

NATIONAL PORTRAIT GALLERY



Annual
Report
2025-26



Acknowledgement of Country

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

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



Cultural Warning

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

General information

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All photographs by Mark Mohell, National Portrait Gallery, unless otherwise stated.

This report is also accessible on the National Portrait Gallery's website portrait.gov.au

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Location and opening hours

The National Portrait Gallery is situated in front of the High Court and alongside the National Gallery of Australia. The Gallery is open daily from 10.00am to 5.00pm (except Christmas Day) with free entry excepting ticketed exhibitions. For more information visit portrait.gov.au

Parking

The underground public car park can be accessed from Parkes Place. The car park is open seven days per week and closes at 5.30pm. Fees apply.

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

Public transport

Bus routes run from the various city centres past the National Portrait Gallery on a regular basis. For the latest bus timetable information visit portrait.gov.au

Cover: Kaylene Whiskey, Yankunytjatjara
Super Cathy 2025 (detail)
synthetic polymer paint on linen
Purchased with funds provided by Elizabeth Dibbs and David Tudehope 2025
© Kaylene Whiskey

Inside front cover: Kunmanara (Tiger)
Yaltangki, Yankunytjatjara
Iwantja Rock N Roll 2024
synthetic polymer paint on linen
Purchased 2025
© Estate of Kunmanara (Tiger) Yaltangki

Inside back cover: The House of Heroes
late-night event at the Gallery, 2026

Letter of transmittal

25 September 2026
The Hon Tony Burke MP
Minister for the Arts
Parliament House
CANBERRA ACT 2600

Dear Minister

On behalf of the National Portrait Gallery of Australia Board, I am pleased to submit the Gallery's Annual Report for presentation to each House of Parliament. The report covers the period 1 July 2025 to 30 June 2026.

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

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

Yours sincerely



Sam Meers AO
Chair

Rob McHaffie
*Costa (it's not ours
it's us)* 2025
oil on linen
Commissioned with funds
provided by lead donor,
Tim Bednall, and the support
of Hayley Baillie and James
Baillie, Charles Curran AC,
Marilyn Darling AC,
Liz Dibbs, Peter James,
Katrina Savage and
Chris Savage, and
Kim Williams AM 2025



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Chair's report

The National Portrait Gallery occupies a unique place in Australia's cultural life. Through individual lives, we tell a national story. The works we bring into the National Portrait Collection today become part of the way Australia understands and remembers itself, and will help shape our national story for future generations.

This has been a year in which that purpose has been expressed with confidence and ambition. The Gallery has continued to grow its audiences, strengthen the National Portrait Collection and extend its reach well beyond Canberra. More than two million people engaged with the Gallery onsite, online and offsite during the year, alongside broader demographic reach and growing multigenerational participation.

These results matter not simply because they represent growth, but because they demonstrate the continuing capacity of portraiture to connect Australians with one another. At a time when our national story is becoming more complex and more representative, the Gallery has an important role to play in ensuring that the people and stories held in the National Portrait Collection reflect the breadth of contemporary Australia.

The continued strength of the Gallery's commissioning program has been particularly pleasing. It is building the collection in ways that are both artistically ambitious and increasingly representative of contemporary Australia, with First Nations stories, artists and perspectives playing an important part. New partnerships and models of engagement have also taken the collection into communities around Australia, reinforcing our ambition to be genuinely national not only in name, but in reach and relevance.

This work has been closely aligned with the objectives of the Australian Government's National Cultural Policy, *Revive: A place for every story, a story for every place*. I particularly thank the Minister for the Arts, the Hon Tony Burke MP, whose deep understanding of the important role our cultural institutions play in reflecting and

shaping our national story is instrumental to the Gallery's continued success. I also thank his team and our colleagues at the Office for the Arts for their meaningful support of the Gallery.

I would like to acknowledge the Governor-General, Her Excellency the Honourable Sam Mostyn AC, whose gracious and regular engagement with the Gallery, and longstanding commitment to the arts, is sincerely appreciated. We are also fortunate to enjoy the warm support of Jodie Haydon, the Gallery's Chief Patron, whose advocacy for the Gallery and genuine enthusiasm for our work mean so much to us.

I thank all my fellow Board members for the wisdom, commitment and generosity they bring to their roles and, in particular, for their contribution to shaping the Gallery's strategic direction over the past year. This year we welcomed Marikit Santiago and Michael Lynch AO CBE to the Board. Marikit's distinguished artistic practice and understanding of contemporary Australian culture, together with Michael's extraordinary breadth of leadership across major cultural institutions in Australia and internationally, add greatly to the depth of experience and perspective around our Board table.

The National Portrait Gallery Foundation entered a new chapter this year, with Elizabeth Dibbs appointed Chair following the conclusion of Sid Myer AO's term. Dr Marilyn Darling AC and Dr Helen Nugent AC also concluded their service to the Foundation. I extend my sincere thanks to Marilyn, Helen and Sid for their considerable contributions to the Gallery. Together with her late husband Gordon Darling AC CMG, Marilyn was instrumental in the founding of the National Portrait Gallery, and I acknowledge with deep appreciation her longstanding commitment to the institution they helped create. Helen Nugent's contribution has also been significant, including through her leadership as Chair of the Board and her important role in the Gallery becoming an independent institution. I particularly acknowledge Sid's leadership as

Chair of the Foundation since its inception, and am delighted that his long association with the Gallery continues through his role as Chair of the Investment Committee.

Philanthropy remains fundamental to the Gallery's capacity to build the National Portrait Collection and to pursue its ambitions for the future. Every new portrait commissioned this year was made possible entirely through philanthropic support, underscoring just how central our donors are to growing the collection. It was especially pleasing that philanthropic commitments also exceeded our fundraising target this year, reflecting the resonance of the Gallery's work and its continued success in engaging a broad and growing community of supporters.

I thank the members of our ICONS Syndicate, our Circle of Friends, and the Gallery's ever-growing community of supporters. That support gives the Gallery the freedom to be bold: to work with exceptional artists, to honour remarkable Australians, to extend our reach into communities across the country, and to create portraits that will speak to audiences for generations to come.

Finally, I thank Director Bree Pickering, the Executive and the entire Gallery team for their creativity, energy and ambition throughout the year. The Gallery's achievements are a direct reflection of their talent and commitment.

The Gallery enters the coming year with much to build upon. I look forward to seeing it continue to broaden its national reach and recognition, deepen its relationships with audiences and supporters, and fulfil its unique role in telling the evolving story of Australia through its people.



Sam Meers AO
Chair

Director's report

This year the National Portrait Gallery extended its impact and reach across Australia, bringing extraordinary Australians together with exciting artists and sharing portraiture with audiences at home, at the Gallery, in classrooms, and even at sports stadiums. Across the year the Gallery's work brought portraiture into the national conversation and centred art as an everyday experience available to all Australians. Through exciting portrait commissions, exhibitions, education programs and national partnerships, audiences encountered the National Portrait Collection in new ways. Guided by the principles of *Revive*, the National Cultural Policy, the Gallery highlighted First Nations art, commissioned new portraiture and expanded opportunities for audiences to engage with people and stories shaping Australian life.

Growing and caring for the National Portrait Collection is at the heart of the Gallery's purpose. Since its inception, the Gallery's commissioning program has seen some of the most beloved portraits come into the collection. This year, Georges Antoni's photographic diptych of superstar Tina Arena AM celebrating her 50 years in the music industry quickly became a destination artwork and was seen by millions of Australians through unprecedented media coverage. Rob McHaffie's detailed painting of Costa Georgiadis launched a spring school holiday program attended by close to 2500 visitors, and Samuel Hodges' monumental photographic portrait of design duo Anna Plunkett and Luke Sales honoured 25 years of their globally iconic Australian fashion house Romance Was Born. In December, the Gallery launched its first-ever commission of a sporting team, the CommBank Matildas FIFA Women's World Cup 2023™ squad, previewing Angela Tiatia's video portrait at Polytec Stadium in Gosford. Anchoring the summer program, this artwork drew new audiences to the Gallery and celebrated the intersection of art and sport.

Through the Gallery's acquisition program, 64 artworks were added to the collection, including

Kaylene Whiskey's three-part painting of Cathy Freeman and her historic win at the Sydney 2000 Olympics, Todd McMillan's *The Breathing Author*, a 16mm film portrait of Gerald Murnane, James Brickwood's striking portrait of Richard Scoller, Lindy Lee's important early portrait of Dr Dick Quan, Thom Roberts' 24-part series *Fan of Feeling Portriffs*, and Arthur Boyd's painting of his father Merric Boyd, *Potter by his kiln*.

In Canberra, the Gallery's dynamic exhibition program prioritised the collection, with *In Bloom: A collection of the bold, beautiful and botanical* and *Power suits: The fit within the frame* bringing together 150 old and new collection works, including many never-shown portraits, to tell Australian stories across time. Designed for multi-generational audiences, the high-rotation program allows more of the collection to be seen, offering new experiences to visitors and ensuring the care and conservation of the collection for future generations.

The artistic program also included major exhibitions that contextualise the collection in the broader story of Australian art. A highlight of the summer period, *Super Kaylene Whiskey*, the first institutional solo exhibition of Yankunytjatjara woman Kaylene Whiskey, brought together over 80 works from across Whiskey's career, showcasing her dynamic practice that is grounded in stories of First Nations joy and strength, as well as a newly commissioned portrait. In autumn, two significant Australian artists were featured in a major retrospective exhibition *John Brack x Noel McKenna: A face in the mirror*. Including works from the collection as well as loans, the exhibition found connection and continuity between two artists with distinct personal styles who worked almost 50 years apart.

Opportunities to engage with the collection nationally included *Fighting Spirit: The art of boxing*, produced in collaboration with the National Film and Sound Archive, which toured to Hobart and Port Macquarie, and Archie Moore's *Mīal*, which was shown in Murwillumbah, Toowoomba,

Redcliffe and Mackay. The *National Photographic Portrait Prize 2025* exhibition toured to Cairns and Mount Gambier. Developed through the Pilot National Engagement Project, *Thread: connecting stories and community* opened at Logan Art Gallery in April. The project tests a model for activating the National Portrait Collection through local relationships, community storytelling and cultural leadership. The research component will inform future co-design models ensuring that sharing the collection has meaningful and transformative impact.

Engaging school students with the collection brings art and civic engagement into Australian classrooms. This year, the Gallery's education programs inspired young people in record numbers, reaching over 84,000 students including almost 24,000 to the Gallery in Canberra. Education audiences came from 99% of federal electorates demonstrating the truly national impact of the Gallery's work. NAIDOC programs, delivered in partnership with Shifting Ground, reached 38,831 students nationally, connecting young audiences with First Nations stories and perspectives through portraiture.

The Gallery continues to develop its multi-modal approach to programming and sharing the collection, reaching Australians everywhere including over 400,000 visitors in Canberra, over 500,000 across Australia, and millions of visitors to online programs, print media, social media and television. This approach of bringing art to audiences where they are has radically increased visibility nationally and brought new audiences to onsite programming. The demographic diversity of the Gallery's audiences in Canberra is widening, and visitor satisfaction is unprecedented as we work to ensure the collection is accessible and relevant to all Australians. The case studies featured in this report delve deeper into the impact of our work.

The Gallery collaborated with ABC TV on the competition series *Portrait Artist of the Year*, bringing national exposure, celebrating everyday

creativity, encouraging participation in arts and culture, and drawing audiences to the Gallery in Canberra. The first series attracted over 1.1 million viewers per episode and received the AACTA Award for Best Entertainment Program.

Looking ahead, the Gallery's commissioning program will bring important new works into the collection, including portraits of Aunty Beryl Van Oploo OAM by Dennis Golding, Courtney Act by Paul Yore and children's author Andy Griffiths by Ronnie van Hout. Georges Antoni's portrait of Tina Arena will feature in a new documentary on Arena's life for which the Gallery provided behind-the-scenes footage of the creation and unveiling of the portrait. And the second season of *Portrait Artist of the Year* will introduce new artists and stories to audiences across Australia.

This year the Gallery welcomed Marikit Santiago and Michael Lynch AO CBE to the Board. Their perspectives and experience have made a valuable contribution to the Gallery and I look forward to their continuing contributions to its success. The Foundation also marked an important transition from Sid Myer AO to Elizabeth Dibbs as Foundation Chair. I would like to thank Sid for his longstanding commitment and support of the Gallery and look forward to the Foundation's continued success under Elizabeth's leadership.

I extend my thanks to Chair Sam Meers AO, members of the Board and Foundation, and the Gallery team for their hard work this year. Your dedication shapes the Gallery's continued success.



Bree Pickering
Director

Foundation Chair's report

I am pleased to present the National Portrait Gallery Foundation report for 2025-26. The Foundation exists to seek and promote philanthropic support, and to raise awareness of the Gallery around the country. In the period, the Foundation received \$896,629 in cash donations and \$193,916 in donated artworks.

This year marks the Foundation's strongest philanthropic result in five years and I thank all those who have supported the Gallery. In addition to the funds raised this year, the Gallery also received forward commitments totaling \$250,000, creating a solid grounding for success in 2026-27.

The period has been one of change for the Foundation, with the retirement of Dr Marilyn Darling AC and with Dr Helen Nugent AC and I coming to the end of our terms. Marilyn and Helen have been fierce advocates of the Gallery and Foundation and I sincerely thank them for their counsel and support over many years.

I would like to publicly acknowledge the generosity of all our donors and supporters. In particular, we thank Tim Fairfax AC for his visionary philanthropy, which has enabled so many of the Gallery's ambitions across all programming. This year, we celebrate Tim's continued generosity, which provided leadership funds toward Angela Tiatia's groundbreaking portrait of the CommBank Matildas.

The ICONS Syndicate continues to develop as an important community of donors for the Gallery. This year, the program underwent strategic realignment, redirecting funding from the Exhibition Program to the Commissioning Program. I am delighted to welcome seven new members, who join this vibrant community of philanthropists at an exciting time for the Gallery.

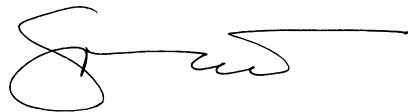
Through the generosity of donors, the Gallery commissioned and acquired several key works for the collection. We acknowledge Elizabeth Dibbs and David Tudehope for their support of Kaylene Whiskey's *Super Cathy* 2025. We extend our thanks to Board Chair Sam Meers AO and

Ros Murphy who supported the Gallery's iconic diptych portrait *Tina* 2025 by Georges Antoni, and to the consortium of donors, led by Tim Bednall, who generously contributed to the commissioned portrait of Costa Georgiadis by Rob McHaffie, *Costa (it's not ours it's us)* 2025.

The Gallery's Annual Appeal was the most successful in history, raising significant funds to support the acquisition of Thom Roberts' *Fan of Feeling Portraits* 2024. This series of 24 portraits, each representing an emotion, is the first work by Roberts to enter the collection and we thank the 100 donors who contributed to the campaign. I also acknowledge the members of our Circle of Friends, whose advocacy and enthusiasm for the work of the Gallery is deeply appreciated.

After a decade as Chair of the Foundation, this will be my final report. It has been a privilege to lead the Foundation since its inception and I am proud of all that has been achieved. I thank my fellow Foundation members for their continued support of fundraising initiatives and their support of me as Chair. I commend the Foundation's work to new Chair Elizabeth Dibbs, as she leads the Foundation into its next chapter.

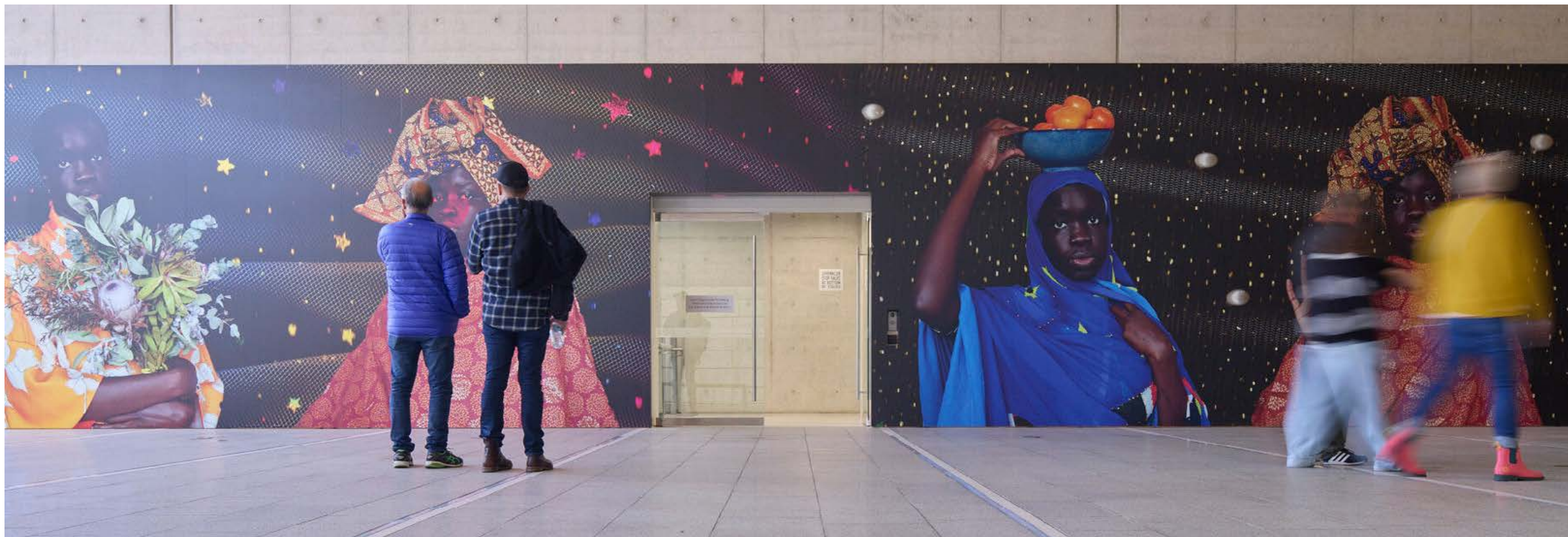
Last, and most importantly, I extend my thanks to the team at the National Portrait Gallery, led by Director Bree Pickering. The success of the Foundation is only made possible through their commitment to the Gallery and its mission.



Sid Myer AO
Foundation Chair

Georges Antoni
Tina 2025
diptych: pigment
photographic prints
Printer: Warren Macris
Stylist: Mikey Ayoubi
Makeup artist: Victoria Baron
Hair stylist: Daren Borthwick
Commissioned with funds
provided by lead donor
Sam Meers AO and with
major support from
Ros Murphy 2025





Who are we

Purpose

The National Portrait Gallery's role is to:

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

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

Vision

To reflect the face of Australia, tell Australian stories and foster an understanding of the identity, history, culture, creativity and diversity of Australian people through the art of portraiture.

