



NGA National
Gallery of
Australia

Annual Report 2018-19

Snapshot of the National Gallery of Australia

Who we are



The National Gallery of Australia opened to the public in October 1982 and is the Commonwealth of

Australia's national cultural institution for the visual arts. Since it was established in 1967, it has played a leadership role in shaping visual arts culture across Australia and its region and continues to develop exciting and innovative ways to engage people with the national art collection.

What we do



The Gallery provides exceptional experiences of Australia's rich visual arts

culture. Through the national collection, exhibitions, educational and public programs, outreach initiatives, research and publications, infrastructure and corporate services, the Gallery is a model of excellence in furthering knowledge of the visual arts. The Gallery makes art accessible, meaningful and vital to diverse audiences, locally, nationally and internationally.

Our purpose and outcome



As Australia's pre-eminent visual arts institution, the Gallery provides social and cultural benefits for the

community and enhances Australia's international reputation. The Gallery's one outcome, as outlined in the *Portfolio Budget Statements 2018–19*, is 'Increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally'.

Our staff

326

staff at 30 June 2019. The Gallery has an inclusive workforce, employing people with a disability and people with culturally diverse backgrounds, including Indigenous Australians. Women represent 67% of the Gallery's workforce and 50% of its Senior Management Group. Detailed staffing information is on pages 72–7.

Our collection



Over nearly half a century of collecting, the Gallery has achieved extraordinary outcomes in acquiring

and displaying Australian and international art. The national art collection is valued at **\$6 billion** and has reached millions of people around Australia and the world through our displays and exhibitions at the Gallery in Canberra, our travelling exhibitions and loans programs, publications and website. See the collection reach map on pages 18–19.

Our supporters



The Gallery nurtures strong relationships with external stakeholders, such as artists and their representatives, other galleries, schools, universities, the business sector, the media, the Australian Government and the wider community. These relationships help us to present the finest exhibitions and public and education programs and add significant value to the national collection through gifts and donations. Find our supporters at Appendix E, from page 134.

Performance highlights of 2018–19

Below are some of the National Gallery's performance highlights of 2018–19. Details of our performance are provided from page 24, and how we measure our performance is explained in the reporting framework on pages 22–3.

Building the national collection

1351 works of art acquired during the year, highlights of which are given on pages 26–9.

155,700 individual works of art in the national collection at 30 June 2019.

1370 works of art from the national collection on loan, nationally and internationally. See the collection reach map on pages 18–19.

\$8.1 million in cash donations assisted with purchases. Gifts of works of art valued at **\$5.3** million.

Exhibiting the art of Australia and the world

22 exhibitions held at the National Gallery in Canberra and **10** National Gallery exhibitions toured nationally and internationally.

200,770 people came to *Cartier: The Exhibition* and **103,431** visited *Love and Desire: Pre-Raphaelite Masterpieces from the Tate*.

137,173 visitors experienced *American Masters 1940–1980*, drawn from the national collection.

10,794 people visited the travelling exhibition *Indigenous Australia* at the National Gallery of Modern Art in New Delhi, India.

Connecting audiences with the visual arts

858,074 people experienced the national collection and exhibitions at the Gallery in Canberra.

3,697,158 people visited exhibitions that included works from the national collection.

143,526 participated in the Gallery's diverse range of public programs.

96,772 followers on Instagram, **77,935** followers on Facebook and **39,076** followers on Twitter.

Education, access, health and wellbeing

112,369 students and teachers participated in school programs onsite and offsite.

94 Indigenous art workers from across Australia are now alumni of the Indigenous Arts Leadership program.

352 students have participated in the Gallery's Summer Art Scholarship since it began in 1997, **3** of which are now Gallery employees.

1056 people participated in access programs, including **48** offsite as part of the Art and Dementia training workshop.

Auditors, contacts and locations

Internal auditors

PricewaterhouseCoopers
28 Sydney Avenue
Forrest ACT 2603

Bellchambers Barrett
44 Sydney Avenue
Forrest ACT 2603

External auditor

Australian National Audit Office
Centenary House
19 National Circuit
Barton ACT 2600

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Attn: Freedom of Information Coordinator
T (02) 6240 6591
E foi@nga.gov.au

Compliments and complaints:
Attn: Visitor Experience Manager
T (02) 6240 6615 or (02) 6240 6411
E complaints@nga.gov.au
W nga.gov.au/contactus/feedback

Locations and opening hours

National Gallery of Australia
Parkes Place East, Parkes, ACT
10.00 am – 5.00 pm (Closed Christmas Day)
Free admission

E information@nga.gov.au

#nationalgalleryaus

 [instagram.com/nationalgallery](https://www.instagram.com/nationalgallery)

 [facebook.com/NationalGalleryofAustralia](https://www.facebook.com/NationalGalleryofAustralia)

 twitter.com/NatGalleryAus/

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Proofreader: Justine Molony

Indexer: Sherrey Quinn

Printed: New Millennium Print

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ISSN 1323 5192 (print)

ISSN 1833 9859 (online)

This report is available at nga.gov.au/aboutus/reports.

Letter of transmittal

NGA

National Gallery of Australia

27 September 2018

The Hon Paul Fletcher MP
Minister for Communications, Cyber Safety and the Arts
Parliament House
CANBERRA ACT 2600

Dear Minister

On behalf of the Council of the National Gallery of Australia, I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia's annual report covering the period 1 July 2018 to 30 June 2019.

This report is submitted to you as required by section 46 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). It is consistent with the requirements set out in the *PGPA Rule 2014*, Division 3A, Subdivision B (17BB–17BF), and due consideration has been given to the resources issued by the Department of Finance: *Resource Management Guide 134: Annual performance statements for Commonwealth entities* and *Resource Management Guide 136: Annual reports for corporate Commonwealth entities*.

I also present the 2018–19 annual performance statements for the National Gallery of Australia, as required under paragraph 39(1)(a) of the PGPA Act. In my opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity and comply with subsection 39(2) of the PGPA Act.

The financial statements were prepared in accordance with the Finance Minister's Orders made under the PGPA Act.

Yours sincerely



Ryan Stokes
Chair of Council



Melanesian Art



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Chair's review

Through its collection and programs, the National Gallery of Australia represents Australia's people, its diverse ideas and aesthetic expressions, histories and relationships to the world. Its cultural mandate is reflected in the extraordinary national art collection and through education programs, exhibitions and cultural events that resonate with visitors to this iconic site on Ngannawal and Ngambri Country.

This report highlights the extensive activities and achievements of the National Gallery in 2018–19. This year marked a new chapter for the Gallery, with my appointment as Chair of Council in July 2018 coinciding with the commencement of Nick Mitzevich as Director. Since then, Nick has established himself as a dynamic leader with the capacity to harness the commitment and talent within the organisation and develop and implement bold new ideas for the institution.

A major focus for 2018–19 was the delivery of a five-year strategic vision embracing a dynamic transformative future for the Gallery. This strategy is based on the development of a new vision for the national collection, efficient and agile operational processes and a revitalised capital works program. Throughout the year, the Gallery enhanced its internal controls through renewed strategic risk management and strengthened engagement with the Australian National Audit Office. One of the major achievements for 2018–19 was the development and implementation of the Gallery's Financial Sustainability Strategy designed to build capacity and growth for its operations, capital investment and balance-sheet management.

The Gallery's extraordinary building in Parkes is approaching its fortieth year with supporting



infrastructure housing over \$6 billion in Commonwealth heritage and cultural assets. In the *Mid-Year Economic and Fiscal Outlook 2018–19*, the Government announced a one-off capital injection of \$6.2 million to contribute to the capital maintenance of this building and an additional \$14.4 million per year ongoing to maintain an active acquisition program. This funding built on the 2018–19 Budget measure that provided \$16.55 million over a three-year period. Along with this allocation, \$4.95 million was provided through the Department of Communications and the Arts and \$4 million from the Gallery to undertake the first thirty-one of fifty-four critical infrastructure and building remediation projects.

The Gallery's exhibitions, public and education programs were delivered with a mission to inspire creativity, inclusivity, engagement and learning through artists and art. We were particularly proud to present *Indigenous Australia: Masterworks from the National Gallery of Australia* at the National Gallery of Modern Art in India.

The Gallery also acquired significant works of art for the national collection. These achievements were, in large measure, due to the support of our many donors, benefactors, sponsors and volunteers. On behalf of the Gallery and its Council, I thank all our supporters for their outstanding contributions. I also acknowledge the work of the Gallery's Foundation under the leadership of John Hindmarsh AM as they continued to strategically strengthen the collection and provide specific support to programming and publishing.

These programs support Commonwealth Government objectives by providing national and international touring exhibitions and loans and by leading a forward-thinking national cultural agenda championing art and its value in Australian society. An important aspect of this commitment is establishing meaningful core initiatives to support Indigenous engagement across the organisation and through all programs and activities.

The National Gallery Council appreciates the ongoing support of the Australian Government through the former Minister for Communications and the Arts, the Hon Mitch Fifield, and the

Minister for Communications, Cyber Safety and the Arts, the Hon Paul Fletcher MP, and our colleagues at the Department of Communications and the Arts.

I would like to acknowledge my colleagues on Council, with the Hon Richard Alston AO and Stephen Brady AO, CVO, joining the Council and Tim Fairfax AC, Jane Hylton and John Hindmarsh AM attending their final Council meeting after many years of distinguished service. While it is highly rewarding to serve on the Council, it is a demanding role that requires passion, advocacy and commitment.

Finally, I would like to recognise the continued efforts of the Gallery's dedicated staff, driven by commitment and a passion for our important role in the cultural landscape of Australia.

This report records a year of consolidation and progress for the Gallery. The year presented a range of transitional challenges along with the promise of future opportunities and we look forward to building on the foundation set in 2018–19 to realise the new five-year strategic vision. I look forward to working closely with the Director and my colleagues on Council as we work towards this vision and a new and ambitious program.



Ryan Stokes
Chair of Council

Opposite: The 'Pop and Op art' display in the international galleries, showing Issey Miyake fashion and Bridget Riley's painting *Gamelan* 1970.

Director's review

The National Gallery of Australia has an extraordinary history of bold and progressive artistic programs, strategic collection building and important initiatives aimed at making the visual arts more accessible across Australia, both physically and in the way that it approaches art as a means of understanding the world, of respecting different cultures and perspectives and of opening up new ways of seeing. I feel privileged to lead the Gallery into its next chapter and look forward to building on this history.

Caring for and shaping a collection as significant as the Gallery's is a critical responsibility, as is finding new ways to share it with the nation and the world. I would like to take this opportunity to acknowledge the efforts of my predecessor Dr Gerard Vaughan AM in this regard and to thank him for his many contributions to the Gallery and the national arts agenda over the past four years.

Building and refining the national collection

My first year as Director of the Gallery offered an opportunity to work with my colleagues on the Council to review our direction and ambition. Our new vision is 'to inspire creativity, inclusivity, engagement and learning through artists and art', and our new mission is 'to lead a progressive national cultural agenda by championing art and its value in our lives'. This renewed direction puts art and artists at the centre of everything we do and clearly articulates our role as Australia's national gallery.

To support the vision and mission, a new *Vision for the national collection* was developed during the year. Bold and brave collecting defined the Gallery's beginnings and is essential to our future direction. The national collection must enshrine excellence and the exemplary, enlivening the creative pulse of the nation and having a lasting and meaningful impact on Australian culture. The new focus for the collection is to acquire works of singular outstanding quality that will enhance its stature and relevance and to refine it through connoisseurship and by deaccessioning works that no longer contribute to its quality and impact.

A number of major acquisitions were made during the year. *Assembly 2019*, a three-channel video installation by Australia's representative at the Venice Biennale, Angelica Mesiti, captures one

of Australia's foremost women artists at her breakthrough international moment. Her work is innovative and speaks to us of the need for connection during these disrupted times. Mesiti has a unique capacity to engage her audience, and people around the country will have the opportunity to experience this when *Assembly* tours nationally from next year in partnership with the Australia Council for the Arts.

Audiences have been fascinated by another recent acquisition, Urs Fischer's candle sculpture *Francesco 2017*. Alive and constantly changing, this shape-shifting wax model is emblematic of art of the twenty-first century. Community support is central to our ability to acquire world-class art. *Francesco* was the focus of our annual fundraising Gala, and we are grateful to everyone who contributes to this event, supporting the Gallery's important role in bringing the most innovative and progressive art to Australian audiences.

Another highlight was the specially commissioned animated illumination by Tony Albert, *I AM VISIBLE 2019*. Canberra's Enlighten festival was the perfect platform to shine a light on issues around the experience of Indigenous Australians. The illumination of the Gallery's brutalist facade brought the stories of proud, young Aboriginal men to life for a wide audience. We continue to explore innovative ways to tell the stories of all Australians.

With the assistance of supporters of the Members Acquisition Fund 2018–19, the captivating nine-panel masterwork *Landstory 2018* was acquired for the national collection. A seminal work by Mamu and Ngadjon artist Danie Mellor, who is one of Australia's foremost contemporary art practitioners, *Landstory* places the Indigenous connection to Country at its heart and speaks both to the past and to our future.

These are only some of the works acquired for the national collection during the year. Further details on acquisitions are on pages 26–9.

Artistic program

A major focus during the year has been to reimagine collection displays and recalibrate the artistic program. A new secondary temporary exhibition gallery was established by reconfiguring gallery spaces on Level 1, giving us the capacity to



fill in gaps in the artistic program between major temporary exhibitions and gallery changeovers. A dedicated sculpture gallery was reintroduced and marks a departure from the traditional arrangement of our displays. The inaugural exhibition in this space, *Bodies of Art: Human Form from the National Collection* spans centuries and invites the viewer to consider what it means to be human.

Considerable planning has been undertaken for the rehang of our galleries for Australian and Asian art, both of which will open late in 2019. Designs for all reorientation work respect the intent of the building's original architect, Colin Madigan, by revealing covered aspects of the original architecture and drawing inspiration from the building's materials and geometry. These rehangs extend to previously dormant pockets and transitional zones, bringing them to life with the collection and new commissions.

One of our most popular new works of art, *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017 is an infinity room by

Yayoi Kusama. It was acquired last year with the support of Andrew and Hiroko Gwinnett and installed in our international galleries in November. Kusama's work is admired internationally, and this infinity room has become a destination piece for visitors to Canberra and the Gallery.

Cartier: The Exhibition, which showcased more than three hundred items from the Cartier collection and international collections, closed early in the 2018–19 financial year and was extremely popular with visitors. *American Masters 1940–1980*, from August to November 2018, showed the depth of our postwar American art collection, one of the largest outside the United States—thanks largely to the vision of our inaugural director James Mollison AO. It was great to see our most well-known masterpieces on display with some that are rarely shown due to the limited space in our collection galleries. This was an opportunity for people to experience more of this important part of the collection.

In December, *Love and Desire: Pre-Raphaelite Masterpieces from the Tate* introduced our

Above: Senior Curator Francesca Cubillo leads the 2018 Wesfarmers Indigenous Arts Leadership program participants on a tour of the Aboriginal and Torres Strait Islander art galleries.



audiences to Britain's first distinctly modern art movement. Never has a Pre-Raphaelite exhibition of this scale and calibre been seen in Australia. We are very grateful to the Tate for parting with many of its highly visited works of art—in particular, two of Britain's most loved paintings, *Ophelia* 1851–52 and *The Lady of Shalott* 1888—so that we could share them with the people of Australia.

