funding.

Essential money for development was provided for the NPG's forthcoming touring exhibition that focuses on Australians of the Year. *Beyond face value: Stories from Australians of the Year* will be a major travelling exhibition revealing the surprising stories and vibrant lives behind a selection of the Australian of the Year awardees. The exhibition will draw heavily from the National Portrait Collection, supplemented by portraits and additional material from private and institutional collections.

CALEDONIA FOUNDATION

The Caledonia Foundation is a private philanthropic foundation which seeks to make a significant, sustainable difference to the lives and well being of children, youth and socially excluded people in Australia. The foundation develops key creative initiatives in collaboration

with community and philanthropic partners to catalyse positive social change.

The *Paul Kelly & The Portraits* exhibition was greatly enhanced with the support of a grant from the Caledonia Foundation. This grant supported the design and implementation of several education programs to accompany the exhibition while on display at the NPGA and also for the exhibitions tour which was targeted towards educators of senior high school students in years 9-12. The Learning Resource focused on rock band photography and incorporated quotes from the 9 photographers represented in the *Paul Kelly & The Portraits* exhibition with a series of questions and activities to be undertaken before, during and after a visit to the exhibition. The Learning Resource was available online as well as on the DVD package for schools. This program remained on the NPGA's exhibition sub-site during the tour. The DVD package was also sent to the tour venues for distribution to local schools within their regions. Formal learning programs which incorporated the English and History curriculum also formed part of the education package with education tours for schools as well as the general public.

NATIONAL SCIENCE WEEK

National Science Week is an annual celebration of science in Australia.

The National Portrait Gallery of Australia received a grant of \$5,000 for Science Week from the Department of Industry, Innovation, Science, Research and Tertiary Education to deliver the *From Earth to Sky* project as part of National Science Week 2013.

The project consisted of two components:

1. Paint making workshops presented in regional areas, specifically Gippsland Art Gallery in Sale, Victoria and at Deakin University, Geelong, Victoria. The artist Andrew Mezei demonstrated the process of making oil paint from base ingredients and participants then learnt how to mill natural earth pigments and experimented with oil additives to create paints with different qualities and applications. The workshops were three hours in length.

2. A family quiz that showcased the contribution to Australian society of scientists represented in the National Portrait Gallery Collection. The quiz was hosted by ABC's Bernie Hobbs and was aimed at sharing and expanding the audience's knowledge of science, the lives of scientists and the art of science. Questions suited different age groups and learning styles including interactive challenges.

The Gallery was also part of a successful group bid for ACT government grant funding National Science Week activities in 2013. The National Portrait Gallery of Australia received \$4400 to assist in funding a talk with artist Andrew Mezei and astronomer and physicist Penny Sackett, the recording of two Portrait Stories with Mezei and Sackett for the NPGA website and the running of a paint making workshop as described above with the artist Andrew Mezei at the Gallery in Canberra.

GORDON DARLING TRAVEL GRANT

The Gordon Darling Foundation was established to provide assistance to the Australian visual arts through public institutions, Australia wide. The Darling Travel Grant program provides travel assistance for staff from Australian institutions. The grants fund a focussed trip which benefits both the individual travelling and their home institution.

Between 2 and 29 May 2014, National Portrait Gallery of Australia Curator, Joanna Gilmour, travelled to the USA for research and professional development funded by a Gordon Darling Foundation Travel Grant (Global). During this period, Ms Gilmour met with curators and staff at museums, galleries and other collections in Washington DC, Philadelphia, New York, New Haven, Boston, Chicago and San Francisco with a view to the scoping, establishment and development of projects, such as exhibitions, online features and publications, that will provide the opportunity for collaboration between the NPGA and the Smithsonian National Portrait Gallery, Washington DC, and other American museums. Ms Gilmour also conducted research into

collections of colonial-era American portraiture, and examined the various methods employed by American museums in the interpretation, profiling and display of portrait collections, gathering ideas with reference to the NPGA's Collection Development and interpretation strategies, and for application in the NPGA's permanent Collection display galleries.

Sponsorship

To build on existing partnerships and realise new business development opportunities, the Gallery continued to strategically develop its relationships with sponsors, supporters and partners. Sponsorship was secured for exhibitions, learning and public programs, promotional support and to supplement the Gallery's key events. Cash sponsorship of \$175,454 was raised during the year, while sponsorship in-kind generated \$76,660.

The NPGA is appreciative of the backing of EY (Ernst and Young) in continuing their support of the Gallery as Principal Sponsor. uberglobal has supported the Gallery for many years in hosting the website, ensuring the Gallery's online information and activities can be accessed by visitors from around the world. Oatley Wines have supported the NPGA since its inception with the provision of high quality wines for Gallery events.

The NPGA welcomed new sponsors— St George Bank, Macquarie Group Foundation, Negotiants, Crowne Plaza hotel, C R Kennedy and Sun Studios during the year.

A full listing of sponsors may be found at *Appendix 6*.

Research and other partnerships

The National Portrait Gallery of Australia maintains an annual internship program in partnership with the Australian National University. Students of ANU Art History or Art History and Curatorship at Fourth-year Honours, Graduate Diploma, and Master of Arts level are eligible to apply. In 2013 Esther Agostino, and in 2014 Susannah Seaholme-Rolan worked closely with the Curatorial and Access and Learning teams on focussed projects.

Also during 2013, India Bednall worked as an

intern at the Gallery as part of an intensive 20-day University of Sydney Art Curatorship intern program and completed research-led writing; and Anita Robertson from the New Zealand Portrait Gallery undertook an intensive 10-day placement with the Gallery to observe exhibition procedures.

Industry and government relations and interaction with other agencies

In the course of its work, the NPGA interacts widely with a range of stakeholders including the Commonwealth government, state and local governments, industry and special interest groups, art collectors, dealers and others.

The NPGA was an agency of the former Department of Regional Australia, Local Government, Arts and Sport until September 2013. Since then the NPGA has been a portfolio agency of the Attorney General's Department.

During the year, the Gallery worked with the ACT Government to present *Portrait of a Nation*, a Centenary of Canberra initiative, and participated in the annual *Enlighten* festival. The ACT Government supported *Elvis at 21: Photographs by Alfred Wertheimer*, with a grant for a national advertising campaign to promote the exhibition. The Gallery participated in the award-winning ACT Tourism Human Brochure and 101 humans, aimed at optimizing social media networks to promote Canberra attractions as outstanding tourism destinations.

The National Collecting Institutions Working Group is a working group consisting of the corporate heads from each of the participating national collecting agencies. The working group reports to the Heads of Cultural Agencies through the Ministry for the Arts.

The charter for the National Collecting Institutions Working Group is to provide a regular forum for exploring opportunities for ongoing cooperation between the member agencies in regard to corporate support services and other relevant areas.

There are five working groups which report to the National Collecting Institutions Working Group which cover the areas of finance; human resources; facilities and building management; ICT; and risk and insurance.

GOAL 4

Develop our staff, review business practices, maintain infrastructure to the highest standards and increase our revenue base.

Key strategies

- 4.1 Maintain a professional environment that facilitates the attraction and retention of skilled and qualified staff and in which staff are encouraged to contribute to the maximum of their abilities
- 4.2 Review staff structure and audit skills to align resources with operational and prioritised program delivery and development
- 4.3 Ensure staff operates within the Australian Public Service Code and Museums Australia Code of Ethics, and comply with Workplace Health and Safety and Diversity obligations
- 4.4 Provide a safe and comfortable environment for staff and visitors
- 4.5 Maintain the building, and enhance facilities and operating systems to meet or exceed designed life expectations
- 4.6 Implement environmentally sustainable policies and practices to minimise the Gallery's negative impact on the natural environment
- 4.7 Deliver efficiencies in the management and use of resources and continue to review policy and procedures to enhance services
- 4.8 Maximise revenue generation through commercial operations, programs, external partnerships, and government sources
- 4.9 In consultation with the original building architects, review public, administration, preparation and program delivery spaces to scope a building extension.

Human resources

STAFFING

Employees of the National Portrait Gallery of Australia are employed under the Public Service Act 1999. On 30 June 2014 the Gallery employed 61 people—some on a flexible basis—with a resultant full time equivalency across the Gallery of 52.2 staff. The ratio of female to male staff at 30 June 2014 was 3:1, with equal representation within the Executive.

From 1 July 2013 to 9 February 2014, the NPGA was led by Acting Director, Jennifer Bott AO while recruitment for the permanent incumbent took place. The NPGA employs one Senior Executive Officer who occupies the position of Gallery Director. The Director was appointed by the Minister for the Arts and remuneration for the position is determined by the Remuneration Tribunal.

Arising from changes to the NPGA's governance arrangements, the retirement of two long serving staff and the transfer of three others to sister institutions, the NPGA commenced consultation during the reporting period with staff about a revised organisational structure.

A detailed staff listing can be found at *Appendix 9* and the organisational structure in place at 30 June 2014 can be found at *Appendix 8*.

ENTERPRISE AGREEMENT

The Gallery's Enterprise Agreement expired on 30 June 2014 and will continue to provide the Gallery's employment framework while a new Agreement is negotiated. All Gallery employees, with the exception of the Gallery Director, are covered by the terms and conditions of the designated Enterprise Agreement.

LEARNING AND DEVELOPMENT

During the year, Gallery employees participated in a wide range of learning and professional development activities, both formal and informal. The Gallery responded to changes to Work Health and Safety legislation through targeted training for all staff. High performing staff were offered opportunities to participate in specialist training programs, and to visit overseas galleries and museums to cultivate innovation and exchange ideas.

The Gallery supported external professional development through granting study leave where appropriate.

EMPLOYEE WELLBEING

During the reporting period the Gallery introduced a formal Employee Wellbeing program to encourage a culture of attendance, cooperation and inclusion. Key aspects of the

program include access to an Employee Assistance Program for staff and their families, and annual flu immunisations. Onsite lunchtime yoga classes are accessed by staff on a user pays basis. To enable staff to better cope with change in the workplace and across the APS, the Gallery provided resilience and change management training.

The Gallery's formal program is supplemented by an active Social Club, whose regular and varied activities help subsidise the annual staff Christmas Party.

WORK HEALTH AND SAFETY

The NPGA developed a policy and management framework for Work Health and Safety (WHS) arising as a consequence of the change of governance arrangements, effective 1 July 2013. The arrangements are consistent with the requirements of the *Work Health and Safety Act, 2011*.

To exercise due diligence, the governing Board of the NPGA established a Committee to oversight Work Health and Safety. All Board members are members of the WHS Board Committee which met three times during the year.

The NPGA's Health and Safety Committee was convened to manage local arrangements for WHS. The Committee consists of management and employee representatives who consider a range of issues related to the health and welfare of visitors, staff and contractors. The Health and Safety Committee met four times during the period and established a WHS performance reporting regime including standing key performance indicators, considered and established preventative measures to support the anti-bullying amendment to the Fair Work Act, reviewed incident reporting procedures and a range of WHS policies and procedures. All Health and Safety representatives are fully trained to properly discharge their obligations under the Act. Awareness training was undertaken with all staff and all supervisors who manage staff.

There was one notifiable incident during the year that arose out of the conduct of business or undertakings by the NPGA. The incident involved unidentified fumes in the kitchen

which prompted a wide-ranging investigation into the cause. Comcare reported in its finding:

“After consideration of the available evidence, Comcare is satisfied that appropriate risk treatments have been deployed to the incident work site to ensure no further recurrence of the strong smell. Accordingly, the NPGA has met its obligations under the *Work Health and Safety Act, 2011* (Cth) (the WHS Act).”

Across the year, there were two injuries which resulted in lost time, with a total lost time frequency rate of 0.01% of overall time worked during the year.

Notable positive outcomes during the year included:

- 100% completion of planned WHS workplace inspections;
- 100% completion of training for managers and supervisors on managing staff with work-related injuries;
- 100% completion of training for relevant staff on first aid and emergency response; and
- the launch of a new Employment Assistance Program.

Gallery Consultative Committee

Arising from establishment of the NPGA as a new agency in 2013-14, a Gallery Consultative Committee was convened. Members consist of staff representing each section of the Gallery, a management representative (Chair of the committee) and representatives from the Community and Public Sector Union.

The Consultative Committee is established under the staff's Enterprise Agreement as a key mechanism to support the Gallery's commitment to consultation with employees. The Committee also ensures the NPGA meets its obligations under the *Public Service Act, 1999*, to establish workplace relations that value communication, consultation, cooperation and input from employees on matters that affect them in the work place.

A range of matters were raised to the Consultative Committee by staff during the year which included the introduction of paid parking in the Parliamentary Zone; the proposed changes to the NPGA organisational structure,

the performance management framework, preparations for the negotiation of the Gallery's first independent Enterprise Agreement and the anti-bullying amendments to the *Fair Work Act*, 2009.

Facilities and Building management

The NPGA has a Strategic Asset Management Plan (SAMP) to guide activities related to maintaining, preserving and upgrading the building and facility through its designed life. The SAMP works alongside the 40 year Lifecycle Plan to ensure that key building elements are maintained and upgraded, aligning with original manufacturer's specifications and the designed life of individual assets. Annual Building Condition Index assessments are conducted on every space within the building to ensure limited resources are allocated to areas most requiring attention, with front of house areas requiring a presentation standard of 98% or better to be considered acceptable.

The Gallery's capital works program is established from the requirements of the 40 Year Lifecycle Plan and verified by the Capital Works Consultative Committee (CWCC) as necessary, prior to ratification from the Board. A review of the 40 Year lifecycle Plan was completed in June 2014 to ensure its continued relevance and to review works from the previous 5 years to current. All works in the 40 Year Lifecycle Plan are reviewed to ensure the appropriate allocation of funds to those projects of the highest priority or risk. All projects undertaken meet compliance requirements of the Building Code of Australia, any other applicable statutory requirements and always utilise the principles of ecologically sustainable development. In 2013-14 approved capital works undertaken included:

- minor accommodation changes to suit the organisational structure and staff;
- landscaping upgrade to remove substandard garden beds and re-establish lawns;
- continued fire life safety system works to ensure the compliance of the as-installed fire systems including sprinklers, cabling, detection and EWIS upgrades;

- scoping the replacement of the exterior ply on the building façade;
- installation of new car parking infrastructure to facilitate paid car parking; and
- upgrade of internal and external lighting to remove risk and increase efficiency.

The Gallery's computerised asset management system, MEX, records all programmed and reactive maintenance to the building's infrastructure, as well as Capital Works. Maintenance of the Gallery's plant and equipment is managed by Gallery staff, with all works undertaken through maintenance contracts in various disciplines including mechanical and fire, electrical and audio visual, lifts, security system and landscaping. All major maintenance and service contracts entered their final 1 year extension period in 2013-14 and in the 2014-15 financial year all will require an approach to market.

Ecologically Sustainable Development and Environmental Performance

In accordance with section 516A of the *Environmental Protection and Biodiversity Conservation (EPBC Act) Act 1999* (Cwth) Australian Government agencies are required to include in annual reports information detailing the environmental performance of the organisation and the organisation's contribution to ecologically sustainable development.