Atong Atem
The Last Women 2025
 digital colour print on
 self-adhesive vinyl film
 Commissioned by
 the National Portrait
 Gallery 2025
 © Atong Atem

About us

The National Portrait Gallery is a National Cultural Institution dedicated to telling and sharing the stories of Australian culture through portraiture. From our position on the banks of Lake Burley Griffin on the lands of the Ngunnawal and Ngambri peoples, the Gallery foregrounds and respects First Nations peoples' knowledge and perspectives and prioritises principles of self-determination in our methodologies. Our commitment to reconciliation, disability inclusion, environmental responsibility and ethical conduct guides everything that we do.

The Gallery plays a distinctive role in Australia's cultural life. Each artist and sitter represented in the National Portrait Collection belongs to a shared narrative of national identity. Through its artistic program and dynamic experiences across exhibitions, commissions and digital engagement,

the Gallery fosters creativity and connects audiences with the individuals, ideas and moments that shape our history, culture and public life.

Guided by our purpose and the objectives of the National Cultural Policy, *Revive: A place for every story, a story for every place*, the Gallery develops the collection to reflect artistic excellence, tells compelling stories of national relevance and increases engagement with diverse and multigenerational audiences both in Canberra and across Australia.

Performance highlights

First Nations first

17 works of art by First Nations artists or of First Nations sitters acquired

64 collection works on display by First Nations artists or which engage with First Nations stories

38,831 student registrations for online NAIDOC programs

A place for every story

64 works of art acquired by the Gallery

3269 works of art in the National Portrait Collection

9 exhibitions dedicated to collection works

2 *Portrait* magazines published

Centrality of the artist

4 artist commissions of new portraits acquired for the collection

75 living artists supported through the onsite and offsite exhibition program

All artists paid above the National Association for the Visual Arts (NAVA) standards

No artist fees charged for entry to the *National Photographic Portrait Prize*

Strong cultural infrastructure

5 exhibitions toured to 11 venues across 4 states reaching 68,146 people

39 collection works shared through outward loans and travelling exhibition programs

3 internships

4 work experience placements

99.5% of the collection digitised

Engaging the audience

403,803 visitors in Canberra

2,041,449 people engaged across onsite, online and offsite activities across Australia

84,091 students and teachers engaged onsite and online

99.3% of federal electorates represented in education audiences

6 interactive digital experiences

202,468 followers across social media channels



Angela Tiatia
The Matildas 2025 (detail)
single channel 4K video,
colour, sound, 23 minutes
Commissioned with funds
provided by Tim Fairfax AC
and the Commonwealth
Bank of Australia 2025

Annual performance statement

The Gallery's annual performance statement analyses its performance in 2025-26 against the measures identified in its Corporate Plan and the targets in its Portfolio Budget Statements (PBS). Performance measures are organised in relation to the strategies outlined in the Corporate Plan:

1. **Enrich the collection**
2. **Inspire a national audience**
3. **Create connection**

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

The annual performance statement for the 2025-26 financial year is in accordance with paragraph 39(1)(b) of the *Public Governance, Performance and Accountability Act 2013* (Cth) (PGPA Act) and section 16F of the *Public Governance, Performance and Accountability Rule 2014*. It accurately presents the Gallery's performance in accordance with section 39(2) of the PGPA Act.

Strategic priority 1:

Enrich the collection

Through its acquisitions and commissions program, the Gallery will continue to grow the National Portrait Collection and capture the diversity of Australian stories. The Gallery values and embraces the complexity of Australian identity, navigating sensitivities while maintaining its independence through ensuring transparent and ethical practices. First Nations voices and narratives are elevated and embedded at the heart of the Gallery's work.

The Gallery strives to develop a collection that presents the breadth and innovation of contemporary portraiture and showcases the highest standards of artistic excellence. Through its active support of artists and their collaborators, the Gallery fosters ambitious commissions and exhibitions that present the collection in new and dynamic ways. Compelling digital content and publications make the collection more accessible, deepening engagement and forging meaningful connections between audiences, artists, sitters and their stories.



Results against the performance measures

Performance measure 1.1	Target	Outcome
First Nations artists and stories are represented in the National Portrait Collection	>5 acquired works of art are of First Nations sitters or by First Nations artists	17 works of art acquired
	At least 1 commission is a First Nations sitter or artist	1 commission
	>20 collection works of art by First Nations artists, or which engage with First Nations stories, on display	64 collection works on display
Performance measure 1.2	Target	Outcome
Works of art of outstanding artistic merit are added to the National Portrait Collection	>30 works of art are added to the National Portrait Collection	64 works of art added to the collection
	>2 artists commissioned to produce portraits of sitters	4 commissioned artists
Performance measure 1.3	Target	Outcome
Works of art are shared in an accessible and meaningful way	New accessibility resources made available online and onsite	Target achieved
	>4 interactive experiences, including digital, available onsite to enhance exhibitions	6 interactive experiences
	>6 Portrait Stories interviews recorded and published	7 Portrait Stories

Em Jensen
Thelma Plum 2024
pigment photographic print
Purchased with funds
provided by Gerard Harnan
and Kelly West 2026
© Em Jensen

Analysis of performance

Develop the collection

The Gallery develops the National Portrait Collection through the acquisition of works of art that advance its mission and purpose, providing opportunities to connect audiences with portraiture and with the people and stories of Australia. Through considered acquisitions, the Gallery continues to grow, care for and share the collection with audiences through ambitious artistic programs and targeted engagement opportunities.

As at 30 June 2026 there were 3269 works of art in the National Portrait Collection, with a value of \$46 million. No works were deaccessioned or disposed of this year.

Acquisition highlights

Through its acquisition program, the Gallery continues to develop the collection as a dynamic and inclusive record of Australian life, bringing together portraits that reflect the diversity of Australian histories and identity. The 64 works acquired this year tell compelling Australian stories, recognise significant contributions to our national life and strengthen the collection through their outstanding artistic quality. Together they reflect the breadth of contemporary portrait practice and contribute to an evolving understanding of portraiture in Australia.

Major First Nations acquisitions include Yankunytjatjara artist Kaylene Whiskey's portrait of Kuku Yalanji and Birri Gubba Olympic champion Cathy Freeman AC, *Super Cathy* 2025, commissioned for Whiskey's survey exhibition *Super Kaylene Whiskey* that opened at the Gallery in November 2025; Kuku Yalandji, Waanji, Yidinji and Gugu Yimithirr artist Vernon Ah Kee's commanding portrait of his grandfather, Mick Miller, from the series *What is an Aborigine?* 2008, and the text-based vinyl work, *first person* 2007; Yankunytjatjara artist Kunmanara (Tiger) Yaltangki's two self portraits featuring the artist alongside iconic Australian rock band AC/DC: *Iwantja Rock N Roll* 2024 and *Highway to Tiger* 2021; and Pitjantjatjara artist Harriette Bryant's four mixed media works telling the story of

journalist, welfare worker and anthropologist Daisy Bates from a First Nations perspective.

Compelling and artistically nuanced representations of Australian cultural figures include Todd McMillan's 16mm film of acclaimed writer Gerald Murnane, *The Breathing Author* 2025; Linda Marrinon's plaster sculpture, *Woman with green rose (Portrait of Julia Zemiro)* 2025; and Lisa Reid's *Jason Donovan – Sealed with a Kiss* record cover 2004. Arresting photomedia works include Samuel Hodge's *Murray Bartlett* 2014 (printed 2026) and Em Jensen's 2024 portrait of Gamilaraay musician Thelma Plum. Expanding the idea of portraiture, and demonstrating the genre's ability to convey and echo emotional experiences, is a major body of work by Thom Roberts, *Fan of Feeling Portriffs* 2024, a self portrait realised as a series of 24 emotions, purchased from his 2025 solo exhibition at the Gallery, which was the first major institutional exhibition of an artist with a lived experience of intellectual disability.

Under the Australian Government's Cultural Gifts Program, the Gallery acquired Anne Ferran's *Soft caps* series 1995 from the artist; Arthur Boyd's *Potter by his kiln* 1969, gifted by Pamela Darling in memory of the late Peter Hinneberg; Gurindji/Malngin/Mudburra artist Brenda L Croft's *Men of High Degree: Jim Everett – puralia meenamatta (clan plangermairreenner, Ben Lomond people, Cape Portland nation, north east Tasmania)* 2023 from the artist; Jude Rae's *Vivienne Binns* 2006 from the sitter; and Lindy Lee's *Dr Dick Quan* 2000 and Abdul Abdullah's *Untitled self portrait* 2020, both gifted by Dr Dick Quan.

Appendix 1: Acquisitions 2025–26 on page 102 lists all acquisitions made during the reporting period.

Commissions

The commissioning program is central to the Gallery's collection development and artistic programming, creating opportunities to recognise significant Australians while supporting ambitious new approaches to contemporary portraiture. Through the program, the Gallery identifies subjects whose lives and achievements



Arthur Boyd
Potter by his kiln 1969
oil on canvas
Gift of Pamela Darling 2025.
Donated through the Australian
Government's Cultural Gifts
Program in memory of
the late Peter Hinneberg
Arthur Boyd © Bundanon Trust



James Brickwood
Richard Scolyer 2025
 pigment photographic print
 Purchased with funds provided
 by John Barrington AM
 & Fiona Harris AM 2025
 © James Brickwood and
Sydney Morning Herald

have shaped Australian society, culture and communities, and brings them into creative dialogue with leading contemporary artists. These collaborations result in distinctive new portraits that enrich the collection, extend the possibilities of the genre and create new ways for audiences to encounter Australian stories.

Unveiled in 2025, the Gallery's commissioned portrait of the CommBank Matildas FIFA Women's World Cup 2023™ squad is an ambitious video work by Samoan-Australian artist Angela Tiatia. Featuring all 23 players, the work was filmed over seven shoots across five cities and three continents. *The Matildas* was commissioned with funds provided by Tim Fairfax AC and the Commonwealth Bank of Australia and will commence a national tour after display at the Gallery in 2026.

Other commissions realised in 2025 include a portrait of Costa Georgiadis, author, landscape architect, environmental educator and presenter of ABC television series *Gardening Australia* painted by Rob McHaffie; and pop icon Tina Arena AM photographed by Georges Antoni. In addition, the Gallery commenced work on several portrait commissions that will be realised in the 2026–27 financial year, including Gamilaroi chef, educator and community leader Aunty Beryl Van-Oploo OAM by Kamilaroi/Gamilaraay/Biripi artist Dennis Golding; internationally recognised children's book author Andy Griffiths by artist Ronnie van Hout; and drag queen, singer and television personality Courtney Act by artist Paul Yore.

Exhibition program: Onsite

The Gallery's exhibition program delivers a broad range of narratives, perspectives and dynamic experiences, inspiring audiences to engage, question and connect. The major summer exhibition *Super Kaylene Whiskey*, open from 15 November 2025 to 9 March 2026, celebrated Yankunytjatjara woman Kaylene Whiskey, one of Australia's leading contemporary artists. Showcasing Whiskey's joy-filled practice grounded in stories of First Nations strength,

the exhibition featured over 80 paintings, video works and installations spanning the artist's early career to now, including her newly commissioned portrait of Cathy Freeman which has now entered the collection. As part of the exhibition project, the Gallery commissioned Trisha Singer and Sallyanne Roberts, language experts at Iwantja Arts, to produce an *Anangu*, Pitjantjatjara and Yankunytjatjara language glossary of the words contained within Whiskey's artworks. This was available online and could also be accessed in the exhibition via QR code.

John Brack x Noel McKenna: A face in the mirror ran from 3 April to 19 July 2026 and brought together the work of these two influential Australian artists. Presented as a playful exchange of more than 90 works from the collection and loaned from institutions and private collections across Australia, the exhibition mapped the aesthetic and thematic lineages between the two artists and examined each artist's nuanced relationship with portraiture.

There were six collection-based exhibitions presented across the year, including *Power suits: The fit within the frame*. Opening on 16 May 2026, the exhibition explores the evolution of power dressing through portraiture and includes over 100 collection works spanning the 1930s to today, many on display for the first time, alongside select loans. *In Bloom: A collection of the bold, beautiful and botanical*, running from 31 May 2025 to 19 April 2026, included over 50 collection works brought together to explore the way flowers are used as a marker of identity within portraiture.

The Gallery's new portrait commissions of Tina Arena, Costa Georgiadis and the CommBank Matildas, as well as the unveiling of Samuel Hodge's commissioned portrait of Anna Plunkett and Luke Sales from *Romance Was Born* (acquired in 2024–25), served as significant program milestones across the year. The winner of ABC's *Portrait Artist of the Year* Jenny Croom's portrait of Kylie Kwong AM was on view over summer, having been launched on 22 December 2025 to coincide with the airing of the final episode in the series.



Visitors enjoying Archie Moore *Mīal* at Tweed Regional Gallery, 2026
© Archie Moore.
Photo: Kate Holmes
Left: Visitors in the *Super Kaylene Whiskey* exhibition in front of Kaylene Whiskey *Do you Believe in Love?* 2025
© Kaylene Whiskey

Atong Atem's major new photographic commission *The Last Women* 2025 has greeted visitors to the Gallery in the Tim Fairfax Forecourt since 5 July 2025. In this monumental self portrait, Atem uses symbols that speak to her experience of migration, the African diaspora and her sense of belonging in Australia.

Exhibition program: Travelling exhibitions

The touring exhibition program connects the National Portrait Collection with audiences across the country. This year saw five exhibitions touring to 11 venues across four states, reaching over 68,000 visitors.

Archie Moore's conceptual self portrait *Mīal* continued its tour across Queensland from Toowoomba Regional Art Gallery to Redcliffe Art Gallery and Artspace Mackay. Moore is a celebrated Kamilaroi and Bigambul artist whose practice engages with the politics of identity and race, power structures and language systems. Focusing on Queensland venues in the artist's home state, including his hometown of Toowoomba, the tour also made a stop at Tweed Regional Gallery in New South Wales, and continues next year.

Fighting Spirit: The art of boxing, a collaboration between the Gallery and the National Film and Sound Archive, explores the story of boxing in Australia through art and screen. The project was developed as a touring exhibition and had an initial two-stage tour, showing at two venues in Hobart, Moonah Arts Centre and Rosny Barn, before travelling to Glasshouse Port Macquarie.

The *National Photographic Portrait Prize* 2025 toured from Cairns Regional Gallery in Queensland to Riddoch Arts and Cultural Centre in Mount Gambier, South Australia, with the tour continuing to Western Australia and Victoria next year.

The exhibition *Dancer*, which has been exhibited at five venues since February 2024, finished its tour at David Roche Gallery in Adelaide, and received a total of 35,437 visitors over the course of the tour.

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

In addition to the NCITO-funded touring program, the Gallery undertook a project to explore new touring models with the support of the Australian Government. The Pilot National Engagement Project was a creative consultation process grounded in deep listening and reflection with members of the diverse community in Logan, south-east Queensland, and in partnership with Logan Art Gallery. The exhibition outcome, *Thread: Connecting stories and community*, which opened at Logan Art Gallery in April 2026, traces the relationships between garments and the histories, labour and knowledge systems of First Peoples, and offers pathways for deeper intercultural understanding.

Outward loans

The Gallery is committed to sharing the collection with audiences across metropolitan, regional and remote locations in Australia through an active outward loans program. Across the year 13 works were loaned for inclusion in 11 exhibitions across eight Australian regional and state galleries and one university gallery. The Gallery's collection loans were seen by a total of 438,762 visitors in 2025–26.

Nora Heysen *Self portrait* 1934 was loaned to the Art Gallery of South Australia and Art Gallery of New South Wales for the exhibition *Dangerously Modern: Australian Women Artists in Europe 1890–1940*, on display at the AGSA from 24 May to 7 September 2025 followed by the AGNSW from 11 October 2025 to 1 February 2026.

The Canberra Museum and Gallery exhibition *Taglietti: Life in Design*, on display from 7 June 2025 to 3 May 2026, featured William Dobell *Sir Charles Lloyd Jones* 1951 from the collection.

Sam Jinks' works *Divide (Self portrait)* 2011 and *Maquette for 'Divide (Self portrait)'* 2011 were loaned to the Queen Victoria Museum and Gallery, Launceston for the exhibition *Sam Jinks Mortal Reflections* from 14 June 2025 to 31 August 2026.

The Gallery loaned Janet Dawson *Self portrait* 1951–53 to the Art Gallery of New South Wales for the exhibition *Janet Dawson: Far Away, So Close* on display from 19 July 2025 to 18 January 2026.

Max Dupain works *Hera Roberts* 1936 and *Leon Gellert with mask* 1936 were loaned to Heide Museum of Modern Art for the exhibition

Man Ray and Max Dupain from 6 August to 9 November 2025.

David Rosetzky *Portrait of Cate Blanchett* 2008 was loaned to Boroondara Arts Town Hall Gallery for the exhibition *Plural Selves: David Rosetzky* from 13 August to 1 November 2025.

Nell *Self-nature is subtle and mysterious – Tree Woman / Woman Tree* 2023 was loaned to Heide Museum of Modern Art for the exhibition *Nell: Face Everything* from 11 October 2025 to 22 March 2026.

The Horsham Regional Art Gallery borrowed Anne Middleton *The Hon. Alex Chernov AC KC* 2019 for the exhibition *Anne Middleton Beyond Feeling: The texture of time* from 18 October 2025 to 1 February 2026.

The University of Melbourne, Buxton Contemporary Gallery selected Hany Armanious *Portrait* 2020 for the Melbourne iteration of the international travelling exhibition *Hany Armanious: Stone Soup*, on loan from 3 November 2025 to 30 April 2026.

The National Gallery of Australia borrowed Thea Ananmara Perkins *Rachel* 2021 for the *5th National Indigenous Art Triennial: After the Rain* from 6 December 2025 to 26 April 2026.

Finally, Mitch Cairns *Reg Richardson AM* 2014 was loaned to the National Art School and the Institute of Modern Art for the exhibition *Mitch Cairns: Artist's Mouth*, on display at the National Art School from 13 April to 31 July 2026.

Collection care

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

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

storage and display areas maintain controlled air temperature and relative humidity, reducing the risk of deterioration. The use of inert or archival materials to display and store works of art, the adherence to international standards in handling, moving and transporting works of art, and the integrated pest management program enable the Gallery to ensure the ongoing preservation and care of the collection. Venues seeking to loan collection works must meet contemporary international standards of environmental, security, access, building maintenance and staffing criteria to ensure the care of collection works while on outward loan.

Light levels for works on display in Gallery spaces and for works on loan are maintained at specific levels for each medium category to minimise the risk of deterioration due to light exposure. Additionally, light-sensitive works of art are rotated from display to storage in line with international conservation guidelines to ensure their longevity. The Gallery undertakes regular condition checks to ensure up-to-date awareness of the condition status of collection works and to identify any required conservation treatments. These condition checks are staged at key milestones including on acquisition, during the preparation for and conclusion of outward loans, travelling exhibitions or in-Gallery displays and at other junctures during the lifespan of a work. 139 collection works were condition checked this year with a focus on pre- and post-condition checks for outgoing loans, travelling exhibitions or in-Gallery display in addition to all recently acquired artworks.