The artistic program also included a major international exhibition in June 2019, with the aim of encouraging visitation to Canberra in winter. *Monet: Impression Sunrise* revealed for Australian audiences the great Impressionist master Claude Monet's world-famous paintings from the Musée Marmottan Monet in Paris, which holds the largest Monet collection in the world.

Among the works was his extraordinary *Impression, sunrise* 1872, which made its long awaited debut not just in Australia but in the southern hemisphere. Curated by Marianne Mathieu, Scientific Director at the Musée Marmottan Monet, the exhibition also included key paintings by JMW Turner, whose early works inspired Monet, along with other artists who found a voice in Impressionism. My thanks go to the Musée Marmottan and Art Exhibitions

Australia, who partnered with us to bring this exhibition to Australia.

Another important exhibition that opened in June was *Contemporary Worlds: Indonesia*, the first major exhibition of contemporary Indonesian art shown in Australia. The exhibition reflects the social and political changes negotiated by Indonesia over the past twenty years and showcases some of the most exciting new and established artists from the key artistic centres of Bali and Java. They are engaged, connected and responsive to ideas and issues—and many are now represented in the national collection.

The Gallery continues to support the Government's wider cultural agenda, advancing Australian art and the national collection through our engagement in cultural diplomacy.

Public engagement

We recognise that our audiences are dynamic and diverse, and creative engagement is at the heart of our programs. During the year, the Gallery developed the Learning Strategy 2019–21, which aims to embed the experience and understanding of art and the Gallery's collection by creating diverse and accessible learning opportunities for



our audiences throughout their lives. The strategy has a new emphasis on programs for young audiences and on artist-led projects, and we are continuing to work with the education sector, primary and secondary, to ensure we cater to its needs and create a lifelong learning pathway for our audiences.

The generosity of Tim Fairfax AC allowed the Gallery to review the impact and alignment of our engagement and learning spaces. The Tim Fairfax Learning Gallery opened with the exhibition *Body Language*—part of our response to the International Year of Indigenous Languages. The second phase of this project, the Tim Fairfax Studio will open in October 2019 and be accompanied by a Mobile Studio. These dedicated gallery and studio spaces ensure strong connections to the national collection, exhibitions and the learning outcomes of the national curriculum. We appreciate Tim’s ongoing assistance to engage and energise the younger members of our audience.

A focus of programming was the 30th anniversary of *The Aboriginal Memorial* 1987–88, which was celebrated in a two-day symposium, supported by Wesfarmers Arts, our Indigenous Arts Partner. Conceived by Djon Mundine OAM in collaboration with Ramingining artists of central Arnhem Land, this important installation is the first work seen by visitors to the Gallery on arrival.

The voices of women artists have been under-represented for too long. During the year we announced Know My Name, a major campaign to recognise and celebrate Australian women artists. The campaign will include social media and digital activations, outdoor media, research, fundraising, exhibitions, retail partnerships and creative collaborations. Building on the work of the National Museum of Women in the Arts in Washington, DC, which asked people in 2016 if they could name five women artists, the campaign aims to drive awareness of women who have made or are making a huge contribution to Australia’s cultural life.

Opposite: Yayoi Kusama *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017, mixed-media installation. National Gallery of Australia, Canberra, purchased 2018 with the support of Andrew and Hiroko Gwinnett. © Yayoi Kusama. Installed at the National Gallery of Australia, Canberra

Above: The 'Destruction and desolation' display in the international galleries.

Building capability

A new senior management structure was implemented during the year with a focus on building capacity and capability, particularly in relation to financial and corporate management, which are essential to supporting the Gallery's artistic program. Kym Partington was appointed as Chief Finance Officer and commenced a program to strengthen the Gallery's financial base by developing a Financial Sustainability Strategy, increasing our focus on commercial activity and creating a financial planning and analysis team.

We are grateful to the Government for allocating additional funding in the 2018–19 to 2020–21 budgets to contribute toward capital maintenance of our main building in Parkes. Additional Government funding during the year was announced in the *Mid-Year Economic and Fiscal Outlook 2018–19* to allow the Gallery to continue to safeguard and exhibit its important national collection.

We strengthened our corporate base with a new Chief Operating Officer role, to which Nicholas Meatheringham was appointed, to oversee People Support and Development, ICT, Facilities and Security and a new Capital Works Program for the remediation of critical building works.

Natasha Bullock commenced as Assistant Director and is responsible for management of the curatorial and programs teams. The Gallery will continue to review the alignment of services across the organisation with the aim of improving efficiencies, workflow and communication across areas with common goals and responsibilities.

A new strategy framework was developed to define our goals and aspirations for the 2019–23 period and identifies ten milestones, the key strategic investments required to achieve these milestones and the outcomes to measure success.

Acknowledgments

Only a week after I started on 2 July 2018, Ryan Stokes took up the position of Chair of our Council, and I would like to thank him for his strong leadership and extraordinary support during the year. The Council makes an invaluable contribution as the Gallery's governing body, and the commitment and enthusiasm of its members is inspiring.

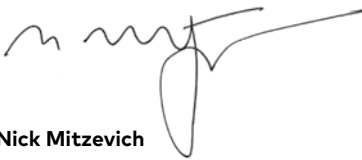
I would particularly like to recognise Tim Fairfax AC, Jane Hylton and John Hindmarsh AM, whose terms on the Council have now concluded, and thank them for their dedicated service to the arts in Australia. During the year, the Hon Richard Alston AO and Stephen Brady AO, CVO, joined the Council and bring with them considerable experience in diplomacy, government and the arts.

The Gallery is grateful to the Hon Mitch Fifield, former Minister for Communications and the Arts, and the Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts, for their leadership and enthusiastic encouragement.

I would like to thank our colleagues at the Department of Communications and the Arts for their ongoing support and engagement, particularly Secretary Mike Mrdak AO and his team: Richard Eccles, Dr Stephen Arnott PSM, Ann Campton, Sarah Vandenbroek and Simon Kelly.

The efforts of the National Gallery of Australia Foundation, led during the year by Chair John Hindmarsh AM, have been essential in support of our acquisitions and activities. We could not present our exhibitions program and acquire masterworks for the national collection without the assistance of our sponsors and donors, and we remain deeply grateful to the ACT Government for their ongoing engagement.

Finally, I would like to thank the exceptional staff and volunteers who have so graciously welcomed me to the National Gallery of Australia over the past twelve months.



Nick Mitzevich
Director

AGENCY OVERVIEW

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About the National Gallery of Australia

The National Gallery of Australia opened to the public in October 1982 and is the Commonwealth of Australia's national cultural institution for the visual arts. Since it was established in 1967, it has played a leadership role in shaping visual arts culture in Australia and the region and continues to develop exciting and innovative ways to engage people with the national art collection, on display, travelling, on loan and online.

As Australia's pre-eminent visual arts institution, the National Gallery provides social benefits for the Australian community and enhances Australia's international reputation. The Australian Government's investment in the Gallery, and the visual arts more broadly, reflects its commitment to supporting a strong creative economy.

Vision

To inspire creativity, inclusivity, engagement and learning through artists and art.

Mission

To lead a progressive national cultural agenda by championing art and its value in our lives.

Capability

The Gallery builds organisational capability to extend the impact of our work on the community and on individuals' lives. Our staff, resources, assets, technology and corporate systems drive the work of the Gallery and deliver substantial benefits to the people of Australia.

We actively seek to grow our organisational capability to maximise the return we deliver on the investments made in the Gallery, both by government and the private sector.

People

Our workforce is highly skilled and trained, with many areas of specialisation. Full-time equivalent staff numbers fluctuate with seasonal visitation peaks, which are supported by casual staffing. The Gallery also has an important base of 180 voluntary guides, who are well trained and generous with their time. Further information about the Gallery's strategies for its workforce management and support is given on pages 72–7, including statistical information for the 2018–19 year, as required by paragraph

17BE(ka) of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule).

See Figure 2 on page 20 for the Gallery's organisational structure as at 30 June 2019, as required by paragraph 17BE(k) of the PGPA Rule.

Legislation and functions

The National Gallery of Australia is a Commonwealth authority established by the *National Gallery Act 1975*.

The Gallery's functions under section 6(1) of the Act are to:

- develop and maintain a national collection of works of art
- exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are otherwise in the possession of the Gallery.

In performing these functions, the Act states the 'Gallery shall use every endeavour to make the most advantageous use of the national collection in the national interest' (section 6(1)) and 'has power to do all things necessary or convenient to be done for or in connexion with the performance of its functions' (section 7(1)).

As a Commonwealth statutory authority, the Gallery is also subject to the *Public Governance, Performance and Accountability Act 2013*, which establishes a coherent system of governance and accountability across Commonwealth entities.

Outcome and program

The Gallery delivers one outcome achieved by delivering one program as outlined in its *Portfolio Budget Statements 2018–19* (PBS).

Outcome:

- Increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally.

Program:

- Collection development, management, access and promotion
The National Gallery aims to build and maintain an outstanding national collection of works of art, providing access locally, nationally and internationally. It achieves

this through the ongoing development of the national collection and delivery of inspirational exhibitions, supported by research, scholarship, education and public programs.

Strategies for meeting the outcome and priorities for the coming years are detailed in the *2018–2019 National Gallery of Australia Corporate Plan* and reported against in the annual performance statements on pages 24–62.

Ministerial responsibility, instruments and directions

During the year, two ministers were responsible for the Arts portfolio. Senator the Hon Mitch Fifield, Minister for Communications and the Arts, was the responsible Minister from 1 July 2018 to 29 May 2019 and the Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts, was the responsible Minister from 29 May 2019.

During the year the Minister approved one contract over \$2 million for the engagement of Manteena Commercial to assist in building rectification works. The only ministerial directions received by the Gallery were Council appointment notifications.

In accordance with the *National Gallery Act 1975*, the disposal of works of art from the national collection must be approved by the National Gallery of Australia Council and the Minister for the Arts. In 2018–19, 225 objects from the Pacific arts collecting area were presented for deaccessioning and formally approved by the Minister. All were packed during the year in readiness for future disposal.

Service Charter

The Gallery's Service Charter, published on its website, outlines its services and the level of service visitors can expect as well as visitors' basic rights and responsibilities and how to provide feedback or make a complaint. The Gallery aims to meet public expectations by providing services in a courteous, responsive and friendly manner, by ensuring staff addressing the public are well-informed and by providing and maintaining accessible public facilities.

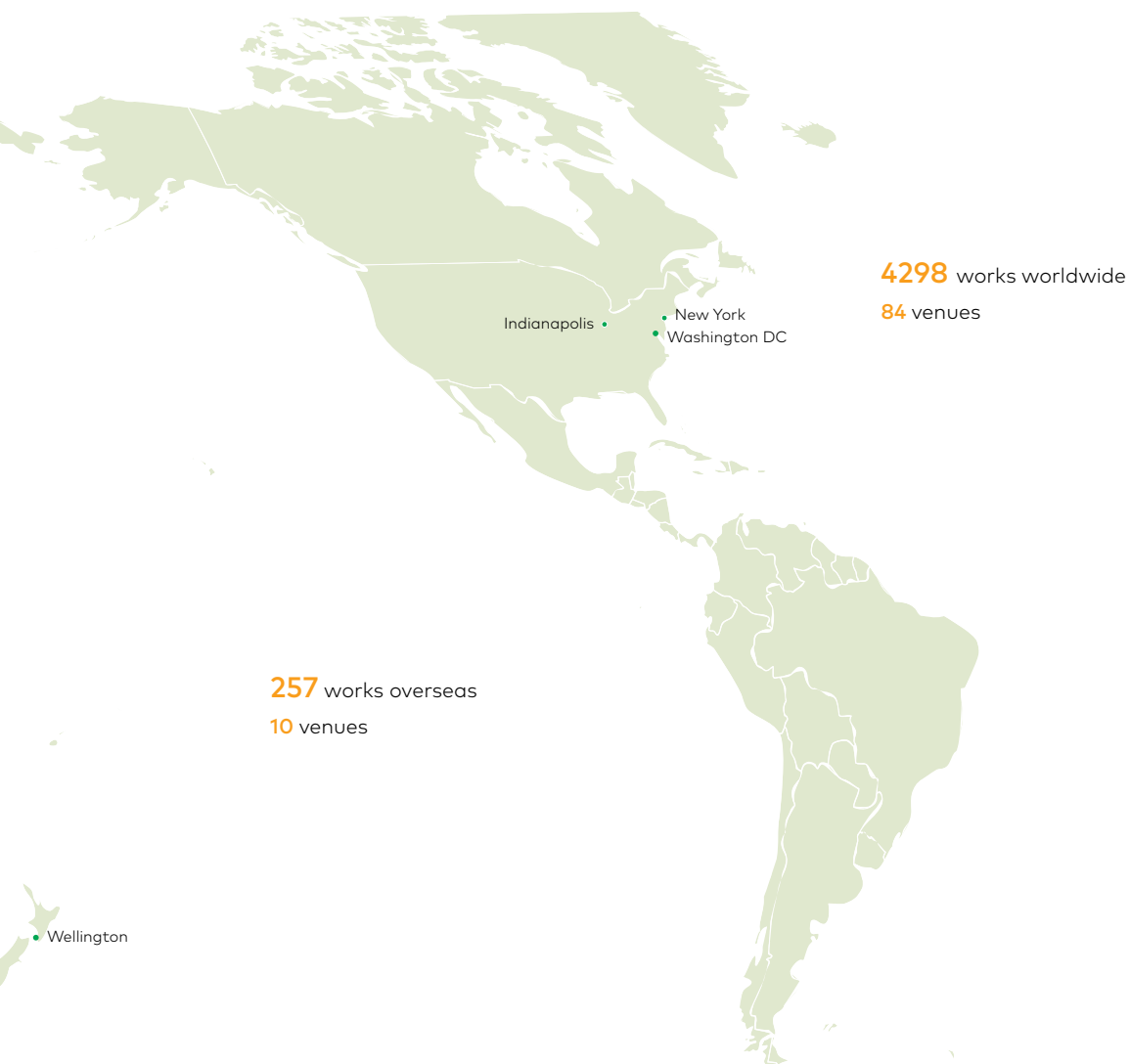
In 2018–19, the Gallery received 30 formal complaints (14 related to visitor experience and 16 to support services). These were, however, outweighed by the 88 formal compliments (32 related to visitor experience and 56 to staffing satisfaction). All complaints were acknowledged and addressed within timeframes specified in the formal complaint process outlined on the Gallery's website.