The following is a summary of the National Portrait Gallery of Australia's activities in 2013-14 in accordance with the EPBC Act:

1. *How the activities of, and the administration (if any) of legislation by, the agency during the period accorded with the principles of ecologically sustainable development (Section 516A (6) (a) of the Environment Protection and Biodiversity Conservation Act, 1999).*

The Gallery worked with both local and international cultural agencies and collecting institutions to ensure the operation of the building is consistent with both national and international standards and that all attempts are made to minimise the Gallery's environmental footprint. This involves the development of

policies, use of new technologies and continued optimisation of the existing plant and equipment to achieve the maximum output for the minimum input of resources.

Storage of Collection material is required to maintain temperature and humidity set points to international museum standards, which results in constant operation of plant and equipment. The significant use of water, gas and electricity due to these requirements is closely monitored to ensure that the use of non-renewable resources is minimised wherever possible.

ACTIVITIES WHICH INTEGRATE ENVIRONMENTAL, SOCIAL, ECONOMIC AND EQUITABLE CONSIDERATION:

The Gallery continues to deliver travelling exhibitions for the benefit of the Australian community, with 3 exhibitions staged in 8 venues in 3 states in the 2013-14 year.

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

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

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

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

The roof mounted solar hot water panels are utilised for heating of all water to the building's restrooms and kitchens.

ACTIVITIES WHICH AIM TO IMPROVE VALUATION, PRICING AND INCENTIVE MECHANISMS:

The Gallery participates, in conjunction with other institutions, in joint procurement exercises in order to achieve competitive prices for the supply of goods and services. There

are quarterly meetings of National Collecting Institutions Working Group to ensure regular exchange of information.

2. *How the outcomes specified in a relevant Appropriation Act contribute to ecologically sustainable development (section 516a (6) (b)).*

The outcome specified for the Gallery in the Portfolio Budget Statements (PBS) is

“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”³

The Gallery achieves this outcome through Collection development, Collection management and access to and promotion of works of art.

Whilst Ecologically Sustainable Development (ESD) is not specifically noted as a criterion within the PBS, the Gallery acknowledges the implications to ESD initiatives, particularly in the area of Collection Management. This relates to the requirement to maintain environmental conditions within set parameters of temperature and relative humidity on an ongoing basis.

3. *The effect of the Agency's activities on the environment (section 516a (6) (c)).*

In meeting its obligations under the PBS, the Gallery's operations have negative environmental impacts through the use of non-renewable resources such as gas, the use of electricity, paper and materials utilised in exhibitions and the maintenance of the building. This impact is minimised through the optimised operation of plant to reduce utility use, the application of high efficiency lighting systems and recycling and reuse of waste wherever possible.

4. *Any measures the Agency is taking to minimise the impact of its activities on the environment (section 516a (6) (d)).*

Through the principles of Reduce, Reuse, Repair, Rethink, Recycle, the Gallery maintains a strong commitment to reducing its environmental footprint. Through waste minimisation strategies and the reduction of utilities use, the Gallery continues to lessen its impact on the environment. Activities undertaken to improve environmental performance include:

- harvesting of rainwater for irrigation and the operation of restrooms;
 - solar hot water panels for hot water use throughout the building;
 - continuous monitoring of plant and equipment performance to maximise efficiency and reduce resource use;
 - the installation of energy efficient lights throughout the Gallery;
 - printers are set to print duplex and black and white by default;
 - recycling of all paper and cardboard utilised within the building;
 - the use of 50% recycled paper in office operations; and
 - use of environmentally friendly chemicals and where possible, no chemical use in cleaning.
5. *Mechanisms for reviewing and increasing the effectiveness of these measures (section 516A (6) (e)).*

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

The volume of waste broken into the percentage of recycled materials enables comparable assessments to be undertaken each year and also to determine where improvements can be made.

3. *Portfolio budget statements 2013-14, page 265*

Future expansion and heritage issues

A Conservation Management Plan (CMP) has been developed for the National Portrait Gallery of Australia in recognition that, because the Gallery building completed in 2008 is of high quality design and construction, and is located within a National and Commonwealth Heritage listed area (the High Court of Australia and National Gallery of Australia precinct), it is likely at some point in the future be considered in its own right for entry in the Commonwealth and/or National Heritage Lists.

The Gallery considers the CMP approach to be an effective way to ensure the high quality

design of its building is protected across its designed life. The NPGA intends to use the CMP to ensure that building maintenance and management do not inadvertently diminish the high quality design or potential heritage values of the place. The CMP also helps in facility and building management of the Gallery as a component within a recognised heritage place. The CMP follows in general the requirements specified for management plans in the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act), although these principles do not currently apply to the NPGA.

The CMP is intended to ensure that the maintenance and protection of the high quality design and potential heritage values are recognised as objectives within the range of property management and maintenance systems developed for the NPGA, so that these values are in good health if and when the place is formally recognised as having Commonwealth Heritage values.

In the short term future, the Gallery aspires to extend the building to provide additional collection display and exhibition space and improved visitor facilities and engagement space.

Policy suite

In line with the change of governance arrangements for the NPGA during 2013-14, the Gallery prepared a full suite of policy documents to provide instruction regarding corporate governance, managing expenditure, control and use of Commonwealth property, responsibilities of Chief Executives and program delivery.

To support policy, procedures and guidelines further articulate the operational processes required of staff.

During the year, a revision of all policy documents was undertaken to prepare the Gallery for the introduction of the *Public Governance, Performance and Accountability Act, 2013*, implemented on 1 July 2014.

As part of the NPGA's internal audit program, an assessment of the maturity of its governance and internal control framework was undertaken. The audit determined that the NPGA's governance structure adequately supports

its overall performance; satisfying legislative, regulatory and other requirements in relation to probity, accountability and transparency.

Commercial operations

The National Portrait Gallery of Australia generates revenue to supplement government funding and private donations. Commercial operations span a range of sales activity for selected public and learning programs, wholesale and international distribution of NPGA's published material and merchandise, and revenue from venue hire.

The NPGA licenses the operation of the café and events catering and the retail store to private operators.

WHOLESALE AND DISTRIBUTION

The production and distribution of a range of published material and merchandise allows the NPGA to extend its reach beyond the Gallery site in Canberra to the global market. The NPGA worked with its distributor to expand the presence and sales of the Gallery's products nationally and internationally.

VENUE HIRE

The Gallery's venue hire business was impacted by increasing competition and the prevailing political environment during the reporting period. In general terms, government and corporate clients opted to hold smaller events in-house which resulted in a general downturn across the business events sector in the ACT.

The Gallery continues to work with the Trippas White Group, the Canberra Convention Bureau, Gallery sponsors and supporters to further develop, market and optimise the Gallery's venue hire capacity.

PORTRAIT STORE

During the year the Gallery was pleased to extend its commercial relationship with the owner-operators of Portrait Store through to February 2019. Since opening in the Gallery's new building in 2008, Portrait Store has built a reputation for excellence and innovation in cultural retailing whilst providing a showcase for cutting edge Australian designers.

The Undercurrent designer marketplace was held for the fourth consecutive year, attracting the cream of Australia's emerging object, jewellery and textile artist-makers. Held over two and a half days at the Gallery, Undercurrent proved to be very popular with design and fashion-forward aficionados who flocked to the signature event.

Consistent with the Gallery's building and clientele, Portrait Store continued its positive reflection of the Gallery's mission and vision.

CAFÉ AND EVENT CATERING

On 10 October 2013 the Gallery entered into a three year licence agreement with Trippas White Group Pty Ltd to provide café and event catering services. The Trippas White Group is an experienced, award winning catering service provider whose operations cover a range of iconic venues like the Royal Botanic Gardens and Sky Tower in Sydney, and the first class Emirates lounges around the country.

Trippas White was recommended as the preferred tenderer after the Gallery concluded a competitive, open tender process in accordance with the *Commonwealth Procurement Rules* at the expiry of the previous licence. In designing the approach to market the NPGA referenced principles of partnership, coupled with the licensee's potential capacity to influence the market to drive an expansion of the Gallery's self-generated revenue base.

During the reporting period the Gallery and Trippas White participated in targeted industry forums and fairs, and conducted a number of corporate familiarisation programs aimed at attracting and retaining the professional associations sector, wedding industry, and the Government and corporate seminar market.

In recognition of the calibre of its offering at the Gallery, the Trippas White Group was awarded Event Caterer of the Year at the Restaurant and Catering Awards 2014.

The Gallery extends its appreciation to Venus Food Pty Ltd who concluded a five year licence term during 2013.



Beauty and strength: Portraits by Michael Riley (21 March – 17 August 2014)

In the earliest days of European settlement keeping currency in New South Wales was a persistent problem. Various sorts of coin circulated haphazardly, relatively few of them even English, purely depending upon which ships turned up from time to time in Port Jackson. The shortage was partly caused by the fact that the local value of coins was much lower than that of their face, so no sooner did a Portuguese anna or a rupee or a half sovereign or a Dutch guilder alight at Circular Quay than the winner of a bet or the recipient of a bribe pocketed it with the aim of making a handsome return in Batavia, or at least a fairly generous margin. Early Sydney retailers laboured under the universal lack of small change, quite apart from conversion rates that were at times simply impossible to calculate. Rum soon became the reserve currency. One of the most famous issues of the fledgling *Sydney Gazette* contained Governor Hunter's attempt to bring order to the system by royal proclamation, whereby the value of all the coins then thought to be in halting circulation was fixed against the equivalent in sterling. This had the unintended effect of causing industrious shopkeepers to take to their coins with a stout chisel and mallet so as to produce helpful fractions of shillings and pence that look like miniature slices of cake.

In 1812, however, a supply of Spanish silver dollars worth 10,000 pounds sterling arrived from Madras aboard H.M.S. *Samarang*, consigned in padlocked iron chests on the instructions of the admiralty for the economic relief of Sydney. Governor Lachlan Macquarie seized this opportunity to leverage a 25 percent premium by setting to work a convict forger, who punched out the centre of each coin and struck a smaller dump, while retaining and partly re-striking the outer portion, known thenceforth as the "holey dollar." Each defaced Spanish coin therefore yielded two, worth 1s 3d and 5 shillings respectively, pegged in total value therefore at a much higher rate than that of the original dollar, to further discourage their export. Thus Governor Macquarie created the first viable local reserve currency worthy of the name in colonial New South Wales. The profile portrait so rudely defaced was that of King Charles IV of Spain, who, just twelve years earlier, was painted with the rest of the Spanish royal family in Madrid by Francisco Goya, surely one of the greatest group portraits in all of Western art. The "holey dollar" of 1812, meanwhile, has now become the logo of one of our most loyal sponsors, the Macquarie Group.



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying financial statements of the National Portrait Gallery of Australia for the year ended 30 June 2014, which comprise: a Statement by the Board, Gallery Director and Chief Financial Officer; the Statement of Comprehensive Income; Statement of Financial Position; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; and Notes to and forming part of the Financial Statements, comprising a Summary of Significant Accounting Policies and other explanatory information.

Directors' Responsibility for the Financial Statements

The directors of the National Portrait Gallery of Australia are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as is necessary to enable the preparation of financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

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

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

Independence

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

Opinion

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

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the National Portrait Gallery of Australia's financial position as at 30 June 2014 and its financial performance and cash flows for the year then ended.

Australian National Audit Office



Sean Benfield
Senior Director
Delegate of the Auditor-General
Canberra
26 September 2014

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

FINANCIAL STATEMENTS

for the period ended 30 June 2014

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

In our opinion, the attached financial statements for the year ended 30 June 2014 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, as amended.

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 become due and payable.

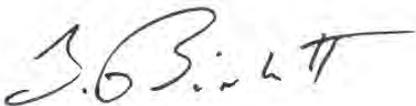
This statement is made in accordance with a resolution of the Board.



Dr Helen Nugent AO
Chairman
26 September 2014



Angus Trumble
Gallery Director
26 September 2014



Trent Birkett
Chief Financial Officer
26 September 2014

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2014

	NOTES	2014 \$'000
NET COST OF SERVICES		
Expenses		
Employee benefits	3A	5,667
Supplier expenses	3B	5,935
Depreciation and amortisation	3C	3,815
Write-down and impairment of assets	3D	337
Total expenses		15,754
OWN-SOURCE INCOME		
Own-source revenue		
Sale of goods and rendering of services	4A	1,052
Contributions	4B	2,209
Interest	4C	357
Other revenue	4D	296
Total own-source revenue		3,914
Gains		
Other gains	4E	544
Total gains		544
Total own-source income		4,458
Net cost of services		(11,296)
Revenue from Government	4F	11,767
Surplus attributable to the Australian Government		471

The above statement should be read in conjunction with the accompanying notes.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

STATEMENT OF FINANCIAL POSITION

as at 30 June 2014

	NOTES	2014 \$'000
ASSETS		
Financial Assets		
Cash and cash equivalents	6A	12,180
Trade and other receivables	6B	453
Other financial assets	6C	57
Total financial assets		12,690
Non-Financial Assets		
Land and buildings	7A, D	76,731
Property, plant and equipment	7B, D	12,586
Heritage and cultural assets	7C, D	29,633
Intangibles	7E, F	223
Inventories	7G	8
Other	7H	55
Total non-financial assets		119,236
Total assets		131,926
LIABILITIES		
Payables		
Suppliers	8A	1,332
Other	8B	281
Total payables		1,613
Provisions		
Employee provisions	9A	1,243
Total provisions		1,243
Total liabilities		2,856
Net assets		129,070
EQUITY		
Contributed equity		128,599
Retained earnings		471
Total equity		129,070

The above statement should be read in conjunction with the accompanying notes.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

STATEMENT OF CHANGES IN EQUITY

for the period ended 30 June 2014

	RETAINED EARNINGS 2014 \$'000	CONTRIBUTED EQUITY 2014 \$'000	TOTAL EQUITY 2014 \$'000
OPENING BALANCE			
Balance carried forward from previous period	-	-	-
Adjusted opening balance	-	-	-
COMPREHENSIVE INCOME			
Surplus for the period	471	-	471
Total comprehensive income	471	-	471
TRANSACTIONS WITH OWNERS			
Contributions by owners			
Restructuring	-	119,397	119,397
Asset transfers	-	9,202	9,202
Total transactions with owners	-	128,599	128,599
Closing balance as at 30 June	471	128,599	129,070

The above statement should be read in conjunction with the accompanying notes.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

CASH FLOW STATEMENT

for the period ended 30 June 2014

	NOTES	2014 \$'000
OPERATING ACTIVITIES		
Cash received		
Receipts from Government		11,767
Sale of goods and services of services		1,188
Interest		289
Contributions		2,209
Other		296
Net GST received		179
Total cash received		15,928
Cash used		
Employees		5,629
Suppliers		5,436
Total cash used		11,065
Net cash from operating activities	11	4,863
INVESTING ACTIVITIES		
Cash used		
Purchase of artwork		264
Purchase of property, plant and equipment		1,081
Total cash used		1,345
Net cash used by investing activities		(1,345)
FINANCING ACTIVITIES		
Cash received		
Cash received from restructuring		8,662
Total cash received		8,662
Net cash used by financing activities		8,662
Net increase (decrease) in cash held		12,180
Cash and cash equivalents at the beginning of the reporting period		-
Cash and cash equivalents at the end of the reporting period	6A	12,180

The above statement should be read in conjunction with the accompanying notes.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

SCHEDULE OF COMMITMENTS

as at 30 June 2014

2014
\$'000**BY TYPE****Commitments receivable**Net GST recoverable on commitments¹ 288**Total commitments receivable 288****Commitments payable****Capital commitments**Property, plant and equipment² 75

Works of art 75

Total capital commitments 150**Other commitments**Operating leases³ 2Building operations⁴ 3,027Other⁵ 14**Total other commitments 3,043****Total commitments payable 3,193****Net commitments by type 2,905****BY MATURITY****Commitments receivable****Net GST recoverable on commitments**

Within 1 year 59

Between 1 to 5 years 229

Total net GST recoverable on commitments 288**Commitments payable****Capital commitments**

Within 1 year 150

Total capital commitments 150**Other commitments**

Within 1 year 520

Between 1 to 5 years 2,523

Total other commitments 3,043**Total commitments payable 3,193****Net commitments by maturity 2,905**

1. Commitments were GST inclusive where relevant.

2. Property, plant and equipment commitments are primarily contracts for the purchase of equipment.

3. Operating leases included were effectively non-cancellable.

4. Building operations commitments are contracts around cleaning, security and maintenance.

5. Other commitments include contracts where the goods or services have not been provided.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

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NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Objectives of the National Portrait Gallery of Australia

The National Portrait Gallery of Australia (the Gallery) is Australian Government controlled and is a not-for-profit organisation.