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

Digitisation

The digitisation process is a critical step in the preservation of the collection as a documented record of each artwork's condition and for the online accessibility of the collection. As of 30 June 2026, 99.5% of the collection was digitised in either high or low resolution. Due to copyright restrictions, 90% of the collection is available on the website. Digitised images are used to create multiple digital access points for visitors including:

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

Publications

This year the Gallery produced two issues of *Portrait* magazine. With a strong focus on the Gallery's commissions, collection, exhibition program and events, the magazine plays an important role in representing the breadth of the Gallery's activities, creating public dialogue about portraiture, and driving brand awareness, visitation and national engagement. Published twice a year in summer and winter in a print run of 1800 copies each issue, the magazine is sold at The Curatoreum and online, and distributed to a diverse audience including donors, Circle of Friends members, QANTAS lounges, hotels, libraries, and gallery and museum membership lounges around Australia.

Contributions to various third-party publications included:

- Curator Emma Kindred contributed an essay to the Art Gallery of South Australia and Art Gallery of New South Wales' *Dangerously Modern: Australian Women Artists in Europe 1890-1940*, published by AGSA in 2025.
- Assistant Curator Rebecca Blake contributed an essay to *Tastes of Justice: The Aesthetics and Politics of Food-Art Practices in Asia and Australia*, published by Routledge in 2025.

Delivery of endorsed capital works program

The Gallery's capital works program is determined by the requirements of the 40-year Lifecycle Plan and is ratified by the Board. All works in the 40-year Lifecycle Plan are reviewed periodically to ensure the appropriate allocation of funds to those projects deemed to be of the highest priority or risk. All projects undertaken meet applicable statutory requirements and always abide by principles of ecologically sustainable development. This year, major projects included replacements of external timber doors, the Gallery's fire indicator panel and fire dampers.

Maintain and enhance our signature building

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

Asset management

The Gallery's computerised asset management system, MEX, records all scheduled and reactive maintenance to the building's infrastructure, as well as capital works. MEX enables monitoring of contractor responsiveness to work orders in terms of cost, number of work orders processed and the timeliness of each service provider's delivery. The Gallery's scheduled versus reactive asset maintenance targets were met during this reporting period with 78% of works delivered being planned maintenance activities. Maintenance of the Gallery's plant and equipment is overseen by Gallery staff, with all works undertaken through outsourced maintenance contracts in various disciplines

Case study 1

Kaylene Whiskey x Cathy Freeman



Kaylene Whiskey,
Yankunytjatjara
Super Cathy 2025
synthetic polymer paint on linen
Purchased with funds provided
by Elizabeth Dibbs and
David Tudehope 2025
© Kaylene Whiskey

The Gallery continues to strengthen the National Portrait Collection through the commissioning of artworks that reflect contemporary Australian life and culture. As part of the *Super Kaylene Whiskey* exhibition, the Gallery commissioned Yankunytjatjara artist Kaylene Whiskey to create a portrait of one of Australia's most beloved athletes, Kuku Yalanji and Birri Gubba Olympic champion Cathy Freeman. Recognised for her sporting legacy and advocacy for young First Nations peoples, Freeman's gold medal victory in the 400m final at the 2000 Olympics was viewed by a record-breaking television audience of over eight million people and remains a defining moment in Australian sporting history.

Acquired into the collection in 2025, Whiskey's portrait of Freeman revisits this historic moment. Exemplifying the artist's unique visual language, *Super Cathy* is divided into three distinct canvases and depicts Freeman lighting the Olympic cauldron, racing to the finish line and accepting her medal.

This commission brings together two influential First Nations women whose work and achievements have had a profound impact

on Australian cultural life. Whiskey is one of Australia's leading contemporary artists who creates vibrant portraits that showcase Anangu culture through stories of collective joy. Central to her practice are kungka kunpu (strong women), figures she celebrates for their strength, leadership and contribution to community. 'Cathy is a hero for Aboriginal people, she is a kungka kunpu – a strong woman,' Whiskey says.

When Freeman visited the Gallery to meet Whiskey and view her portrait she said it was a privilege to see herself and this historic moment represented in such a meaningful way. 'All of Kaylene's works share messages of love – they are so powerful and joyous – and it is such an honour to be portrayed as a kungka kunpu.' Freeman's visit attracted substantial national media coverage, helping to connect contemporary Australian portraiture with broad public audiences. A major feature on ABC's 7.30 reached an audience of approximately 730,000 viewers, with additional engagement through the ABC's digital platforms.

This portrait allows the Gallery to represent the important contribution that Freeman has made to Australian culture and history but does so through

the lens of an artist whose practice foregrounds connection and care. This is the first portrait of Freeman to enter the collection by a First Nations artist. It demonstrates the Gallery's commitment to profiling First Nations artists and increasing First Nations representation within the collection for generations to come.

Acknowledgement

Kaylene Whiskey's *Super Cathy* was generously supported by Elizabeth Dibbs and David Tudehope

Connection to Revive

- **Pillar 1:** First Nations first
- **Pillar 2:** A place for every story
- **Pillar 3:** Centrality of the artist
- **Pillar 5:** Engaging the audience

Audience feedback

- 'It's so joyful! It's the perfect antidote to everything else in the world right now.'
- 'I remember when Cathy Freeman first came out in that outfit, everyone was talking about it because it looked so much like a superhero suit. She [Kaylene] has really captured that sense of how much attention there was on her, the whole world was watching.'
- 'I love the way she uses colours! It's so vibrant, and it all works together so beautifully even though there's so much that's going on.'
- 'I remember when Cathy won and my friends and I were just jumping for joy up and down in my living room. Maybe Kaylene is trying to bring out the joy of Cathy and what she means to Australians.'

Fast facts

- **ABC's 7.30 audience reach of 730,000 viewers**
- **204,053 social media views**
- **11,116 social media engagements**



Strategic priority 2: Inspire a national audience



Ambition statement

The Gallery will continue to increase access to the National Portrait Collection through vibrant onsite, digital and offsite initiatives. The Gallery’s remit gives it powerful legitimacy to engage with complex narratives – its programs strive to be inclusive, thought-provoking and encourage nuanced perspectives and ideas. Onsite exhibitions and programs will resonate broadly with national audiences, connecting people across Australia with the collection, portraiture and diverse ideas of identity.

The Gallery’s strategic positioning within the Canberra visitor economy and more broadly within the cultural sector is driving the development of a vibrant national audience engagement strategy. Building on its longstanding touring exhibitions and loans programs, the Gallery will forge meaningful partnerships with fellow National Cultural Institutions and beyond to explore new touring models and activate dynamic digital and programmatic opportunities. Continued digitisation of the collection and compelling digital learning offerings will ensure that audiences – regardless of location – can engage with its portraits and narratives.

Results against the performance measures

Performance measure 2.1	Target	Outcome
Collection works of art displayed onsite, online and offsite	Deliver dynamic exhibition program with >2 major temporary exhibitions, >1 artist project and >5 exhibitions/projects dedicated to collection works	3 major temporary exhibitions, 2 artist projects, 9 exhibitions/projects
	8 touring exhibition venues	11 touring venues
	98% of collection digitised	99.5% of collection digitised

Performance measure 2.2	Target	Outcome
Engagement with artistic program onsite, online and offsite	Increase overall engagement onsite, online and offsite	Target achieved
	Increase demographic diversity of onsite audience	Target achieved

Performance measure 2.3	Target	Outcome
Engagement with targeted national programs	2 public unveilings of commissioned works	4 unveilings
	Increase attendees at onsite and online education programs	Target achieved
	Education audiences represent 80% of federal electorates	99.3% of federal electorates

Power suits: The fit within the frame with Karin Catt Nicole Kidman 2002 (printed 2004), Guy Pearce 2000 (printed 2004) and Russell Crowe 2001 (printed 2004) © Karin Catt

Analysis of performance

Audience engagement

The Gallery's focus on raising national awareness of its collection, exhibitions, programs and commissions achieved significant success in 2025-26. The Gallery engages audiences nationally through onsite, online and offsite activities, creating meaningful opportunities for people across the country to connect with Australian portraiture. During the year, the Gallery welcomed 403,803 onsite visitors, and connected with 2,041,449 people nationally and internationally through its onsite, offsite and online activities. Targeted investment in family and intergenerational programming, school participation, inclusive experiences and digital innovation, aligned with the priorities of *Revive*, has contributed to increased onsite attendance among younger and family audiences. The Gallery continued to diversify and deepen its audience engagement, with a focus on creating accessible, participatory and memorable experiences for new and returning audiences of all ages and backgrounds.

Across the year, over 84,000 students and teachers participated in the Gallery's onsite and online education programs, representing 99.3% of all electorates. These programs extended the Gallery's national reach, providing opportunities for students and educators to engage with culture, creativity, history and the arts regardless of their location.

Collaborating with the ABC on the first season of *Portrait Artist of the Year* showcased creativity and the power of portraiture while delivering national exposure for the Gallery on primetime television. Reaching more than a million Australians per episode, the series has actively contributed to breaking down participation barriers and had tangible impacts on visitation, audience engagement and awareness of the Gallery. Hosting winner Jenny Croom's portrait of Kylie Kwong drove interstate and first-time visitation as curious visitors of all ages were inspired to visit or engage online, and television as an awareness channel rose by 17 percentage points.

Reaching and engaging with national audiences

was further amplified through major earned and social media opportunities that leveraged high-profile commissions and the dynamic exhibition program. Commissions were unveiled to significant media attention while content collaborations with contemporary living subjects such as Costa Georgiadis, Tina Arena and the CommBank Matildas increased exposure of the Gallery's activities. Highlights included an ABC 7.30 story on the new portrait of Cathy Freeman by Kaylene Whiskey, a 10-page spread on Kaylene Whiskey and the Gallery's exhibition in the October 2025 issue of *Vogue*, blanket coverage of the CommBank Matildas unveiling and collaborating with Helium Pictures on a new Tina Arena documentary. This uplift has resulted in a 40% increase in potential audience reach for earned media compared to the previous period, and a 21.6% increase in social media followers. Sustainable growth through increased engagement and audience demographic change will continue to be a focus for investment through 2026-27.

Education and school programs

Learning experiences remain a cornerstone of the Gallery's national engagement program. Through a combination of onsite visits, virtual learning and professional learning opportunities, the Gallery connected students and teachers from across Australia with the collection and exhibition program. Onsite education reached 23,870 students this financial year, setting a record for the Gallery and representing a 51% increase on last year.

Another highlight was the Gallery's online NAIDOC programming, in partnership with Shifting Ground, celebrating *50 Years of Deadly*. This year's live online sessions reached 38,831 students nationally. The strong response demonstrated the value of accessible digital programs in connecting schools nationwide with First Nations stories, artists and perspectives. The total number of students engaging with online learning programs (including NAIDOC week programming) exceeded 60,000 students. This year the Gallery commenced delivery of a



Bruce Armstrong *Peter Carey in Kelly country* 2000 and Montalbetti + Campbell
Tim Rogers (*You Am I*) 1995
© Bruce Armstrong and Montalbetti & Campbell



Family enjoying the
Brack x McKenna
Creative Space

new touring education initiative, which provides targeted professional learning for teachers and gallery staff and learning experiences for students at touring exhibition venues. Aligned with the *National Photographic Portrait Prize 2025* at the Riddoch Arts and Cultural Centre in Mount Gambier, South Australia, staff delivered professional learning to local teachers and learning programs for two local school groups in March 2026. These programs highlight the value of in-person, hands-on professional learning for regional teachers, for whom face-to-face professional development is not always possible. The Gallery is currently working with Geraldton Regional Art Gallery and Horsham Regional Art Gallery to bring this initiative to their communities in the coming months.

The Gallery continued to develop high-quality learning experiences that support curriculum outcomes while encouraging curiosity, creativity and deeper engagement with Australian portraiture. The scale of participation across both onsite and online delivery reflects the growing

reach and importance of the Gallery's learning experiences.

Public programs

Guided by the Gallery's strategic priorities, 2025-26 programming focused on multigenerational engagement and broadening audience reach through close linkages with the exhibition and commission program. Over 4400 visitors attended the Gallery's two Family Day programs in 2025. The July Art.Make.Create. event was a celebration of all-ability activities themed around *The Immersive World of Thom Roberts* exhibition, including a special visit by the artist. In September, the Gallery's Spring Family Day celebrated the launch of Rob McHaffie's new portrait of Costa Georgiadis with activities for all ages. Visitors were entertained by Georgiadis' energetic Storytime, participated in artmaking in the *In Bloom*-themed Family Space, listened to live music and explored the Gallery through interactive family tours.

Inspired by the commissioned portrait of the CommBank Matildas by Angela Tiatia, the Gallery celebrated a summer of sport with an activity program, Make and Move, from December 2025 to February 2026. The gallery spaces were fully activated to invite moments of reflection, creativity, movement and rest, and engage a wide audience with Tiatia's *The Matildas*. These activations included a Family Space with a movement trail and make your own football cards, a sensory play area, foosball and sub-soccer tables in the courtyard and a full-sized soccer pitch on the cafe lawns.

Building on the success of previous years, the Gallery's annual late-night event returned in February 2026 to a near sold-out audience. Curated by Melbourne performance artists The Huxleys, House of Heroes celebrated artist Kaylene Whiskey and her vibrant exhibition *Super Kaylene Whiskey*, and was designed to feel like stepping into one of Whiskey's artworks. The immersive night featured live performances, creative pop-ups, interactive workshops, exhibition tours and music, along with the first-time implementation of sensory support aids and considerations to be inclusive for all audiences.

The Andrew Sayers Memorial Lecture was delivered in April 2026 by academic, author, art historian and judge of *Portrait Artist of the Year*, Associate Professor Robert Wellington. The lecture, in which he critically examined Australia's obsession with art competitions and posed the question 'Should art be a competition?', sold out within weeks, with others joining for the live stream online.

Digital engagement

Digital engagement continued to play a central role in transforming how audiences experience the Gallery, both onsite and beyond its walls. The Gallery commissioned Kaylene Whiskey to produce *Queens of the Desert* for the Enlighten Festival in March 2026. The joyous and playful animation, which extended themes present in the artist's major exhibition *Super Kaylene Whiskey* on display for the duration of the festival, was seen

by over 76,000 people during the festival.

During the year, the Gallery delivered six interactive digital experiences, using technology to create new opportunities for participation, discovery and deeper engagement with exhibitions and the collection. A behind-the-scenes high production video accompanied the launch of the Tina Arena portrait, footage from which was incorporated into the documentary *Tina Arena: Unravel Me* launched in August 2026.

With support from the Gallery's Digital Partner, Stripy Sock, visitors to the *In Bloom* exhibition used iPads to scan flowers and plants in the artworks, which they used to adorn selfies that could then be printed out and taken home. Digital experiences such as this and the augmented reality experience for the *Immersive World of Thom Roberts* complement the Gallery's physical program by inviting audiences to interact with stories and artworks in new ways.

For onsite education audiences, the Gallery's interactive learning experience Headhunt! delivered on iPads encourages students to work collaboratively to explore portraits that resonate with them. This program has rapidly become the second-highest booked program for onsite schools with a significant return rate year-on-year. Teachers regularly express their delight at the level of engagement and independence displayed by students during this program – something rarely seen in other excursion locations.

The Gallery's flagship mobile application Portrait Stories has been enhanced with multi-lingual capability, giving visitors the opportunity to learn about the portraits on display in 12 different languages.

The continued integration of digital experiences across exhibitions, education and audience engagement reflects the Gallery's commitment to meeting audiences where they are and reimagining how Australian stories can be experienced and shared.

Case study 2

CommBank Matildas portrait



Angela Tiatia
The Matildas 2025 (detail)
single channel 4K video,
colour, sound, 23 minutes
Commissioned with funds
provided by Tim Fairfax AC
and the Commonwealth
Bank of Australia 2025

In 2023, the CommBank Matildas FIFA Women's World Cup 2023™ squad united audiences across the country and transformed how Australians engage with women's sport. Millions followed the team's remarkable campaign at the World Cup, and their semi-final against England was the most-watched television broadcast in Australian history.

Marking this pivotal moment, acclaimed Sāmoan-Australian artist Angela Tiatia was commissioned by the Gallery to create its most ambitious commission to date: a moving-image portrait of all 23 players from the World Cup squad. The first portrait commission of an entire team to enter the collection, *The Matildas* is a portrait of the players as well as a portrait of a pivotal moment in time when women's soccer became a sold-out stadium sport.

This commission shows how portraiture can bring people together around shared national stories. The portrait was previewed at sold-out CommBank Matildas matches in Gosford and Adelaide, introducing the collection directly to more than 37,500 football fans. These stadium presentations extended the reach of the

commission beyond the Gallery's walls, bringing portraiture to sporting audiences in the places they already gather and connect. A potential media audience reach of 6.3 million people and 815,160 social media views expanded national visibility for both the portrait and the Gallery.

The Matildas was unveiled at the Gallery on 12 December 2025, with the artist and player Courtney Nevin in attendance. 'Not going to lie, I did start tearing up a little bit at the start because it just brought so many great emotions, great memories from the World Cup,' Nevin said. 'I love this team and I love those girls, so to see them on a massive screen like that was really special.'

The commission anchored the Gallery's summer activity program, Make and Move, with whole-of-site activations providing engagement opportunities for all audiences. These included a football pitch on the cafe lawns and a creative fan zone in the family space where the Design Your Own Football Card activity generated 7000 completed cards.

Many young visitors brought their families to see the portrait and play in the Make and Move spaces,

and could often be seen wearing their Matildas soccer jerseys in support of their favourite team. Together, these experiences increased dwell time and engagement with the Gallery and extended the impact of the portrait.

The Matildas inspire people from all walks of life, and this is reflected in the popularity of the portrait and its associated programming. This commission demonstrates the impact of connecting contemporary portraiture with significant cultural moments, and showcases their ability to attract engagement and emotional affinity from audiences who may not otherwise connect with a National Collecting Institution or the visual arts.

Acknowledgement:

The Matildas was made possible through the generosity of Tim Fairfax AC and the Commonwealth Bank of Australia.

Connection to Revive:

- **Pillar 2:** A place for every story
- **Pillar 4:** Strong cultural infrastructure
- **Pillar 5:** Engaging the audience

Audience feedback:

- 'The Matildas portrait is astounding. I found it very powerful and mesmerising to watch. It felt almost gladiatorial, as though they're preparing for battle. But at the same time, you can see them all as people; it's very humanising and moving.'
- 'My mum [and I] both cried. It was beautiful. To see women owning their space, we loved it.'
- 'We have spent four hours at the Gallery today already! We watched the Matildas video and were surprised how calm and interested the kids were. The kids room for the Matildas is great.'
- 'What a wonderful program! Thanks so much for putting it on! It's so rare to have art and sport combined. Please keep putting them on and we'll keep coming!'