Collection reach

Figure 1: Australian and international exhibitions that include works of art from the national collection, 2018–19



The National Gallery's online 'Collection search' includes information on **99%** of the national collection



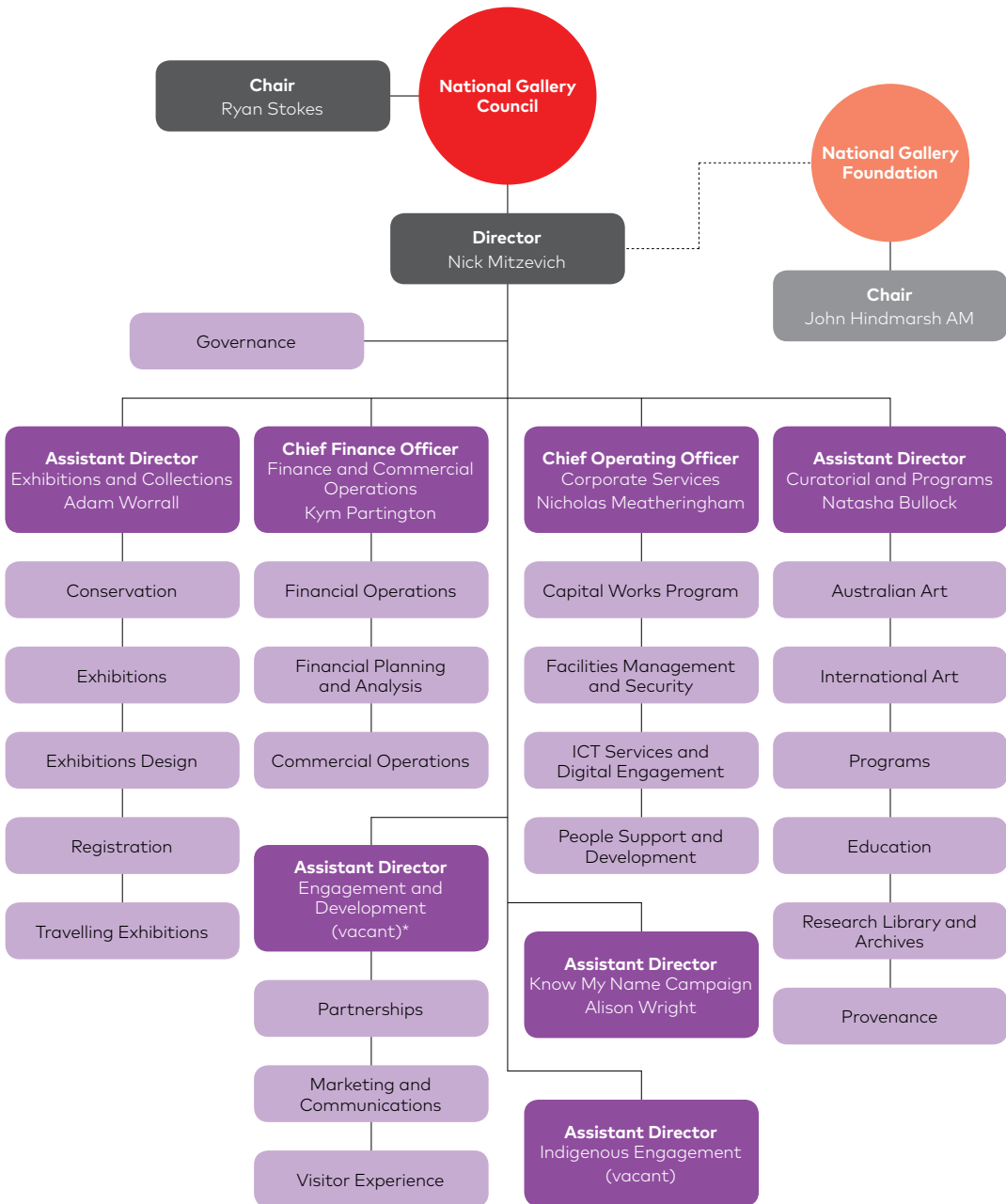
Works from the national collection:

- on display at the National Gallery in Canberra
- in National Gallery travelling exhibitions
- loaned for exhibitions by Australian institutions
- loaned for exhibitions by overseas institutions

Note: The list of National Gallery exhibitions for 2018–19 is at Appendix A.

Organisational structure

Figure 2: The National Gallery's organisational structure at 30 June 2019



* The position was filled after the end of the reporting year by Susie Barr, who commenced on 22 July 2019.

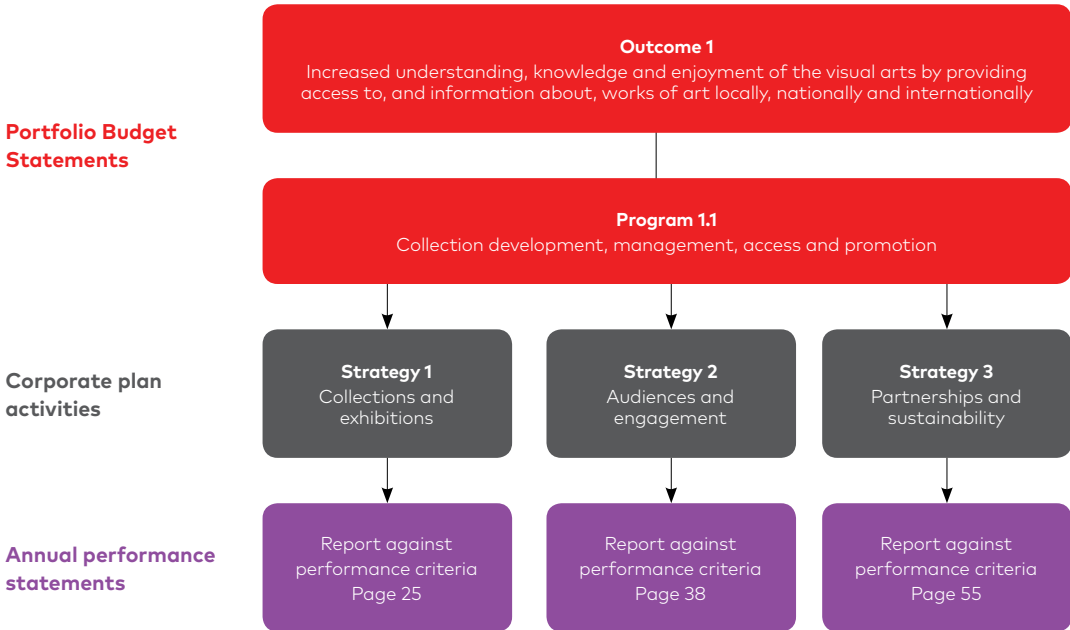
REPORT ON PERFORMANCE

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Reporting framework

The National Gallery of Australia delivers one outcome achieved by delivering one program as outlined in its *Portfolio Budget Statements 2018–19* (PBS). Strategies for meeting this outcome and the Gallery's priorities for the coming years are detailed in the *2018–2019 National Gallery of Australia Corporate Plan*. These activities align closely to the performance criteria specified in the PBS.

Figure 3: The relationship between the National Gallery's Portfolio Budget Statements, corporate plan and annual performance statements



Portfolio Budget Statements

The Gallery's PBS identifies the outcome, associated program, performance criteria and targets that the Government uses to assess its performance for the financial year.

Outcome:

- Increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally.

Program:

- Collection development, management, access and promotion
The National Gallery aims to build and maintain an outstanding national collection of works of art, providing access locally, nationally and internationally. It achieves this through the ongoing development of the national collection and delivery of inspirational exhibitions, supported by research, scholarship, education and public programs.

Corporate plan

The *2018–2019 National Gallery of Australia Corporate Plan* covers the four-year period from 2018–19 to 2021–22 and identifies three strategies associated with a set of objectives, actions and performance measures that can be linked to the Gallery's outcome and program in its PBS.

Strategies:

- Strategy 1: Collections and exhibitions
Build and share Australia's national collection of art and present compelling and relevant exhibitions.
- Strategy 2: Audiences and engagement
Engage broad and diverse people with art and ideas.
- Strategy 3: Partnerships and sustainability
Partner with others to maximise the impact of the national art collection.

Annual performance statements

The Gallery's annual performance statements (pages 24–62) provide analysis of its performance in 2018–19 against the measures in its corporate plan and the targets identified in its PBS.

The statements clearly link targets to the relevant source document—the corporate plan, PBS or both—and have been developed in accordance with all relevant guidelines. Performance criteria are organised in relationship to the three strategies outlined in the Gallery's corporate plan.

Following each strategy, further analysis is provided, including narrative discussion of the Gallery's performance, its activities, helpful tables and charts. Case studies highlighting specific activities are also given to provide qualitative evidence of the breadth and variety of activities in which the Gallery was engaged in meeting its outcome and priorities during the year.

Annual performance statements

As the accountable authority of the National Gallery of Australia, I present the 2018–19 annual performance statements of the National Gallery of Australia, as required under subsection paragraph 39(1) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and covering the reporting period 1 July 2018 to 30 June 2019.

In my opinion, these annual performance statements are based on properly maintained records. They accurately present the National Gallery's performance in the reporting period and comply with subsection 39(2) of the PGPA Act.



Ryan Stokes
Chair of Council

Reading the annual performance statements

The following annual performance statements provide the results and relevant analysis of the National Gallery's performance in 2018–19 against the measures detailed in the *2018–2019 National Gallery of Australia Corporate Plan* and the targets identified in its *Portfolio Budget Statements 2018–19* (PBS). The performance criteria have been organised according to the strategies set out in the corporate plan. The source document of each measure is provided directly below the name of the measure, followed by a supporting statement that identifies significant developments or trends and other criterion-specific influences that may have affected the result. Page numbers for relevant analysis or case studies are also given for each criterion.

Strategy 1

Collections and exhibitions

Build and share Australia's national collection of art and present compelling and relevant exhibitions. (Outcome 1)

Results

Performance criterion

Number of people who view a National Gallery work of art in person

Source: 2018–19 corporate plan, p 7; 2018–19 PBS, p 180

Result: **3,697,158** (Target: 3,000,000)

Almost 3.7 million people viewed a work of art at the Gallery in Canberra, at one of the Gallery's travelling exhibitions or in an exhibition where a work was loaned to another institution. This target is determined based on trends from previous years and was exceeded due to the number of travelling exhibitions the Gallery toured in Australia and overseas and the high attendance for these exhibitions at major venues. The increase is also due to the number of works loaned to other institutions that were on display in well-attended exhibitions.

Analysis: pp 33–6

Visitor satisfaction level to major exhibitions

Source: 2018–19 corporate plan, p 7; 2018–19 PBS, p 180

Result: **98%** (Target: 90%)

The experience of visitors to the Gallery's major exhibitions is measured through visitor surveys conducted via kiosks. Two kiosks were provided for each of the five major exhibitions during the year. Of the total visitors surveyed, 98% rated their overall experience as 'impressive' or 'very impressive'.

Analysis: pp 33–4

Total number of National Gallery travelling exhibition venues, capital city, regional, international

Source: 2018–19 corporate plan, p 7; 2018–19 PBS, p 180

Result: **37** (Target: 25)

The Gallery exceeded its target for its travelling exhibition program, with ten exhibitions travelling to thirty-seven venues during the reporting period. This is an increase in travelling exhibitions on the road from the previous year and was enabled by external grant funding.

Analysis: pp 34–5

Value of art acquisitions

Source: 2018–19 corporate plan, p 7; 2018–19 PBS, p 180

Result: **\$11.1 million** (Target: \$8–10 million)

The Gallery continued to build on its collection during the year and focused on acquiring a smaller number of more significant works. Key acquisitions for 2018–19 also highlight the Gallery's commitment to collecting art that will have a lasting and meaningful impact on the nation's cultural life. These included a range of major contemporary works that will become keystones in the collection such as Urs Fischer's sculpture *Francesco* 2017, Fiona Lowry's *The ties that bind* 2018 and Danie Mellor's monumental photographic work *Landstory* 2018.

Analysis: pp 26–33

Analysis

Collection building

Over nearly half a century of collecting, the Gallery has achieved extraordinary outcomes in acquiring and displaying historical and contemporary Australian and international art. A discussion of the acquisition highlights for 2018–19 is given below and a full list of works acquired during the year is provided at Appendix C.

Australian art

The work of contemporary Australian women artists is a major collecting focus for the Gallery. Patricia Piccinini's well-known hot air balloon *Skywhale* 2013, which was commissioned to mark the centenary of the city of Canberra, was a generous gift through the Australian Government's Cultural Gifts Program, as was Caroline Rothwell's *Scape mobile* 2007. Angelica Mesiti's major three-channel video installation *Assembly* 2019 was acquired while it was still on display in this year's Venice Biennale, attracting major international media attention (see Case study 1 below). The Gallery also acquired Fiona Lowry's *The ties that bind* 2018. In Australian painting, women artists also continued to be a priority for collection building.

The Gallery acquired three arresting abstract paintings by Miriam Stannage, including *Aurora* 1970, a generous gift of the Stannage family through the Cultural Gifts Program. Helen Smith's *Alighiero e Boetti from Wikipedia World Intellectual Property Organisation* 2015 was another striking gift, from the artist through the Cultural Gifts Program, as were two rare cyanotypes of around 1982 by the performance artist Mazie Karen Turner. Former National Gallery director Ron Radford AM gifted a rare landscape by Marjorie Gwynne.

The Gallery enhanced its collection of Australian sculpture and installation in 2018–19 with the acquisition of key examples by contemporary women artists, including Gemma Smith's brilliantly coloured prism *Boulder #2* 2008, a gift of Simon Mordant AM and Catriona Mordant AM through the Cultural Gifts Program, and Heather B Swann's evocative, rotating suspension work *Butterfly kiss* 2018.

In photography, historical work by Sue Ford, Anne Ferran and Janina Green was acquired, and major gifts included works by Ingeborg Tyssen and Charis and George Schwarz. Simryn Gill also donated her series *Eyes and storms* 2012, which featured in her exhibition for the Australian

Case study 1: Venice Biennale work joins the collection

Angelica Mesiti is Australia's representative at this year's Venice Biennale. Working with internationally recognised curator Juliana Engberg, she has developed one of her most ambitious works, the three-channel video installation *Assembly* 2019. The Gallery acquired this major work and, following its premiere in Venice, will be bringing it to Australian audiences in 2020.

This is the second work by Sydney-born, Paris-based Mesiti to join the national art collection. The first was *The calling* 2013–14, which was shown alongside four other works by her in the Gallery's exhibition of her work in 2017–18.

Working across video, performance and installation, Mesiti is one of Australia's foremost contemporary artists and has an internationally renowned practice. Her contemplative works focus on the complexities of culture, exploring multicultural dimensions through movement, large-scale videos and sound works. 'Creating a community within the installation, between the performers on screen and the audience, is something I am always thinking about', she said in 2017.

With *Assembly*, Mesiti continues to explore how the act of coming together might enable and support democracy at a time when it is under threat. It brings together a wide range of historic

Pavilion at the 2013 Venice Biennale. New work by photographers Jacky Redgate and Justene Williams were also acquired.

Among other gifts made under the Cultural Gifts Program were those from Dax Calder of three major works by Howard Taylor that greatly enhanced the Gallery's collection of works by this acclaimed artist. Three works by William Delafield Cook, who passed away in 2018, were given by his wife, Sally Delafield Cook, and art historian Candice Bruce gave a 1932–36 still-life painting by Sam Atyeo in memory of James Agapitos OAM and Michael Whitworth. Hayden Fowler's significant installation *Australia 2017* was a gift from the artist. The Gallery also had the rare opportunity to acquire a major sculptural installation by John Davis, a gift from Penelope and Martin Davis.

In the year of her passing, the Gallery acquired the remarkable *Standing nude c 1979* by Rosemary Madigan, who is regarded as one of Australia's leading modernist sculptors. A selection of collages and ceramics by Glenn Barkley also joined the collection with the assistance of the Sid and Fiona Myer Family Foundation.