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 is structured to meet a single outcome:

Outcome 1: 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.

1.2 Basis of preparation of the financial statements

The financial statements are general purpose financial statements and are required by clause 1(b) of Schedule 1 to the *Commonwealth Authorities and Companies Act 1997*.

The financial statements have been prepared in accordance with:

- Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2011 and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

The financial statements are presented in

Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an accounting standard or the FMOs, assets and liabilities are recognised in the Statement of Financial Position when and only when it is probable that future economic benefits will flow to the Gallery or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executory contracts are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

Unless alternative treatment is specifically required by an accounting standard, income and expenses are recognised in the Statement of Comprehensive Income when and only when the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

1.3 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 FMOs. This takes into account expected salary growth and future discounting using bond rates.

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

1.4 New Australian Accounting Standards

ADOPTION OF NEW AUSTRALIAN ACCOUNTING STANDARD REQUIREMENTS

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

The following new accounting standard was issued by the AASB and is applicable to the current reporting period and had a material effect on the Gallery's financial statements:

AASB 13 Fair Value Measurement

AASB 13 does not change the measurement basis of an asset or liability, but rather, it introduces a consistent set of disclosure and measurement requirements to be applied where an asset or liability is already required or permitted to be fair value measured in the Statement of Financial Position or disclosed as such in the Notes to the financial statements.

The application of this accounting standard is reported in *Note 5: Fair value measurements*.

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

FUTURE AUSTRALIAN ACCOUNTING STANDARD REQUIREMENTS

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

AASB 1055 Budgetary Reporting (applicable from 1 July 2014)

This new Standard requires reporting of budgetary information and explanation of significant variance between actual and budgeted amounts by not-for-profit entities within the Government Sector.

Other new accounting standards, revised standards or amending standards that were issued prior to sign-off date and are applicable to future reporting periods are not expected to have a future financial impact on the Gallery.

1.5 Revenue

Revenue from the sale of goods is recognised when:

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

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

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

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

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

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*.

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

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

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.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

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 agency or authority as a consequence of a restructuring of administrative arrangements (refer to *Note 1.7*).

REVENUE FROM GOVERNMENT

Funding received or receivable from agencies (appropriated to the agency as a CAC Act body payment item for payment to the Gallery) is recognised as Revenue from Government unless they are in the nature of an equity injection or a loan.

1.6 Gains

RESOURCES RECEIVED FREE OF CHARGE

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

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another Government entity as a consequence of a restructuring of administrative arrangements (refer to *Note 1.7*).

SALE OF ASSETS

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

1.7 Transactions with the Government as owner

EQUITY INJECTIONS

Amounts appropriated which are designated as 'equity injections' for a year are recognised directly in contributed equity in that year.

RESTRUCTURING OF ADMINISTRATIVE ARRANGEMENTS

Net assets received from or relinquished to another Government entity under a restructuring of administrative arrangements are adjusted at their book value directly against contributed equity.

1.8 Employee benefits

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

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

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

LEAVE

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

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

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

SEPARATION AND REDUNDANCY

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

SUPERANNUATION

The Gallery's staff are members of the Public

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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for the period ended 30 June 2014

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

The PSS is a 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' 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 as at year end.

1.9 Leases

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

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

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

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

1.10 Borrowing costs

All borrowing costs are expensed as incurred.

1.11 Fair value measurement

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

1.12 Cash

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

1.13 Financial assets

The Gallery classifies its financial assets in the following categories:

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

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

EFFECTIVE INTEREST METHOD

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

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

FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS

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

- have been acquired principally for the purpose of selling in the near future
- are derivatives that are not designated and effective as a hedging instrument or
- are parts of an identified portfolio of financial instruments that the Gallery manages together and has a recent actual pattern of short-term profit-taking.

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for the period ended 30 June 2014

Assets in this category are classified as current assets.

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

LOANS AND RECEIVABLES

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

IMPAIRMENT OF FINANCIAL ASSETS

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

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

1.14 Financial liabilities

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

FINANCIAL LIABILITIES AT FAIR VALUE THROUGH PROFIT OR LOSS

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

OTHER FINANCIAL LIABILITIES

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

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

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

1.15 Contingent liabilities and contingent assets

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position but are reported in the relevant schedules and 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.

1.16 Acquisition of assets

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

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

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for the period ended 30 June 2014

they were recognised in the transferor's accounts immediately prior to the restructuring.

1.17 Property, plant and equipment

ASSET RECOGNITION THRESHOLD

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

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

All heritage and cultural assets are recognised initially at cost in the Balance Sheet.

REVALUATIONS

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

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

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

DEPRECIATION

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

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

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

	2014
Buildings	2 to 50 years
Infrastructure, plant and equipment	2 to 20 years
Heritage and cultural assets	70 to 480 years

IMPAIRMENT

All assets were assessed for impairment at 30 June 2014. 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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

primarily used for purposes that relate to their cultural significance. The Gallery has adopted appropriate curatorial and preservation policies for these artworks that are depreciated according to the assessment of useful lives.

The Gallery's preservation and conservation plan is available at portrait.gov.au/site/corporate_info.php.

1.18 Intangibles

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the Gallery's software are 5 to 20 years.

All software assets were assessed for indications of impairment as at 30 June 2014.

1.19 Inventories

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

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

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

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

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

1.20 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.

NOTE 2: 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 2014.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

NOTE 3: EXPENSES

2014
\$'000

NOTE 3A: EMPLOYEE BENEFITS

Wages and salaries	4,227
Superannuation:	
Defined contribution plans	489
Defined benefit plans	342
Leave and other entitlements	609
Total employee benefits	5,667

NOTE 3B: SUPPLIERS

Goods and services supplied or rendered

Property services	2,828
ICT services	638
Professional services	699
Advertising and promotions	594
Staff support costs	435
Collection management	356
Other	340
Total goods and services supplied or rendered	5,890

Goods supplied in connection with

Related Government entities	-
External entities	298
Total goods supplied	298

Services rendered in connection with

Related Government entities	537
External entities	5,055
Total services rendered	5,592
Total goods and services supplied or rendered	5,890

Other suppliers

Operating lease rentals – external entities	
Minimum lease payments	3
Workers compensation expenses	42
Total other suppliers	45
Total suppliers	5,935

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2014***NOTE 3: EXPENSES** (continued)2014
\$'000**NOTE 3C: DEPRECIATION AND AMORTISATION****Depreciation**

Property, plant and equipment	1,569
Buildings	2,110
Works of art	99
Total depreciation	3,778

Amortisation

Computer software	29
Intangible artwork	8
Total amortisation	37

Total depreciation and amortisation	3,815
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NOTE 3D: WRITE-DOWN AND IMPAIRMENT OF ASSETS

Impairment of buildings	324
Obsolete stock	13
Total write-down and impairment of assets	337

NOTE 3E: OPERATING EXPENDITURE FOR HERITAGE AND CULTURAL ASSETS

Operating expenditure ¹	140
Total operating expenditure for heritage and cultural assets	140

1. Expenditure included in Notes 3A to 3D.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2014***NOTE 4: OWN-SOURCE INCOME**2014
\$'000**OWN-SOURCE REVENUE****NOTE 4A: SALE OF GOODS AND RENDERING OF SERVICES**

Sale of goods in connection with

Related Government entities

-

External entities

97

Total sale of goods**97**

Rendering of services in connection with

Related Government entities

17

External entities

938

Total rendering of services**955****Total sale of goods and rendering of services****1,052****NOTE 4B: CONTRIBUTIONS**

Donations (excluding artwork)

2,034

Sponsorship

175

Total contributions**2,209****NOTE 4C: INTEREST**

Deposits

357

Total interest**357****NOTE 4D: OTHER REVENUE**

Grants

252

Other

44

Total other revenue**296****GAINS****NOTE 4E: OTHER GAINS**

Resources received free of charge – donated artwork

467

Resources received free of charge – sponsorship in-kind

77

Total other gains**544****REVENUE FROM GOVERNMENT****NOTE 4F: REVENUE FROM GOVERNMENT**

Department of Regional Australia, Local Government, Arts and Sport

CAC Act body payment item

4,000

Attorney-General's Department

CAC Act body payment item

7,767

Total revenue from Government**11,767**

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

NOTE 5: FAIR VALUE MEASUREMENTS

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

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

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

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

Level 3: Unobservable inputs for the asset or liability.

NOTE 5A: FAIR VALUE MEASUREMENTS

Fair value measurements at the end of the reporting period by hierarchy for assets in 2014

	FAIR VALUE MEASUREMENTS AT THE END OF THE REPORTING PERIOD			
	FAIR VALUE \$'000	LEVEL 1 INPUTS \$'000	LEVEL 2 INPUTS \$'000	LEVEL 3 INPUTS \$'000
Non-financial assets				
Land	10,256	-	10,256	-
Buildings	66,475	-	-	66,475
Property, plant and equipment	12,586	-	-	12,586
Heritage and cultural assets	29,633	-	29,633	-
Total non-financial assets	118,950	-	39,889	79,061

Fair value measurements – highest and best use

The current use of the assets is considered the highest and best use.

NOTE 5B: TRANSFERS BETWEEN LEVELS

There have been no transfers between the levels of the hierarchy during the year.

The Gallery's policy for determining when transfers between levels are deemed to have occurred can be found in *Note 1*.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

NOTE 5: FAIR VALUE MEASUREMENTS (continued)

NOTE 5C: VALUATION TECHNIQUE AND INPUTS FOR LEVEL 2 AND LEVEL 3 FAIR VALUE MEASUREMENTS

Level 2 and 3 fair value measurements – valuation technique and the inputs used in 2014

CATEGORY		FAIR VALUE \$'000	VALUATION TECHNIQUES ¹	INPUTS USED ²	RANGE (WEIGHTED AVERAGE) ³ %
Non-financial assets					
Land	Level 2	10,256	Market comparables	Adjusted market transactions	n/a
Buildings	Level 3	66,475	Depreciated replacement cost	Replacement cost new assets	n/a
				Consumed economic benefits	2.8 - 50 (3.2)
Property, plant and equipment	Level 3	12,586	Depreciated replacement cost	Replacement cost new assets	n/a
				Consumed economic benefits	4.9 - 66.7 (10.7)
Heritage and cultural assets	Level 2	29,633	Market comparables	Adjusted market transactions	

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

Market comparables: seeks to estimate the current value of an asset with reference to recent market evidence. Depreciated replacement cost: the amount a market participant would be prepared to pay to acquire or construct a substitute asset of comparable utility, adjusted for obsolescence.

2. The following valuation inputs were used to calculate fair values.

Adjusted market transactions: market transactions of comparable assets, adjusted to reflect differences in price sensitive characteristics. Replacement cost of new assets: the amount a market participant would pay to acquire or construct a new substitute asset of comparable utility. Consumed economic benefits/asset obsolescence: physical deterioration, functional or technical obsolescence and conditions of the economic environment specific to the asset.

3. Significant unobservable inputs are used for level 3 items. The input range indicates the variability of inputs used and reflects annual variability. The average of inputs used within this range is also provided.

Recurring and non-recurring Level 3 fair value measurements – valuation processes

Preston Rowe Patterson undertook a full valuation as at 30 June 2013 and reviewed carrying amounts as at 30 June 2014. At each valuation date, whether there is a comprehensive revaluation or desktop update based on the most recent comprehensive valuation, the depreciated replacement cost analysis is updated relative to the then current replacement cost for the asset in question, the then expended useful life to establish an appropriate estimate of fair value as at the relevant reporting date. For comprehensive revaluations, replacement cost estimates are repriced and assessed, whereas for desktop updates at a particular reporting date, replacement cost estimates being a major input are revised based on adjustments to reliable cost indices, expended useful life and remaining useful life are adjusted to reflect the nominated reporting date, the initial capitalisation date of the asset and of course the adopted useful life for the asset class.

Recurring Level 3 fair value measurements – sensitivity of inputs

The fair value estimates provided at a reporting date based on level 3 inputs are sensitive to movements in replacement cost as at the reporting date, either up or down. Adopted useful life, expended useful and remaining useful life are considered to be generally stable inputs and would not be subject to sensitivity unless the Gallery revised its policy with respect to the useful life of a particular asset class.

NOTE 5D: RECONCILIATION FOR RECURRING LEVEL 3 FAIR VALUE MEASUREMENTS

Recurring Level 3 fair value measurements – reconciliation for assets

	BUILDINGS \$'000	PROPERTY, PLANT AND EQUIPMENT \$'000	TOTAL \$'000
Opening balance	-	-	-
Restructuring	68,153	13,947	82,100
Purchases	756	208	964
Total gains/(losses) recognised in net cost of services	(324)	-	(324)
Depreciation/amortisation	(2,110)	(1,569)	(3,679)
Closing balance	66,475	12,586	79,061

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2014***NOTE 6: FINANCIAL ASSETS**2014
\$'000**NOTE 6A: CASH AND CASH EQUIVALENTS**

Cash on hand or on deposit	312
Fixed term deposits – Foundation	7,814
Fixed term deposits – Core operations	4,054
Total cash and cash equivalents	12,180

NOTE 6B: TRADE AND OTHER RECEIVABLES**Goods and services in connection with**

Related Government entities	1
External entities	27
Total receivables for goods and services	28

Other receivables

GST receivable from the Australian Taxation Office	357
Interest receivable	68
Total other receivables	425

Total trade and other receivables 453**Trade and other receivables expected to be recovered**

No more than 12 months 453

Total trade and other receivables 453**Trade and other receivables aged as follows**

Not overdue 442

Overdue by:
o to 30 days 11**Total trade and other receivables** 453

Credit terms for goods and services were within 30 days.

NOTE 6C: OTHER FINANCIAL ASSETS

Accrued revenue 57

Total other financial assets 57

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

NOTE 7: NON-FINANCIAL ASSETS

2014
\$'000

NOTE 7A: LAND AND BUILDINGS

Land

Fair value 10,256

Total buildings on freehold land 10,256

Buildings

Work in progress 837

Fair value 67,748

Accumulated depreciation (2,110)

Total buildings on freehold land 66,475

Total land and buildings 76,731

All revaluations were conducted in accordance with the revaluation policy stated at *Note 1*.