Fast facts:

- **140,000+** visitors saw the work in Canberra
- **37,500+** stadium attendees in Gosford and Adelaide
- **6.3 million** potential media audience reach
- **815,160** social media views
- **34,397** social media engagements



Courtney Nevin in the
Make and Move family
space at the Gallery

Strategic priority 3:

Create connection

Ambition statement

The Gallery fosters dynamic, collaborative relationships with peer cultural institutions, businesses and supporters to meet its strategic ambitions. The Gallery actively pursues strategic cultural and commercial alliances that align with the Gallery values and amplify the impact of its work.

The Gallery champions creativity and strives to give voice to different perspectives and identities. Enabling an artist-forward approach to exhibitions and projects ensures the centrality of the artist’s voice and supports audiences to explore portraiture in new and exciting ways.

Results against the performance measures

Performance measure 3.1	Target	Outcome
Growth in private giving and partnerships	Increase donations to the Foundation including support for collection development and commissions	Target achieved
	Maintain 4 high-value commercial partnerships	Target achieved

Performance measure 3.2	Target	Outcome
Number of artists and arts professionals engaged	>30 living artists supported through the onsite and offsite exhibition program	75 artists supported through exhibitions, 3 through public programs
	2 internships	3 internships
	2 partnerships within the sector	5 partnerships
	2 educators professional development sessions held per year	4 professional development sessions



Costa Georgiadis at the Art. Make. Create. family day

Artist Lisa Hilli
presenting the digital
program *Wearable
Identity: Adornment
and Expression*



Analysis of performance

Supporting the National Portrait Gallery

The Gallery's donor community plays a vital role in realising the institution's ambitions and through their generosity the Gallery was able to continue to grow the National Portrait Collection in 2025-26. The Gallery had one of its most successful fundraising years on record with strong results across cash donations, new donor acquisition and donated works. The 2026 Annual Appeal was the Gallery's most successful in history, enabling the acquisition of Thom Roberts' *Fan of Feeling Portriffs* 2024 for the collection.

Foundation

Established in 2014, the Foundation is a committee of the Gallery's Board, with the primary purpose of actively seeking and promoting philanthropic support and ensuring that all stakeholders feel connected to the Gallery, its collection and its significance in Australia's cultural landscape.

The Foundation met three times during the period, and continues to grow its national circle of philanthropic influence and engage a stakeholder community around Australia. The year marked a period of change with inaugural Chair Sid Myer AO concluding his term in May 2026. The Gallery acknowledges Myer's leadership, support and counsel over many years and welcomes Elizabeth Dibbs as Chair.

The Gallery thanks all donors who have contributed cash or works of art to the institution. The generosity of the nationwide donor community will continue to enable further ambition and growth.

Circle of Friends

The Gallery's Circle of Friends program provides an important pipeline of philanthropic support and advocacy. To ensure the program is closely aligned with the Gallery's broader vision and strategic priorities, a series of enhancements has been developed and will be implemented in the next reporting period. These changes are designed to strengthen member engagement,

support growth and retention, and further cultivate a community of passionate ambassadors for the Gallery.

Corporate partnerships

The Gallery is grateful for the ongoing support of its corporate partners. In 2026 the Gallery signed a new three-year contract with Midnight Hotel, Autograph Collection who continue their support as the Gallery's Cultural Partner, providing free premium accommodation to visiting artists and guests. Canon Australia also re-committed as the Gallery's Imaging Partner and to support the final iteration of the *National Photographic Portrait Prize* in 2026. The prize receives additional sponsorship from EIZO, IAS Fine Art Logistics and The Calvert-Jones Foundation, who generously give \$10,000 to the winner of the People's Choice Award.

Super Kaylene Whiskey received ACT Government Major Events Funding, and the Gallery collaborated with VisitCanberra to share the exhibition with a national audience.

The Gallery works closely with Beverage Partner Robert Oatley Wines for events in Canberra and interstate. Digital Partner, Stripy Sock, provides in-kind value through creative app development, enhancing the Gallery's digital offerings. Region Media, the Gallery's Media Partner, amplifies Gallery promotions across their local and regional channels to increase awareness of, and attendance to, the Gallery's onsite programs and exhibitions. Stream media monitoring services also provide in-kind support allowing the Gallery to track media engagement and reporting. The Gallery's relationship with Arts Partner, Bell Shakespeare, provides cross-promotional opportunities to an engaged arts audience.

The Gallery continues to seek partnerships with organisations that enhance the brand, promote strategic objectives and support the Gallery's exhibitions and programs.



Tina Arena at the event to celebrate the unveiling of her portrait by Georges Antoni. Right: Reveal of *Portrait Artist of the Year* winner, artist Jenny Croom's portrait of chef Kylie Kwong, with (L-R) co-hosts Miranda Tapsell and Luke McGregor, Croom, Kwong and judges Abdul Abdullah, Bree Pickering and Robert Wellington



Strategic partnerships

A key focus for 2025–26 has been finding innovative ways to work with partners to extend the Gallery's reach beyond its physical walls. The Gallery is in the second year of its partnership with ABC's *Portrait Artist of the Year*, aligning the Gallery with one of the country's most recognisable media brands and providing an unparalleled PR opportunity to reach national audiences and amplify the Gallery's own brand position. The Gallery partnered with Football Australia to deliver the commissioned portrait of the CommBank Matildas FIFA Women's World Cup 2023™ squad, filmed across multiple countries and previewed at a sold-out Matildas game in Gosford in December 2025 before its unveiling at the Gallery in Canberra. The Gallery partnered with production company Helium Pictures on a documentary about Tina Arena's life, providing access to footage captured during the creation of the Gallery's commissioned portrait of the musician. The documentary premiered at the Melbourne International Film Festival in 2026.

Two exhibitions have been developed in partnership with other cultural organisations this year. The Gallery collaborated with the National Film and Sound Archive to develop *Fighting Spirit: The art of boxing*, using objects from both collections and select artist loans. The project was initially developed as a travelling exhibition and has toured to three venues in Hobart and Port Macquarie. The Gallery also worked closely with Logan Art Gallery, the partner organisation engaged for the Pilot National Engagement Project. The project's exhibition outcome, *Thread: Connecting stories and community*, was developed in consultation with Logan's local community who responded to the National Portrait Collection through a series of collaborative workshops.

Support for artists and the sector

The Gallery places artists at the centre of its work and is committed to supporting a vibrant and connected arts sector. Throughout the year, 75 living artists were supported through exhibitions, commissions, acquisitions and prizes, with

the Gallery creating opportunities for them to develop and present new work and engage with new audiences. During 2025–26, the Gallery showcased Kaylene Whiskey and Noel McKenna in major exhibitions and Angela Tiatia and Atong Atem in significant solo displays. The Gallery also profiled the work of Georges Antoni, Samuel Hodge and Rob McHaffie through new acquisitive commissions, with additional artists contracted during the reporting period for future commissions. In addition, the Gallery showcased many living artists in group exhibitions, including Nathan Beard, Vita Cochran, Michael Cook, Renae Cosgrave, Jenny Croom, Laura Duffy, Naomi Hobbs, Sarah Hudson, Sione Monū, Grant Stevens, Yvonne Todd and 50 artists in the 2025 *National Photographic Portrait Prize*.

The Gallery also worked collaboratively with artists through the travelling exhibition program, including the tour of *Mia!* by Kamilaroi and Bigambul artist Archie Moore. *Fighting Spirit: The art of boxing* featured loaned work by Wiradjuri artist Karla Dickens, Abdul-Rahman Abdullah

and Hamish Cairns. Through commissions and programming, the Pilot National Engagement Project supported the work of artists in Logan, south-east Queensland, including Kyra Mancktelow, Lanatina Ah Kuoi, Sualauvi Ah Kuoi and Pamela See.

The following artists were also supported through public and digital programs: Georges Antoni, Nathan Beard, Jenny Croom, Laura Duffy, Lisa Hilli, Nixi Killick, Rob McHaffie, Sione Monū, Thom Roberts, Pamela See and Kaylene Whiskey.

Internships and work experience

During the reporting period, the Gallery continued its commitment to developing future talent and creating pathways into the arts and cultural sector. The Gallery hosted an intern from the Centre for Art History and Art Theory at the Australian National University and provided work experience placements for four ACT college students.

Reconciliation Action Plan

Aligned with the first pillar of *Revive*, the Gallery recognises that First Nations peoples and stories are at the centre of Australian arts and culture, and respects and foregrounds First Nations peoples' knowledge and perspectives across its programming. The anchor for the year's exhibition program was *Super Kaylene Whiskey*, showcasing the work of Yankunytjatjara artist Kaylene Whiskey. For this exhibition free mob tickets were available for First Nations peoples. The Gallery acquired 17 works of art by First Nations artists or of First Nations sitters, including works by Kaylene Whiskey; Kuku Yalandji, Waanji, Yidinji and Gugu Yimithirr artist Vernon Ah Kee; Yankunytjatjara artist Kunmanara (Tiger) Yaltangki; and Pitjantjatjara artist Harriette Bryant. First Nations voices and narratives were embedded in every collection exhibition, with 64 collection works on display by First Nations artists or which engage with First Nations stories across onsite and touring programs. Online NAIDOC programming reached 38,831 students nationally, connecting schools nationwide with First Nations artists and stories.

During 2025–26, the Gallery successfully concluded its second Reflect Reconciliation Action Plan (RAP), which guided a range of actions that strengthened organisational understanding of, and engagement with, First Nations peoples, cultures and perspectives across the Gallery's operations and programs. Building on the foundations established through the Reflect RAP, the RAP Working Group is commencing preparations to develop the Gallery's first Innovate RAP.

Disability Inclusion Action Plan

The Disability Inclusion Action Plan (DIAP) continues to guide the Gallery's progress in embedding access and inclusion across all areas of operation, with a new DIAP for 2027–29 under development. Priorities include inclusive recruitment, enhanced staff capability, accessible programming and deeper engagement with the disability community.

The Gallery continued to support neurodivergent visitors through a range of sensory-friendly initiatives, including sensory kits for children, quiet spaces and an expanded program of Relaxed Afternoons. Sensory support resources, such as sensory maps and fidget tools, were also available at major public events, helping visitors engage with the Gallery's programs comfortably and confidently.

Dementia-inclusive programming continued through partnerships with Dementia Australia, including monthly public programming designed to provide welcoming and meaningful experiences for people living with dementia and their carers. In 2025, the Gallery continued its partnership with Diversity Arts Australia and Accessible Arts, New South Wales' peak arts and disability organisation, to deliver the paid Disability and Culturally Diverse Internship Program, hosting an emerging creative in a 12-week placement. The Gallery commenced a partnership with LEAD Disability Services Canberra to deliver Project SEARCH, an internationally recognised internship program that supports adults with disability to develop workplace skills and experience. As the ACT's pilot cultural sector host, the Gallery currently provides work placements for two interns undertaking three days of work experience each week for six-month placement. This sector-leading initiative creates meaningful employment pathways for people with disability while helping to build a more inclusive, accessible and representative cultural workforce.

The Gallery is a member of the Hidden Disabilities Sunflower network, which uses the sunflower as a globally recognised symbol for non-visible disabilities. Visitor experience staff are trained to recognise this symbol and support visitors.

Creative activities
inspired by the *In
Bloom* exhibition
at the Art. Make.
Create. family day



Case study 3

Pilot National Engagement Project



Installation view of *Thread: Connecting stories and community* at the National Portrait Gallery, featuring work by (L-R) Kyra Mancktelow, Juno Gemes, Jacob Nash and Robert Rosen

Australia's national collections are held on behalf of all Australians, and touring and lending programs provide important access to cultural material across the country. This year the Gallery implemented the Pilot National Engagement Project, a new initiative that creates meaningful opportunities for communities around Australia to shape how national collection material is activated in their local context.

In partnership with Logan Art Gallery in south-east Queensland, the National Portrait Gallery worked with Logan-based artists, cultural practitioners, knowledge holders and community members to explore their relationship to the National Portrait Collection and identify the people, experiences and stories that matter to them. The Gallery undertook sustained local engagement with approximately 200 participants in Logan over the two-year project. Community conversations drove all facets of the project's development, with workshops, local knowledge sharing and active participation informing the theme of the project's exhibition outcome, new artist commissions, and the selection, display and interpretation of collection works.

The resulting exhibition, *Thread: Connecting stories and community*, was first presented at Logan Art Gallery from 18 April to 13 June before travelling to Canberra for display at the Gallery from July 2026. *Thread* is grounded in the rich cultural landscape of Logan and traces the relationships between garments and the histories and knowledge systems of First Nations peoples. Portraits from the collection were presented alongside existing and newly commissioned works by Logan-based artists, including Quandamooka artist (with cultural links to Eulo and the South Sea Islander community, Vanuatu) Kyra Mancktelow, Chinese-Australian artist Pamela See (Xue Mei Ling) and Sāmoan-Australian collective Lanatina and Sualauvi Ah Kuoi.

By combining access to national collection material with community consultation and co-design, the project forged meaningful connections between the Gallery, partner organisations and local communities. The success of this project will inform future co-design models that extend national institutions into the communities where Australians live.

Acknowledgement

Thread: Connecting stories and community was made possible with support from the Australian Government.

Connection to Revive:

- **Pillar 1:** First Nations first
- **Pillar 2:** A place for every story
- **Pillar 3:** Centrality of the artist
- **Pillar 4:** Strong cultural infrastructure
- **Pillar 5:** Engaging the audience

Fast facts:

- **Over 200 artists, cultural practitioners, knowledge holders and community members participated**
- **17 consultations and workshops held**
- **6 new works of art created**

Quotes:

- 'Our national collection belongs to the entire nation, not just to Canberra. This project makes sure the work of the Portrait Gallery has relevance and is at home in suburban Logan.' The Hon Tony Burke MP, Minister for the Arts
- 'To be selected as the pilot city for the National Portrait Gallery's initiative *Thread: Connecting stories and community* is an amazing opportunity for Logan.' Jon Raven, Mayor of Logan City
- 'The commissioned works and the exhibition were the result of a collaboration conceived to develop new, community-led ways of working with a collection that belongs to all Australians. This entirely new way of sharing the collection centres local communities within the national story.' Bree Pickering, Director, National Portrait Gallery
- 'Through the process of deep listening and collaboration, we have been able to tease out stories from the collection that were laying dormant.' Co-curators Ruha Fifita and Dr Emma Kindred



Thread: Connecting stories and community at Logan Art Gallery with (L-R) co-curator Ruha Fifita, creative producer Sheida Vazir-Zadeh, and artists Sualauvi Ah Kuoi, Lanatina Ah Kuoi, Kyra Mancktelow and Pamela See



Kaylene Whiskey *Queens of the Desert 2026* projected onto the Gallery building during the 2026 Enlighten Festival
© Kaylene Whiskey

Governance

Minister for the Arts

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

Ministerial appointments

Minister Burke made two appointments to the Gallery Board:

- Marikit Santiago who was appointed on 8 July 2025
- Michael Lynch AO CBE who was appointed on 16 November 2025

Board of the National Portrait Gallery of Australia

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

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

The NPGA Board held four formal meetings in 2025–26. A senior executive staff officer from the Office for the Arts attended all formal meetings as an observer. Formal meetings were held on:

- 19 September 2025 (B72)
- 10 December 2025 (B73)
- 27 March 2026 (B74)
- 26 June 2026 (B75)

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

Sam Meers AO

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



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

Relevant knowledge, skills and experience:

Sam Meers AO is co-founder and Chair of the Nelson Meers Foundation, a not-for-profit philanthropic foundation. Meers has extensive experience in the arts and philanthropy sectors and was made an Officer of the Order of Australia in 2018. She is currently Chair of the Brett Whiteley Foundation, Director of Environmental Leadership Australia and the State Theatre Company.

Her board appointments have included Chair of Belvoir St Theatre, Chair of Documentary Australia, Deputy Chair of the Federal Government Creative Partnerships Australia, Deputy Chair of Philanthropy Australia, a Trustee of the Art Gallery of New South Wales, and Board member of the Sydney Symphony Orchestra and the State Library of NSW Foundation. Meers began her career as a commercial lawyer and holds degrees in Law and Arts and a Master of Letters from the University of Sydney.

Sam Meers attended 4/4 meetings.

John Barrington AM

Deputy Chair (appointed 4 May 2022)



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

Relevant knowledge, skills and experience:

John Barrington AM is Chair of John Curtin Gallery and a Board member of Quantum Australia. He is a former Chair of Perth Festival, Harry Perkins Institute of Medical Research, Deputy Chair of Creative Partnerships Australia and Deputy Chair, Federal Government Creative Economy Taskforce. He is a co-founder and former Managing Director of Artificial Intelligence company Artrya Ltd. Barrington is a recipient of the Australian Institute of Company Directors Award for Excellence in the Not-for-Profit Sector.

John Barrington attended 4/4 meetings.

Hayley Baillie

(appointed 31 March 2022)



Qualifications: Bachelor of Arts, Southern Cross University

Relevant knowledge, skills and experience:

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

Hayley Baillie attended 4/4 meetings.

Elizabeth Dibbs

(appointed 1 January 2022)



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

Relevant knowledge, skills and experience:

Elizabeth Dibbs is a chair and non-executive director in the government and for-purpose sectors. She is a Board member of the National Capital Authority, Deputy Chair of the ACT City Renewal Authority and Board Member of Australia for UNHCR. Dibbs has recently concluded her roles as Deputy Chancellor of Western Sydney University and Chair of its Audit and Risk Committee, Chair of United Way Australia (where she is now Chair Emerita) and Governor of the Centenary Institute of Cancer Medicine and Cell Biology, a member of its Audit and Risk Committee and Trustee of the Centenary Foundation. Dibbs was also the Western City District Commissioner with the Greater Cities Commission from 2018-22, President of YWCA NSW from 2007-11, a Director of YWCA NSW from 2000-07 and a Director of YWCA Australia from 2009-13. Previously, she has served as a Council member of Chief Executive Women and Chair of its Scholarship Committee. She is also a member of the International Women's Forum. Dibbs was a Partner and General Counsel of PwC until 2005.

Elizabeth Dibbs attended 4/4 meetings.

Michael Lynch AO CBE

(appointed 16 November 2025)



Relevant knowledge, skills and experience:

With over 50 years’ experience in arts administration, cultural policy and governance, Michael Lynch AO CBE has led the Australia Council, the Sydney Opera House, the South Bank Centre in London and the West Kowloon Cultural District Authority in Hong Kong. He also most recently served as the Executive Director of Culture Media and Entertainment at NEOM in the Kingdom of Saudi Arabia. Lynch has occupied a variety of Board positions since 2001, including the Australian Broadcasting Corporation, Film Victoria, TEDx Sydney and the Association of Asia Pacific Performing Arts Centre. Lynch is an Officer of the Order of Australia, awarded in 2017 for distinguished service to arts administration and leadership of major cultural institutions; and Commander of the Order of the British Empire (CBE), awarded in 2008 for services to the arts in the United Kingdom.