The acquisition of Joseph Lycett's lithograph *North east view of Hobart-Town, Van Diemen's*

Land 1823 strengthened the Gallery's collection of early settlement imagery. Contemporary and twentieth-century prints acquired through the Gordon Darling Australia Pacific Print Fund included works by John Wolseley, Brent Harris, Franz Kempf, Alison Alder and Indigenous artist Trevor Nickolls as well as recent posters by Peter Drew and Jake Holmes and artist books by Jan Davis, Franki Sparke and Jazmina Cininas.

A print suite by Benjamin Armstrong was acquired with the assistance of Lyn Williams AM, and an interactive sonic drawing by Joyce Hinterding was acquired for display in the exhibition *Performing Drawing*. Other notable gifts of prints and drawings included works by Eva Kubbos, Henry Salkauskas, Garage Graphix, Kevin Lincoln, Petr Herel, Belinda Fox, Frank Hodgkinson, Arthur Boyd, Jude Rae and Mike Parr.

Other notable photomedia acquisitions include a selection of highly overpainted photographs by Peter Maloney, made in the 1990s in response to his experience and memories of the HIV/AIDS pandemic. Of these, *White roses 1999* and *Minor chord 2009* were generously donated by Mark Bayly through the Cultural Gifts Program. Other gifts include a photograph by Tamara Dean donated by Mark Nelson, also through the Cultural Gifts Program.

and contemporary places, events and objects with strong connections to democratic processes and aspirations.

Assembly will feature in a major exhibition at the Gallery in 2020 and will tour nationally in partnership with the Australia Council for the Arts.

Right: Angelica Mesiti *Assembly 2019* (production still), three-channel HD video installation, sound. National Gallery of Australia, Canberra, purchased 2019. Commissioned by the Australia Council for the Arts on the occasion of the 58th Venice Biennale. Photos: Bonnie Elliott. Courtesy of the artist and Anna Schwartz Gallery, Australia, and Galerie Allen, Paris



Aboriginal and Torres Strait Islander art

Acquisitions of Aboriginal and Torres Strait Islander art include a number of significant gifts made under the Cultural Gifts Program. The largest was from Sue Kesteven and comprised twenty-eight bark paintings, thirteen baskets and five dilly bags collected from Arnhem Land between 1979 and 1983. Among the highlights of this gift are two bark paintings by the late Wamud Namok (Bardayal 'Lofty' Nadjamerrek). Also under the Cultural Gifts Program, Jan Murphy donated a large painted screenprint of Brook Andrew's work *The Island V* 2008.

The Aboriginal and Torres Strait Islander collection was also enhanced by a large collection of Utopia batiks, a gift through the Cultural Gifts Program from the late gallerist and passionate supporter of Utopia artists Lauraine Diggins OAM. The acquisition included seven batiks from established artists Myrtle Petyarr, Nyukana (Daisy) Baker, Yipati Kuyata, Angkuna Kulyuru, Kutungu Munti and Emily Kame Kngwarreye. One of the batiks originated from a collaboration between seven Aboriginal women from Utopia and two Indonesian artists.

The Gallery also made some important acquisitions of photomedia by contemporary Aboriginal and Torres Strait Islander artists. The major work *Landstory* 2018 by Danie Mellor was acquired through the Members Acquisition Fund 2018–19. The last remaining prints of Ricky Maynard's important series of portraits of Wik Elders, *Returning to places that name us* 2000, were also acquired, as were four prints from the series *We bury our own* 2012 by Christian Thompson AO. Thompson also generously donated his three-channel video installation *Berceuse* 2017, which will be a key work in the Gallery's major revision of its Australian art displays in December 2019.

International art

While on loan to the Gallery from the Barnett Newman Foundation in New York, Barnett Newman's *Broken obelisk* 1963/1967/2005 became a gift in honour of former National Gallery director Gerard Vaughan AM. This monumental work is powerfully symbolic and acutely political, combining ancient forms with modern architectural materials. Newman

is one of the most important artists of the twentieth century, as a major figure in Abstract Expressionism and Colour Field painting. This generous gift underlines the importance of the Gallery's American collections.

Swiss artist Urs Fischer's major candle sculpture *Francesco* 2017 was a significant acquisition and was purchased with the assistance of the National Gallery of Australia Gala Fund 2019. It has been on display since March 2019 (see Case study 11 on pages 58–9). The Gallery also acquired South African artist William Kentridge's *The flood* 2016 through the Poynton Bequest, enhancing its important collection of film, drawings, prints and illustrated books by the artist. The Poynton Bequest was generously left to the Gallery by Dr Orde Poynton for the acquisition of international prints, drawings and illustrated books in perpetuity.

Key acquisitions of international photography include a selection of prints made in America in the 1940s by the pioneering queer collective PaJaMa. Also purchased were four exceptional examples of 1980s colour photography by Jo Ann Callis and American landscapes by the Korean photographer Jungjin Lee. Juliana Swatko generously donated a selection of vintage posters by the Guerrilla Girls, which were gifted to her by two members of the anonymous activist group.

Asian art

Several works by leading artists from Indonesia were acquired in association with the exhibition *Contemporary Worlds: Indonesia*. These include Hahan and Uma Gumma's large-scale neon commission *Silent operation: sign study based on the formula of contemporary (visual) art* 2018–19, Entang Wiharso's *Temple of hope: door to Nirvana* 2018–19 and a group of works by I Gusti Ayu Kadek Murniasih. Performance works by Melati Suryodarmo and Duto Hardono were also acquired. These important acquisitions greatly enhanced the Gallery's holdings of major contemporary work from the Asia–Pacific region.

The Gallery acquired two ukiyo-e woodblock prints by nineteenth-century Japanese master Utagawa Hiroshige through the Poynton Bequest. These works exemplify his gradation of colour and use of fine lines to depict the delicacy of urban

and natural landscapes alike and are part of his celebrated series *One hundred famous views of Edo*, created in the final years of his life.

A group of thirty-three contemporary Indonesian textiles from the reference collection of Threads of Life, an organisation devoted to preserving and promoting Indonesian textile traditions, was acquired with the assistance of Meredith Hinchliffe.

Several works were acquired through the Cultural Gifts Program, including a *furisode*-style kimono decorated with hand-painting and resist dyeing and embellished with a *mon*, indicating it was once owned by a samurai family. It was given to the donor, Billie Jo McCann, as a wedding present in Tokyo immediately after the Second World War. Chris Wilson also donated a group of twelve Burmese lacquerware containers.

Pacific arts

The most significant acquisition for the Pacific arts collection in 2018–19 was a bone comb from the Sepik River region of Papua New Guinea. Made from the jaw of a crocodile, the work is one of the finest of less than ten known to exist. It featured in the Gallery's 2015 exhibition *Myth + Magic: Art of the Sepik River*.

Of the several gifts of Pacific arts to the Gallery this year, the most substantial was a *telum* (ancestor figure) from Dr Michael Martin, made through Cultural Gifts Program. The practice of creating *telum* by the people of Astrolabe Bay in Papua New Guinea ended in the late nineteenth century, and this gift is one of only three known sculptures of this type and the only example in the southern hemisphere. Also through the Cultural Gifts Program, the Gallery received a *ghena ngaa*, a nineteenth-century ebony wealth object from the Massim people of Papua New Guinea. The gift was made in memory of the late Michael Hobbs by his family.

Collection management

A major focus this year was using the Gallery's collection management system, EMu, to improve how collection processes are managed. A new 'Deed of Gift' process was implemented during 2018–19 that uses EMu to generate deed templates. This process has improved the efficiency of inputting information about gifts into EMu.

During the year, the Gallery also began improving the known cataloguing data stored in EMu about its Aboriginal and Torres Strait Islander art collection. This project includes contextual indexing of individual works of art and is being undertaken with an Indigenous curator who has been assigned to the Registration Department. The cataloguing of all proposed acquisitions of Aboriginal and Torres Strait Islander art for the year were screened by this curator, working with the Head Registrar and the EMu team, and major work was also focused on the Gallery's bark painting collection of 858 works.

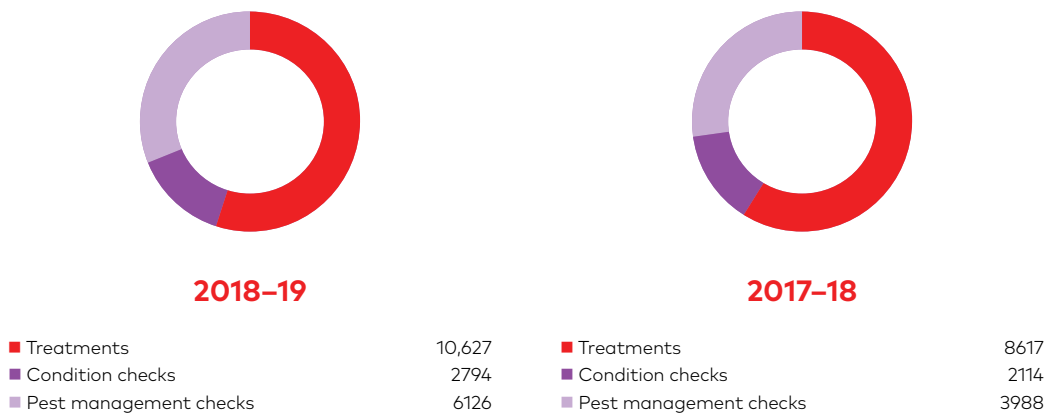
Conservation of the collection

A major focus for the Gallery's conservation activities in 2018–19 was on preparing the collection for display onsite, in travelling exhibitions and for loans to other institutions. This work represented 72% of all conservation activities for the year and included preparing and condition reporting 830 works from the Gallery's collection for onsite exhibitions and displays and 988 works of art for travelling exhibitions. To supplement collection displays and to host major and significant exhibitions at the Gallery, 1338 condition checks and 303 treatments were also undertaken for works of art on loan to the Gallery. In total, 10,627 condition checks were conducted during the year. Figure 4 on page 30 shows a comparative breakdown of conservation activities for the current and previous reporting years.

During the year, 2794 treatments were undertaken, 3999 framing and display systems were manufactured and Conservation staff assisted with installing 1825 collection works of art. The Gallery is also developing new guidelines and modifying standard procedures to deal with complex electrical, audiovisual, digital and moving works of art to ensure that they are cared for at the same standard as traditional art forms.

The Gallery's Conservation staff also installed, condition checked and couriered works on loan to other galleries and museums for their exhibitions or the Gallery's travelling exhibitions. Over fifty national and six international venues were assessed to ensure they can maintain the standard of care expected for the Gallery's collection.

Figure 4: Key conservation activities, 2018–19 and 2017–18



Although the Gallery’s primary conservation goal is to prepare the collection and works on loan to the National Gallery for display, there remains a commitment to preserving the collection for future generations. An extensive treatment to clean, restore and revarnish Georges Coates’s painting *Portrait of a lady: Miss Griffiths* c 1895–1905 was completed, along with the cleaning and revarnishing of Claude Monet’s *Haystacks, midday* 1890 (see Case study 2 opposite). A major treatment is underway on Hilda Rix Nicholas’s *Snow, Montmartre* c 1912.

Treatment of the Asian scroll collection continued with an extensive treatment on Shushuku’s hanging scroll *Monkeys* 1700, acquired in 2014. The complex task of re-waxing bronze sculptures in the Sculpture Garden has commenced, and treatments were also undertaken on the surface protection of Fujiko Nakaya’s *Foggy wake in a desert: An ecosphere* 1982 and to the foundation of Rick Amor’s *The dog* 2002.

A major research project commenced on the colour photography collection. This survey will assist with the global concern about the fragility of colour-fastness in photography collections. Photographs and digital images at risk of fading have been identified, photographed and condition checked, and colour analysis undertaken. This analysis allows for accurate and up-to-date records of colour, which will act as a baseline measure to assist with reducing and managing future risks of fading. To date, over

a hundred images have been managed in this project. The Gallery’s research into off-gassing in storage also continued, and a survey is also underway to condition report and stabilise small paintings stored in solander boxes.

Providing information on the care of cultural material also remains a priority, and fifty lectures, tours and workshops have been provided to visitors to the Gallery, colleagues from other cultural institutions and members of the public in 2018–19. The Gallery responded to 212 public enquiries for information on topics such as artists’ materials, the conservation profession and the management of cultural items. Research has also been undertaken into the collection on artists’ materials, methods of manufacture and the gallery environment. An in-depth study was undertaken prior to the installation of Urs Fischer’s sculpture *Francesco* 2017. This research established parameters for the work’s safe display in the Gallery’s environment.

Preventative conservation and storage

The quality of the national collection is maintained through strict environmental and lighting controls in storage and display areas and other preventative conservation measures. The Gallery’s commitment to borrowing and lending and to its travelling exhibitions also requires rigorous pest-management practices, and a close relationship with Biosecurity Australia is maintained. Routine quarantine,



Case study 2: The midday sun of Monet's haystacks

Claude Monet's wonderfully atmospheric oil painting *Haystacks, midday* 1890 entered the national collection in 1979. It has been admired by visitors to the Gallery both as part of the permanent collection display and in the Gallery's major exhibitions such as the 2008 *Turner to Monet: The Triumph of Landscape*. Its extraordinary appeal has also meant that it has been regularly requested for loan, and it has travelled in Australia and overseas on many occasions.

This year, the work was included in the Gallery's major winter exhibition *Monet: Impression Sunrise*, so it was decided to take a critical look at the condition of the work beforehand to see whether its appearance could be improved. It is never easy to remove a popular work from display for the often extended period required to carry out a thorough conservation treatment, however, the investment in time has been well repaid.

Few works approaching 150 years old escape without some previous restoration. In this case, at some time well before the Gallery acquired it, *Haystacks, midday* was given a coat of varnish made from a natural resin. This varnish, used by

artists for centuries, saturates the paint, giving it a glossy sheen and rich colour. There are, however, two problems. Firstly, being a naturally sourced material, the varnish has a limited lifespan and becomes a deep golden yellow that distorts the colours of the paint underneath. Blues appear green and whites become creamy. The varnish also changes the tonal balance of the painting, increasing the overall contrast.

The second problem is that varnish was taboo for Monet. The master colourist knew only too well what changes varnish wrought on a work's carefully modulated pure colours and delicate matt surface. Therefore, when treating *Haystacks, midday*, the discoloured varnish layer, and the surface dirt trapped in it, was removed. The paint layer was then left unvarnished to allow visitors to enjoy, once more, Monet's mastery of colour, the true subtlety of his brushwork and the full midday sun of a late nineteenth-century French summer.

Above: Paintings Conservator David Wise working on Claude Monet's *Haystacks, midday* 1890.

Case study 3: Māori exhibition brings the Gallery to life

On the morning of Friday 22 March, just over a hundred guests and dignitaries gathered on the lawns of the Gallery's Australian Garden for the ceremonial launch of the exhibition *Māori Markings: Tā Moko*. The event represented a significant cultural exchange between two indigenous groups: one, Māori, the other, Ngambri.

Paul House of the local Ngambri people welcomed guests and a delegation from Aotearoa New Zealand's Toi Māori and led a cleansing smoking ceremony with his son Reuben. Toi Māori's Tamahou Temara and Derek Lardelli then headed a procession with *karakia* (ritual incantations) that took visitors through the Aboriginal and Torres Strait Islander art galleries, Polynesian art gallery (where they stopped briefly to address the works on display) and up to the exhibition.