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.

NOTE 7B: PROPERTY, PLANT AND EQUIPMENT

Property, plant and equipment

Work in progress 31

Fair value 14,124

Accumulated depreciation (1,569)

Total property, plant and equipment 12,586

All revaluations were conducted in accordance with the revaluation policy stated at *Note 1*.

No indicators of impairment were found for property, plant and equipment.

No property, plant or equipment are expected to be sold or disposed of within the next 12 months.

NOTE 7C: HERITAGE AND CULTURAL ASSETS

Artwork

Work in progress 47

Fair value 29,685

Accumulated depreciation (99)

Total artwork 29,633

Total heritage and cultural 29,633

All revaluations were conducted in accordance with the revaluation policy stated at *Note 1*.

No indicators of impairment were found for heritage and cultural assets.

No heritage and cultural assets are expected to be sold or disposed of within the next 12 months.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

NOTE 7: NON-FINANCIAL ASSETS (continued)

NOTE 7D: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT FOR 2014

	LAND \$'000	BUILDINGS \$'000	TOTAL LAND AND BUILDINGS \$'000	PROPERTY, PLANT AND EQUIPMENT \$'000	HERITAGE AND CULTURAL \$'000	TOTAL \$'000
As at 1 July 2013						
Gross book value	-	-	-	-	-	-
Accumulated depreciation and impairment	-	-	-	-	-	-
Net book value 1 July 2013	-	-	-	-	-	-
Additions						
Acquisition of entities or operations (including restructuring)	1,054	68,153	69,207	13,947	29,001	112,155
Asset transfers	9,202	-	9,202	-	-	9,202
Purchase	-	756	756	208	264	1,228
Donation/gift	-	-	-	-	467	467
Impairments recognised in the operating result	-	(324)	(324)	-	-	(324)
Depreciation expense	-	(2,110)	(2,110)	(1,569)	(99)	(3,778)
Net book value 30 June 2014	10,256	66,475	76,731	12,586	29,633	118,950
Net book value as of 30 June 2014 represented by:						
Gross book value	10,256	68,585	78,841	14,155	29,732	122,728
Accumulated depreciation and impairment	-	(2,110)	(2,110)	(1,569)	(99)	(3,778)
	10,256	66,475	76,731	12,586	29,633	118,950

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2014***NOTE 7: NON-FINANCIAL ASSETS** (continued)2014
\$'000**NOTE 7E: INTANGIBLES****Computer software**

Work in progress	10
Purchased	154
Purchased – accumulated amortisation	(29)
Total computer software	135

Intangible artwork

Purchased	96
Purchased – accumulated amortisation	(8)
Total intangible artwork	88
Total intangibles	223

No indicators of impairment were found for intangible assets.

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

NOTE 7F: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF INTANGIBLES FOR 2014

	COMPUTER SOFTWARE PURCHASED \$'000	INTANGIBLE ARTWORK \$'000	TOTAL \$'000
As at 1 July 2013			
Gross book value	-	-	-
Accumulated amortisation and impairment	-	-	-
Net book value 1 July 2013	-	-	-
Additions			
Acquisition of entities or operations (including restructuring)	47	96	143
Purchase or internally developed	117	-	117
Amortisation	(29)	(8)	(37)
Net book value 30 June 2014	135	88	223
Net book value as of 30 June 2014 represented by:			
Gross book value	164	96	260
Accumulated amortisation and impairment	(29)	(8)	(37)
	135	88	223

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2014***NOTE 7: NON-FINANCIAL ASSETS** (continued)2014
\$'000**NOTE 7G: INVENTORIES**

Inventories held for sale – finished goods	6
Inventories held for distribution	2
Total inventories	8

During 2014, \$4,381 of inventory was recognised as an expense.

NOTE 7H: OTHER NON-FINANCIAL ASSETS

Prepayments	55
Total other non-financial assets	55

No indicators of impairment were found for other non-financial assets.
All other non-financial assets are expected to be recovered within the next 12 months.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2014***NOTE 8: PAYABLES**2014
\$'000**NOTE 8A: SUPPLIERS**

Trade creditors and accruals	1,332
Total suppliers	1,332

Suppliers expected to be settled within 12 months

Related Government entities	281
External entities	1,051
Total	1,332

Settlement is usually made within 30 days.

NOTE 8B: OTHER PAYABLES

Wages and salaries	166
Prepayments received/unearned income	103
Other	12
Total other payables	281

Other payables expected to be settled

No more than 12 months	281
Total other payables	281

NOTE 9: PROVISIONS2014
\$'000**NOTE 9A: EMPLOYEE PROVISIONS**

Annual leave	496
Long service leave	747
Total employee provisions	1,243

Employee provisions are expected to be settled in:

No more than 12 months	411
More than 12 months	832
Total employee provisions	1,243

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

NOTE 10: RESTRUCTURING

	DRALGAS 2014 \$'000
Assets recognised	
Cash and cash equivalents	8,662
Trade and other receivables	102
Land and buildings	69,207
Property, plant and equipment	13,947
Heritage and cultural assets	29,001
Intangibles	143
Inventories	17
Total assets recognised	121,079
Liabilities recognised	
Suppliers	258
Other payables	214
Employee provisions	1,210
Total liabilities recognised	1,682
Net assets assumed	119,397

The Gallery was established on 1 July 2013 as a Commonwealth authority and statutory agency. Assets and liabilities were transferred from the former Department of Regional Australia, Local Government, Arts and Sport (DRALGAS) as at this date.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

NOTE 11: CASH FLOW RECONCILIATION

2014
\$'000

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

Cash and cash equivalents as per

Cash flow statement	12,180
Statement of Financial Position	12,180

Discrepancy

-

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

Net cost of services	(11,296)
Revenue from Government	11,767

Adjustments for non-cash items

Depreciation / amortisation	3,815
Net write down of non-financial assets	324
Gifted artwork	(467)

Movements in assets and liabilities

Assets

(Increase)/Decrease in net receivables	(407)
(Increase)/Decrease in inventories	9
(Increase)/Decrease in prepayments	(55)

Liabilities

Increase/(Decrease) in prepayments	59
Increase/(Decrease) in employee provisions	33
Increase/(Decrease) in suppliers payables	1,072
Increase/(Decrease) in other payables	9

Net cash from/(used by) operating activities	4,863
---	--------------

NOTE 12: CONTINGENT ASSETS AND LIABILITIES

Quantifiable Contingencies

The Gallery has no quantifiable contingent liabilities and assets as at 30 June 2014.

Unquantifiable Contingencies

The Gallery has no unquantifiable contingent liabilities and assets as at 30 June 2014.

Significant Remote Contingencies

The Gallery has no significant remote contingencies as at 30 June 2014.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2014***NOTE 13: IMPACT OF THE FOUNDATION ON THE STATEMENT OF COMPREHENSIVE INCOME**

The National Portrait Gallery of Australia Foundation was established in 2013-14 to support the Gallery through encouraging gifts, donations, bequests and legacies of property for the benefit of the Gallery. The Foundation will be governed by a committee of the Board reporting to the Board. The Gallery's financial reports incorporate the financial activities of the Foundation.

	FOUNDATION 2014 \$'000	CORE OPERATIONS ¹ 2014 \$'000	TOTAL 2014 \$'000
Expenses			
Employee benefits	-	5,667	5,667
Supplier expenses	98	5,837	5,935
Depreciation and amortisation	-	3,815	3,815
Write-down and impairment of assets	-	337	337
Total expenses	98	15,656	15,754
Own-source income			
Own-source revenue			
Sale of goods and rendering of services	-	1,052	1,052
Contributions	2,033	176	2,209
Interest	209	148	357
Other revenue	-	296	296
Total own-source revenue	2,242	1,672	3,914
Gains			
Other gains	467	77	544
Total gains	467	77	544
Total own-source income	2,709	1,749	4,458
Net (cost of)/contribution by services	2,611	(13,907)	(11,296)
Revenue from Government	-	11,767	11,767
Surplus/(deficit) attributable to the Australian Government	2,611	(2,140)	471

1. The introduction of net cash appropriation arrangements where revenue appropriations for depreciation and amortisation expenses on long life assets ceased has the impact of \$1,861,000 of the Gallery's depreciation and amortisation expenses not being funded in 2014. Refer *Note 22*.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

NOTE 14: REMUNERATION OF BOARD MEMBERS

2014
\$'000

NOTE 14A: NON-EXECUTIVE BOARD MEMBERS REMUNERATION

\$0 to \$29,999	7
\$30,000 to \$59,999	1
Total number of non-executive Board members	8

The total remuneration received or due and receivable by non-executive directors of the Gallery for 2014 is \$111,943.

NOTE 15: RELATED PARTY DISCLOSURES

Board members

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

	DATE COMMENCED	DATE RETIRED
Dr Helen Nugent AO (Chairman)	1 July 2013	
Dr Gene Sherman AM (Deputy Chairman)	1 July 2013	
Yasmin Allen	1 July 2013	
Jillian Broadbent AO	5 August 2013	
Alan Dodge AM	1 July 2013	
Peter McMullin	1 July 2013	
Sidney Myer AM	5 August 2013	
Brian Robinson	1 July 2013	

No Board member has received or become entitled to receive a benefit by reason of a contract made by the Gallery with the Board member or with a related entity of the Board member.

Board members are paid in accordance with Remuneration Tribunal determinations as provided by section 18 of the *National Portrait Gallery of Australia Act 2012*.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

NOTE 16: SENIOR EXECUTIVE REMUNERATION

NOTE 16A: SENIOR EXECUTIVE REMUNERATION EXPENSE FOR THE REPORTING PERIOD

There were no senior executive staff who were employed by the Gallery for the full reporting period whose reportable remuneration was \$195,000 or more for the financial period.

NOTE 16B: AVERAGE ANNUAL REPORTABLE REMUNERATION PAID TO SUBSTANTIVE SENIOR EXECUTIVES IN 2014

AVERAGE ANNUAL REPORTABLE REMUNERATION ¹	SUBSTANTIVE SENIOR EXECUTIVES NO.	REPORTABLE SALARY ² \$	CONTRIBUTED SUPERANNUATION ³ \$	TOTAL REPORTABLE RENUMERATION \$
Total reportable remuneration (including part-time arrangements)				
Less than \$195,000	2	62,278	7,698	69,976
Total number of substantive senior executives	2			

1. This table reports substantive senior executives who received remuneration during the reporting period. Each row is an averaged figure based on headcount for individuals in the band.
2. 'Reportable salary' includes the following:
 - a) gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column);
 - b) reportable fringe benefits (at the net amount prior to 'grossing up' for tax purposes);
 - c) reportable employer superannuation contributions; and
 - d) exempt foreign employment income.
3. The 'contributed superannuation' amount is the average cost to the entity for the provision of superannuation benefits to substantive senior executives in that reportable remuneration band during the reporting period.

NOTE 16C: OTHER HIGHLY PAID STAFF

There were no non-senior executive staff who were employed by the Gallery during the reporting period whose reportable remuneration was \$195,000 or more for the financial period.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

NOTE 17: REMUNERATION OF AUDITORS

2014
\$'000

Financial statement audit services were provided by the Australian National Audit Office (ANAO).

Fair value of services received

Financial statement audit services	53
Total fair value of services received	53

No other services were provided by the ANAO.

NOTE 18: FINANCIAL INSTRUMENTS

2014
\$'000

NOTE 18A: CATEGORIES OF FINANCIAL INSTRUMENTS

Financial assets

Loans and receivables

Cash and Cash Equivalents	12,180
Receivables for goods and services	28
Interest receivable	68
Accrued revenue	57
Total loans and receivables	12,333
Total financial assets	12,333

Financial liabilities

Financial liabilities measured at amortised cost

Trade creditors	1,332
Other payables	12
Total financial liabilities measured at amortised cost	1,344
Total financial liabilities	1,344

NOTE 18B: FAIR VALUE OF FINANCIAL INSTRUMENTS

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*for the period ended 30 June 2014***NOTE 18: FINANCIAL INSTRUMENTS** (continued)**NOTE 18C: CREDIT RISK**

The Gallery is exposed to minimal credit risk as loans and receivables were cash, trade receivables, accrued revenue and interest receivable. The maximum exposure to credit risk is the risk that arises from potential default of a debtor. This amount is equal to the total amount of trade receivables (2014: \$27,793). The Gallery has assessed the risk of default and has allocated \$0 in 2014 to an allowance for impairment account.

The Gallery manages its credit risk through policies and procedures that guide employees on the debt recovery techniques that are to be applied.

The Gallery holds no collateral to mitigate against credit risk.

Credit quality of financial instruments not past due or individually determined as impaired

	NOT PAST DUE NOR IMPAIRED	PAST DUE OR IMPAIRED
	2014 \$'000	2014 \$'000
Cash and cash equivalents	12,180	-
Receivables for goods and services	17	11
Interest receivable	68	-
Accrued revenue	57	-
Total	12,322	11

Ageing of financial assets that were past due but not impaired for 2014

	0 to 30 DAYS	31 to 60 DAYS	61 to 90 DAYS	90+ DAYS	TOTAL
	\$'000	\$'000	\$'000	\$'000	\$'000
Receivables for goods and services	11	-	-	-	11
Total	11	-	-	-	11

The debts considered to be impaired consist of fee for service invoices for observer coverage.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

NOTE 18: FINANCIAL INSTRUMENTS (continued)

NOTE 18D: LIQUIDITY RISK

The Gallery's financial liabilities are trade creditors and other payables. The exposure to liquidity risk is based on the notion that the Gallery will encounter difficulty in meeting its obligations associated with financial liabilities. This is highly unlikely due to Government funding and mechanisms available to the Gallery and internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations. The Gallery's trade creditors for 2014 were \$1,332,344 and were all payable within one year.

Maturities for non-derivative financial liabilities 2014

	ON DEMAND \$'000	WITHIN 1 YEAR \$'000	1 TO 2 YEARS \$'000	2 TO 5 YEARS \$'000	TOTAL YEARS \$'000
Trade creditors	-	1,332	-	-	1,332
Other payables	-	12	-	-	12
Total	-	1,344	-	-	1,344

The Gallery has no derivative financial liabilities in the current year.

NOTE 18E: MARKET RISK

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

NOTE 19: FINANCIAL ASSETS RECONCILIATION

	2014 \$'000
Total financial assets as per Statement of Financial Position	12,690
Less: Non-financial instrument components	
GST receivable from the Australian Taxation Office	357
Total non-financial instrument components	357
Total financial assets as per financial instruments note	12,333

NATIONAL PORTRAIT GALLERY OF AUSTRALIA

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2014

NOTE 20: COMPENSATION AND DEBT RELIEF

The Gallery made no payments in relation to compensation and debt relief during the reporting period.

NOTE 21: REPORTING OF OUTCOMES

The Gallery has a single outcome: Enhanced understanding and appreciation of Australian identity, culture and diversity through portraiture by engaging the public in education programs and exhibitions, and by developing and preserving the national portrait collection.