Michael Lynch attended 3/3 meetings.

Hugo Michell

(appointed 10 April 2019)



Qualifications: Art History, Adelaide Central

School of Art

Relevant knowledge, skills and experience:

Hugo Michell established Hugo Michell Gallery in Beulah Park, South Australia in 2008 and has grown the gallery to be highly respected within the Australian art scene. He is committed to presenting exciting and innovative work by established and emerging local and national artists at the forefront of contemporary art across a range of mediums. Hugo Michell Gallery’s client base includes public institutions and private collectors locally, nationally and internationally. Over the past few years Hugo Michell Gallery has collaborated with some of Australia’s top galleries such as Darren Knight Gallery, Sydney and Tolarno Galleries, Melbourne. Prior to establishing the gallery, Michell worked for Tolarno Galleries and has been highly involved in the contemporary arts scene for more than 20 years. Michell currently sits on the Boards of the Helpmann Academy, Visual & Performing Arts Foundation and the Jam Factory South Australia, and assists with judging and advisory panels for numerous local organisations.

Hugo Michell attended 3/4 meetings.

Tom Mosby

(appointed 20 November 2019)



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

Relevant knowledge, skills and experience:

Tom Mosby has more than 30 years’ experience as an arts leader, conservator and lawyer across the cultural and not-for-profit sectors, with a particular focus on Torres Strait Islander culture and the moral and legal rights of First Peoples artists and creatives. He has held a number of board positions including as former Chair of the Cairns Indigenous Art Fair and former Board member of Bangarra Dance Theatre. He currently serves on the Board of the French Australian Cultural Exchange Foundation and the Advisory Board of RMIT University’s Regenerative Futures Institute.

Tom Mosby attended 4/4 meetings.

Marikit Santiago

(appointed 8 July 2025)



Qualifications: Master of Fine Art, University of New South Wales Art & Design; Bachelor of Fine Art (Honours Class I), University of New South Wales Art & Design; Bachelor of Medical Science, University of New South Wales

Relevant knowledge, skills and experience:

Marikit Santiago is a Filipina-Australian artist based in Western Sydney. She has exhibited widely across Australia and internationally, with solo exhibitions at institutions including Campbelltown Arts Centre, Bendigo Art Gallery and The Something Machine in New York. Her work has been recognised with numerous awards, including the 2020 Sir John Sulman Prize and the 2024 La Prairie Art Award, and she has been a finalist in the Archibald Prize in 2016, 2021, 2023 and 2026. From 2022 to 2023 Santiago served on the Art Gallery of New South Wales Advisory Committee.

Marikit Santiago attended 3/4 meetings.

Valerie Tam

(appointed 20 September 2023)



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

Relevant knowledge, skills and experience:

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

Valerie Tam attended 4/4 meetings.



Visitors in *Power suits: The fit within the frame*, with works by Brian Dunlop, Robert Campbell Jnr, Jude Rae, Mathew Lynn, Clifton Pugh, Andrew Sibley, Judy Cassab, George Finey and Paul Newton

Board committees

Audit and Risk Committee

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

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

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

Members of the Audit and Risk Committee are:

- Elizabeth Dibbs (Chair from 30 September 2022)
- John Barrington AM
- Valerie Tam
- David Perceval (external member)

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

The Board Chair attends meetings as an observer.

Table: Members of the Audit and Risk Committee

Member	Eligible	Attended	Annual Remuneration
Elizabeth Dibbs (Chair)	4	4	0
John Barrington AM	4	3	0
David Perceval	4	3	4,500
Valerie Tam	4	4	0
Sam Meers AO (observer)	4	4	0



Investment Committee

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

Members of the Investment Committee are:

- Sid Myer AO (Chair from 1 January 2022)
- Dr Jillian Broadbent AC
- Elizabeth Dibbs
- Michael Kelly
- Valerie Tam

The Board Chair attends meetings as an observer.

Collection Committee

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

Members of the Collection Committee are:

- Hugo Michell (Chair from 28 April 2022)
- Michael Lynch AO CBE (appointed 27 March 2026)
- Sam Meers AO
- Tom Mosby
- Marikit Santiago (appointed 19 September 2025)

Foundation

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

It consists of the following members:

- Elizabeth Dibbs, Chair (from 1 June 2026)
- Sid Myer AO, Chair (until 31 May 2026)
- Hayley Baillie, Deputy Chair
- Susan Armitage
- Tim Bednall
- Dr Jillian Broadbent AC
- Patrick Corrigan AM
- Dr Marilyn Darling AC (until 12 January 2026)
- Tim Fairfax AC
- John Liangis
- Sam Meers AO
- Dr Helen Nugent AC (until 27 January 2026)
- Elizabeth Pakchung
- Nigel Satterley AM

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

Elizabeth Dibbs - NSW

Chair (appointed 1 June 2026)



See Board bio on p51.

Sid Myer AO - VIC

Chair (until 31 May 2026)



Sid Myer AO is the Chair of Myer Family Investments and a Director of Copia Investment and Mutual Trust. After 20 years as the Chief Executive Officer of the Yulgilbar Group of Companies, Myer stepped down in 2016 and remains a non-executive director of the Group, and a Trustee of the Yulgilbar Foundation.

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

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

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

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

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

Hayley Baillie - NSW

Deputy Chair (appointed 1 July 2022)



See Board bio on p51.

Susan Armitage - SA

(appointed 19 April 2024)



Susan Armitage was appointed to the National Portrait Gallery Foundation in April 2024. Her background is in financial markets, having worked for JBWere and Macquarie Equities for over 30 years. Armitage was a member of the Board of the Art Gallery of South Australia from 2015–24, during which time she chaired its Board Funds Management Committee and Acquisitions Committee.

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

Tim Bednall - NSW

(appointed 11 May 2018)



Tim Bednall is a Partner of law firm Mallesons, based in Sydney, where he heads the Corporate Governance practice. He is also the founding director of Owl Advisory by Mallesons, a compliance and governance risk advisory service. Bednall is a Non-Executive Director of Amplitude Energy Limited and Perpetual Equity Investment Company Limited. He is a former Chair of the Australian partnership of King & Wood Mallesons (KWM), and a former Managing Partner of KWM Europe and Middle East, based in London.

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

Dr Jillian Broadbent AC – NSW

(appointed 6 November 2021)



Dr Jillian Broadbent AC has had extensive experience as an executive in the banking industry and as a director of public companies including Woodside Petroleum Limited and Woolworths Limited.

Broadbent served as a Non-Executive Director of the National Portrait Gallery Board from 2013 to 2021. She is currently a Director of Macquarie Group Limited, the Seaborn Broughton & Walford Foundation and the Lowy Institute. She was Board member of the Reserve Bank of Australia from 1998 to 2013 and the inaugural Chair of the Clean Energy Finance Corporation from 2012 to 2017.

In 2020, Broadbent completed an 11-year term as Chancellor of the University of Wollongong. She also served on the board of ASX Limited, Coca-Cola Amatil, QANTAS, SBS and Westfield. Broadbent maintains an active interest in the arts and has been a member of the boards of the Sydney Theatre Company, NIDA, the Australian Brandenburg Orchestra and the Art Gallery of New South Wales.

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

Patrick Corrigan AM – NSW

(appointed 1 June 2022)



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

Corrigan was appointed to the Board of the National Portrait Gallery in 2015 and served until 2022. He has donated or contributed to the acquisition of works for the National Portrait Collection, as well as funding the portrait commission series of Australian Rugby greats.

In 2000, he was made a Member of the Order of Australia for services to the visual arts, particularly as a philanthropist to state and regional galleries and libraries, and through a grant scheme for artists.

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

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

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

Dr Marilyn Darling AC – VIC

(until 12 January 2026)



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

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

In 2009, Darling was awarded a Companion of the Order of Australia for service to the development, advancement and growth of visual arts in Australia and internationally, particularly through the National Portrait Gallery, and to the community through a range of philanthropic endeavours. In 2023, she was awarded an Honorary Doctor of Laws from Monash University.

Tim Fairfax AC – QLD

(appointed 13 March 2015)



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

Fairfax is Chairman of the Tim Fairfax Family Foundation and a Director of Ningana Giving Pty Limited. He is also a Director of the National Gallery of Australia Foundation and a member of Australian Schools Plus.

He is Patron of the AMAQ Foundation, Australian Philanthropic Services, the Australian Rural Leadership Foundation and Actors' & Entertainers' Benevolent Fund (Qld) Inc., and Cultural Patron of Flying Arts Alliance Inc.

Fairfax has taken an active leadership role in promoting philanthropy in Australia and is passionate about supporting rural, remote and regional communities.

John Liangis – ACT

(appointed 13 March 2015)



John Liangis is a Director of Liangis Investment Pty Ltd and a lifelong resident of Canberra. He is a graduate of the Canberra School of Art (BA (VA) Painting).

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

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

Sam Meers AO – NSW

(appointed 13 March 2015)



See Board bio on p50.

Dr Helen Nugent AC – NSW

(until 27 January 2026)



Dr Helen Nugent AC has had extensive involvement in the arts. From 2012 to 2021, she was Chair of the National Portrait Gallery Board and has also been Chair of the Federal Government's National Opera Review, the Major Performing Arts Inquiry and the Major Performing Arts Board. She has been Deputy Chair of the Australia Council and Opera Australia. In 2013, Helen was awarded the Richard Pratt Business Arts Leadership Award.

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

Nugent is currently Chair of Ausgrid, Senior Independent Director of TPG Telecom, a Non-Executive Director of the Insurance Australia Group, Chair of the Order of Australia Foundation, a member of the Global Advisory Board of UST and an Advisory Board Member of the Centre for Australia-India Relations.

She was made a Companion of the Order of Australia in 2022. Nugent joined the National Portrait Gallery Foundation in 2014 when it was first established after she oversaw the Gallery becoming a statutory authority.

Elizabeth Pakchung – NSW

(appointed 1 April 2025)



Elizabeth Pakchung is an Australian company director, corporate lawyer and supporter of fashion, art and architecture. Pakchung is a Director of Bundanon Trust, H&M Australia and New Zealand (part of the global fashion H&M group), Deputy Chair of 4A Centre for Contemporary Asian Art and Deputy Chair of the Contemporary Asian Australian Performance, Director of the Oranges & Sardines Foundation and a member of the National Gallery of Australia's Ethics Advisory Group.

Pakchung is a supporter of Australia at the Venice Biennale, a Patron of the Sherman Centre for Culture & Ideas, and a member of the International Women's Forum Australia.

Prior to her director career, Pakchung was a corporate lawyer at global law firm Ashurst (formerly Blake Dawson) for over 25 years, including Partner for over 15 years, where she specialised in mergers and acquisitions, equity capital markets and corporate governance.

Pakchung is also a former General Counsel of the Australian Securities and Investment Commission.

Nigel Satterley AM – WA

(appointed 27 September 2019)



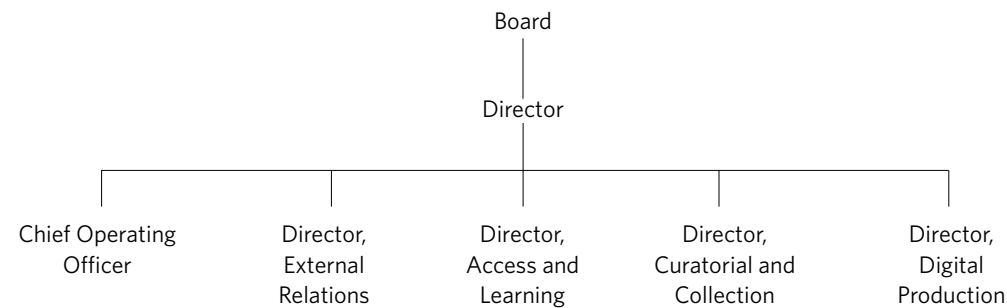
Nigel Satterley AM is the Chief Executive and founder of Satterley, with 56 years' experience in homebuilding, real estate and property development. Satterley is the largest private residential land developer in Australia with an annual sales turnover of around \$1.5b. It has been involved in 237 residential communities, sold more than 133,000 lots and won 120+ international, national and state industry awards. Controlling a land bank with an end-value of \$10b, Satterley operates across Western Australia, Victoria and Queensland.

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

In 2006, Satterley received membership of the Order of Australia for his contribution to land development, urban renewal programs, charity, medical research and sport. In 2015, he was honoured with a Doctor of Business from Edith Cowan University for his contribution to the WA housing industry and philanthropy. In 2023, Satterley was the 25th Australian to be inducted into the Property Council Hall of Fame. In 2025 he was recognised as The Western Australian of the Year in the Business Category.

Satterley is a former member of the WA Division Council of the Property Council of Australia, former Chair of the Residential Council of Australia from 2009 to 2017, and a Life Member of the West Coast Eagles Football club.

Organisational structure



Staffing profile

All ongoing employees		ACT	NSW	QLD
man/male	Full-time	16	0	0
	Part-time	1	0	0
	Total	17	0	0
woman/female	Full-time	30	0	0
	Part-time	4	1	1
	Total	36	1	1
non-binary	Full-time	0	0	0
	Part-time	1	0	0
	Total	1	0	0
prefers not to answer	Full-time	0	0	0
	Part-time	0	0	0
	Total	0	0	0
uses a different term	Full-time	0	0	0
	Part-time	0	0	0
	Total	0	0	0
Total		54	1	1

All non-ongoing employees		ACT
man/male	Full-time	0
	Part-time	0
	Total	0
woman/female	Full-time	2
	Part-time	4
	Total	6
non-binary	Full-time	0
	Part-time	0
	Total	0
prefers not to answer	Full-time	0
	Part-time	0
	Total	0
uses a different term	Full-time	0
	Part-time	0
	Total	0
Total		6

Note: These figures do not include casual staffing.

Strategic Commissioning Framework

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

Executive

The table below lists people who met the Key Management Personnel (KMP) definition. The remuneration of Board members is set in accordance with the Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination. The members of the Audit Committee who are Board members receive no additional remuneration. The remuneration of the external member of the Audit Committee is on page 56.

Name/title	Term as KMP	Short-term benefits base salary	Bonuses	Other benefits and allowances	Post-employment benefits/superannuation contributions	Other long-term benefits/long service leave	Total remuneration
Sam Meers AO, Chair	Full year	44,105			4,562		48,667
John Barrington AO, Deputy Chair	Full year	25,130			3,016		28,146
Hayley Baillie, Board member	Full year	25,130			3,016		28,146
Elizabeth Dibbs, Board member	Full year	25,130			3,016		28,146
Michael Lynch AO CBE, Board member	16 November 2025 – 30 June 2026	18,848			2,262		21,109
Hugo Michell, Board member	Full year	25,130			3,016		28,146
Tom Mosby, Board member	Full year	25,130			3,016		28,146
Marikit Santiago	8 July 2025 – 30 June 2026	25,130			3,016		28,146
Valerie Tam, Board member	Full year	25,130			3,016		28,146
Bree Pickering, Gallery Director	Full year	294,275	39,805	27,153	29,902	6,952	398,087
Total		533,137	39,805	27,153	57,834	6952	664,882

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

Governance practices

Senior management and their roles

The Executive Committee is responsible for corporate strategy, performance and leadership at the Gallery. It is comprised of the Director and section managers. As at 30 June 2026, the Executive Committee was:

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

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

- Internal Acquisitions Group
- Disability Inclusion Action Plan Working Group
- Employee Consultative Committee
- Health, Safety and Wellbeing Committee
- Internal Communications Committee
- Reconciliation Action Plan Working Group

Insurance and indemnities for officers

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

Internal and external scrutiny

The Gallery's Audit and Risk Committee oversees audit activity and the adequacy of internal controls. See Audit and Risk Committee on page 56.

Risk management

The Gallery conducted its annual review of its Risk and Opportunity Framework to ensure its ongoing relevancy to organisational operations and alignment with the Commonwealth Risk Management Policy. Enterprise risks were also reviewed according to the categories of physical infrastructure, people, systems, collection, reputation, funding and resources, and policies and processes. The Audit and Risk Committee met throughout the year to support the identification, monitoring and management of emerging risks and ensure continuous improvement in the Gallery's approach to risk management.

Fraud and corruption control

The Gallery takes all reasonable measures to prevent, detect, investigate and report on fraud and corruption. The Gallery's Fraud and Corruption Control Policy provides the framework for managing fraud and corruption risks in accordance with the Commonwealth Fraud and Corruption Control Framework. The Audit and Risk Committee monitors implementation of the policy and the accompanying Fraud and Corruption Control Plan as well as internal controls and reporting on fraud and corruption incidents. In 2025–26, the Gallery had no incident reports.

Commonwealth procurement rules

During 2025–26, the Gallery undertook an independent review of its procurement and contract management arrangements, identifying opportunities to strengthen organisational maturity. In response, the Gallery is building internal procurement expertise to support the consistent application of fit-for-purpose procurements and contract management practices across the organisation.

Environmental sustainability and performance

The display and storage conditions for the National Portrait Collection require that all collection storage and display areas are maintained with stable air temperature and stable relative humidity in accordance with Australian and international gallery and museum standards. Throughout 2025–26 Bizot Green protocol testing was undertaken across select collection storage areas. The protocols reconcile the desirability of long-term preservation of works of art with the need to reduce energy use and the carbon footprint of galleries and museums.

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

Through the principles of 'Reduce, Reuse, Repair, Rethink, Recycle', the Gallery maintains a strong commitment to reducing its environmental footprint. Repair and upgrades of existing equipment consider changes in technology, allowing for increased life and reduced resource consumption. Waste minimisation strategies and the reduction of utilities use allow the Gallery to continue to lessen its impact on the environment.

Climate Action in Government Operations APS Net Zero emissions reporting

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

The Greenhouse Gas Emissions Inventory presents greenhouse gas emissions over the 2025–26 period. Results are presented on the basis of Carbon Dioxide Equivalent (CO₂-e) emissions. Greenhouse gas emissions have been calculated in line with the APS Emissions Reporting Framework, consistent with the Whole-of-Australian Government approach as part of the APS Net Zero 2030 policy. Not all data sources were available at the time of the report and amendments to data may be required in future reports.

Climate action reporting / Australian Public Service Net Zero 2030

Emission source	scope 1 t CO2-e	scope 2 t CO2-e	scope 3 t CO2-e	total t CO2-e
Electricity (location-based approach)	N/A	1,180.14	55.32	1,235.46
Natural gas	310.52	N/A	78.95	389.47
Solid waste	40.69	N/A	0.00	40.69
Refrigerants	5.36	N/A	N/A	5.36
Fleet and other vehicles	1.62	N/A	0.42	2.04
Domestic commercial flights	N/A	N/A	36.81	36.81
Domestic hire car	N/A	N/A	0.00	0.00
Domestic travel accommodation	N/A	N/A	0.62	0.62
Other energy	0.00	N/A	0.00	0.00
Total t CO2-e	358.19	1,180.14	172.12	1,710.45

1. Scope 1, Scope 2, Scope 3 and Total emissions are presented as tonnes carbon dioxide equivalent (t CO2-e). 2. Electricity emissions are calculated using the location-based method. 3. Refrigerants are being phased and are an optional source in 2025-26 emissions reporting.