Lardelli and Temara acknowledged the images of Māori ancestors and the *taonga* (heritage treasures) in the exhibition before guests were ushered in for speeches, including one by Chair of Toi Māori Trevor Maxwell and another by New Zealand High Commissioner Dame Annette King. A warming performance by the local Tumanako Māori Cultural Group, led by Isaac Cotter, concluded the morning's events.

Live *tā moko* demonstrations, accompanied by music and singing, were held in the afternoon, bringing the Gallery to life with a community spirit. This spirit continued with a second day of demonstrations on the Saturday, presenting a series of lively scenes. Curated by Crispin Howarth, the exhibition and accompanying programs were the culmination of strong cultural relationships, consultation and community engagement, which was rewarded by overwhelming and heartfelt community feedback.

One visitor said, 'The Gallery has never felt more alive and ... It's truly inspiring to see and experience a project that is so inclusive and genuine', while Brent Kerehona, a Ngā Puhī man who received facial Moko during the opening weekend, said, 'The work, planning and facilitation of this exhibition have not only ensured a quality exhibition but also given you mana within the Māori community ... it is more significant for our Māori community and the wider public than you realise'.

Below: Welcoming and cleansing ceremony for the opening of *Māori Markings: Tā Moko* at the National Gallery of Australia, Canberra, March 2019.



pest monitoring and treatments are embedded in all projects and storage areas. In total, 6126 pest checks were undertaken, resulting in 593 anoxic or freezer treatments being implemented.

The second stage of the major refurbishment of the Gallery's offsite collection store was completed by September 2018. The refurbishment, which began in 2017–18, focused on introducing new compactus for the oversized works on paper in the collection. In total, 480 works on paper were moved into the new units. New long-span shelving was installed to improve spatial efficiency, and select textiles were boxed and housed on the shelving. The storage transfer was also a catalyst for data improvements and digitisation of oversized works on paper, culminating in the upload of a further 1420 images into the collection database. Additionally, 66 works with uncertain cataloguing identification were successfully resolved, 94 works were accession-marked and 54 works had their exact locations resolved. Storage systems for 1135 collection items were made during the year.

Collection reach

The Gallery maintains a dynamic and stimulating exhibitions program that not only encourages visitors to Canberra but also shares the national collection with venues around Australia and the world. In 2018–19, twenty-two exhibitions were held at the Gallery, nine toured nationally and one internationally. Of those held at the Gallery, three were major ticketed exhibitions that were predominantly comprised of works on loan from other institutions and private lenders, nationally and internationally. Some works from the Gallery's collection were included in each exhibition to showcase the riches of the collection.

The Gallery also regularly changes its collection displays so that they continue to be dynamic and engaging for audiences while ensuring that fragile items are rested, recent acquisitions are shown and popular items are rotated. In all, thirty-nine changeovers of the collection were completed in 2018–19, covering the Aboriginal and Torres Strait Islander, Asian, Australian, international and Pacific galleries as well as the Sculpture Garden. At 30 June 2019,

2687 collection works were on public display onsite, representing 1.73% of the overall collection.

Of the collection-based exhibitions presented during the year, a particular highlight was *Bodies of Art: Human Form from the National Collection*, curated by Director Nick Mitzevich. Galleries 9 and 10 were refurbished for the exhibition. The new Tim Fairfax Learning Gallery was another major project and was launched with the exhibition *Body Language* of Aboriginal and Torres Strait Islander works from the collection. As part of the exhibition, Indigenous Australian artist Reko Rennie was commissioned to produce a work for the public access lift. See pages 42–3 for further discussion on the Learning Gallery and Case study 12 on page 61.

One of the more ambitious works installed during the year was Urs Fischer's candle sculpture of Italian curator Francesco Bonami. This continually changing work has delighted audiences as it has gradually melted since March 2019. Another audience favourite has been acclaimed Japanese artist Yayoi Kusama's infinity room *SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017, on display from December 2018.

A full list of exhibitions is at Appendix A and further information on the National Gallery's exhibitions—future, present and past—is available at nga.gov.au.

In addition to its own exhibitions and displays onsite and exhibitions that tour nationally and internationally, the Gallery has an active program of lending art from its collection, including for exhibition by other institutions and for display in official residences. This program extends the reach of the collection to places where it might not otherwise be seen. See pages 35–6 for discussion of the Gallery's loans for 2018–19.

Major and non-collection exhibitions

Cartier: The Exhibition continued from the previous financial year and attracted 200,770 visitors while on display from 18 May to 22 July 2018. It included over three hundred spectacular items, with loans from leading international collections and the Cartier collection.

Love and Desire: Pre-Raphaelite Masterpieces from the Tate was the second major ticketed exhibition in the reporting year and attracted 103,431 visitors. The exhibition, which was on display from

Case study 4: Preparing to tour a virtual-reality installation

Jess Johnson and Simon Ward's *Terminus* 2017–18, a virtual-reality installation commissioned by the Gallery in 2017 with the assistance of The Balnaves Foundation, will embark on its national tour in November 2019. This tour presents some firsts for the Gallery. It is the first time that many people in regional Australia will have the opportunity to experience a virtual-reality work in their own communities. The Gallery has never before toured an exhibition of this type. And some of the venues included on the tour will be hosting their first National Gallery travelling exhibition.

Terminus features five stations at which visitors enter different realms through virtual-reality headsets. Touring the work's complex elements poses a range of challenges and the stations are

designed so that they are easy and safe to pack and install while presenting a dynamic design from venue to venue. This is an exciting tangent for the Gallery and for regional galleries, and one which encompasses the artists' vision while allowing for regional perspectives and local input. The artists will also be delivering floor talks at many of the tour venues, engaging directly with visitors to make themes and content accessible to all.

The planning that contributes to touring an exhibition like this begins with approaches to regional venues to display the work. Funding applications are then prepared to support freight, crating and development costs. Australian Government funding in support of the Gallery's

14 December 2018 to 28 April 2019, featured forty of Tate's most famous and best loved works alongside forty loans from other British and Australian collections.

Opening on 7 June 2019, the third major ticketed exhibition was *Monet: Impression Sunrise*, curated by Marianne Mathieu from the Musée Marmottan Monet in Paris. It had received 25,486 visitors by the end of the 2018–19 financial year. The exhibition highlighted the work of Impressionist master Claude Monet and featured world-famous paintings from the Musée Marmottan, including *Impression, sunrise* 1872, the work that inspired the name given to the significant art movement of Impressionism.

The Gallery's first major free exhibition for the year was *American Masters 1940–1980*. It told the story of the formation of the Gallery's incredible American art collection. *Contemporary Worlds: Indonesia* was the second major free exhibition. It opened on 21 June 2019 and showcased contemporary Indonesian art by some of the most exciting emerging and established artists from Bali's and Java's key artistic centres.

Major exhibitions continue to be a significant driver for Gallery visitation. Visitation data gathered for *Love and Desire* shows that 24%

of visitors were from the Australian Capital Territory, while 76% travelled from interstate and overseas. Of the interstate visitors, 49% were from New South Wales, 17% from Victoria and 5% from Queensland. Visitor-satisfaction ratings for ticketed exhibitions were extremely high, with 99% scoring *Cartier* and *Love and Desire* as either 'impressive' or 'very impressive'. The visitor-satisfaction rating for *Monet* is currently at 97% for either 'impressive' or 'very impressive'.

Travelling exhibitions

In 2018–19, a total of 394,161 people visited the Gallery's travelling exhibitions around Australia, including 31,941 for the Elaine and Jim Wolfensohn Gift Suitcase Kits, which incorporate remote-access and disability-access components. Travelling exhibitions are comprised almost entirely of works from the national collection. Since 1988, the Gallery has presented 128 travelling exhibitions in all states and territories and overseas, which have been visited by 11,352,660 people. These figures include the suitcase kits, which have toured to 831 schools and community groups and reached 909,983 people since 1990.

The Gallery's travelling exhibition *Indigenous Australia: Masterworks from the National Gallery*

travelling exhibitions is crucial to ensuring that the national art collection, of which *Terminus* is a part, can be enjoyed by people around Australia.

Terminus was enthusiastically received when it was shown at the Gallery in Canberra in 2018. Its first touring venue, the Heide Museum of Contemporary Art in Melbourne, will mark the beginning of a nine-venue, six-state run over two and a half years.

Right: Jess Johnson and Simon Ward *Terminus* 2017–18, virtual-reality experience in five parts. National Gallery of Australia, Canberra, purchased 2018. Commissioned with the assistance of The Balnaves Foundation 2017. Purchased 2018. Image courtesy of the artists, Darren Knight Gallery, Sydney, Ivan Anthony Gallery, Auckland, and Jack Hanley Gallery, New York



of *Australia* was a particular highlight. It toured to the National Gallery of Modern Art in New Delhi, its second venue, during the year as part of the Australia Fest program in India, coordinated through the Department of Foreign Affairs and Trade. The exhibition included 103 works from the national collection and was well received. This was also the first time that an exhibition from the Gallery has travelled to India.

The National Picture: The Art of Tasmania's Black War, curated by Professor Tim Bonyhady and Dr Greg Lehman, toured to two venues in Tasmania in 2018–19 and received two awards at this year's Museums and Galleries National Awards held in Alice Springs in March 2019.

Loans

Outward loans play an important role in extending the reach of the national collection to audiences worldwide. During the year, the Gallery loaned 1370 works of art. Of these, 307 works were loaned to exhibitions nationally and internationally and another 347 works were loaned to institutions as long-term loans or as furnishings for the official offices and residences of the Governor-General, the Prime Minister, the Minister for Communications, Cyber Safety and the Arts, the Consul-General of Australia

to New York and the Embassy of Australia in Washington DC. A further 716 works were lent to venues through the Gallery's travelling exhibition program.

The Gallery's collection of international art was recognised with the loan of the 1936 book *Fables of Aesop according to Sir Roger L'Estrange*, illustrated with fifty drawings by Alexander Calder, for an exhibition at the National Gallery of Victoria in Melbourne. The Gallery also provided seven works by the artists Janet Dawson, James Doolin, Robert Hunter, Col Jordan, Clement Meadmore, Harald Noritis and Trevor Vickers to the National Gallery of Victoria for *The Field Revisited*.

Similarly, the richness of the Gallery's holdings of Australian Indigenous bark paintings was celebrated by the inclusion of ten barks by the significant artist John Mawurndjul in the Museum of Contemporary Art Australia's large travelling survey exhibition *John Mawurndjul: I Am the Old and the New*, exhibited in Sydney and at the Art Gallery of South Australia in Adelaide.

The Gallery was a major lender to significant exhibitions focused on Australian artists, including *Baldessin/Whiteley: Parallel Visions*, *Robert Hunter*, *Roslynd Piggott: I Sense You But I Cannot See*

You, Hans and Nora Heysen: Two Generations of Australian Art (all at the National Gallery of Victoria); *Hilarie Mais* (Museum of Contemporary Art Australia travelling exhibition); *John Russell: Australia's French Impressionist*, *Judy Watson: The Edge of Memory* and *Tuckson: The Abstract Sublime* (all at the Art Gallery of New South Wales); *Margaret Olley: A Generous Life* (Queensland Art Gallery and Gallery of Modern Art); *Julie Gough: Tense Past* (Tasmanian Museum and Art Gallery).

There was also a focus during the year on exhibitions concerned with Australia's colonial history. The John Webber painting *Portrait of Poedua, daughter of Orio, Chief of Ulietea, Society Islands c 1782–85* was included in *Cook and the Pacific* at the National Library of Australia. Sixty-four works were lent to the National Gallery of Victoria for inclusion in *Colony: Australia 1770–1861*, which covered prime examples of colonial painting, watercolours, prints, photographs, wax sculptures and decorative arts.

Through its loans program, the Gallery also supported exhibitions presented by regional galleries in Australia, including nine works for *Fred Williams: Weipa Series, Cape York* at Cairns Art Gallery, twelve works for *Daughters of the Sun: Christian Waller and Klytie Pate* at the Bendigo Art Gallery and nine works for *Patricia Piccinini and Joy Hester: Through Love* at the TarraWarra Museum of Art.

In all, the Gallery supported Australian museums and galleries with 292 loans during the year to exhibitions organised by these institutions. Another fifteen works were lent internationally to exhibitions in Denmark, the United States of America, South Korea, The Peoples' Republic of China, Latvia, Singapore and the Netherlands.

Denmark's Kunsthall Charlottenborg borrowed an installation for *Alicja Kwade: Out of Ousia*. Four works printed by Kenneth Tyler AO were loaned to the Herron School of Art and Design in the United States. The loan of David Hockney's *A bigger Grand Canyon* 1998 to the Seoul Museum of Art in South Korea was arranged in partnership with Tate in London. A Ballets Russes costume by Léon Bakst was shown at the Meridian Gate Gallery of the Palace Museum in Beijing. Two works went to the Latvian National Museum of Art in Riga. Five works were

shown in the multi-venue exhibition *Minimalism: Space. Light. Object* at the National Gallery Singapore and ArtScience Museum in Singapore. A 1637 portrait attributed to Dutch painter Jacob Gerritsz Cuyp of Abel Tasman, his wife and daughter was loaned to Groninger Museum in the Netherlands.

Research and publishing

The National Gallery conducts an enormous amount of research on its collection, exhibitions and activities every year. This research is published by the Gallery in its books, magazine and education resources and on its website, and it informs public lectures, talks and conference papers delivered at the Gallery and around the world.

Staff also contribute their knowledge and experience to specialised advisory boards and committees and to projects such as the Australian prints and printmaking website, printsandprintmaking.gov.au, which continues to be demonstrated in conferences and cited nationally and internationally as a leader in the field of audience exploration in museum collections. Information on the Gallery's major publishing activities and symposiums, staff contributions to external publications and papers presented by staff throughout the year is in Appendix B.

Reproductions in print and online, by the Gallery and others, expand access to the collection and are often accompanied by additional information to improve understanding and enjoyment of the visual arts. As the nation's pre-eminent arts institution, the Gallery values the quality of these reproductions and the rights of artists and creators. During the year, all reasonable measures were taken to ensure clearance of copyrighted materials before reproduction.

Many works from the national collection are reproduced in the Gallery's publications and online each year, reaching hundreds of thousands of people. During the year, the Gallery sold 14,373 copies of its major titles still in print and the average readership per issue of the Gallery's magazine, *Artonview*, was 34,150 people. Back issues of the magazine are available free for the general public through

the website Issuu. Details of the Gallery's publications in 2018–19 are in Appendix B. The Gallery's merchandise and promotional materials also include reproductions of works from the collection.

During the year, the Gallery received 166 requests for 790 images of works in the national collection. Most of those images were for publication in printed books, journals and exhibition catalogues. Of the 790 images requested, 62 were for private use only (including digital prints) and the remainder was for public use. The most popular work requested was *The Aboriginal Memorial* 1987–88, followed by Arthur Streeton's *Golden summer, Eaglemont* 1889, Jackson Pollock's *Blue poles* 1952 and Sidney Nolan's *Ned Kelly* 1946 in equal measure.

Research Library and Archives

The Gallery's Research Library and Archives has a unique and valuable collection and is committed to acquiring, preserving and providing access to primary source materials and general published materials that support the research needs of Gallery staff, scholars and the Australian community.

The collection includes 213,000 books and exhibition catalogues, including 2624 valuable catalogues raisonné, 48,700 Australian and New Zealand artist files, 36,000 international artist files, 150 Australian artist and art organisation archives, 56,000 auction catalogues from the 1820s onward, 400 art-related serials, 4300 rare monographs, 202 rare serials titles, 4800 posters and a variety of audio-visual material.