NOTE 21A: NET COST OF OUTCOME DELIVERY

	OUTCOME 1 2014 \$'000
Departmental Expenses	15,754
Own-source income	(4,458)
Net cost of outcome delivery	11,296

NOTE 21B & 21C: MAJOR CLASSES OF EXPENSE, INCOME, ASSETS AND LIABILITIES BY OUTCOME

The Gallery has a single outcome and as such the Statement of Comprehensive Income and Statement of Financial Position is representative of that outcome.

NOTE 22: NET CASH APPROPRIATION ARRANGEMENTS

	2014 \$'000
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations ¹	2,332
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(1,861)
Total comprehensive income – as per the <i>Statement of Comprehensive Income</i>	471

1. From 2010-11, the Government introduced net cash appropriation arrangements, where revenue appropriations for depreciation/amortisation expenses on long life assets ceased.



(from left): Ms Yasmin Allen, Mr Sidney Myer AM, Dr Gene Sherman AM (Deputy Chair), Angus Trumble (Director), Dr Helen Nugent AO (Chairman), Mr Peter McMullin, Mr Alan Dodge AM.

APPENDIX 1

National Portrait Gallery of Australia Board

Dr Helen Nugent AO (Chairman)

BA (Hons) PhD (Qld) MBA (Dist) (Harv)
Hon D Bus (Qld)

Helen Nugent has had extensive involvement in the arts. She has recently been appointed as Chairman of the Federal Government's National Opera Review and was previously Chairman of the Major Performing Arts Inquiry. She has been Chairman of the Major Performing Arts Board; and Deputy Chairman of the Australia Council and Opera Australia. She has also served as a Non-Executive Director of the Playbox Theatre.

Helen also gives back to the community in education. Currently, she is Chancellor at Bond University, Queensland and is President of Cranbrook School, NSW. She has previously served on the four person Bradley Review into tertiary education and was a member of Council at Monash University.

Currently, she is Chairman of Veda Group and Funds SA (the \$24 billion investment fund of the South Australian Government), as well as being a Non-Executive Director of Origin Energy. After fifteen years, she recently retired as a Non-Executive Director of Macquarie Group.

Helen was made an Officer of the Order of Australia in 2004 for her services to business, the arts and the community.

Dr Gene Sherman AM (Deputy Chairman)

BA (Hons) MA (Hons) PhD (Syd)

Gene Sherman is Chairman and Executive Director of Sherman Contemporary Art Foundation. She was formerly Director and Proprietor of Sherman Galleries, representing major artists across Australia and the Asia-Pacific region (1986–2007). She is Adjunct Professor, UNSW Australia Art & Design (formally COFA), an Asialink Asia Literacy Ambassador, Editorial Advisory Board Member of the *ARTAND* (formally *Art & Australia*) magazine, and The Australian Institute of Art History (2013). She is also a member of the Tate Asia-Pacific Acquisitions Committee and the International Association of Art Critics.

The Sherman Contemporary Art Foundation is a member of CIMAM, the International

Committee of ICOM for Museums and Collections of Modern Art.

Gene's awards include the *Chevalier de l'Ordre des Arts et des Lettres* (2003), Doctorate of Letters *honoris causa* (The University of Sydney, 2008), Member of the Order of Australia (2010) and the *B'nai B'rith* award (2014).

Ms Yasmin Allen

B Comm FAICD

Yasmin Allen is a non-executive director of Insurance Australia Group Limited (IAG) where she is Chairman of IAG's Nomination and Remuneration Committee and a member of its Audit and Risk Committee. She is a non-executive director of Cochlear Limited and Chairman of its Audit Committee. Yasmin is also Chairman of Macquarie Specialised Asset Management, a National Director of the Australian Institute of Company Directors and Director of the George Institute for Global Health.

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

Yasmin's previous directorships include Export Finance and Insurance Corporation (EFIC), Film Australia Limited and the Red Cross Blood Service. She has a Bachelor of Commerce from Melbourne University and is a Fellow of the Australian Institute of Company Directors.

Ms Jillian Broadbent AO

BA (Hons) D Litt

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

Jillian is Chair of the Clean Energy Finance Corporation, Chair of the Board of Swiss Re Life & Health Australia Ltd, a member of the Board of Woolworths Limited and Chancellor of the University of Wollongong. She has been a Member of the Board of the Reserve Bank of

Australia and served on the Boards of Woodside Petroleum Limited, Westfield Management Limited, Coca-Cola Amatil Limited and SBS Corporation. In 2003, Jillian was made an Officer of the Order of Australia for services to Australia's economic and financial development as well as to the broader community.

Mr Alan Dodge AM

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

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

Mr Peter McMullin

B Comm LLB (Melb)
Peter McMullin has been actively involved in the arts over the past fifteen years. He has been Chairman of the Melbourne International Comedy Festival and Deputy President of the Museums Board of Victoria. He was Deputy

Lord Mayor of the City of Melbourne, and Mayor of the City of Greater Geelong.

Peter is a Director of the McMullin Group, a diversified unlisted family investment and wealth management company. He is also a Director of the Australasian Dispute Resolution Centre. He is immediate past President of the Victorian Chamber of Commerce and Industry (VECCI), chairs ACCI's Trade and International Affairs Committee and is a Board member of the International Chamber of Commerce (Aust).

He is Special Counsel with Cornwall Stodart Lawyers in Melbourne.

Mr Sidney Hordern Myer AM

B Ec Grad Dip (Monash)
Sid Myer is the Chief Executive Officer of Yulgilbar Group of Companies with responsibility for the development and management of local and international investment portfolios, agricultural interests in Australia, and the property and business interests within the Group.

Sid graduated from Monash University with a Bachelor of Economics and a Graduate Diploma of Marketing. He has over 30 years experience in retailing, agricultural business and investment management industries in Australia and overseas.

Sid is a Director of The Myer Family Investments Pty Ltd, a diversified unlisted family investment and wealth management company and the Myer Family Company Ltd. He is also a director of Copia Investment Partners, a boutique funds management firm and Australian Geographic Retail Pty Ltd.

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

Building Australia's engagement in Asia is important to Sid and in December 2005, he was appointed as Chairman of Asialink. Asialink builds the impact, influence and engagement of Australia and Australians in Asia. Now 25 years old, it delivers programs in education, arts and

culture, Track 2 Dialogues, leadership training, community health and corporate and public policy.

Mr Brian Robinson

Dip Visual Arts Dip Arts Administration
 Brian Robinson is an Australian artist of indigenous heritage from the Maluligal and Wuthathi peoples of the Western Torres Strait Islands and upper Eastern Cape York Peninsula. He is currently director and artist at tribeSTUDIO [indigenous art + design] based in Cairns, with 15 years curatorial experience and 18 years professional arts practice. Brian is a former Board trustee of the Queensland Art Gallery | Gallery of Modern Art, former board director of KickArts Contemporary Arts and former curatorial panel member of Art + Place [Queensland Government Public Art Committee]. He is the recipient of numerous art awards including the Western Australian Indigenous Art Award in 2013. His work is held in numerous significant public and private collections throughout Australia and internationally.

MEETINGS OF NPGA BOARD

There were seven meetings of the Board in the year ended 30 June 2014. The Board’s appointments and meetings attended during the period were as follows:

DIRECTOR DATE OF APPOINTMENT	MEETINGS ELIGIBLE	MEETINGS ATTENDED
Dr Helen Nugent AO (Chair) 01/07/2013	7	7
Dr Gene Sherman AM (Deputy Chair) 01/07/2013	7	6
Ms Yasmin Allen 25/07/2013	7	5
Ms Jillian Broadbent AO 05/08/2013	6	2*
Mr Alan Dodge AM 25/07/2013	7	7
Mr Peter McMullin 25/07/2013	7	6
Mr Sidney Myer AM 05/08/2013	6	4
Mr Brian Robinson 25/07/2013	7	4

* Due to prior commitments Ms Broadbent was granted approved leave as required under the NPGA Act 2012

BOARD COMMITTEES

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

AUDIT COMMITTEE

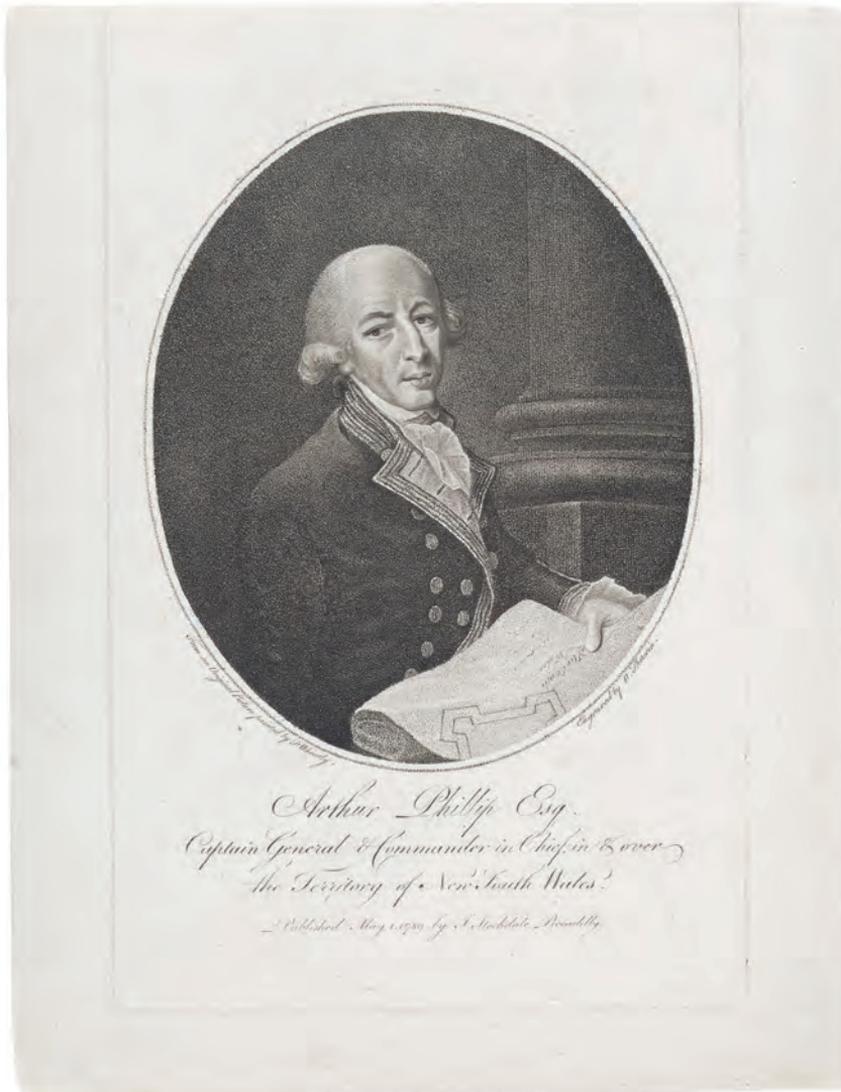
Members: Ms Allen (Chair), Dr Nugent, Ms Broadbent, Mr Myer

BOARD WHS COMMITTEE

Members: Dr Nugent (Chair), Dr Sherman, Ms Allen, Ms Broadbent, Mr Dodge, Mr McMullin, Mr Myer, Mr Robinson

APPENDIX 2

Acquisitions 2013/14



Arthur Phillip Esq., Captain General and
Commander in Chief in & over the territory of
New South Wales 1789
after Francis Wheatley, engraved by W Sherwin
stipple engraving
29.6 x 21.7cm
Purchased 2014



*Portrait of Bennilong, a native of New Holland, who after experiencing for two years the
Luxuries of England, returned to his own Country and resumed all his savage Habits.*

Portrait of Bennilong c.1810
artist unknown
engraving
25.7 x 20.3cm
Purchased 2014



Joseph Paul Gaimard c.1830
by De Bove
lithograph
sheet: 23.2 x 19.2cm
Purchased 2014



Robert Brown c.1835
after Carlo Liverati, lithograph by Dario Castellini
lithograph
35.5 x 24.0cm
Purchased 2014



The Right Honourable Lord Viscount Melbourne 1839
after Sir George Hayter, engraved by Charles Turner
mezzotint
plate-mark: 55,5 x 41,0cm
Purchased 2013



Dr Arthur Martin à Beckett c.1840
by unknown
pastel on paper
63.0 x 51.0cm (sight)
Purchased 2014



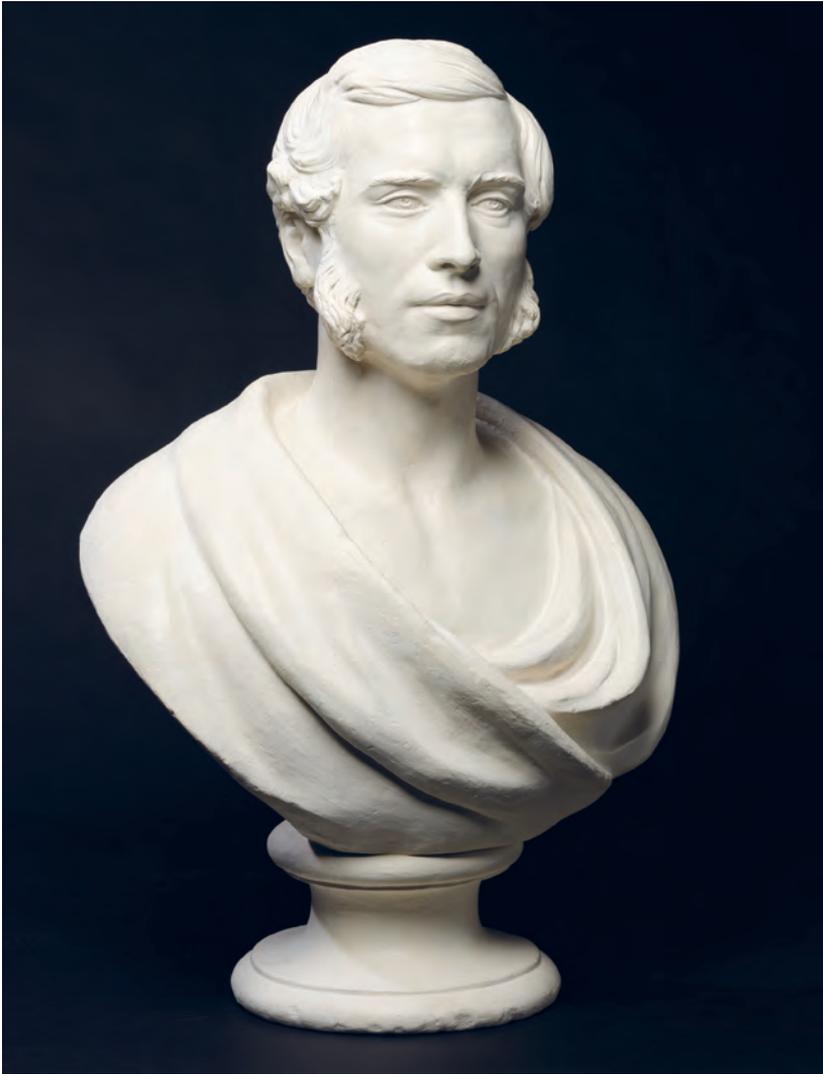
Henry Wade c.1841
artist unknown
oil on paperboard
23.8 x 18.3cm
Gift of the Wade and Hannah families 2013