2025-26 Electricity greenhouse gas emissions

Emission source	scope 2 t CO2-e	scope 3 t CO2-e	total t CO2-e	Electricity
Electricity (location-based method)	1180.14	55.32	1235.46	1,843,968
Electricity (market-based)	35.7	4.85	40.55	44,070.84
Total renewable electricity	N/A	N/A	N/A	1,799,897.17
Renewable power percentage	N/A	N/A	N/A	318,822.07
Jurisdictional Renewable Power	N/A	N/A	N/A	1,481,075.1
GreenPower	N/A	N/A	N/A	0
Large-scale generation certificates	N/A	N/A	N/A	0

1. The table above presents emissions related to electricity usage using both the location-based and the market-based accounting methods. 2. Scope 2, Scope 3 and Total emissions are presented as tonnes carbon dioxide equivalent (t CO2-e). Electricity data is reporting in kilowatt hours (kWh). 3. Total renewable electricity excludes behind-the-meter solar other than generation used to create large-scale generation certificates (LGCs). 4. The renewable power percentage (RPP) accounts for the portion of electricity used, from the grid, that falls within the Renewable Energy Target (RET). 5. Jurisdictional Renewable Power refers to the Jurisdictional Renewable Power Percentage (JRPP). Currently, the Australian Capital Territory is the only jurisdiction with a JRPP.

Work health and safety

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

In 2025-26 the Gallery undertook a number of Work Health and Safety (WHS) initiatives and participated in external audits, including:

- commencing a review and uplift of the Gallery's WHS management system
- a safety review of emergency response procedures
- all-staff training on WHS obligations and incident reporting
- ongoing implementation of the Gallery's Flexible Working Arrangements policy
- all-staff Ergonomic Workstation Assessment Training.

WHS positive (leading) metrics	Result
% of planned WHS workplace inspections completed	100%
% of staff that undertook training in WHS roles and responsibilities	92%
% of HSR positions filled	100%
WHS negative (lagging) indicators	
Provisional improvement notices	0
Prohibitions notices issued	0
Investigations conducted by the regulator	0
Medically treated injuries	5
Workers compensation claims	1

Employee Consultative Committee

Under the National Portrait Gallery of Australia Enterprise Agreement 2024-27, the Gallery is committed to maintaining an Employee Consultative Committee (ECC). The ECC met five times throughout the year to support the Gallery's obligations under the *Public Service Act 1999* in fostering communication, cooperation and employee engagement across the organisation. In particular, the ECC played a key role in consulting with staff on the merger of the Access and Learning and Digital sections.

Creating an empowered workforce and supportive internal culture

Gallery staff are employed under the *Public Service Act 1999*, with terms and conditions set out in the National Portrait Gallery of Australia Enterprise Agreement 2024-27. The Gallery is committed to fostering an empowered workforce and supportive workplace culture where employees feel valued, included and motivated to contribute to organisational success.

In the 2025 APS Employee Census, the Gallery achieved its strongest results to date, with all employee experience indices ranking within the top 10 of 107 participating APS agencies. Building on these results, the Gallery implemented actions from its APS Census Action Plan, including strengthening internal communication and consultation practices, supporting effective change management, promoting leadership engagement and recognising innovation and staff achievements.

Employee wellbeing remained a key priority, supported through health and wellbeing initiatives, the Employee Assistance Program, and activities that promote inclusion, psychological safety, connection and recognition. Together, these initiatives contribute to a high-performing, collaborative and engaged workforce.

Professional development

Building on the Gallery's commitment to continuous learning and capability development, the 2025-26 Learning and Development program adopted a strategic and contemporary approach aligned to organisational priorities, workforce needs and evolving Australian Public Service expectations. The Gallery invested approximately 2% of payroll in learning and development, reinforcing its commitment to professional growth and continuous learning.

The program focused on organisational priorities aligned with the Gallery's strategic objectives and emerging workforce needs. Key areas of development included risk management, procurement, digital literacy and child safety. Targeted development opportunities were provided for people leaders, with a particular focus on performance management, public sector leadership capability and leading psychologically safe teams. The program also strengthened cultural capability and inclusion through First Nations cultural awareness and disability awareness learning opportunities, aligned with the Gallery's Reconciliation Action Plan and Disability Inclusion Action Plan. Individual learning goals continued to be integrated into the performance and development process, supporting a skilled, adaptable and future-focused workforce.

Performance management

The Gallery's performance management framework supports a culture of professional development, accountability and transparency, with all staff participating in regular performance and development discussions. During the reporting period, employee wellbeing was formally integrated into the framework, reinforcing the Gallery's commitment to its people. The process supports goal achievement, career development and employee engagement, while encouraging regular feedback and meaningful conversations between employees and managers.



School group in front of
Brook Andrew, *Wiradjuri*,
Marcia Langton 2009
© Brook Andrew



The Gallery's Tim Fairfax
Forecourt with James Angus
Geo Face Distributor 2009.
Commissioned with funds
donated by L Gordon Darling AC
CMG 2009 © James Angus

Financial statements

Operating result

The Gallery reported a \$4.3 million consolidated surplus in 2025-26. This figure includes a revaluation increment of \$2.2 million for land, buildings and property, plant and equipment. Core operations reported a minor \$0.1 million deficit. Own-source income of \$2.7 million matched the previous years' result. Total income for the year was \$22.3 million (excluding revaluations) and expenses were \$22.5 million (including depreciation, amortisation and write-down and impairment of assets).

The Foundation raised \$1.3 million through donations, interest and dividends. A further \$0.2 million in donated works of art was received and \$1.5 million recorded for unrealised gains on investments. The Foundation outlaid \$0.8 million for exhibition support, delivery of education and public programs. A further \$0.8 million was used to purchase works of art.

Income analysis

Income received comprised revenue from Government of \$19.5 million, investment returns of \$3.1 million, rendering of goods and services revenue of \$1.0 million, donations to the Foundation of \$0.9 million and grant funding of \$0.6 million.

Expenditure analysis

Total expenditure for the period was \$23.3 million and attributable to employee-related expenses of \$9.2 million; supplier expenses of \$9.2 million; depreciation and amortisation expenses of \$4.7 million; and the write-down and impairment of assets of \$0.4 million.

Financial position

During the year, the overall cash and investment position increased by \$4.3 million, leaving a closing balance of \$50.3 million.

The value of non-financial assets slightly reduced from \$125.3 million in 2024-25 to \$125.1 million in 2025-26. Additions and acquisitions throughout the year were \$2.4 million including donated works of art of \$0.2 million.

Liabilities are maintained at a relatively low level of \$3.0 million, consisting mainly of employee leave provisions of \$1.5 million, payables of \$1.5 million and prepayments received of \$0.3 million.

Auditor's report



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Opinion

In my opinion, the financial statements of the National Portrait Gallery of Australia (the Entity) for the year ended 30 June 2026:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2026 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2026 and for the year then ended:

- Statement by the Chair, Director and Chief Operating Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Notes to the financial statements, comprising material accounting policy information and other explanatory information.

Basis for opinion

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

Accountable Authority's responsibility for the financial statements

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

Australian National Audit Office

Christopher Hamer
Senior Director
Delegate of the Auditor-General

Canberra
17 September 2026

National Portrait Gallery of Australia

Financial Statements
for the year ended 30 June 2026

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
FINANCIAL STATEMENTS
for the period ended 30 June 2026

STATEMENT BY THE BOARD, DIRECTOR AND CHIEF OPERATING OFFICER

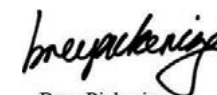
In our opinion, the attached financial statements for the year ended 30 June 2026 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

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



Sam Meers AO
Chairman
17 September 2026



Bree Pickering
Gallery Director
17 September 2026



Tristan Hoffmeister
Chief Operating Officer
17 September 2026

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
STATEMENT OF COMPREHENSIVE INCOME
for the period ended 30 June 2026

		2026	2025	Original Budget
	Notes	\$'000	\$'000	\$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	9,161	8,365	7,921
Supplier expenses	1.1B	9,164	9,244	11,392
Depreciation and amortisation	2.2A	4,655	4,120	4,524
Write-down and impairment of assets	1.1C	353	-	-
Total expenses		23,333	21,729	23,837
Own-source income				
Own-source revenue				
Sale of goods and rendering of services	1.2A	965	1,055	1,268
Contributions	1.2B	903	837	1,240
Interest		1,287	1,664	1,200
Dividends		268	320	800
Other revenue	1.2C	656	261	100
Total own-source revenue		4,079	4,137	4,608
Gains				
Resources received free of charge	1.2D	340	470	500
Other gains	1.2E	1,549	665	840
Total gains		1,889	1,135	1,340
Total own-source income		5,968	5,272	5,948
Net cost of services		(17,365)	(16,457)	(17,889)
Revenue from Government	1.2F	19,466	19,181	19,489
Surplus/(deficit)		2,101	2,724	1,600
OTHER COMPREHENSIVE INCOME				
Changes in asset revaluation reserves		2,160	2,097	-
Total comprehensive income/(loss)		4,261	4,821	1,600

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
STATEMENT OF FINANCIAL POSITION
as at 30 June 2026

		2026	2025	Original Budget
	Notes	\$'000	\$'000	\$'000
ASSETS				
Financial Assets				
Cash and cash equivalents	2.1A	2,070	3,567	2,897
Investments	2.1B	48,283	42,413	40,159
Trade and other receivables	2.1C	883	725	1,518
Accrued revenue		223	29	630
Total financial assets		51,459	46,734	45,204
Non-Financial Assets				
Land and buildings	2.2A	76,692	77,549	77,578
Property, plant and equipment	2.2A	2,164	2,343	2,538
Heritage and cultural assets	2.2A	45,902	44,787	45,146
Intangibles	2.2A	104	434	432
Prepayments		291	229	211
Total non-financial assets		125,153	125,342	125,905
Total assets		176,612	172,076	171,109
LIABILITIES				
Payables				
Suppliers	2.3A	867	788	1,392
Other payables	2.3B	649	795	710
Total payables		1,516	1,583	2,102
Provisions				
Employee provisions	4.1A	1,546	1,418	1,539
Total provisions		1,546	1,418	1,539
Total liabilities		3,062	3,001	3,641
Net assets		173,550	169,075	167,468
EQUITY				
Contributed equity		130,979	130,765	130,979
Reserves		29,857	27,697	25,600
Retained surplus		12,714	10,613	10,889
Total equity		173,550	169,075	167,468

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
STATEMENT OF CHANGES IN EQUITY
for the period ended 30 June 2026

	2026 \$'000	2025 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY			
Opening balance			
Balance carried forward from previous period	130,765	130,554	130,765
Adjusted opening balance	130,765	130,554	130,765
Transactions with owners			
Contributions by owners			
Collection Development Acquisition Budget	214	211	214
Total transactions with owners	214	211	214
Closing balance as at 30 June	130,979	130,765	130,979
ASSET REVALUATION RESERVE			
Opening balance			
Balance carried forward from previous period	27,697	25,600	25,600
Adjusted opening balance	27,697	25,600	25,600
Comprehensive income			
Changes in asset revaluation reserves	2,160	2,097	-
Total comprehensive income	2,160	2,097	-
Closing balance as at 30 June	29,857	27,697	25,600
RETAINED EARNINGS			
Opening balance			
Balance carried forward from previous period	10,613	7,889	9,289
Adjusted opening balance	10,613	7,889	9,289
Comprehensive income			
Surplus for the period	2,101	2,724	1,600
Total comprehensive income	2,101	2,724	1,600
Closing balance as at 30 June	12,714	10,613	10,889
TOTAL EQUITY			
Opening balance			
Balance carried forward from previous period	169,075	164,043	165,654
Adjusted opening balance	169,075	164,043	165,654
Comprehensive income			
Surplus for the period	2,101	2,724	1,600
Changes in asset revaluation reserves	2,160	2,097	-
Total comprehensive income	4,261	4,821	1,600
Transactions with owners			
Contributions by owners			
Collection Development Acquisition Budget	214	211	214
Total transactions with owners	214	211	214
Closing balance as at 30 June	173,550	169,075	167,468

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
CASH FLOW STATEMENT
for the period ended 30 June 2026

	2026 \$'000	2025 \$'000	Original Budget \$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government	19,466	19,181	19,489
Sale of goods and rendering of services	730	1,695	1,382
Interest	1,206	1,784	1,200
Dividends	268	918	800
Contributions	903	837	-
Other	494	192	1,340
Net GST received	131	702	818
Total cash received	23,198	25,309	25,029
Cash used			
Employees	9,009	8,207	7,921
Suppliers	9,176	10,418	11,284
Total cash used	18,185	18,625	19,205
Net cash from operating activities	5,013	6,684	5,824
INVESTING ACTIVITIES			
Cash used			
Purchase of works of art	921	435	214
Purchase of buildings, property, plant and equipment	1,482	1,726	4,524
Purchase of intangibles	-	75	-
Investments	4,321	3,989	1,300
Total cash used	6,724	6,225	6,038
Net cash used by investing activities	(6,724)	(6,225)	(6,038)
FINANCING ACTIVITIES			
Cash received			
Collection Development Acquisition Budget	214	211	214
Total cash received	214	211	214
Net cash from financing activities	214	211	214
Net decrease in cash held	(1,497)	670	-
Cash and cash equivalents at the beginning of the reporting period	3,567	2,897	2,897
Cash and cash equivalents at the end of the reporting period	2,070	3,567	2,897

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
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NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

Overview

Objectives of the National Portrait Gallery of Australia

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

The Gallery has a single outcome:

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

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

Basis of preparation of the financial statements

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

The financial statements have been prepared in accordance with:

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

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

Significant accounting judgements and estimates

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

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

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

New Accounting Standards

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

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

Taxation

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

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

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

Events after the reporting period

There have been no significant subsequent events after the reporting period that impact on the financial statements for the year ended 30 June 2026.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

1: Financial Performance

This section analyses the financial performance of NPGA for the year ended 30 June 2026

1.1: Expenses

	2026 \$'000	2025 \$'000
<u>1.1A: Employee benefits</u>		
Wages and salaries	6,764	6,348
Superannuation:		
Defined contribution plans	1,154	941
Defined benefit plans	156	161
Leave and other entitlements	842	653
Sitting fees	245	226
Separation and redundancies	-	36
Total employee benefits	9,161	8,365
<u>1.1B: Suppliers</u>		
Goods and services supplied or rendered		
Property services	3,932	4,280
Professional services	1,628	1,538
ICT services	1,214	1,177
Advertising and promotions	725	840
Staff support costs	738	608
Collection management	436	391
Audit fees	62	62
Other	409	319
Total goods and services supplied or rendered	9,144	9,215
Goods supplied	820	820
Services rendered	8,324	8,395
Total goods and services supplied or rendered	9,144	9,215
Other suppliers		
Workers compensation expenses	20	29
Total other suppliers	20	29
Total suppliers	9,164	9,244
<u>1.1C: Write-down and impairment of assets</u>		
Impairment of property, plant and equipment	14	-
Impairment of buildings	67	-
Impairment of computer software	272	-
Total write-down and impairment of assets	353	-

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

1.2: Own-source revenue and gains

	2026 \$'000	2025 \$'000
Own-Source Revenue		
<u>1.2A: Revenue from contracts with customers</u>		
Sale of goods	50	88
Rendering of services	915	967
Total revenue from contracts with customers	965	1,055
Disaggregation of revenue from contracts with customers		
Major product/service line:		
Car parking	244	364
Exhibitions fees	175	199
Licence agreements	356	305
Memberships	31	40
Publications and merchandise	19	48
Workshops	140	99
Total revenue from contracts with customers	965	1,055
<u>1.2B: Contributions</u>		
Donations (excluding works of art)	897	787
Sponsorship	6	50
Total contributions	903	837
<u>1.2C: Other revenue</u>		
Grants	634	224
Other	22	37
Total other revenue	656	261

Accounting Policy

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

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

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

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at the end of the reporting period.

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

Gains

1.2D: Resources received free of charge

Donated works of art	194	231
Sponsorship in-kind	146	239
Total resources received free of charge	340	470

1.2E: Other gains

Unrealised net gains from remeasuring investments	1,549	609
Proceeds from sale of investments	-	56
Total other gains	1,549	665

Revenue from Government

1.2F: Revenue from Government

Department of Infrastructure, Transport, Regional Development, Communications and the Arts:		
Corporate Commonwealth entity payment	19,466	19,181
Total revenue from Government	19,466	19,181

Accounting Policy

Revenue from Government

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

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

Resources received free of charge

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

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

Interest revenue

Interest revenue is recognised using the effective interest method.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

2: Financial position

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

2.1: Financial assets

	2026 \$'000	2025 \$'000
2.1A: Cash and cash equivalents		
Cash on hand or on deposit - Foundation	286	999
Cash on hand or on deposit - Core operations	1,784	2,568
Total cash and cash equivalents	2,070	3,567
2.1B: Investments		
Term deposits - Foundation	3,000	3,000
Term deposits - Core operations	20,000	16,000
Managed funds - Foundation	25,283	23,413
Total investments	48,283	42,413
2.1C: Trade and other receivables		
Goods and services receivables		
Goods and services	176	126
Total goods and services receivables	176	126
Other receivables		
GST receivable from the Australian Taxation Office	164	137
Interest receivable - Foundation	86	38
Interest receivable - Core operations	457	424
Total other receivables	707	599
Total trade and other receivables	883	725

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

Accounting Policy

Cash

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

Investments

Investments represent term deposits held with Australian banks with terms 30 days or greater and shares in managed funds. Effective term deposit interest rates range from 3.10% to 5.50%.

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

Financial assets

Trade receivables and other receivables that are held for the purpose of collecting the contractual cash flows where the cash flows are solely payments of principal and interest, that are not provided at below-market interest rates, are subsequently measured at amortised cost using the effective interest method adjusted for any loss allowance.

Impairment of Financial Assets

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

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

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

2.2: Non-financial assets

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

For the period ended 30 June 2026	-	-	-	-	-	-	-
	Land \$'000	Buildings \$'000	Property, plant & equipment \$'000	Heritage and cultural \$'000	Computer software purchased \$'000	Intangible works of art \$'000	Total \$'000
As at 1 July 2025							
Gross book value	13,649	63,981	2,351	44,788	636	103	125,508
Accumulated depreciation, amortisation and impairment	-	(81)	(8)	(1)	(303)	(2)	(395)
Total as at 1 July 2025	13,649	63,900	2,343	44,787	333	101	125,113
Additions							
Purchase	-	1,149	333	921	-	-	2,403
Donation/gift	-	-	-	194	-	-	194
Revaluations and impairments recognised in other comprehensive income	58	2,090	12	-	-	-	2,160
Impairments recognised in net cost of services	-	(67)	(14)	-	(272)	-	(353)
Depreciation and amortisation	-	(4,087)	(510)	-	(58)	-	(4,655)
Total as at 30 June 2026	13,707	62,985	2,164	45,902	3	101	124,862
Total as at 30 June 2026 represented by:							
Gross book value	13,707	63,040	2,181	45,903	364	103	125,298
Accumulated depreciation, amortisation and impairment	-	(55)	(17)	(1)	(361)	(2)	(436)
Total as at 30 June 2026	13,707	62,985	2,164	45,902	3	101	124,862

Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class.