Provenance research

The Gallery continues to examine and publish the collecting histories of Asian and other works of art in the collection and to cooperate with authorities in Australia and abroad to advance provenance research activities. Ongoing relationships have been nurtured with national and regional authorities and Australian diplomatic representatives overseas, particularly in India and the United States of America, as well as government authorities and the diplomatic community.

The Gallery's recent focus in provenance research has been on examining the collections

from an ethical viewpoint. The Hon Susan Crennan AC, QC, was engaged to re-examine high-risk works of art about which the Gallery has received new information since her 2015 *Review*. She was asked to advise on these works in particular and on forming a framework to assist the Gallery in making sound decisions about these works and others like them.

The Gallery met its obligations under the Protection of Cultural Objects on Loan Scheme for incoming international loans for its major exhibitions *Love and Desire: Pre-Raphaelite Masterpieces from the Tate* and *Monet: Impression Sunrise*. To date, no inquiries have been received regarding the chains of ownership of works of art in any exhibition undertaken under the auspices of the scheme.

Policies and procedures to more effectively administer the permanent and supplementary art and archival collections were also in development. New discoveries about the collection continue to be posted on the Gallery's Asian Art Provenance Project webpage, and provenance information is integrated into public interpretive material.

Strategy 2

Audiences and engagement

Engage broad and diverse people with art and ideas. (Outcome 1)

Results

Performance criterion
Visits to National Gallery onsite
Source: 2018–19 corporate plan, p 9; 2018–19 PBS, p 180
Result: 858,074 (Target: 750,000)
Diverse programming and audience engagement initiatives have contributed to strong visitation for some major exhibitions as well as the collection and public and education programs. These are supported by the Gallery's promotional activities to generate broad awareness and attract visitors. The Gallery's renewed focus on audience development, service delivery and innovative programming has also delivered new audiences and fostered a greater level of overall engagement than expected. Visitation peaks continue to align with popular major exhibitions.
Analysis: pp 40–1, 43–53
Visits to National Gallery exhibitions lent to partner venues
Source: 2018–19 corporate plan, p 9; 2018–19 PBS, p 180
Result: 394,161 (Target: 150,000)
The Gallery continues to develop an extensive travelling exhibitions program. In 2018–19, <i>Indigenous Australia</i> continued its international tour and was presented at the National Gallery of Modern Art in India through the support of the Department of Foreign Affairs and Trade's Grants program and the Department of Communication and the Arts's International Cultural Diplomacy Arts Fund. National Gallery of Australia travelling exhibitions that proved extremely popular during the year were <i>Defying Empire: 3rd National Indigenous Art Triennial</i> , <i>Picasso: The Vollard Suite</i> and <i>Diane Arbus: American Portraits</i> .
Analysis: pp 34–5
Onsite National Gallery visitor-satisfaction level
Source: 2018–19 corporate plan, p 9; 2018–19 PBS, p 180
Result: 98% (Target: 90%)
The Gallery continues to build on its commitment to providing high-quality onsite visitor experiences across all visitor touch points. Visitor feedback and satisfaction data is collected through visitor surveys via kiosks situated outside free and ticketed major exhibitions and shared with relevant teams across the organisation. Two kiosks were provided for each of the five major exhibitions during the year.
Analysis: pp 40–1, 43–53

Participation in National Gallery education and public programs onsite

Source: 2018–19 corporate plan, p 9; 2018–19 PBS, p 180

Result: 220,081 (Target: 180,000)

A number of factors have influenced an increase in visitation to the Gallery for education and public programs participatory programs.

The Gallery introduced programs that invite audiences to celebrate the launch of new initiatives, displays and exhibitions, free of charge. These programs had a positive uptake and often engaged new audiences. In March 2019, Tony Albert's commission for the Enlighten festival, *I AM VISIBLE*, attracted large crowds, who experienced this animated work projected on the Gallery facade and participated in related programs inside the building. The public opening and weekend of artist talks and performances for the launch of the exhibition *Contemporary Worlds: Indonesia* were also well attended.

The introduction of the online booking portal Book Canberra Excursions in late January 2019 has given the Gallery's suite of education programs greater national exposure and already delivered growth in the number of bookings for 2019–20.

Analysis: pp 43–53

Participation in National Gallery public and education programs with partner venues

Source: 2018–19 corporate plan, p 9; 2018–19 PBS, p 180

Result: 35,900 (Target: 40,000)

This was a year of transition for the Gallery's public and education programs, as they refocused on education and learning as core elements. The Gallery's offsite programs and events reached 35,900 people through workshops, talks and presentations at galleries and museums, learning institutions and community organisations in every state and territory.

Analysis: pp 45, 47

Website visits

Source: 2018–19 PBS, p 180

Result: 1.74 million (Target: 1,000,000)

The Gallery's online presence provides a platform for global audiences to explore and engage with our collection, exhibitions and programs. The number of visits achieved this year is the second highest figure recorded by the Gallery, the highest being 1.76 million in 2009–10 (the year the Gallery exhibited *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and Beyond*). Major exhibitions continued to be the main driver for online visitation in the year, and the bulk of traffic, 70%, to the website was via organic search.

Analysis: pp 41–2

Social media followers

Source: 2018–19 PBS, p 180

Result: 213,783 (Target: 125,000)

The Gallery's social media community of followers has seen positive growth across all platforms. Social media content evolved in 2018–19 to engage audiences in public programs and learning, offer behind-the-scenes insights, share visitor experiences, support Gallery Foundation campaigns and amplify partnership collaborations and advertising campaigns.

Analysis: p 42

Social media views/likes/reach

Source: 2018–19 PBS, p 180

Result: 25,624,826 (Target: 1,000,000)

Strong engagement on all social media channels was driven by new and engaging content. Highlights include a new blog on the online platform Medium, live-streaming through Facebook and #askacurator and #curatorschoice.

Analysis: p 42

Analysis

Promoting the National Gallery of Australia

A range of strategies and channels were employed to promote the Gallery and its exhibitions, events and programs, including advertising, public relations, social media, digital engagement and partnership initiatives. The Gallery acknowledges the invaluable support received from its media and tourism partners, whose investment enabled greater marketing reach and engagement nationally.

Three major marketing campaigns for ticketed exhibitions were delivered in the reporting year. The campaign for *Cartier: The Exhibition* concluded on 22 July 2018, generating 4779 media items with an equivalent advertising value of \$31.5 million. Of note was the exhibition's social media coverage through both earned and owned channels, which generated 3971 media items valued at \$21.8 million. This represented an extraordinary 83.1% of the total media value achieved by the campaign. The exhibition delivered an economic impact of \$36.8 million to the ACT.

The campaign for *Love and Desire: Pre-Raphaelite Masterpieces from the Tate* was launched in September 2018 with a media preview at Tate in London, featuring Director Nick Mitzevich and Tate Director Maria Balshaw. The exhibition was then launched in Canberra on 9 December with a media preview, VIP opening and Gallery members opening. Signature marketing events were also undertaken with performer Sarah Blasko and television celebrity Osher Günsberg to engage diverse audiences. The campaign generated 2131 media items with an equivalent advertising value of \$14.8 million, and the exhibition delivered an economic impact of \$23.1 million.

The campaign for the Gallery's third major ticketed exhibition for 2018–19, *Monet: Impression Sunrise*, was launched during the reporting period and will conclude in the 2019–20 financial year.

In addition to these campaigns, marketing and promotion was undertaken for two free major exhibitions, *American Masters 1940–1980* and *Contemporary Worlds: Indonesia*. The latter included a visiting delegation of Indonesian media attending the opening weekend of events. Promotional activity also supported the national collection and other exhibitions, including *Bodies of Art: Human Form from the National Collection*, *Māori Markings: Tā Moko* and the Urs Fischer acquisition, which was supported by a major media event.

The Gallery's website, e-newsletter and social media continue to be major channels of awareness for audiences, while earned channels such as newspaper editorial and word of mouth also raised significant awareness, along with paid newspaper and magazine advertising.

The Gallery won the award for Best Major Tourist Attraction at the Canberra Region Tourism Awards and achieved a Silver Medal in the national awards.

Know My Name

Know My Name is a campaign led by the Gallery to recognise and celebrate women artists. The campaign includes social media and digital activations, outdoor media exhibitions, research, fundraising, exhibitions, retail partnerships and creative collaborations and was launched in May at an event for which the Gallery was open for twenty-four hours. The Gallery seeks to lead a progressive cultural agenda through this initiative

with the aim of engaging audiences about the issue of gender equality in the arts.

The Gallery has partnered with Instagram, Facebook, oOh!media, Seven Network and Art Girl Rising for initiatives in 2019 and 2020. Future partners and projects are in development for major milestones of the campaign over eighteen months. In May 2020, the Gallery will unveil a significant survey of Australian women artists, which will then tour around Australia in 2021. The Gallery will also exclusively show female artists in its twentieth-century display of Australian art from May to October 2020.

New artist commissions are also underway, including an exciting work by Patricia Piccinini to be unveiled in March 2020 as part of the Gallery's Balnaves Contemporary Intervention series. The 2019 Venice Biennale work by the Australian Pavilion artist Angelica Mesiti will also be part of the forward program.

Women represent approximately 25% of the Gallery's Australian art collection. The Gallery recognises this under representation, however, also notes that there are some areas in the collection where greater gender balance has been achieved such as in Aboriginal and Torres Strait Islander art.

Online and social media

In 2018–19, the Gallery's website had 1.74 million visits (13% higher than 2017–18) and 4.6 million pageviews (17% higher than 2017–18), with an

almost even split between desktop and mobile visits. The website channelled over \$860,000 of ticket sales for major exhibitions in the year.

Table 1 below gives the Gallery's ten most popular sites, ranked by the number of visits and showing the number of pageviews as a measure of audience engagement. The collection search formed a significant proportion of overall traffic acquisition, representing 19% of overall visits and 23% of overall pageviews.

The Gallery has also seen major growth across key social channels during the year. Facebook grew by 31% to 77,935 followers and Instagram grew by 43% to 96,772 followers. Twitter grew by 3% to 39,076 followers. The Gallery's social media reach increased by 7.2% for Facebook and 55.5% for Instagram, and engagement increased by 24% for Facebook and 81% for Instagram. The Gallery also expanded its Instagram presence by establishing a dedicated account for Know My Name, supported by the hashtag, #knowmyname.

Membership

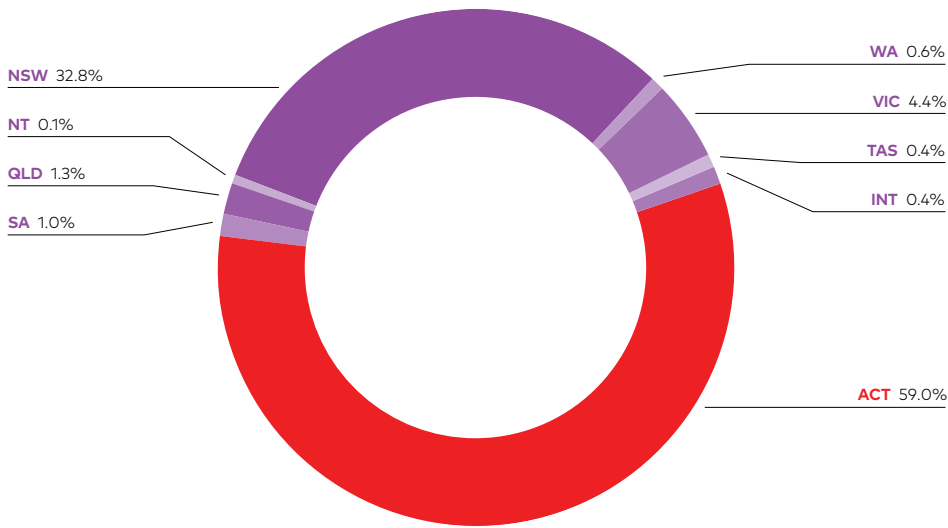
National Gallery membership provides an opportunity for people to engage with the Gallery in a meaningful and enriching way, through members events, discounted tickets to exhibitions, the Members Lounge and other membership benefits.

Audience surveys of the Coffee with the Curator events and exclusive exhibition viewings have provided significant insight into the loyal

Table 1: Top ten sites on the National Gallery website, 2018–19

Rank	Site	Visits	Pageviews
1	Home	349,371	563,827
2	Collection search	324,485	1,079,178
3	Exhibition (aggregate previous exhibition)	155,429	399,506
4	Love and Desire	109,125	355,339
5	Exhibitions (What's on)	92,885	294,185
6	Monet: Impression Sunrise	71,869	191,163
7	Cartier	60,185	84,541
8	Calendar	52,529	214,135
9	About us	35,932	107,613
10	Artonline	34,650	98,810

Figure 5: Distribution of memberships, 2018–19



group of existing members. The popularity of the Gallery's major exhibitions *Love and Desire: Pre-Raphaelite Masterpieces from the Tate* and *Monet: Impression Sunrise* attracted 2417 new members in 2018–19, an increase from the same period in the previous year.

Total membership also increased from 15,477 at 30 June 2018 to 15,655 at 30 June 2019. Members numbers for every state and territory remained stable. See Figure 5 above for distribution of memberships by state, territory and international at the end of the reporting year.

Public programs

Adults, children and families as well as culturally and linguistically diverse audiences were engaged through a range of talks, lectures, workshops, making activities, concerts, special events and artist commissions.

Online audiences

The implementation of live-streaming at the Gallery had a critical impact on the reach of public programs. The Gallery live-streamed seven lectures from the James Fairfax Theatre and four talks from the gallery floor, which included an Auslan sign-interpreted tour of *Love and Desire: Pre-Raphaelite Masterpieces from the Tate*.

Total onsite attendance for lectures and talks was 5585, whereas online viewing through live-streaming gained an additional 17,450 views, demonstrating the great potential of digital technologies to expand the Gallery's reach online.

New commissioning program for Enlighten

The Gallery upgraded to digital projectors for the 2019 Enlighten festival, a flagship event for Events ACT, which enabled the Gallery's facade to display high-resolution moving-image projections. Leading contemporary Australian artist Tony Albert was commissioned to create a new work of art, *I AM VISIBLE*, curated by Sally Brand and Kelli Cole, which illuminated the building from 1 to 11 March 2019 (see Case study 5 on pages 44–5). A free program on the opening evening of Enlighten was attended by 1100 people and included intergenerational art-making activities designed in response to Albert's commission and a concert by Australian electronic music duo Electric Fields. Short online videos with time-lapse and drone footage were produced to expand the reach of Albert's event-based commission, collectively gaining over 19,500 views online.

New Learning Gallery

In May 2019, the Gallery opened its new Tim Fairfax Learning Gallery, a dedicated gallery

space for the young, and the young at heart, to engage with art. Enabled by a recent transformative donation from Tim Fairfax AC, the gallery and a forthcoming Tim Fairfax Studio reaffirm our commitment to curating and interpreting the national collection for intergenerational audiences.

The Learning Gallery will show two exhibitions every year. The inaugural exhibition is *Body Language*, curated by Kelli Cole and Shane Nelson, which focuses on language and identity in Indigenous Australia as part of the Gallery's contribution to the International Year of Indigenous Languages. The model for developing Learning Gallery exhibitions involves close collaboration between curatorial, education and public programs staff across exhibition design, interpretation and programming.