The Right Honourable Charles Lord Hawkesbury, Chancellor of the Duchy and County Palatine of Lancaster 1844
after George Romney, engraved by John Murphy
mezzotint
54.0 x 38.5cm
Purchased 2014



Lord John Russell 1844
after Thomas H. Carrick,
engraved by Samuel Bellin
mezzotint
43.8 x 33.3cm
Purchased 2014



Dr Arthur Martin à Beckett 1845
by Charles Abrahams
plaster
including base: 71.0 x 48.0 x 27.0cm
Purchased 2014



Opening of the First Legislative Council of Victoria, by Governor Charles LaTrobe, at St Patrick's Hall, Bourke Street West, Melbourne. November 13th 1851. From sketches taken at the time by Wiliam Strutt Enlarged and photographed by John Noone, Crown Lands Department, 1883 photolithograph 30.8 x 50.0cm Purchased 2013



Reverend William Singleton 1866
by George W Perry
carte de visite photograph
10.0 x 6.2cm
Purchased 2013



Master Johnny Day, Australian Champion Pedestrian

c.1866

artist unknown

carte de visite photograph

10.4 x 6.4cm

Purchased 2014



Reverend Edward Puckle 1875
by Perry, Kemp & Co.
carte de visite photograph with hand colouring
10.2 x 6.2cm
Purchased 2013



Sir Saul Samuel c.1870
by Johnstone O'Shannessy & Co
carte de visite photograph
10.2 x 6.2cm
Purchased 2014



*The first Australian first-class cricket team to tour
England and North America 1878*

by A & G Taylor

carte de visite photograph

6.3 x 9.5cm

Purchased 2013



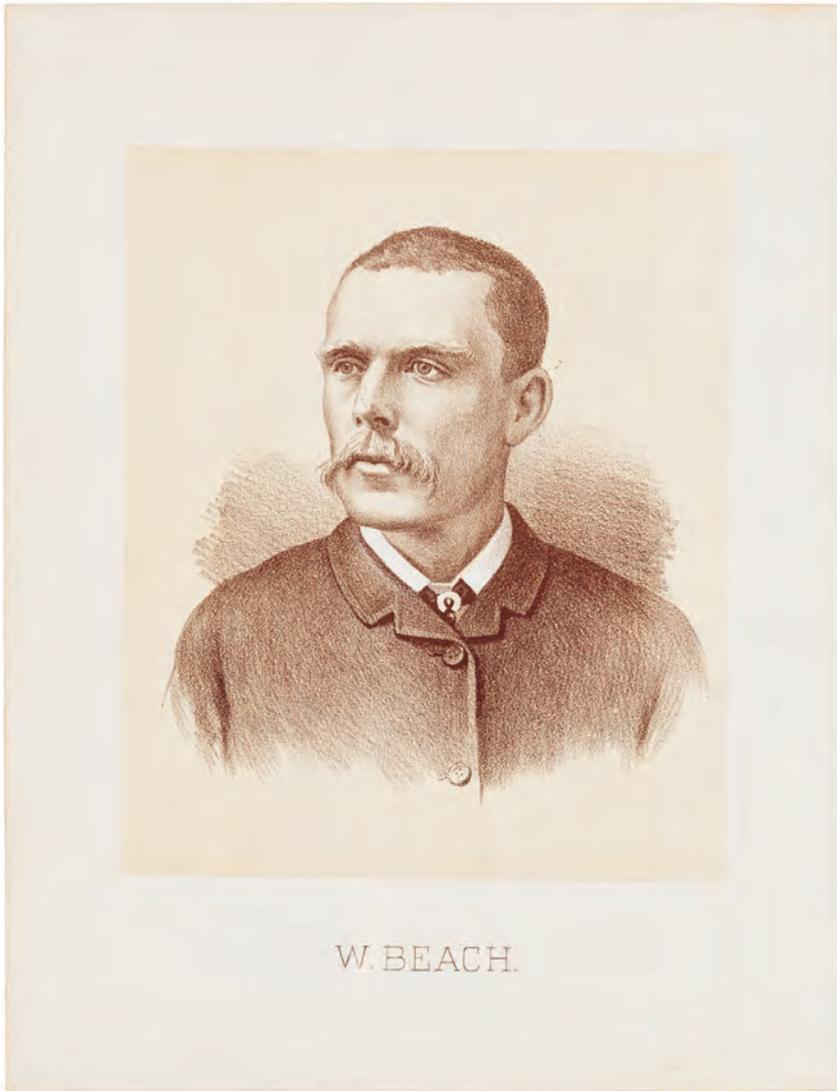
*At the Pantechnetheca, Exhibition, Eastern Arcade,
Dominick Sonsee, the smallest man in the world c.1880*
by William J. Burman
carte de visite photograph
10.3 x 6.6cm
Purchased 2014



Archbishop Vaughan c.1880
artist unknown
carte de visite photograph
10.3 x 6.2cm
Purchased 2013



*Australian Aborigines in R.A. Cunningham's touring
company, Dusseldorf, Germany c.1885*
by Julius Schaar
carte de visite photograph
6.4 x 10.4cm
Purchased 2013



William Beach 1888
artist unknown
tinted lithograph
18.3 x 10.5cm
Purchased 2013



Baron Ferdinand von Mueller c.1890
after Robert Wendel, published by Troedel & Co.
lithograph
55.7 x 37.6cm
Purchased 2013



Major General Reginald Talbot
[*'Aldershot Cavalry'*] 1897
By 'Spy' (Sir Leslie Ward)
chromolithograph
(image plate from *Vanity Fair* magazine)
39.2 x 26.4cm
Purchased 2013



Portrait of Mrs Tom Roberts 1910
by Tom Roberts
oil on canvas
74.1 x 60.8cm
Purchased with the assistance of
the Circle of Friends 2013



Self portrait [Hilda in the Chinese hat] c.1913
by Hilda Rix Nicholas
pastel and coloured pencil on paper
56.0 x 38.0cm
Gift of Bronwyn Wright 2013
Donated through the Australian
Government's Cultural Gifts Program



Self portrait 1921
by Thea Proctor
lithograph
33.5 x 26.0cm
Purchased with funds provided by the Ross family
in memory of Noel and Enid Eliot 2013



Christopher Brennan 1927
by May Moore
carbon print photograph
19.6 x 14.5cm
Purchased 2014



Lady Hannah Lloyd Jones c.1930
by EO Hoppé
gelatin silver photograph
23.2 x 17.3cm
Purchased 2013



Raymond Gosford Watt c.1936
by Rudolph Buchner
gelatin silver photograph
39.0 x 30.3cm
Gift of Gabrielle Watt 2013



Sir Keith Murdoch 1944
by Danila Vassiliev
oil on canvas
75.0 x 56.0cm
Gift of Serafin Martinez and Thai Loi 2013



Dame Mabel Brookes c.1955

by William Dargie

oil on canvas

101.5 x 76.5cm

Gift of Rodney Davidson AO OBE 2014

Donated through the Australian
Government's Cultural Gifts Program



Portrait of Ivy Shore 1961
by Graeme Inson
oil on masonite
101.3 x 86.1cm
Gift of Harvey and Russell Shore 2014



Portrait of Sir Edgar Coles 1962
by Reinis Zusters
oil on masonite
120.0 x 91.1cm
Gift of the family of Sir Edgar Coles 2014



Sir Robert Menzies c.1963–64
artist unknown
colour process lithograph
31.0 x 25.8cm
Purchased 2014



Charles Perkins on his way to Sydney University c.1964

(printed 2003)

by Robert McFarlane

gelatin silver photograph

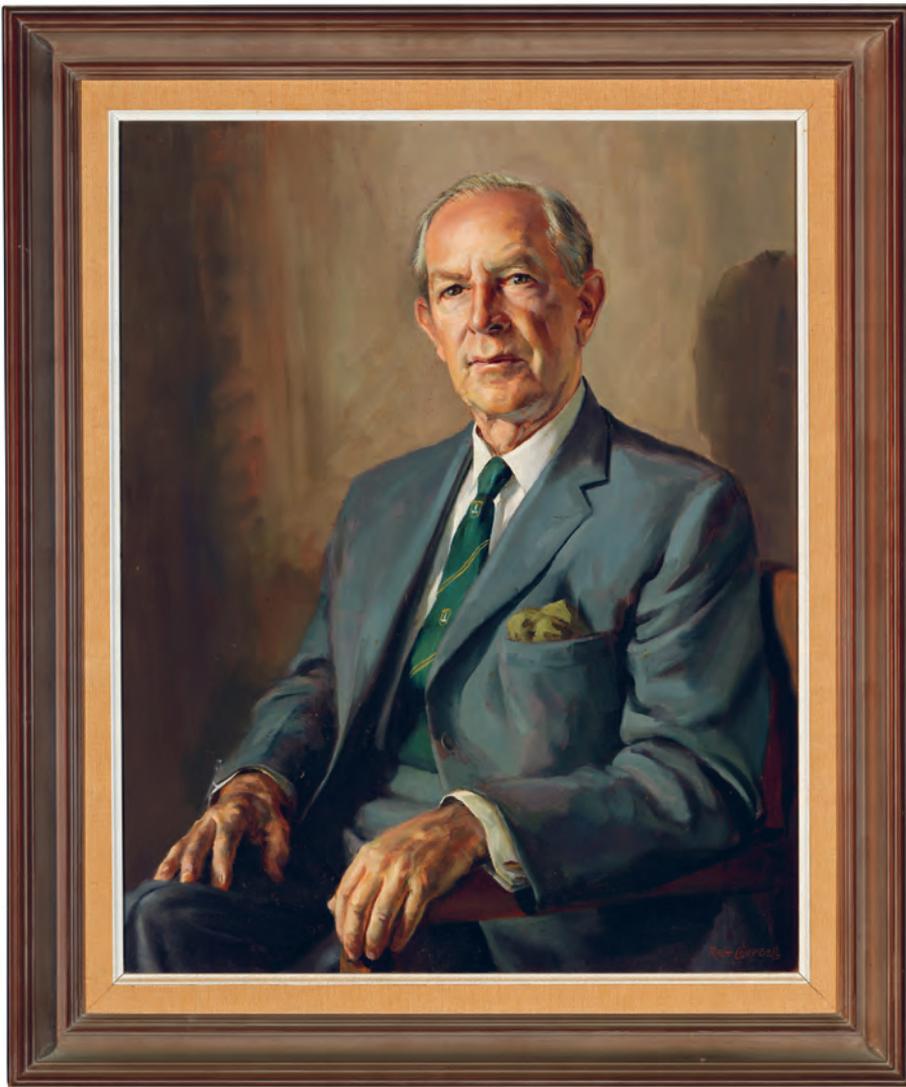
30.0 x 20.1cm

Gift of Patrick Corrigan AM 2013

Donated through the Australian
Government's Cultural Gifts Program



Self portrait 1965
by Jean Appleton
oil on masonite
164.0 x 82.0cm
Gift of the estate of Nicolaas Van Der Waarden 2013



Sir Garfield Barwick 1972

by Reginald Campbell

oil on canvas

77.0 x 61.0cm

Gift of Ross G Barwick and family 2013

Donated through the Australian
Government's Cultural Gifts Program



Kevin Gilbert 1972
by Evelyn A Kirwan
oil on canvas
77.0 x 60.0cm
Purchased 2013



Sue Ford 1980–2006
(printed 2013)
by Ruth Maddison
ed. 1/5
inkjet print
47.0 x 122.3cm
Purchased 2013



George Molnar 1983
by Judy Cassab
oil on canvas laid down on masonite
106.0 x 93.0cm
Purchased 2013



Full set of 15 photographs comprising the series *Michael Riley Portraits 1984–1990* (printed 2013) by Michael Riley
15 inkjet prints
Various dimensions
Edition 1/15
Purchased 2013



Tommy Tycho 1986
by Calvin Winetrouble
colour photolithograph
24.0 x 19.7cm
Gift of Vicky Tycho 2013



Daniel Thomas 1987
by Judy Cassab
oil on canvas
86.0 x 66.5cm
Gift of Mr Peter Kampfner 2013
Donated through the Australian
Government's Cultural Gifts Program



Edward 'Weary' Dunlop, River Kwai, Thailand c.1987
(printed 2003)
by Robert McFarlane
gelatin silver photograph
20.1 x 30.0cm
Gift of Patrick Corrigan AM 2013
Donated through the Australian
Government's Cultural Gifts Program



Bob Brown at his home in Liffey 1988
(printed 2013)
by Helga Leunig
inkjet print
25.6 x 38.0cm
Gift of Helga Leunig 2013



*Michael Leunig, Barry Humphries and
John Clarke at Mietta's 1989 (printed 2013)*
by Helga Leunig
inkjet print
23.5 x 35.3cm
Gift of Helga Leunig 2013



Rhys Jones 1991
by Rhodri G Davies
type C photograph
45.7 x 30.3cm
Gift of Betty Meehan 2013



Ginger Riley at the Limmen River,
Northern Territory 1992 (printed 2013)
by Helga Leunig
inkjet print
38.0 x 25.5cm
Gift of Helga Leunig 2013



Michael Leunig 1995 (printed 2013)
by Helga Leunig
inkjet print
36.0 x 23.5cm
Gift of Helga Leunig 2013



Paddy Bedford 2003
by Jim Anderson
inkjet print on canvas
Ed. 2/10
80.0 x 49.5cm (image)
Gift of Patrick Corrigan AM 2013
Donated through the Australian
Government's Cultural Gifts Program



Mike Smith 2007 (printed 2013)
by Peter Eve
inkjet print
44,5 x 65,6cm
Gift of Peter Eve 2013



Bryan Brown 2008
by Adam Knott
inkjet print
70.4 x 55.0cm
Purchased 2013



Betty Churcher 2008
by Adam Knott
inkjet print
64.5 x 55.0cm
Purchased 2013



David Walsh 2010 (printed 2014)
by Andres Serrano
type C photograph
152.4 x 127.0cm
Purchased 2014



Jim Ferrier undated
by John Frith
cast printer's metal
14.0 x 9.5 x 10.5cm
Gift of the Frith family 2013



Jack Purtell undated
by John Frith
plasticine maquette
16.0 x 10.0 x 13.5 cm
Gift of the Frith family 2013



Frank Beaurepaire undated
by John Frith
cast printer's metal
15.5 x 11.0 x 11.5cm
Gift of the Frith family 2013

APPENDIX 3

Outward loans

John and Janette Howard by Josonia Palaitis, to the Museum of Australian Democracy at Old Parliament House for the long term display of Australian Prime Ministers (9 May 2009 to 30 June 2019)

Nothing's as precious as a hole in the ground (portrait of Midnight Oil) by eX de Medici to the Australian National University Drill Hall Gallery for the exhibition 'Cold Blooded' (28 June to 11 August 2013)

Creature from the Black Platoon (Gary Foley) by TextaQueen to the Counihan Gallery in Brunswick, Moreland City Council, for the exhibition 'In the Public Interest' (6 September to 6 October 2013)

Portrait of His Excellency Sir Henry Barkly Governor of Victoria by Thomas Clark to the Hamilton Art Gallery for the exhibition 'Exposing Thomas Clark: A Colonial Artist in Western Victoria' (17 September to 17 November 2013)

Sir Donald Bradman by Bill Leak, *Richard Woolcott* by Bill Leak and *Robert Hughes – Nothing if not critical* by Bill Leak to the Manly Art Gallery and Museum for the exhibition 'Bill Leak Portraits' (5 December 2013 to 9 February 2014)

Thomas Muir of Huntershill by John Kay, *Portrait of His Excellency Sir Henry Barkly Governor of Victoria* by Thomas Clark, *Piper, the native who accompanied Major Mitchell in his expedition to the interior* by William Fernyhough, *Captain W Kinghorne* by Thomas Lempriere, and *Portrait of Frank Gardiner* by Freeman Brothers to Art Gallery of Ballarat for the exhibition 'For Auld Lang Syne: Images of Scottish Australia from First Fleet to Federation' (10 April to 27 July 2014)

Self-portrait with gladioli by George Lambert to the Bendigo Art Gallery for the exhibition 'Genius and Ambition: The Royal Academy of Arts, London 1768-1918' (1 March to 9 June 2014)

Max Meldrum by Graeme Inson and *The Hon E.G. Whitlam AC QC* by Graeme Inson to the Royal Art Society of New South Wales for the exhibition 'Graeme Inson Retrospective' (1 May to 31 May 2014)

Cate Blanchett by David Rosetzky to Centre for Contemporary Photography for the touring exhibition 'True Self: David Rosetzky Selected Works' (1 August 2013 to 18 September 2015)

APPENDIX 4

Exhibitions

Paris to Monaro: Pleasures from the studio of Hilda Rix Nicholas

31 MAY – 11 AUGUST 2013

After successfully exploring the art scenes of London, France and Morocco, Hilda Rix Nicholas settled at Knockalong, a property near Delegate, on the Monaro plain in the 1920s. In *Paris to Monaro* the artist's portraits in the landscape were shown amongst a treasure trove of objects transported from the magical studio she created there.