All revaluations were conducted in accordance with the revaluation policy.

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

Accounting Policy

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

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

Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the statement of financial position, except for purchases costing less than \$5,000 which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

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

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

Revaluations

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

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

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

The Gallery undertook a full valuation of the land, building, plant, equipment as at 30 June 2025 and works of art as at 30 June 2022. The next full valuation of works of art is planned for 30 June 2027.

Gallery management confirmed the carrying amounts for the works of art as at 30 June 2026. A materiality review of land, building, plant and equipment was undertaken by Preston Rowe Paterson Pty Ltd as at 30 June 2026 and independently determined the fair value. A revaluation increment of \$2,160,000 has been posted.

Depreciation

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

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
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for the period ended 30 June 2026

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

	2026	2025
Buildings	2 to 50 years	2 to 50 years
Infrastructure, plant and equipment	2 to 20 years	2 to 20 years

Impairment

All assets were assessed for impairment at 30 June 2026. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

Derecognition

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

Heritage and Cultural Assets

The Gallery is home to the nation's portrait collection. The Gallery has classified them as heritage and cultural assets as they are primarily used for purposes that relate to their cultural significance. The Gallery has adopted appropriate curatorial and preservation policies for these artworks. As such, the rate of deterioration is reduced to such an extent through proper care and conservation that depreciation may be regarded as negligible and is no longer recognised from 2023.

The Gallery's preservation and conservation plan and collection development policy are available at <http://www.portrait.gov.au/content/policies/>.

Intangibles

The Gallery's computer software comprises internally developed software for internal use and externally purchased software. These assets are carried at cost less accumulated amortisation and accumulated impairment losses. Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the Gallery's software are 3 to 10 years. All software assets were assessed for indications of impairment as at 30 June 2026 and were not found to be impaired.

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

2.3: Payables

	2026 \$'000	2025 \$'000
2.3A: Suppliers		
Trade creditors and accruals	867	788
Total suppliers	867	788

Settlement is usually made within 30 days.

2.3B: Other payables

Wages and salaries	303	279
Prepayments received/unearned income	346	508
Other	-	8
Total other payables	649	795

Settlement is expected to be made within 12 months.

Accounting Policy

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

3: Funding

This section identifies NPGA's funding structure

3.1: Impact of the Foundation

The National Portrait Gallery of Australia Foundation was established in 2014 to support the Gallery through encouraging gifts, donations, bequests and legacies of property for the benefit of the Gallery. The Foundation committee has been established as a committee of the Board. While the Foundation funds are separately managed and accounted for, the Foundation is not a separate legal entity and the Gallery's financial reports incorporate the financial activities of the Foundation. Core operations represents the ordinary activities of the Gallery excluding the Foundation's activities.

	FOUNDATION ¹		CORE OPERATIONS		TOTAL	
	2026	2025	2026	2025	2026	2025
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Expenses						
Employee benefits	222	204	8,939	8,161	9,161	8,365
Supplier expenses	613	499	8,551	8,745	9,164	9,244
Depreciation and amortisation	-	-	4,655	4,120	4,655	4,120
Write-down and impairment of assets	-	-	353	-	353	-
Total expenses	835	703	22,498	21,026	23,333	21,729
Own-source income						
Own-source revenue						
Sale of goods and rendering of services	-	-	965	1,055	965	1,055
Contributions	897	787	6	50	903	837
Interest	173	297	1,114	1,367	1,287	1,664
Dividends	268	320	-	-	268	320
Other revenue	-	16	656	245	656	261
Total own-source revenue	1,338	1,420	2,741	2,717	4,079	4,137
Gains						
Resources received free of charge	194	231	146	239	340	470
Other gains	1,549	665	-	-	1,549	665
Total gains	1,743	896	146	239	1,889	1,135
Total own-source income	3,081	2,316	2,887	2,956	5,968	5,272
Net (cost of)/contribution by services	2,246	1,613	(19,611)	(18,070)	(17,365)	(16,457)
Revenue from Government	-	-	19,466	19,181	19,466	19,181
Surplus/(deficit)	2,246	1,613	(145)	1,111	2,101	2,724
Changes in asset revaluation reserves	-	-	2,160	2,097	2,160	2,097
Total comprehensive income after unfunded depreciation/amortisation	2,246	1,613	2,015	3,208	4,261	4,821

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

	FOUNDATION ¹		CORE OPERATIONS		TOTAL	
	2026	2025	2026	2025	2026	2025
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Assets						
Cash and cash equivalents	286	999	1,784	2,568	2,070	3,567
Investments	28,283	26,413	20,000	16,000	48,283	42,413
Trade and other receivables	86	38	797	687	883	725
Accrued revenue	-	-	223	29	223	29
Other assets	-	-	125,153	125,342	125,153	125,342
Total assets	28,655	27,450	147,957	144,626	176,612	172,076
Liabilities	-	-	3,062	3,001	3,062	3,001

I. All donated works of art are credited to the Foundation, 2026: \$193,916 (2025: \$230,767). In addition, the Foundation funded works of art acquisitions of 2026: \$460,433 (2025: \$435,446).

4: People and relationships

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

4.1: Employee provisions

	2026 \$'000	2025 \$'000
4.1A: Employee provisions		
Annual leave	635	581
Long service leave	911	837
Total employee provisions	1,546	1,418

Accounting Policy

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

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

Leave

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

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

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

Separation and Redundancy

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

Superannuation

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

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

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

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

The liability for superannuation recognised as at 30 June 2026 represents outstanding contributions.

4.2: Key management personnel remuneration

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

Key management personnel remuneration is reported in the table below:

	2026 \$'000	2025 \$'000
Short-term employee benefits	600	562
Post-employment benefits - superannuation	58	57
Other long-term employee benefits - accrued leave	7	10
Total key management personnel remuneration expenses¹	665	629

The total number of key management personnel that are included in the above table is ten (2025: eleven).

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

4.3: Related party disclosures

Related party relationships:

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

Board members:

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

	Date Commenced	Date Retired
Sam Meers AO, Chair (9 March 2025)	5 November 2024	
John Barrington AM, Deputy Chair	4 May 2022	
Hayley Baillie	31 March 2022	
Elizabeth Dibbs	1 January 2022	
Hugo Michell	10 April 2019	
Tom Mosby	21 November 2022	
Marikit Santiago	8 July 2025	
Valerie Tam	18 September 2023	
Michael Lynch	16 November 2025	

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

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

Transactions with related parties:

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

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

5: Management uncertainties

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

5.1: Contingent assets and liabilities

There are no quantifiable or unquantifiable contingent assets or liabilities as at 30 June 2026 (2025: nil).

Accounting Policy

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

5.2: Financial instruments

	2026 \$'000	2025 \$'000
5.2A: Categories of financial instruments		
Financial assets at amortised cost		
Cash and cash equivalents	2,070	3,567
Term deposits	23,000	19,000
Receivables for goods and services	176	126
Interest receivable	543	462
Total financial assets at amortised cost	25,789	23,155
Financial assets at fair value through profit or loss		
Managed funds	25,283	23,413
Total financial assets at fair value through profit or loss	25,283	23,413
Total financial assets	51,072	46,568
Financial liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	867	788
Other payables	-	8
Total financial liabilities measured at amortised cost	867	796
Total financial liabilities	867	796

Accounting Policy

Financial assets

The Gallery classifies its financial assets as:

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

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

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2026

Financial assets at amortised cost

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

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

Amortised cost is determined using the effective interest method.

Effective interest method

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

Financial assets at fair value through profit or loss (FVTPL)

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

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

Shares in managed funds are classified and accounted for as financial assets at FVTPL.

Financial liabilities

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

Financial liabilities at fair value through profit or loss

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

Financial liabilities at amortised cost

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

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

5.3: Fair value measurements

	Fair value measurements at the end of the reporting period	
	2026 \$'000	2025 \$'000
Non-financial assets		
Land	13,707	13,649
Buildings	62,985	63,900
Property, plant and equipment	2,164	2,343
Heritage and cultural assets	45,902	44,787
Total	124,758	124,679

NATIONAL PORTRAIT GALLERY OF AUSTRALIA
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for the period ended 30 June 2026

6: Other information

6.1: Aggregated assets and liabilities

	2026 \$'000	2025 \$'000
Assets expected to be recovered in:		
No more than 12 months	51,750	46,963
More than 12 months	124,862	125,113
Total assets	176,612	172,076
Liabilities expected to be recovered in:		
No more than 12 months	2,363	2,302
More than 12 months	699	699
Total liabilities	3,062	3,001

6.2: Budgetary reports and explanations of major variances

The primary statements provide a comparison between the 2025-26 Portfolio Budget Statements (PBS) budget and the final financial outcome. The PBS is not audited and does not reflect the revised budget provided as part of the 2026-27 Portfolio Budget Statements. However, major changes in budget have been explained as part of the variance analysis where relevant.

Variances are considered to be 'major' based on the following criteria:

- the variance between budget and actual is greater than 10% and
- the variance between budget and actual is greater than 1% of the relevant category (expenses, revenue, assets, liabilities, receipts or payments) and
- the variance between budget and actual is greater than \$500,000, or
- an item below this threshold but considered important for the reader's understanding.

Major budget variances for 2026

The Foundation received higher than budgeted cash donations, resulting in increased contributions revenue. This was partially offset by lower-than-budgeted donated works of art, leading to a reduction in *resources received free of charge*.

Revenue from *the sale of goods and rendering of services* was below budget due to a lower number of fee-paying exhibitions than anticipated, which also contributed to lower other operating cash receipts. Other revenue exceeded budget as a result of exhibition grants received during the year. *Other gains* were above budget, driven by favourable market performance in investments in the latter part of the financial year.

Net cash outflows from investing activities were more than budget due to alternative investment strategies, additional acquisitions of works of art and reduced expenditure for buildings and property, plant and equipment.

Employee benefits expenses exceeded budget due to higher staffing levels and increased remuneration costs.

Supplier expenses were below budget, reflecting reduced reliance on contractors and savings achieved within the exhibition program.

The *asset revaluation reserve* exceeded budget due to the material increase in asset valuations during the year and this has also impacted the closing *reserves* balance which is higher than budget.

Net GST receipts were less than budget due to timing differences in customer receipts and supplier payments.



Linda Marrinon
Woman with green rose (Portrait of Julia Zemiro) 2025
 tinted and painted
 plaster with muslin
 Purchased 2025
 © Courtesy of the artist and
 Roslyn Oxley9 Gallery, Sydney

Appendix 1: Acquisitions 2025-26

Georges Antoni

Tina 2025
 diptych: pigment
 photographic prints
 174.5 x 266 cm (overall)
 Commissioned with funds
 provided by lead donor
 Sam Meers AO and with major
 support from Ros Murphy 2025
 2025.11

Rob McHaffie

Costa (it's not ours it's us) 2025
 oil, pencil and watercolour
 on linen and paper
 139.3 x 104 cm
 Commissioned with funds
 provided by lead donor, Tim
 Bednall, and the support of
 Hayley Baillie and James Baillie,
 Charles Curran AC, Marilyn
 Darling AC, Liz Dibbs, Peter
 James, Katrina Savage and
 Chris Savage and Kim Williams
 AM 2025
 2025.12.1.3

Lisa Reid

*Jason Donovan - Sealed with a
 Kiss record cover* 2004
 gouache on paper
 33 x 33 cm (sheet)
 Purchased 2025
 2025.13

Linda Marrinon

*Woman with green rose (Portrait
 of Julia Zemiro)* 2025
 tinted and painted plaster with
 muslin
 110 x 28 cm (object, irregular)
 Purchased 2025
 2025.14

Angela Tiatia

The Matildas 2025
 single channel 4K video,
 colour, sound, 23 minutes
 Commissioned with funds
 provided by Tim Fairfax AC
 and the Commonwealth
 Bank of Australia 2025
 2025.15

Thom Roberts

Afraid 2024
 from the *Fan of Feeling*
Portriffs series 2024
 synthetic polymer
 paint on cardboard
 88 x 57 cm
 Purchased with funds provided
 by the Annual Appeal and
 with leadership support from
 Nigel Satterley AM 2026
 2025.16.1

Thom Roberts

Anxious 2024
 from the *Fan of Feeling*
Portriffs series 2024
 synthetic polymer
 paint on cardboard
 70.5 x 45.5 cm
 Purchased with funds provided
 by the Annual Appeal and
 with leadership support from
 Nigel Satterley AM 2026
 2025.16.2

Thom Roberts

Surprised 2024
 from the *Fan of Feeling*
Portriffs series 2024
 synthetic polymer
 paint on cardboard
 70 x 45.5 cm
 Purchased with funds provided
 by the Annual Appeal and with
 leadership support from Nigel
 Satterley AM 2026
 2025.16.3

Thom Roberts

Nice 2024
 from the *Fan of Feeling*
Portriffs series 2024
 synthetic polymer
 paint on cardboard
 94 x 44.5 cm
 Purchased with funds provided
 by the Annual Appeal and
 with leadership support from
 Nigel Satterley AM 2026
 2025.16.4

Thom Roberts

Angry 2024
 from the *Fan of Feeling*
Portriffs series 2024
 synthetic polymer
 paint on cardboard
 70 x 44.5 cm
 Purchased with funds provided
 by the Annual Appeal and
 with leadership support from
 Nigel Satterley AM 2026
 2025.16.5

Thom Roberts

Giggling 2024
 from the *Fan of Feeling*
Portriffs series 2024
 synthetic polymer
 paint on cardboard
 72.5 x 50 cm
 Purchased with funds provided
 by the Annual Appeal and
 with leadership support from
 Nigel Satterley AM 2026
 2025.16.6

<p>Thom Roberts <i>Worried</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 70.5 x 45.5 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.7</p>	<p>Thom Roberts <i>Scared Scary</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 76.5 x 50.5 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.10</p>	<p>Thom Roberts <i>Waking Yawning</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 68.5 x 46 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.13</p>	<p>Thom Roberts <i>Sleepy</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 88.5 x 54.5 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.16</p>	<p>Thom Roberts <i>Silly</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 89 x 56 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.19</p>	<p>Thom Roberts <i>Frustrated</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 70 x 46 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.22</p>
<p>Thom Roberts <i>Crying</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 70.5 x 45 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.8</p>	<p>Thom Roberts <i>Screaming</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 72.5 x 47 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.11</p>	<p>Thom Roberts <i>Laughing</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 70.5 x 45 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.14</p>	<p>Thom Roberts <i>Puffing</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 88 x 55.5 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.17</p>	<p>Thom Roberts <i>Happy</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 93.5 x 63 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.20</p>	<p>Thom Roberts <i>Thinking</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 93.5 x 64.5 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.23</p>
<p>Thom Roberts <i>Grumpy</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 71 x 47.5 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.9</p>	<p>Thom Roberts <i>Confused</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 57 x 41.5 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.12</p>	<p>Thom Roberts <i>Nervous</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 64.5 x 45.5 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.15</p>	<p>Thom Roberts <i>Excited</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 88 x 57 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.18</p>	<p>Thom Roberts <i>Joking</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 88.5 x 55 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.21</p>	<p>Thom Roberts <i>Trusting</i> 2024 from the <i>Fan of Feeling</i> <i>Portriffs</i> series 2024 synthetic polymer paint on cardboard 70 x 45.5 cm Purchased with funds provided by the Annual Appeal and with leadership support from Nigel Satterley AM 2026 2025.16.24</p>



Anne Ferran
Soft cap #1-4 1995
 from the *Soft caps*
 series 1995
 gelatin silver
 photographs
 Gift of the artist
 2025. Donated
 through the Australian
 Government's Cultural
 Gifts Program
 © Anne Ferran

Naomi Hobson

Southern Kaantju/Umpila
Akim and Julius, A Warrior
Without A Weapon #10 - Little
Kings 2018 (printed 2026)
 from the *A Warrior Without*
A Weapon series 2018-25
 pigment photographic prints
 90 x 90 cm (sheet)
 Purchased 2025
 2025.17.1

Naomi Hobson

Southern Kaantju/Umpila
Rex Liddy, A Warrior
Without A Weapon
#8 2018 (printed 2026)
 from the *A Warrior Without*
A Weapon series 2018-25
 pigment photographic prints
 90 x 90 cm (sheet)
 Purchased 2025
 2025.17.2

Naomi Hobson

Southern Kaantju/Umpila
Nicholl Kepple Jnr, A Warrior
Without A Weapon #15
 2025 (printed 2026)
 from the *A Warrior Without*
A Weapon series 2018-25
 pigment photographic prints
 90 x 90 cm (sheet)
 Purchased 2025
 2025.17.3

Todd McMillan

The Breathing Author 2025
 16mm film projection,
 1 channel, 6 minutes
 Purchased 2025
 2025.18.a f

Margaret Coen

Portrait of Meg 1961
 oil on canvas
 79.7 x 71.4 cm (frame)
 Gift of Meg Stewart 2025
 2025.19

James Brickwood

Richard Scolyer 2025
 (printed 2026)
 pigment photographic print
 68 x 54.8 cm (frame)
 Purchased with funds provided
 by John Barrington AM
 & Fiona Harris AM 2025
 2025.20

Kunmanara (Tiger) Yaltangki

Yankunytjatjara
Iwantja Rock N Roll 2024
 synthetic polymer
 paint on linen
 167.2 x 149.9 cm (overall)
 Purchased 2025
 2025.21

Kunmanara (Tiger) Yaltangki

Yankunytjatjara
Highway to Tiger 2021
 synthetic polymer paint on
 found poster and paper
 111.6 x 77.6 cm (sheet)
 Purchased with funds provided
 by Hugo Michell & Brooke
 Michell 2025
 2025.22

Lewis Morley

Every move you make 2009
 gelatin silver photograph
 47.8 x 41.5 cm (image);
 59.5 x 42.1 cm (sheet)
 Gift of Mark Tedeschi AM KC
 2025
 2025.23

Anne Ferran

Soft cap #1 1995
 from the *Soft caps* series 1995
 gelatin silver photographs
 51 x 52.5 cm (frame)
 Gift of the artist 2025.
 Donated through the
 Australian Government's
 Cultural Gifts Program
 2025.24.1

Anne Ferran

Soft cap #2 1995
 from the *Soft caps* series 1995
 gelatin silver photographs
 51 x 52.5 cm (frame)
 Gift of the artist 2025.
 Donated through the
 Australian Government's
 Cultural Gifts Program
 2025.24.2