Fujiko Nakaya

Japanese artist Fujiko Nakaya's *Foggy wake in a desert: An ecosphere* 1982 is one of the most popular works of art in the Gallery's Sculpture Garden. After overseeing its installation almost forty years ago, Nakaya did not return to Canberra until March 2019, when she presented a live-streamed lecture on her practice in the James Fairfax Theatre.

Nakaya permitted her lecture to be hosted online for seven days, during which time it received over 950 views. To celebrate Nakaya's return to Canberra, a booked-out performance by Australian–Japanese artist Benjamin Skepper honoured *Foggy wake in a desert: An ecosphere* with live music overlaid with digital and 16-mm film. Children and families were encouraged to investigate the ever-changing nature of Nakaya's installation with outdoor art-making activities.

Merce Cunningham Contemporary Dance Residency Commission

To coincide with the exhibition *American Masters 1940–1980*, a series of open workshops, screenings, talks and lectures were dedicated to the groundbreaking twentieth-century choreography of Merce Cunningham. Between 5 and 15 September 2018, over 970 people attended these programs supported by the Embassy of the United States of America. Former Merce Cunningham Company dancer and current stager Jamie Scott travelled to

Canberra to collaborate with three Australian-based dancers to remount excerpts from several of Cunningham's dances, including *Landrover* and *TV Rerun* (both from 1972). Cunningham's practice was grounded in interdisciplinary collaboration, with some of his most iconic works developed with the leading artists of the time such as John Cage, Andy Warhol, Bruce Nauman and Roy Lichtenstein, whose works were included in *American Masters 1940–1980*.

The Gallery also hosted a symposium connected to the exhibition. See Case study 6 on page 47 for more on the symposium.

Māori Markings: Tā Moko

In March 2019, the Gallery hosted a delegation of leading Māori *tā moko* artists and weavers from Toi Maori New Zealand for the official blessing and launch of the exhibition *Māori Markings: Tā Moko*, curated by Crispin Howarth. Indigenous Program Producer Shane Nelson worked closely with the Māori delegation and local Ngambri custodian Paul House to arrange a ceremony for the launch of the exhibition with New Zealand High Commissioner the Hon Dame Annette King.

The weekend programs attracted over 1200 visitors, who participated in weaving demonstrations and had the unique opportunity to experience live demonstrations of the practice of *tā moko*. Singing customarily accompanies *tā moko* and could be heard throughout the galleries for many hours over the weekend.

Contemporary Worlds: Indonesia

Contemporary Worlds: Indonesia, curated by Jaklyn Babington and Carol Cains, also integrated local Indigenous protocols to welcome thirteen visiting artists from Indonesia to Canberra for the opening weekend. A free opening-evening event included live performances by artists Melati Suryodarmo, Duto Hardono, Octora and Tisna Sanjaya and attracted 570 visitors.

Suryodarmo's performance over four hours on 21 June and four hours on 23 June was visited 870 times. Artist talks by the visiting artists were held throughout the weekend and attracted 260 visitors. This opening-weekend program successfully engaged diverse audiences, including non-English speaking communities.



Contemporary Australian Architects Speaker Series

Since 1995, the Gallery has collaborated with the Australian Institute of Architects (ACT Chapter) to present a series of lectures by leading contemporary Australian architects. Since 2011, this series has been recorded and made available on the Gallery's website, creating a unique oral archive of the voices of contemporary Australian architecture. The Gallery's building, by acclaimed Australian architect Colin Madigan, is a renowned architectural destination, and the Contemporary Australian Architects Speaker Series acknowledges and celebrates the significant relationships between the disciplines

of art and architecture. In September 2018, this long-standing series sold over 1000 tickets. One of the speakers was Yugembar man Dillon Kombumerri, Principle Architect of the Office of the Government Architect NSW, who integrates his Indigenous perspectives into his architectural practice.

Children and families

Programs for children and their families are an integral part of the Gallery's public programs. They are offered onsite every day, with additional programs presented during school holidays and for special events. Self-led online and Instagram tours of the national collection had over 10,000

Case study 5: Tony Albert's Enlighten spectacle

Elevating the voices of Australian artists and First Nations peoples is central to the Gallery's commitment to leading a progressive national cultural agenda. In late 2018, the Gallery engaged leading Australian artist Tony Albert of the Girramay, Yidinji and Kuku-Yalanji peoples of Queensland to illuminate its facade for Canberra's annual Enlighten festival, kickstarting its programs celebrating 2019 as the International Year of Indigenous Languages.

The resulting work, *I AM VISIBLE* featured statements of love for family and community in his ancestral language of Girramay. It was launched on 1 March with an evening of programs, including activities for all ages, a live-streamed conversation between Albert and the Gallery Director Nick Mitzevich and an hour-long concert by electronic dance act Electric Fields, with lead vocals by Zaachariaha Fielding in Pitjantjatjara, Yankunytjatjara and English.

The large-scale, six-minute digital animation was a first for both the artist and the Gallery and was produced in collaboration with architectural projection specialists The Electric Canvas. *I AM VISIBLE* repurposed imagery from Albert's earlier series, including *Brothers* 2012–15, examples of which are in the national collection, and *Moving Targets* 2015, a collaboration with Bangarra Dance Theatre Artistic Director Stephen Page

and dancer Beau Dean Riley. Throughout the illumination, the target was a recurring symbol that adorned young Aboriginal men's chests.

'A target takes away any invisibility—it highlights presence', says Albert, who regularly addresses issues of racial profiling and miscarriages of justice in our community, both locally and globally. While the young men in Albert's work are unified by their target, they are also depicted as proud, strong and defiant individuals who, at times, become superheroes or angels with glowing and emanating haloes.

Incredibly popular, both onsite and through social media, *I AM VISIBLE* received national media coverage for its confronting yet optimistic stance that destabilised stereotypes and offered new images for now and our collective future. Looking ahead, the Gallery will continue to commission contemporary artists to develop illuminated animations to connect audiences with the art of today and issues critical to Australia and the world.

Opposite: Tony Albert (Girramay, Yidinji & Kuku-Yalanji peoples) *I AM VISIBLE* 2019, architectural digital projection. Commissioned by National Gallery of Australia 2018–19, production by The Electric Canvas with contributions by Stephen Page (choreography) and Beau Dean Riley (dancer). Courtesy the artist and Sullivan + Strumpf, Sydney

uses during the year. NGA Play, a space for children initiated in 2016, featured Australian artists Sally Smart and Kellie O'Dempsey and had over 46,600 visitors.

The Gallery's popular annual family day in the Sculpture Garden was re-branded as Flourish and coincided with Canberra's spring Floriade festival in October. Intergenerational art-making activities and entertainment from Get Grubby TV stars dirtgirl and scrapboy included a live performance and planting in the garden. The Gallery also opened its doors for the event, providing rare behind-the-scenes tours of the conservation lab and the building's underground

tunnels as well as talks from curators and archivists.

Access and inclusion

Inclusive access to the national collection is a cornerstone of public programs. Specialised programs for people living with dementia, vision and hearing impairments, special needs and assisted access were presented in 2018–19. The first live-streamed Auslan sign-interpreted tour was presented on 24 February 2019 and received 2400 views online by the end of the financial year.

The Gallery's long-running Art and Dementia program continued with regular tours at the

Gallery and outreach training at Bayside Arts and Cultural Centre and Incinerator Gallery in Victoria and Lismore Regional Gallery in New South Wales. The training was also delivered onsite for representatives from Murray Art Museum Albury and Casula Powerhouse Arts Centre.

Education programs

In 2018–19, 112,369 people participated in formal learning programs onsite, on tour and online. This included 76,500 students and teachers participating in onsite programs such as curriculum-aligned learning programs and tours (preschool to tertiary) and adult education such as teacher professional-learning and art-course programs. A total of 1387 educational institutions engaged with the Gallery and its collection either onsite through learning programs and the Collection Study Room or on tour while visiting one of the Gallery's touring exhibitions across the country.

Expanding the Gallery's reach and impact beyond the Canberra region was a primary focus. Several programs presented this year were indicative of new collaborative models that aim to reach diverse audiences and have informed the development of the Gallery's first Learning Strategy.

To be launched in October 2019, the Learning Strategy seeks to deepen and offer more effective engagement for audiences and students onsite at the Gallery in Canberra, online through digital programming and provision of resources and offsite by augmenting the Gallery's travelling exhibition program with activities and artist interventions that engage regional communities and schools with Gallery content.

Every school term, the Gallery publishes its Education e-news, subscriptions to which grew by 35% in 2018–19.

New online booking portal for schools and groups

The Gallery partnered with eight other cultural attractions and the National Capital Education Tourism Project in developing and launching the online booking portal Book Canberra Excursions in January 2019. The portal has improved the visibility of the Gallery's education programs, which are searchable on the site by subject area and year level, and it has made it much easier for teachers and tour operators to coordinate

bookings for multiple venues. Being able to book and plan multi-venue trips is a particularly important feature of the platform, as 75% of the Gallery's education visitation is from interstate schools that want to visit various institutions over several days as part of their Canberra visit.

The new portal has also created significant efficiencies for the Gallery in terms of responding to requests, processing bookings, reporting and data analysis and planning. Along with making all of its education programs free through the support of Tim Fairfax AC, the Gallery expects the portal will increase its onsite education visitation by an estimated 10–15%.

Leadership in education and professional learning

The Gallery demonstrated leadership in education with several significant events, the pinnacle being the National Visual Arts Education Conference in January 2019, which brought together over two hundred educators from every state and territory and overseas, representing all year levels, from preschool to tertiary, and all sectors. The program included national and international keynotes and artist talks. The keynotes were live streamed, with over 3385 views. See Case study 8 on page 51 for more on the conference.

Education Coordinator Anna Carrig and artist Julie Gough presented a workshop and talk to ACT teachers using material from *The National Picture: The Art of Tasmania's Black War*. The program was part of the Rediscovering Our History Symposium, attended by 150 primary and secondary teachers and convened by the ACT Education Directorate in August 2018. The workshop and other symposium sessions were designed to support teaching staff to embed Aboriginal and Torres Strait Islander perspectives in school programs. Following the workshop, requests for the Gallery to provide professional learning programs addressing Aboriginal and Torres Strait Islander art and culture have increased.

The Gallery also presented several professional learning sessions for teachers in association with exhibitions and the collection, including *Love and Desire: Pre-Raphaelite Masterpieces from the Tate* and collection focuses on Aboriginal and Torres Strait Islander art and culture in Term 1 and, in conjunction with *Contemporary Worlds: Indonesia, Asian art* in Term 2.



Case study 6: American Masters symposium

Alongside its free major exhibition *American Masters 1940–1980*, the Gallery hosted a two-day symposium, *Minimalist/Maximalist*, in October 2018. The symposium was attended by 120 people and the live stream of the event on Facebook was viewed by 937 people remotely.

The symposium contributed to art scholarship by completing the cycle of recent conferences held in Australia about postwar American art. It explored a key period and focused on two tendencies generally regarded as opposites—minimalism and super-realism. It was also successful in promoting connections between scholars in Australia and the United States, attracting an extensive line-up of speakers.

The breadth and depth of the papers—from architecture, to monographic presentations and the impact of American art movements in Australia, Asia and further afield—delivered an extraordinary range of scholarship. James Meyer, Curator from the National Gallery of Art, Washington DC, and author of *Minimalism: art*

and polemics in the sixties, delivered the keynote, which was especially well received.

Titled 'Canberra/Washington: collection building during the 1970s', Meyer's keynote explored little-known links between Australia's national art collection and those in North America. The National Gallery of Australia's remarkable postwar American collections were formed during the 1970s, while, at the same time, the National Gallery of Art in Washington was developing a collection of modern art for its East Building. Both national galleries operated in comparable critical landscapes, facing many of the same challenges and choices.

The symposium was made possible through the generous support of the exhibition's Principal Partner the Terra Foundation for American Art.

Above: *American Masters 1940–1980* at the National Gallery of Australia, Canberra, showing Donald Judd's *Untitled* 1974 and Ellsworth Kelly's *Orange curve* 1964–65.

Education staff Frances Wild and Ingrid Anderson presented a workshop for Western Australian university art museum and health professionals on the Gallery's Artmed program model.

Artmed, a partnership with Australian National University (ANU) and ACT Health, involves medical students visiting the Gallery in small groups to discuss works of art in relation to areas of the curriculum, particularly ethics, law and human rights.

The workshop in Western Australia demonstrated how art museums can collaborate with health faculties in universities or state health departments and use their collections for interdisciplinary learning across art and medicine. In recognition of its effectiveness in interdisciplinary learning, Artmed was nominated in 2019 for an ANU Vice-Chancellor's Award for Programs that Enhance Learning.

Artmed has also provided a model for the Gallery to facilitate high-quality professional learning for other groups supporting inclusion and community wellbeing, including for the Australian Defence Force's Arts for Recovery, Resilience, Teamwork and Skills program,

Community Services ACT social workers and staff from United Nations Human Rights Commission. See Case study 7 below for further discussion on Artmed.

Digital learning

Since late 2018, the Gallery has been running a pilot program with Canberra Hospital School. The program enables hospitalised children to experience virtual excursions of the Gallery and has allowed educators to facilitate an art-making session with them. These children have also had access to art lessons while they are unable to attend school. The pilot has given the Gallery the opportunity to refine the experience of the program ahead of a rollout to wider audiences in the latter part of 2019.

In 2018–19, the Gallery produced media resources, including a video for its exhibition *The National Picture*, which gave students the opportunity to hear from curators, artists and Tasmanian Aboriginal community members. The Gallery also developed an interactive 360-degree online walkthrough of the exhibition *Infinite Conversations: Asian–Australian Artistic*

Case study 7: Artmed

The Gallery's Artmed program is a suite of initiatives for medical students and health professionals aimed at enhancing medical education, research and professional development. It began as a collaboration with the Australian National University Medical School seeking to improve the clinical acumen of students by engaging them in critical thinking about the visual arts. The program develops their skills in discerning and articulating visual clues, in particular, to improve observation and diagnoses of patients.

The program has since evolved into a well-integrated and compulsory program with an enrichment stream and a research project opportunity for medical students. Since 2013, eight research projects have been conducted, the most recent of which evaluated the Gallery's voluntary guide program as an example of

creative aging. Students are also encouraged to present their research at the Gallery.

The program has also expanded to offer a range of professional learning opportunities for trainee physicians and allied health practitioners in a partnership with ACT Health and for social workers in a partnership with the ACT's Community Services Directorate. To date, Artmed has enhanced the professional practice of up to 1500 students and health professionals, impacting health outcomes in our community.

One recent participant, whose research project was awarded the most outstanding of the ANU 2018 Medical School graduating cohort, offered her insight into the program, describing it as 'a harmony between the humanities and science that is facilitated wonderfully ... training doctors to think not only with their minds but with their hearts as well'.

Exchange, along with related videos with the exhibition's curators and with the artists Abdul Abdullah, Kate Beynon and Lindy Lee and interpretive text in collaboration with Singing Bowl Media.

Online learning resources developed for exhibitions at the Gallery and on tour included *American Masters 1940–1980*, *The Ned Kelly Series*, *David Hockney: Prints and Art Deco from the National Collection: The World Turns Modern*.