Paul Kelly & The Portraits

19 JUNE – 1 SEPTEMBER 2013

Aspects of Paul Kelly's performance persona were explored in this focus exhibition featuring portraits by artists and leading music photographers. The exhibition is developed in partnership with Shark Island Productions with the support of The Caledonia Foundation.

Richard Avedon: People

23 AUGUST – 24 NOVEMBER 2013

American photographer Richard Avedon produced portrait photographs that defined the twentieth century. Developed in partnership with the Richard Avedon Foundation in New York, the first Australian exhibition of Avedon's bold portraits revealed the glamour and drama of his iconic artistic work.

Macquarie Digital Portraiture Award

5 SEPTEMBER – 13 NOVEMBER 2013

The Macquarie Digital Portraiture Award is an annual event intended to extend traditional notions of portraiture and reflects the National Portrait Gallery's commitment to fostering emerging artists with an interest in contemporary technology. With the generous support of The Macquarie Group Foundation, the National Portrait Gallery offered a \$10,000 bursary to the artist judged to have made the most outstanding screen-based digital portrait.

The artist's diary: portraits by Judy Cassab

21 NOVEMBER 2013 – 10 MARCH 2014

Judy Cassab is among Australia's most successful portrait painters. Since arriving in Sydney from Europe in 1951, she has created

numerous portraits—those commissioned by corporate leaders and social luminaries along with personal and intimate portrayals of family and friends—which collectively have resulted in a distinct and comprehensive record of Australian society and culture throughout the second half of the 20th century. *The artist's diary* profiled six decades of Cassab's work, from the early portrait commissions of the 1950's to later paintings that have helped confirm her eminent place in the canon of Australian portraiture.

Elvis at 21: Photographs by Alfred Wertheimer

7 DECEMBER 2013 – 10 MARCH 2014

Photojournalist Alfred Wertheimer was hired by RCA Victor in 1956 to shoot promotional images of a recently signed 21-year-old recording artist, Elvis Presley. Wertheimer's instincts to 'tag along' with the artist after the assignment and the resulting images provided us with a candid look at Elvis before he exploded onto the scene and became one of the most exciting performers of his time. *Elvis at 21: Photographs by Alfred Wertheimer* was developed collaboratively by the Smithsonian's National Portrait Gallery, the Smithsonian Institution Traveling Exhibition Service, and Govinda Gallery, and is sponsored by HISTORY.

PROMO: Portraits from Prime Time

22 MARCH – 9 JUNE 2014

This exhibition went behind-the-scenes and into the spotlight with professional photographers and the stars of Australian television, music and comedy. Whether negotiating the logistics of a big publicity shoot or quietly capturing moments on set during filming, the photographers' stories were intriguing and compelling. *PROMO: Portraits from Prime Time* offered a fascinating insight into the contemporary photographic portraits that surround us and the art and skill of the professional photographers who create them. The exhibition featured the work of Peter Brew-Bevan, Martin Philbey, John Tsiavis, Ben King, Giovanni Lovisetto, Abigail Varney, Michelle Day and Julian Kingma.

National Photographic Portrait Prize 2014

22 MARCH – 9 JUNE 2014

The *National Photographic Portrait Prize* was selected from a national field of entries that reflect the distinctive vision of Australia's aspiring and professional portrait photographers and the unique nature of their subjects.

The National Portrait Gallery offered a prize of \$25,000 for the most outstanding photographic portrait.

Beauty and strength: Portraits by Michael Riley

21 MARCH – 17 AUGUST 2014

Influential Indigenous Australian artist Michael Riley (1960 – 2004) created portrait photographs between 1984 and 1990—they stand as an intricately connected group portrait of the vibrant urban-based Indigenous arts community in Sydney's inner-west at a formative moment.

APPENDIX 5

Visitor attendance



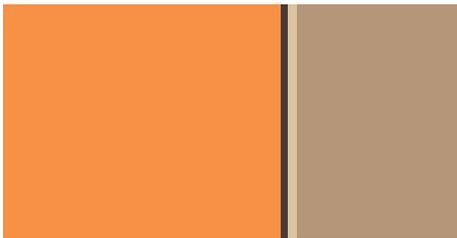
2008/09

433,335 ■ 15,791 ■ 0 ■ 0



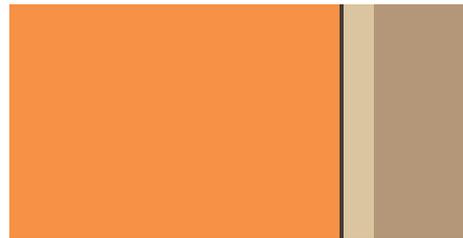
2009/10

685,528 ■ 30,824 ■ 21,848 ■ 195,122



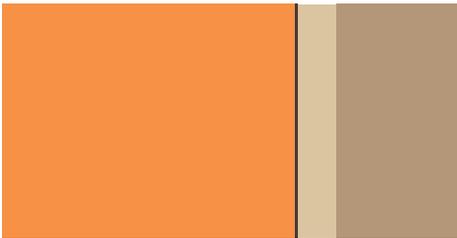
2010/11

484,111 ■ 13,533 ■ 15,602 ■ 285,601



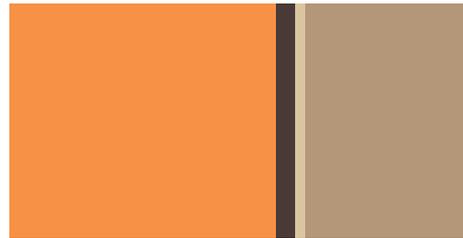
2011/12

673,424 ■ 8,527 ■ 60,723 ■ 193,545



2012/13

639,342 ■ 5,317 ■ 84,356 ■ 274,033



2013/14

565,416 ■ 40,767 ■ 19,052 ■ 335,707

General visitors
 Major exhibitions
 Travelling exhibitions
 Website

2008-9 was a pro-rata year. National Portrait Gallery building opened to the public on 4 December 2008. 2010-11 website statistics collected via Google analytics – unique visitors and social media statistics. 2012-13 count methodology changed to include proportion of visitors entering through café terrace door.

APPENDIX 6

Sponsorship

The National Portrait Gallery of Australia acknowledges the following sponsors and partners for their generous financial and in-kind support throughout the year:

EY (Ernst and Young) as the Gallery's Principal Sponsor, a long-standing and continuing relationship.

St George Bank for its support for two major exhibitions, *Elvis at 21: Photographs by Alfred Wertheimer* and *Promo: Portraits from Prime Time*.

The Macquarie Group Foundation for its continuing support of the *Macquarie Digital Portraiture Award 2013*, which promotes emerging artists, aged 18- 30 years old, at a time when money can be critical and make a difference in people's life choices.

uberGlobal kindly host the Gallery's website and continue their support of the Gallery.

Crowne Plaza Canberra for the provision of accommodation for the Gallery's business related guests.

Robert Oatley Vineyards who provide the Gallery with quality wines for all major events.

Negotiants who provide the Gallery's sparkling wine and beer needs for all major events by the provision of Redbank Emily and Lord Nelson beer.

CR Kennedy sponsor artist Peter Coulson's visit to the Gallery for two photography master classes in March 2014.

Sun Studios provide the *National Photographic Portrait Prize 2014* People's Choice Award prize to the winning photographer, Andrew Lance, a day in either their Sydney or their Melbourne studio free of charge.

APPENDIX 7

Benefactors, donors and supporters

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L Gordon Darling AC CMG (Founding Patron)
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Margie Abbott (Chief Patron)
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Ian Darling

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Newmont Mining Corporation
Rio Tinto Aboriginal Fund
Allanah Dopson and Nicholas Heyward

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Allanah Dopson
Wayne Williams
Dr Brian Crisp AM and Barbara Crisp
LawSoft
Gloria Kurtze
Jan and Gary Whyte
Jonathon Mills
Robyn Mills
Henry Gillespie
Dawn Waterhouse
Ruth and Peter McMullin
Andrew Freeman
Peta Brownbrooke-Benjamins and
Mike Benjamins
Australian Decorative and Fine Arts Society,
Hobart

PORTRAIT DONORS

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Marilyn Darling
Margaret Hannah Olley Art Trust
Lyn Williams
Les Rowe
Richard Wherrett AM
Tracey Moffatt
The Hon. Elizabeth Evatt AC
Penelope Seidler
David Combe
Davida Allen

1999

Albert Tucker AO
Paul and Wendy Greenhalgh
Stretton family
Gillian Appleton (McClelland)
Andrew Sibley
Frank Hodgkinson AM
The Hon. Justice Ian Callinan
Carolyn and Peter Lowry
Rolf Harris AM OBE
Dr Robert Edwards AO
Kerrie Lester
Georgina Carnegie
Family of Sir Lloyd Dumas
Pamela Thalben-Ball
Lady Bunting
Margaret Adams
Nora Heysen AM
Pat and Tony Clune AM
Bruno Grollo AO
Sage
Selina Snow
Anthony Browell
Anonymous Donor
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Hammond Care Group

2000

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Brian Griffin
Barbara Tribe
James Bain AM and Janette Bain

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Barbara Blackman
Dr Philip Law AC CBE
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Fullerton family
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Mrs Jean Mulvaney
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Robin Wallace-Crabbe
Dr Morris Low
Marc Besen AO
Dr Joseph Brown AO OBE
Robert Dessaix
Ria Murch
Allan Lowe and Marian Lowe
Elsie Martin
J Q McEwin
Ivan Durrant

2001

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Dr Gerard Vaughan
C W Traill
Marilyn and Gordon Darling
Anonymous Donor
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Australia Post
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Penny Amberg and Andrew Bond
David Naseby
Ric Techow and Jenny Techow-Coleman
Sage
Family of Professor Graeme Clark AO
Gabrielle Martin
Matthew Sleeth
Peter Nicholson
The Hon. J J Carlton AO
Dr Ray Marginson AM
Paul Worstead
David Moore
Joe Greenberg
Murray Walker
Frank and Joan Croll AO
Estate of Lady Maisie Drysdale
Professor Ian Ross AO
Padraic McGuinness
Philip Bacon AM
Ron Radford AM

Ronald Walker
Sydney Airports Corporation Ltd
Marian Lowe

2002

Margaret Hannah Olley Art Trust
National Australia Bank Limited
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Lewis Morley
Parliament House Art Collection
New South Wales Jewish War Memorial
eX de Medici
Nathan Kelly
Yvonne Boyd
Russell Shakespeare
L Gordon Darling AO CMG
Leo Schofield AM
Marco Belgiorno-Zegna AM
Andrew Sibley
Bleddyn Butcher
Simon Obarzanek
Karin Catt
Mr and Mrs Wilbur van Otteren
Hugh Stewart
Coles Myer Ltd
Reginald Gray
Sir Richard Kingsland AO CBE DFC and
Lady Kingsland
Art Gallery of New South Wales
Jean Goldberg
Marjorie Cotton Isherwood
Eric Harding and Athol Hawke
Peter Wegner
Ronald Walker
James Houston
John Fairfax Holdings Limited
Erwin Fabian
Salvatore Zofrea

2003

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Maureen Ashton, Ethne Wilson and
Deirdre Barnett
Eva Cox AO
Margaret Hannah Olley Art Trust
David Caird and Melbourne *Herald Sun*
Leo Christie OAM
Enid Hawkins

The Hon. Margaret Reid
Dr Robert Crocker
Doug Hall AM
Rex Dupain
Judy Cassab AO CBE
Lewis Morley
Rabbi John Levi AM DD
John Schaeffer AO
Alcoa World Alumina
BHP Billiton
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Jacqueline Mitelman
Brent Harris
Montalbetti+Campbell
Sir Richard Kingsland AO CBE DFC
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Senator Dame Nancy Buttfield DBE
Professor Frank Fenner AC CMG MBE

2004

Alastair Morrison
Anonymous Donor
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Peter Luck
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Kim Spooner
Peter Brew-Bevan
Davida Allen
Elizabeth Barden
Penny Tweedie
Francis Reiss
Garry Shead
Lady Packer (Florence)
Barbara Tucker
Ross Watson
Leeanne Crisp
Patrick Corrigan AM
Juno Gemes
L Gordon Darling AC CMG
Vivian Wilson
James Mollison AO
Barbara Blackman
Jim Paterson
Merran Samuel (née Connor)
Lewis Morley
Jiawei Shen

New South Wales division of the
Liberal Party of Australia and
Dr Alex Sandor Kolozsy CDVA, Sculptor

Anna Sande
John Lane
Robin Sellick
Jenny Sages
BHP Billiton
Nick Young

2005

Marea Gazzard AM
Yvonne Audette
Leo Schofield AM
Rick Amor
L Gordon Darling AC CMG
John Elliott
Juno Gemes
Anthony Browell
Lewis Morley
Peter Russell-Clarke
Max Loudon
Douglass Baglin
Gregory McBean
Peter Brew-Bevan
Terry Eichler
Peter Fisher
Jon Waddy
Murray Fredericks and Lisa Giles
Jane Varkulevicius
Haigh family
Hugo Vickers
Fred Cress AM
John J Holden
Caroline Philippa Parker
Defence Science and Technology
Organisation, Commonwealth
Department of Defence
David Malin
Heide Smith
Thea Bryant
Patricia Tryon Macdonald
Roger Neill
Mandy Martin
Jenny Sages
Anthony Browell
Royal Australian Institute of Architects
and members of the architectural
community