Anne Ferran

Soft cap #3 1995
 from the *Soft caps* series 1995
 gelatin silver photographs
 51 x 52.5 cm (frame)
 Gift of the artist 2025.
 Donated through the
 Australian Government's
 Cultural Gifts Program
 2025.24.3

Anne Ferran

Soft cap #4 1995
 from the *Soft caps* series 1995
 gelatin silver photographs
 51 x 52.5 cm (frame)
 Gift of the artist 2025.
 Donated through the
 Australian Government's
 Cultural Gifts Program
 2025.24.4

Anne Ferran

Soft cap #5 1995
from the *Soft caps* series 1995
gelatin silver photographs
51 x 52.5 cm (frame)
Gift of the artist 2025.
Donated through the
Australian Government's
Cultural Gifts Program
2025.24.5

Anne Ferran

Soft cap #6 1995
from the *Soft caps* series 1995
gelatin silver photographs
51 x 52.5 cm (frame)
Gift of the artist 2025.
Donated through the
Australian Government's
Cultural Gifts Program
2025.24.6

Arthur Boyd

Potter by his kiln 1969
oil on canvas
168.6 x 139.1 cm (frame)
Gift of Pamela Darling 2025.
Donated through the Australian
Government's Cultural Gifts
Program in memory of the
late Peter Hinneberg
2025.25

Brenda L Croft

Gurindji/Malngin/Mudburra
peoples; Anglo-Australian/
Chinese/German/Irish/
Scottish heritage
Prue Hazelgrove
(technical assistant)
Men of High Degree: Jim Everett
– *purulia meenamatta (clan*
plangermairreenner, Ben Lomond
people, Cape Portland nation,
north east Tasmania) 2023
original wet plate collodion
process tintype, pigment
photographic print
140.4 x 113.4 cm (frame)
Gift of the artist 2025.
Donated through the
Australian Government's
Cultural Gifts Program by
Brenda L Croft in memory
of Trugernanner (Truganini)
and Tarenorerer (Walyer)
2025.26

Joan Ross

Joseph Banks did not discover this
108 million year old flower 2025
hand coloured pigment
print on rag paper
71.3 x 98 cm (sheet);
64.9 x 90 cm (image)
Purchased with funds provided
by Wayne Williams 2025
2025.27

Kaylene Whiskey

Yankunytjatjara
Super Cathy, Lighting
the Torch 2025
synthetic polymer on linen
112.5 x 102 cm
Purchased with funds provided
by Elizabeth Dibbs & David
Tudehope 2025
2025.28.a

Kaylene Whiskey

Yankunytjatjara
Super Cathy, Running
the Race 2025
synthetic polymer on linen
152.4 x 121.8 cm
Purchased with funds provided
by Elizabeth Dibbs & David
Tudehope 2025
2025.28.b

Kaylene Whiskey

Yankunytjatjara
Super Cathy, The Winner 2025
synthetic polymer on linen
112.5 x 102.3 cm
Purchased with funds provided
by Elizabeth Dibbs & David
Tudehope 2025
2025.28.c

Lindy Lee

Dr Dick Quan 2000
diptych: synthetic polymer
paint, oil wax, photocopy
on paper on board
laid on aluminium
247 x 143 cm (each)
Gift of Dr Dick Quan 2026.
Donated through the
Australian Government's
Cultural Gifts Program
2026.1.a b

Mary Edwards

Miniature – Self portrait c. 1915
watercolour on ivory
10.3 x 7.8 cm (frame)
Gift of Ross Wellings in
memory of Kevin Wellings
and Tom Terry 2026
2026.2

Max Newton

Ross Edwards 1971
watercolour and ink on paper
52.2 x 44.1 cm (frame)
Gift of John F Newton 2026
2026.3

Em Jensen

Thelma Plum 2024
(printed 2026)
pigment photographic print
82.5 x 82.5 cm (frame)
Purchased with funds
provided by Gerard Harnan
& Kelly West 2026
2026.4

Samuel Hodge

Murray Bartlett 2014
(printed 2026)
pigment photographic print
80 x 120 cm (sheet)
Purchased with funds provided
by Wayne Williams 2026
2026.5

Harriette Bryant

Pitjantjatjara
Daisy Bates in her office 2024
synthetic polymer paint,
PVC glue and inkjet
print on found object
58 x 34.5 x 3 cm (overall)
Purchased 2026
2026.6

Harriette Bryant

Pitjantjatjara
Ooldea Tali (Sandhills) 2025
synthetic polymer paint,
PVC glue and inkjet
print on found object
41.1 x 35.6 x 4 cm (overall)
Purchased 2026
2026.7

Harriette Bryant

Pitjantjatjara
Maralinga 2025
synthetic polymer paint,
PVC glue and inkjet
print on found object
13.6 x 29.5 x 1.5 cm (overall)
Purchased 2026
2026.8

Harriette Bryant

Pitjantjatjara
Children at Ooldea Station
with Daisy Bates 2024
synthetic polymer paint,
PVC glue and inkjet
print on found object
45 x 29.3 x 2.5 cm (overall)
Purchased 2026
2026.9

Jude Rae

Vivienne Binns 2006
oil on linen
213 x 166 cm
Gift of Vivienne Binns.
Donated through the Australian
Government's Cultural Gifts
Program 2026
2026.10

Josonia Palaitis

Paul Lyneham 1992
oil on canvas
153 x 153 x 7.8 cm (frame)
Gift of the Lyneham family, in
memory of Paul Lyneham, 2026
2026.11

Vernon Ah Kee

Kuku Yalandji/Waanji/Yidinji/
Gugu Yimithirr
Mick Miller 2008
from the series 'What is
an Aborigine?' 2008
charcoal, chalk and synthetic
polymer on canvas
180 x 240 x 3 cm (overall)
Purchased 2026
2026.12

Vernon Ah Kee

Kuku Yalandji/Waanji/
Yidinji/Gugu Yimithirr
first person 2007
vinyl text
dimensions variable
Purchased 2026
2026.13

Abdul Abdullah

Untitled self portrait 2020
oil and aerosol on linen
183 x 163 cm (overall)
Gift of Dr Dick Quan.
Donated through the
Australian Government's
Cultural Gifts Program 2026



Preview of Angela Tiatia's portrait of the CommBank Matildas at Polytec Stadium in Gosford

Appendix 2: Donors and supporters

The National Portrait Gallery recognises the extraordinary commitment of its donor and supporter community. In addition to those donors and supporters listed, the Gallery also acknowledges the generosity of those who wish to remain anonymous.

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

Chief Patron

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

Former Chief Patrons

Jenny Morrison (2018–22)
Lucy Hughes Turnbull AO (2015–18)
Margaret Abbott (2013–15)
Tim Mathieson (2010–13)
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Janette Howard (1999–2007)

Visionary Benefactor

\$5,000,000+
Tim Fairfax AC

Founding Benefactors

\$1,000,000+
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\$250,000+
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Estate of John Oswald Wicking
Yulgilbar Foundation

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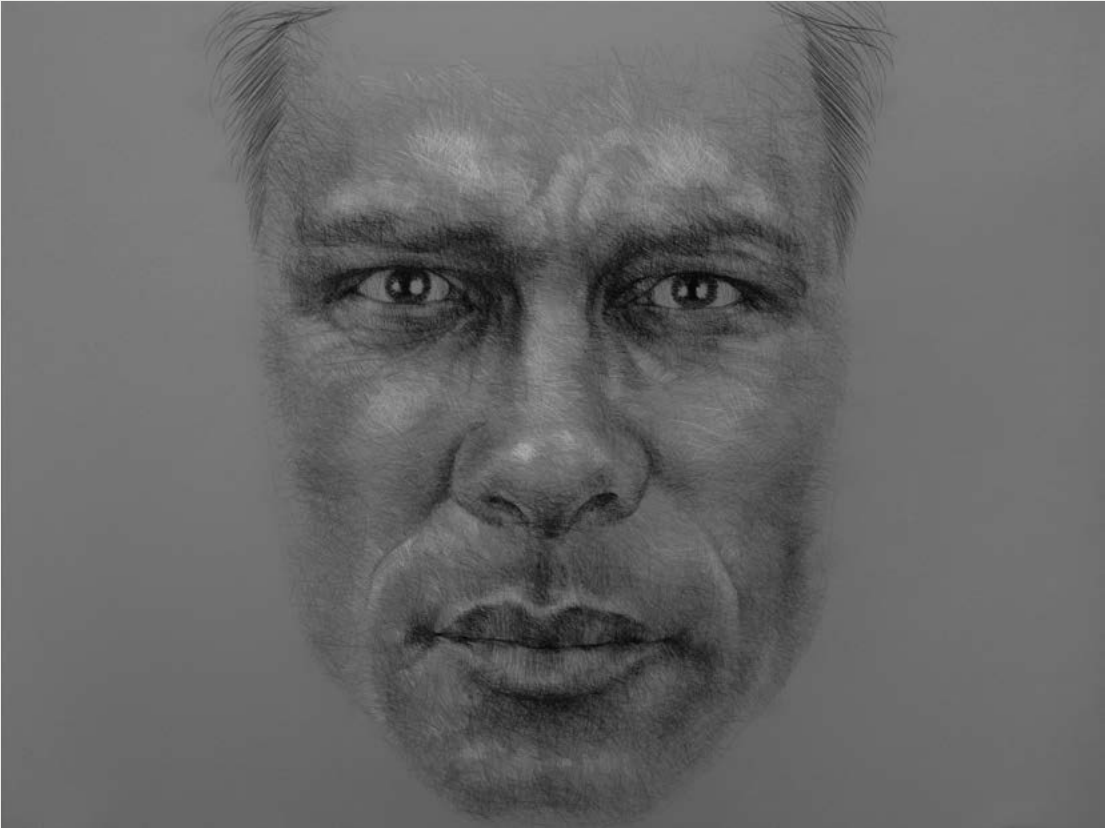
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**In 2025-26, the ICONS Syndicate supported
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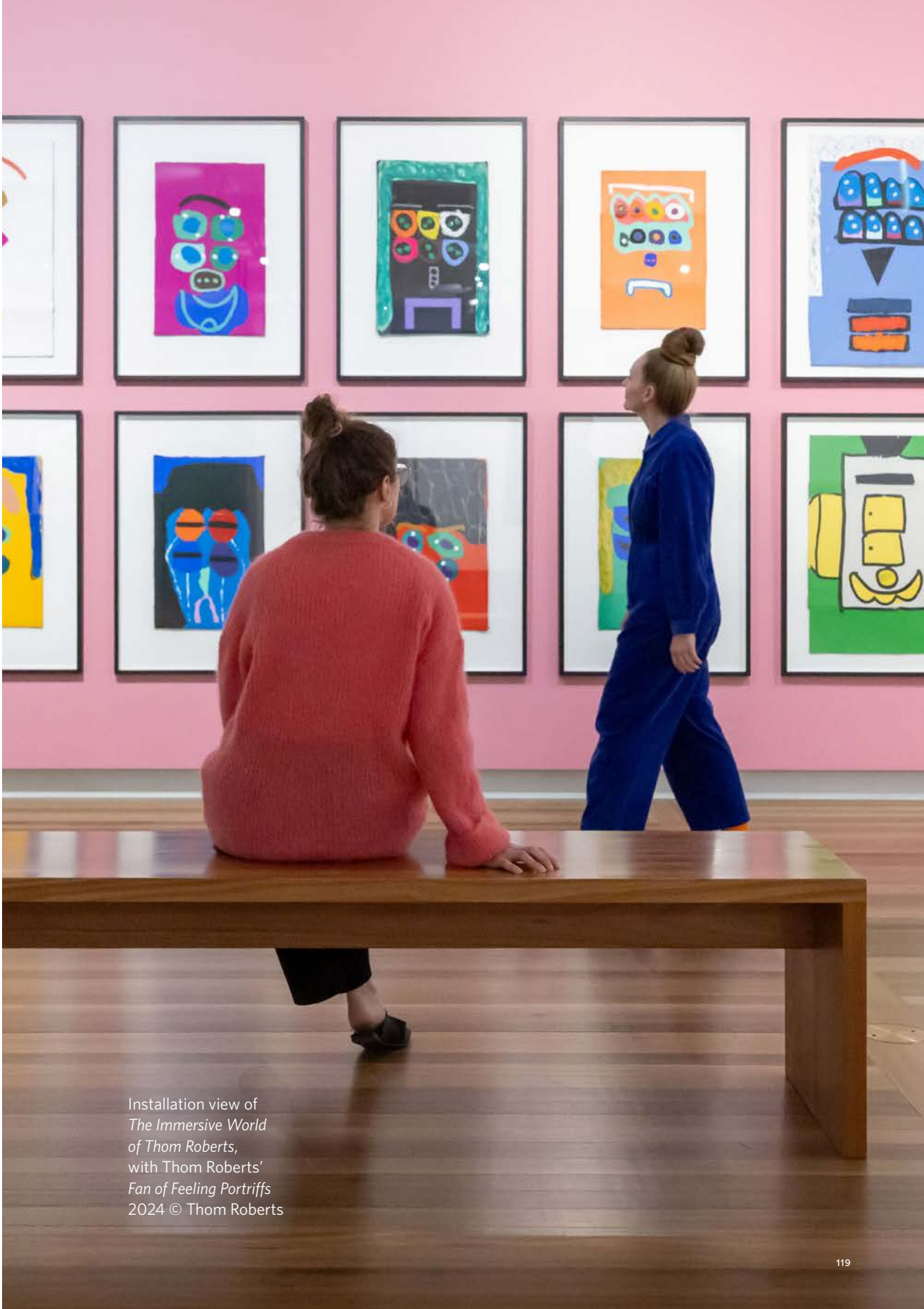
Vernon Ah Kee,
Kuku Yalandji/Waanji/
Yidinji/Gugu Yimithirr
Mick Miller 2008
from the series 'What is
an Aborigine?' 2008
charcoal, chalk and synthetic
polymer paint on canvas
Purchased 2026
© Vernon Ah Kee

2026 Annual Appeal

In 2025-26, the Annual Appeal supported the National Portrait Gallery's acquisition of Thom Roberts *Fan of Feeling Portraits* 2024.

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Anonymous (27)



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

Appendix 3:

Statutory reporting requirements

PGPA Rule requirements

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

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
17BE		Contents of annual report	
17BE(a)	12	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	12	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	12-13	The purposes of the entity as included in the entity’s corporate plan for the reporting period	Mandatory
17BE(c)	49	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory
17BE(d)	N/A	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE(e)	N/A	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(f)	N/A	Particulars of non-compliance with: <ul style="list-style-type: none"> a direction given to the entity by the Minister under an Act or instrument during the reporting period; or a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act 	If applicable, mandatory
17BE(g)	17-47	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE(h), 17BE(i)	N/A	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance	If applicable, mandatory
17BE(j)	49-54	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	64	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
17BE(ka)	64	Statistics on the entity’s employees on an ongoing and non-ongoing basis, including the following: <ul style="list-style-type: none"> statistics on full-time employees; statistics on part-time employees; statistics on gender; statistics on staff location 	Mandatory
17BE(l)	2	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17be (m)	66-9	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory
17BE (n), 17BE (o)	123	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): <ul style="list-style-type: none"> the decisionmaking process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions 	If applicable, mandatory
17BE (p)	N/A	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
17BE (q)	N/A	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory
17BE (r)	N/A	Particulars of any reports on the entity given by: <ul style="list-style-type: none"> the Auditor-General (other than a report under section 43 of the Act); or a Parliamentary Committee; or the Commonwealth Ombudsman; or the Office of the Australian Information Commissioner 	If applicable, mandatory
17BE (s)	N/A	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE (t)	66	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer’s liability for legal costs)	If applicable, mandatory

PGPA RULE REFERENCE	PART OF REPORT	DESCRIPTION	REQUIREMENT
17BE (taa)	56	The following information about the audit committee for the entity: <ul style="list-style-type: none"> a direct electronic address of the charter determining the functions of the audit committee the name of each member of the audit committee the qualifications, knowledge, skills or experience of each member of the audit committee information about each member's attendance at meetings of the audit committee the remuneration of each member of the audit committee 	Mandatory
17BE (ta)	65	Information about executive remuneration	Mandatory
17BF		Disclosure requirements for government business enterprises	
17BF (1)(a)(i)	N/A	An assessment of significant changes in the entity's overall financial structure and financial conditions	If applicable, mandatory
17BF (1)(a)(ii)	N/A	An assessment of any events or risks that could cause financial information that is reported not to be indicative of future operations or financial conditions	If applicable, mandatory
17BF (1)(b)	N/A	Information on dividends paid or recommended	If applicable, mandatory
17BF (1)(c)	N/A	Details of any community service obligations the government business enterprise has including: <ul style="list-style-type: none"> an outline of actions taken to fulfil those obligations; and an assessment of the cost of fulfilling those obligations 	If applicable, mandatory
17BF (2)	N/A	A statement regarding the exclusion of information on the grounds that the information is commercially sensitive and would be likely to result in unreasonable commercial prejudice to the government business enterprise	If applicable, mandatory
17BG		Additional requirement for prescribed corporate Commonwealth entities	
17BG(2)	66	An assessment of the entity's performance during the period against the Commonwealth Procurement Rules	Mandatory

The index below shows other statutory provisions relating to annual reports

REQUIREMENT	PAGE
Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i> (the EPBC Act)	67-8
Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	69
Section 311A of the <i>Commonwealth Electoral Act 1918</i>	123

Compliance with finance law

There were no instances known by the Gallery of significant non-compliance with finance law in 2025–26 requiring reporting to the Minister for the Arts under section 19(1) of the Public Governance, Performance and Accountability Act 2013.

Transactions with other Commonwealth entities

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

ENTITY	TOTAL VALUE OF TRANSACTIONS	NUMBER OF TRANSACTIONS	RATIONALE
Australian National Audit Office	\$68,200	2	Compulsory external audit services
Comcare	\$22,610	2	Compulsory general insurance premiums
Department of Finance (Comcover)	\$148,465	1	Compulsory general insurance premiums
Department of Finance	\$21,023	1	Intra-government Communications Network (ICON) links
National Capital Authority	\$22,492	1	Horticulture services from Citywide
Australian Government Solicitor	\$31,438	12	Legal services

Advertising

Section 311A of the Commonwealth Electoral Act 1918 requires annual reporting of advertising above \$17,300 (GST inclusive). The Gallery's advertising includes the promotion of its exhibitions and programs; all relevant transactions were below the reporting threshold in each instance in 2025-26.

Legal services

This is a statement of legal services expenditure by the National Portrait Gallery of Australia for the 2025–26 financial year, published in compliance with paragraph 11.1(BA) of the Legal Services Directions 2017. All figures are GST exclusive.

Total external legal services expenditure:	\$31,438
Total internal legal services expenditure:	\$0
Total legal services expenditure:	\$31,438



**NATIONAL
PORTRAIT
GALLERY**