2006

The Hon. R L Hunter QC
Dr Joseph Brown AO OBE
Mrs Lily Kahan
Sir Roy Strong and the late
Dr Julia Trevelyan Oman
Douglas Kirkland
Jozef Vissel
Ellen Dahl
Hattam family
Lady Potter AC
John Witzig
Valerie and Ron Taylor AM
Dr Jack Wodak
Sahlan Hayes
Ingvar Kenne
Julian Kingma
Christopher Morris
Marlene McCarthy
Yoli Salmona
Michael Zavros
Dr K N E Bradfield OBE
Estate of Alice Myra Foletta
Frith family
Reed Hutchinson
Ashley Mackevicius
Packer family
Mercy Health and Aged Care
Rosemary and Robert Walsh
Don Burrows AO MBE
Robin Sellick
Toni Wilkinson

2007

David Brooks
John Colin Monash Bennett and
the Monash family
Jimmy Pozarik
Janice McIllree
Francis Reiss
Pamela Hansford
Mr and Mrs John Burton
Anonymous Donor
Kym Bonython AC DFC AFC
Patrick Corrigan AM
Nigel Naseby
Joan Croll AO
Jenny Sages
Estate of Nancy Wiseman

Ron Wylie
Richard Woolcott AC
George Foxhill
Robin McQueen
Anonymous Donor
Don and Ruth Wilson
Lewis Miller
Dr Henry Vernon Crock AO
Pamela Thalben-Ball
University of Newcastle, Australia
James Mollison AO

2008

Patrick Corrigan AM
Nancy-Bird Walton AO OBE
Jocelyne MacLeod
Tony Bilson
Richard King
Caltex Australia Ltd
Julian Kingma
George Fetting
John Witzig
Simpson family in memory of
 Caroline Simpson OAM
L Gordon Darling AC CMG
Sheila Fitzpatrick and David Fitzpatrick
Australian War Memorial in association
 with the Fysh family
Mark Lang
John McLean

2009

Anton Cook
Scott Redford
William Victor Windeyer
James Brereton Windeyer
Robert Francis Windeyer
Catherine Margaret Crouch
Alison Irene Lockhart
James Lockhart
Jennifer Lockhart
Ken Done AM
Barbara Blackman
Sally Douglas
Roger Neill
Francis Reiss
Jenny Sages
Estate of Barbara Tribe
Anne and Brennan Keats

Salvatore Zofrea
Estate of Harold Thornton
Diana de Kessler
Greg Warburton
Terence Bogue
Susanna de Vienne
Sarah Wood
David Lloyd Jones
Sally Douglas
Ronald A Walker
Juno Gemes
David Mort
Bert Flugelman AM
Kathleen Barry
Pamela Glasson
Bruce Horsley
Arlette Perkins, daughter of
 Sir Lawrence Wackett
Sir Charles Mackerras
Shirley Greathead
Andrew Maccoll

2010

Lydia Raymond Day
Lee Lin Chin
George Fetting
Hilton Nicholas AM OBE
Rosamond Shepherd
Rick Amor
Nicholas Harding
Sara Kelly
Ross Watson
Richard Due
Professor Larry Sitsky
Joan Thorley
Sally Robinson
Ross Honeysett
Ian Darling
Peter Brew-Bevan
Anonymous
Salvatore Zofrea
R Ian Lloyd
Gareth Thomas and Pamela Karran-Thomas
Street family and the Jessie Street National
 Women's Library
FW Macpherson family
Tim Olsen
Chris Bowman
Dr Peter Halliday in memory of Norah Knox

Juno Gemes
Gary and Anne Grealy
Powell and Beynon families
Mike Macphail
Family of Alexander Maurice Ramsay and
Amy Jane Ramsay
Mary Shedley, Christine Moriarty,
Josephine Lawrence and Helen Beare
Michael Freer
Marli Wallace
Peter Hudson
Patrick Corrigan AM
Andrew Sibley
Gina and Ted Gregg
Sinead Davies
Sahlan Hayes

2011

John Witzig
Norman McBeath
Arlene Howes and Megan Newman,
daughters of the Reverend Ralph Sutton
Jozef Vissel
Mrs Sonagh M Asplin
Andrea Goldsmith
Dalu Zhao
Mike Chavez
Robertson family
Elaine and Vicky Mayer
Thoms family
Michael and Diane Kumm
Doreen and Ted Euers
John Tsiavis
Chris Budgeon
Professor Peter Van Sommers
Lyn Williams AM
David Crooke
Rob and Paula McLean
Morris Low
Guy Maestri
Ted and Gina Gregg
Ray Wilson OAM in memory of James Agapitos OAM

2012

Helen Brack
Estate of Stuart Campbell
Leigh Purcell
Robert Rosen
Michael Desmond

Tim Fairfax AM
Robyn Archer AO
Lucio Galletto OAM
Jane Fisk
Laurie Curley OAM and Mrs Robyn Curley
Gladys Lock (née Charlick)
Peter Brew-Bevan
Ted and Gina Gregg
Australian Industry Group
Janice McIllree
Brook Andrew
Ann Moyal AM
Estate of Clyde Cameron
Lady Maisie Drysdale
Lionel Murphy Foundation
Campbell family
Andrew Maccoll
Michele Aboud
Windeyer family
John Macpherson
Pamela Glasson
Australian Securities Exchange
Dr Gene Sherman AM and Brian Sherman AM
Philip Bacon AM
Judith Durham, Athol Guy, Keith Potger and
Bruce Woodley
Jeannie Hight and Kim Buchan
Lawrence Daws
Greg Weight
Heide Smith
Merv Shearman
Estate of Geoffrey Tozer
Kevin Weldon AM

2013

Mordant family
Eleonora Triguboff
Dr Philip Dutton and Valerie Dutton
Dr Andrew Lu OAM
Grietje Croll and Helen Croll
Roslyn Lawson
Madeleine Howell
Richard Larter OAM
Peter Wegner
Judi Preston-Stanley
Gary Grealy
Estate of Leslie Walford AM
Adrian McGlusky
Brian and Eleanor Thornton

Diane Williamson and Marion Foote
Geoff Dyer
Bronwyn Wright
Patrick Corrigan AM
Peter Kampfner
Ross G Barwick and family
Paul Newton
Betty Meehan
Wade and Hannah families
Gabrielle Watt
Frith family
Bridget Elliot
Peter Eve
Peter Brew-Bevan
Helga Leunig
Tycho family
Estate of Nicolaas Van Der Waarden
Serafin Martinez and Thai Loi
Douglas Stewart Fine Books

2014

Jenny Sages
Rodney Davidson AO OBE
Family of Sir Edgar Coles
Harvey and Russell Shore

CIRCLE OF FRIENDS ACQUISITION FUND

2012-13

Anonymous
Mrs Barbara Cater
Ms Maria Bendall
Professor John Mulvaney AO CMG
Ms Dianne Davies
Ms Eva Maher
Mr Peter Bailey
Mr Trent Smyth
Mrs Mary Brennan
Mrs Margaret Andrews
Dr Caroline Turner AM and Dr Glen St J Barclay
Ms Shirley McCorkindale
Mr Nicholas Cree
Mrs Elinor Swan
Mrs Wendy Wilson
Mr Russell Burgess
Mrs Lois Harverson
Mrs Janet Bamford
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Mr Mike Phoenix
Mr Bill Blinco
Mr Andrew Sibley
Ms Elinor Swan

2013-14

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Marian Hill
Brian Campbell and Judith Campbell
Joy Fox
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Bill Deane
Mary Brennan
Maria Bendall
Carole Aubury
Marlene Danza
Alison Swarbrick
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Helen Williams AO
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Edward Kruger and Gerry Kruger
Emma Noonan
Meredith Hinchliffe
James Bain AM and Janette Bain
Dr Peter Hoffman and Dr Choo Hoffmann
Murrelia Wheatley
Dr Michael Slee and Dr Judy Slee
Gillian Kempton
John Macpherson

APPENDIX 8

Organisational structure

APS CLASSIFICATION LEVEL	SALARY RANGE	NO. OF STAFF	NO. OF FEMALES	NO. OF MALES
APS 3	55,558 – 59,960	11*	10	1
APS 4	61,917 – 67,229	3	3	
APS 5	67,635 – 74,263	10	8	2
APS 6	76,854 – 90,177	11	6	5
EL 1	95,481 – 112,455	12	8	4
EL 2	113,517 – 133,702	7**	4	3
PEO	Remuneration tribunal	1		1

* 3 casuals: 2 x female, 1 x male

** vacancy

APPENDIX 9

Staff and volunteers

Director Augus Trumble
(from 10 February 2014)
Acting Director Jennifer Bott AO
(1 July 2013 – 9 February 2014)
Special Adviser Jennifer Bott AO
(10 February – 30 June 2014)
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Historian Dr Sarah Engledow
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Planning & Operations

Director Planning & Operations Ruth Wilson
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APPENDIX 10

Compliance index

The index below shows compliance with the information requirements contained in the *Commonwealth Authorities and Companies Act, 1997* (CAC Act) and the Commonwealth Authorities (Annual Reporting) Orders, 2011.

REQUIREMENT	REFERENCE	PAGE NUMBER
Summary of contents, Audited financial statements	CAC Act, Schedule 1	1, 49 - 85
Approval by Directors	Clause 6	i
Enabling legislation	Clause 10	14
Responsible Minister	Clause 11	14
Ministerial directions and other statutory requirements	Clause 12	15
Information about Directors	Clause 13	15, 87-88
Outline of organisational structure and statement of governance	Clause 14	18-19, 160
Related entity transactions	Clause 15	66, 68, 71, 76
Key activities and changes affecting the authority	Clause 16	27-47, 49-85
Judicial decisions and reviews by outside bodies	Clause 17	18
Indemnities and insurance premiums for officers	Clause 19	19
Index of annual report requirements	Clause 21	164-166

While not required of Statutory Authorities, this report selectively complies with the Department of the Prime Minister and Cabinet's *Requirements for Annual Reports*.

Advertising and market research expenditure *Commonwealth Electoral Act, 1918* Section 311A

Environmental performance and ecologically sustainable development

Environment Protection and Biodiversity Conservation Act, 1999 Section 516A

Freedom of Information Act, 1982

Significant events *Work Health and Safety Act, 2011*

Abbreviation list

	ABBREVIATION
Australian Accounting Standards Board	AASB
Australian Broadcasting Commission	ABC
Companion of the Order of Australia	AC
Australian Chamber of Commerce and Industry	ACCI
Australian Capital Territory	ACT
Member of the Order of Australia	AM
Australian National University	ANU
Officer of the Order of Australia	AO
Australian Public Service	APS
<i>Commonwealth Authorities and Companies Act, 1997</i>	CAC Act
International Committee of Museums and Collections of Modern Art	CIMAM
Conservation Management Plan	CMP
College of Fine Art	COFA
Commonwealth Procurement Rules	CPR's
Commonwealth Superannuation Scheme	CSS
Capital Works Consultative Committee	CWCC
Digital Asset Management System	DAMS
Digital Versatile Disc	DVD
Export Finance and Insurance Corporation	EFIC
Executive Level 1 and Executive Level 2 employees	EL1 and EL2
<i>Environment, Protection and Biodiversity Conservation Act, 1999</i>	EPBC Act
Ecologically Sustainable Development	ESD
Emergency Warning and Intercommunication System	EWIS
Ernst and Young	EY
Fellow of the Australian Institute of Company Directors	FAICD
Fringe Benefits Tax	FBT
<i>Freedom of Information Act, 1982</i>	FOI Act
Finance Minister's Orders	FMO's

	ABBREVIATION
Goods and Service Tax	GST
Insurance Australia Group Limited	IAG
Information Publishing Scheme	IPS
Key performance indicator	KPI
Museums and Galleries National Award	MAGNA
Museums Australia Multimedia and Publication Design Award	MAPDA
Computerised asset management system	MEX
National Institute of Dramatic Art	NIDA
National Collecting Institutions Touring and Outreach (program)	NCITO
National Disability Strategy	NDS
National Portrait Gallery of Australia	NPGA
Portfolio Budget Statements	PBS
Protective Security Policy Framework	PSPF
Public Sector Superannuation scheme	PSS
Public Sector Superannuation accumulation plan	PSSap
<i>Public Service Act, 1999</i>	PS Act
Strategic Asset Management Plan	SAMP
Special Broadcasting Service	SBS
Senior Executive Service	SES
University of New South Wales	UNSW
Victorian Employer's Chamber of Commerce and Industry	VECCI
<i>Work Health and Safety Act, 2011</i> and/or Work Health and Safety	WHS Act

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His Royal Highness The Duke of Cambridge (National Portrait Gallery 24 April 2014) photographed in front of *Geoffrey Gurrumul Yunupingu* by Guy Maestri.

On July 1, 1795, Sir Joseph Banks was created Knight Grand Cross in what was then formally known as the Most Honourable Military Order of the Bath. Despite his conspicuous lack of military rank, this signal honour was bestowed in recognition of Banks's services to the crown in the fields of natural science and exploration.

Banks had sailed with James Cook aboard H.M.S. *Endeavour* (1768-71), and financed two other naturalists to assist him on the voyage, Daniel Solander and Herman Spöring; two artists, Sydney Parkinson and John Reynolds, and also took with him two of his own African servants. Upon their return to England the voyage of the *Endeavour* immediately made Cook and Banks famous. The genus *banksia* was identified and named after the specimens he gathered at Botany Bay.

The caricaturist and engraver James Gillray (1756-1815) created biting satires about Sir Joseph Banks on two previous occasions. One dealt specifically with the voyage of the *Endeavour*, while the other lampooned Banks's presidency of the Royal Academy. This one referenced both, but also poked fun at the distinctive ribband and star of the G.C.B. of which Banks was thought to be inordinately proud. "This insect," runs the accompanying inscription, "first crawl'd into notice from among the Weeds & Mud on the Banks of the South Sea; & being afterwards placed in a Warm Situation by the Royal Society, was changed by the heat of the Sun into its present form—it is notic'd & Valued Solely on account of the beautiful Red which encircles its Body, & the Shining Spot on its Breast; a Distinction which never fails to render Caterpillars valuable."

Drooping weeds and other botanical specimens sprout from Banks's head, which was probably adapted from a 1789 or 1792 engraving by Joseph Collyer after a portrait by John Russell exhibited at the Royal Academy of Arts in 1788. His body, meanwhile, was given the approximate form of a chrysalis with butterfly's wings adorned with sea creatures: a lobster, a cockle shell, a star fish, a flying fish, and an empty cornucopia. Buzzing insects, meanwhile, take the place of the three crowns that are normally set into the Bath star. The sun symbolizes royal favour, specifically that of Banks's patron King George III, which Gillray mocks, on the one hand, as misplaced and, on the other, undeserved.

At this date Gillray and his enterprising publisher and printseller the redoubtable Miss Hannah Humphrey shared premises at 37 New Bond Street, though they never married.

In 1851 the London publishing impresario Henry George Bohn used Gillray's old plates to create a luxurious new edition in two elephant folio volumes from which this and many other impressions were later removed and, at times, passed off as originals. In fact these later impressions found their way into the booming print market in the Australian colonies, and stand as a valuable reminder that Gillray's satires remained hugely popular throughout the nineteenth century and all over the British Empire.

Angus Trumble

Director, National Portrait Gallery of Australia