The Gallery's ongoing partnership with Modern Language Teachers Association of ACT (MLTA ACT) increased engagement with language teachers and visitation by language students. In 2018–19, in collaboration with MLTA ACT, the Gallery developed online Chinese-language resources for *Infinite Conversations*.

Multimedia tours for *Cartier: The Exhibition*, *American Masters 1940–1980* and *Love and Desire* were also developed and well received by more than 19,200 people. Through a collaboration with Conexu Media, the Gallery continued to improve accessibility with Auslan and scrolling-caption tours available for people with hearing

impairments within the Gallery's NGA app and via Conexu's Open Access Tours app.

National Summer Art Scholarship

Generously supported by Tim Fairfax AC, the annual National Summer Art Scholarship brought sixteen students from around the nation, two from each state and territory, to the Gallery in January 2019. This unique weeklong residential art program, which has been going for more than twenty years, provides senior school students with opportunities to engage with Gallery staff, other arts professionals and artists. This year, renowned Australian artist David Rosetzky led the participating students in a series of workshops that featured intensive making sessions, writing, costume making and theatrical set building that culminated in an ephemeral sculpture and sound-based performance titled 'Theatre of the Future'.

Volunteers

The Gallery's volunteers are highly valued and contribute to various aspects of the Gallery's operations. Its 180 voluntary guides enriched the experience of more than 63,500

Artmed has received national recognition as a leader in the field of medical humanities, demonstrated by an invitation to present a lecture in Western Australia to an audience of potential gallery and health faculty partners. It was the first Australian program to be included in a listing of gallery and medical faculty partnerships published by the University of Texas in the United States. It was nominated for an ANU teaching excellence award in 2017 and for the more prestigious ANU Vice-Chancellor's Award for Programs that Enhance Learning in 2019.

Right: Artmed enrichment program session with first-year ANU medical students viewing a post-Gupta Indian *Bodhisattva Avalokiteshvara* c 700 in the Asian art galleries at the National Gallery of Australia, Canberra.



visitors in 2018–19, contributing more than ten thousand hours to tours for visitors and to their training.

Twenty-four new voluntary guides joined the ranks this year, having completed their one year of training. All training sessions were recorded, and the Gallery has developed a video channel for future trainee guides. These videos were also used to train special project guides and student volunteers for the Balnaves Contemporary Intervention series, *Cartier: The Exhibition* and *Contemporary Worlds: Indonesia*.

As part of the Gallery's Artmed program, medical student Laura Clayton researched the health benefits of being a gallery guide for older people, focusing on the Gallery's voluntary guides. More than twenty guides over the age of seventy participated in the research, which took place over a year. The findings clearly demonstrated that, as an activity that keeps the body and mind active, gallery guiding has health, social-engagement and other benefits.

Collection Study Room

The Collection Study Room (CSR) makes accessible works from the national collection that are not on display to learning groups, artists, academics, curators, documentary makers and people uncovering family connections to artists. Out of the Box programs were also presented in the CSR, providing opportunities for people to get a closer look at the collection.

In 2018–19, 1213 people visited the CSR, viewing 6470 works from the national collection. Of the visitors, 60% were education or social groups and public program participants. However, 80% of the works were viewed by curators (internal and external), conservators, academics and artists for research purposes and exhibition development.

Curators from national and international cultural and educational institutions viewed works for research and in preparations for loans and exhibitions. Academic and China specialist Claire Roberts, from the University of Melbourne, and nine visiting international scholars attended a viewing of 134 selected prints from the Peter Townsend collection of Chinese revolutionary woodblock prints.

New Zealand artist Robin White and curator Jill Trevelyan visited the CSR to access the Gallery's extensive collection of works on paper by White in preparation for an upcoming exhibition and publication on the artist. Australian artist Danie Mellor also visited the room to research the Gallery's collection of works on paper by Sidney Nolan, particularly Nolan's collage works.

Indigenous engagement

NAIDOC Week

The theme for NAIDOC Week in July 2018, was 'Because of Her, We Can!' providing a focus for Gallery activities on Indigenous women. On 6 July, the Gallery held a Culture to Catwalk event, which highlighted achievements of Indigenous women through art, adornment and fashion. An Out of the Box event and a workshop by Ronnie Jordan, an Indigenous artist from Culture on the Move, continued the theme of adornment and linked to *Cartier: The Exhibition*. NAIDOC Week events also included a staff morning tea, guided meditation sessions and tours of the Aboriginal and Torres Strait Islander art galleries and the exhibition *The National Picture*.

Aboriginal Memorial symposium

Thirty years after *The Aboriginal Memorial* 1987–88 was installed, the Gallery reflected on this powerful work in a two-day symposium, supported by Wesfarmers Arts (see Case study 9 on pages 52–3).

Conceived by Djon Mundine OAM in collaboration with Ramingining artists of central Arnhem Land and commissioned by the National Gallery's inaugural director James Mollison AO, *The Aboriginal Memorial* has been permanently displayed since 1988. Made of two hundred hollow log coffins from central Arnhem Land, the installation imitates the course of the Glyde River, with the poles placed to reflect a map of the artists' clan lands along the river and its tributaries.

Djon was in conversation with Director Nick Mitzvich on 11 October for the Gallery's Annual Lecture, followed by the symposium on 12–13 October. Senior Ramingining artists Roy Burnyila and Bobby Bununggurr travelled to Canberra for a performance at

Case study 8: National Visual Arts Education Conference

In January 2019, the Gallery hosted its fourth National Visual Arts Education Conference, welcoming visual arts educators from around the country. The conference theme was 'At the Heart: Inspiration, Bravery, Compassion and Connection', as teachers are at the heart, they are the heartbeat, they are art advocates, they are art tragics, they are passionate. They are brave, they wear their hearts on their sleeves and they keep students at the centre.

The conference program in 2019 offered teachers of all levels of schooling as well as artists and educators from the museum and gallery sector the chance to explore a broad range of current issues in visual art education. The Gallery also worked with Art Education Australia and art teacher networks to offer bursary places for one teacher from every state and territory. The bursary supported travel and registration, improving access to this important professional learning opportunity.

Two hundred art educators from around Australia as well as delegates from Hong Kong,

the United Kingdom and New Zealand attended the conference. The largest proportion of attendees were visual arts teachers in secondary schools and colleges (38%), followed by early childhood and primary teachers (30%), tertiary educators and academics (12%) and gallery educators (10%).

There were sixty-seven presenters across a range of formats, including papers, workshops, artist talks and keynote presentations. Presenters included teachers as well as researchers and visual artists. After a Welcome to Country by Ngambri representative Paul House, Director Nick Mitzevich gave an opening address on artistic courage. Video recordings of keynotes, artist talks and paper presentations are available at nga.gov.au/nvaec.

Below: A National Visual Arts Education Conference workshop held in the exhibition *Infinite Conversations: Asian–Australian Artistic Exchange* at the National Gallery of Australia Canberra, 21 January 2019.



Case study 9: 30th anniversary of *The Aboriginal Memorial*

Conceived by Djon Mundine OAM in collaboration with Ramingining artists of Central Arnhem Land and commissioned by the Gallery's inaugural director James Mollison AO, *The Aboriginal Memorial 1987–88* has been a destination work for many visitors to the Gallery since 1988. In 2010, it was moved to the new front entrance to greet people as they arrive and to signal the importance of Australia's Indigenous cultures to the nation. Worthy of its place as one of the masterpieces of the national collection, this installation is both a powerful creative and cultural undertaking and a memorial representing a forest of souls to commemorate all Indigenous people who have lost their lives defending their land since 1788.

To reflect on the thirty years that this nationally significant installation has been at the Gallery and the generations it has touched and inspired, the Gallery dedicated its Annual Lecture on 11 October 2018 to a discussion between Director Nick Mitzevich and Djon Mundine, preceded by a Welcome to Country and smoking ceremony by Ngambri custodian Paul House and a performance by senior Ramingining artists Roy Burnyila and Bobby Bununggurr at *The Aboriginal Memorial*.

The Gallery also held a major two-day symposium, supported by its Indigenous Art Partner, Wesfarmers Arts, that examined the ongoing significance of the memorial and

The Aboriginal Memorial ahead of the Annual Lecture and also hosted a round table at the symposium.

Keynote speakers included David Garneau, from the University of Regina in Canada, and Fiona Foley, a leading contemporary Australian artist, curator and lecturer.

Other collaborative supporters of this important event were the Australian National University; Bula'bula Arts Aboriginal Corporation; Power Institute, University of Sydney; School of Culture and Communication, University of Melbourne; and the Centre for Art History and Art Theory, Australian National University.

Wesfarmers leadership program

The ninth iteration of the Wesfarmers Indigenous Arts Leadership program was held at the Gallery in November 2018. The program brought together ten Indigenous arts workers from across the country for an intensive ten-day program that included dialogue, exchange and networking and professional development workshops.

The program also connected with Indigenous leaders in the arts, media and communications fields, including Djon Mundine OAM, Genevieve Grieves, Jirra Harvey, Nici Cumpston, Dan

Bourchier, John Paul Janke, Brenda L Croft, Thomas Kelly, Phil Sillifant and Chad Creighton, who each gave presentations.

Engagement with the Gallery's activities continued to be a significant focus of the program, and participants worked with educators, curators and Research Library and Archives staff to develop and present ten-minute floor talks on a work of their choosing from the national collection.

Hermannsburg Ladies Choir

The Ntaria Ladies Choir from Hermannsburg performed a sold-out public concert in the Gandel Hall on 5 May 2019. Members of the choir returned on 6 May 2019 for an exclusive conversation with Gallery guides and staff to share stories of their Arrernte language and culture and Hermannsburg home. This exclusive event was facilitated by Franchesca Cubillo, Senior Curator, Aboriginal and Torres Strait Islander Art, in connection with 2019 being the International Year of Indigenous Languages.

Reconciliation Week

To coincide with Reconciliation Day in the Australian Capital Territory, the Gallery created a week-long program to celebrate reconciliation by inviting the public to respond to the cultures

its context within contemporary art, Yolngu culture and creative practices as well as its relationship to recent memorials across Australia and internationally. Gathering a generation of scholars, artists and curators, the event presented fresh and challenging research and new perspectives on *The Aboriginal Memorial* and contemporary art's engagements with trauma and colonial conflicts.

Right: Djon Mundine OAM in *The Aboriginal Memorial* 1987–88 at the National Gallery of Australia, Canberra, September 2018.



and histories of local Aboriginal communities as well as those communities represented in the national collection. Reconciliation Day 2019 itself included an event for the whole family and began with a welcome and performance by local custodians in the Gallery's Sculpture Garden. Visitors were then invited to either stay in the garden for Bush Tucker tours or head inside for art making in the new Tim Fairfax Learning Gallery and weaving and a yarning circle on local history in the Aboriginal and Torres Strait Islander art galleries.

Reconciliation Action Plan Working Group

Acknowledging the critical contribution Aboriginal and Torres Strait Islander staff and stakeholders make to the Gallery, the Gallery has committed to developing its first Reconciliation Action Plan (RAP) in 2019–20 with the help of a RAP Working Group, originally formed in 2017–18. Importantly, all Aboriginal and Torres Strait Islander staff were invited to participate in the development and implementation of the RAP in line with the principle of self-determination. A broad cross-section of non-Indigenous staff were also invited to participate in recognition that reconciliation is everyone's responsibility.

The re-established RAP Working Group has developed a draft Terms of Reference and is

reviewing and strengthening a Statement of Cultural Safety. The new Assistant Director (Indigenous Engagement) position was advertised in June 2019, and this position will be key to developing the Gallery's RAP, nurturing a culturally and professionally engaging environment and leading an Indigenous reference group to support implementation of the RAP.

Digitisation of the collection

Digitisation of the national collection is vital to the Gallery's aim to make its collections widely accessible, particularly to national and international audiences online. It also provides a valuable record of works in the collection, supports research and publishing activities at the Gallery and externally and is an effective strategy for reducing the need to physically handle works of art to provide access to them.

The number of digital assets of the works of art held in the national collection continued to grow in 2018–19 and has now reached over 155,000 assets. The Gallery has an internal web-based interface for staff to search the collection and retrieve images of and information about works of art. The interface combines data from the collection and digital asset management systems.

The Gallery stores its digital assets in a digital asset management system, which continues to be improved to meet the Gallery's needs. Works of art from the national collection with a digital asset in the system rose during the year from 85,776 at 30 June 2018 to 90,699 at 30 June 2019. Support for born-digital works of art was also developed during the year to ensure that they can be appropriately stored, managed and maintained within the digital asset management.

Strategy 3

Partnerships and sustainability

Partner with others to maximise the impact of the national art collection. (Outcome 1)

Results

Performance criterion

Non-Government revenue as a percentage of total revenue

Source: 2018–19 corporate plan, p 11; 2018–19 PBS, p 180

Result: 41% (Target: 35%)

The Gallery has continued to build a community of partners and develop its commercial arms to support organisational capability and sustainability, raising non-Government income of \$31.5 million in 2018–19, 41% of total income.

Analysis: pp 55–62

Value of gifted works of art

Source: 2018–19 corporate plan, p 11; 2018–19 PBS, p 180

Result: \$5.3 million (Target: \$2–4 million)

The Gallery continues to attract private support for the development of the collection. During the year, 168 of works of art, valued at \$5.3 million, were gifted to the Gallery.

Analysis: pp 58–60

Analysis

The nature of the National Gallery's operations demands strong ongoing relationships with government representatives and agencies, diplomatic missions, artists and their representatives, auction houses, other galleries and museums, universities, schools, the business sector, the media, volunteers and the wider community locally, nationally and internationally. These relationships build on the Gallery's ability to present the finest exhibitions, public and education programs and to add significant value to the national art collection through gifts and donations. See Appendix E for Government funding programs and support, foundations and grants, corporate partnerships and private donors.

The Gallery aims to build and maintain an outstanding national collection of works of art, providing access locally, nationally and internationally. It achieves this through the ongoing development of the national collection

and delivery of inspirational exhibitions, supported by research, scholarship, education and public programs. To sustain these activities, the Gallery seeks partnerships and private and corporate support, nurtures and strengthens existing relationships and engages in commercial operations to generate its own revenue.

During the year, the Gallery received 168 works of art as gifts, with a combined value of \$5.3 million. In addition, the Australian Government supported the development and acquisition of works for the national collection through an annual equity injection of \$16.6 million in 2018–19.

Strengthening relationships

In September 2018, the Gallery's Director Nick Mitzevich and Assistant Director Alison Wright travelled to London to launch the campaign for its major exhibition *Love and*

Desire: Pre-Raphaelite Masterpieces from the Tate with a media preview. The preview was held at the Tate, home to many of the works in the exhibition.

In addition to the significant international media attention generated by the preview, the trip was an opportunity to connect with international donors, artists and friends. On the evening of 4 September, Australia's High Commissioner to the United Kingdom His Excellency George Brandis QC hosted a reception at his official residence, Stoke Lodge, for more than fifty guests. In London, there is clear and strong affection for the National Gallery of Australia, and there are opportunities to engage with our supporters in the United Kingdom.

National Gallery of Australia Foundation

The National Gallery of Australia Foundation is a not-for-profit organisation that is dedicated to supporting the aspirations and activities of the Gallery.

The Foundation is a company limited by guarantee under the *Corporations Act 2001* and is governed by a Board of Directors appointed by the Gallery Council and including the Gallery's Director. Foundation Board directors come from all around Australia and extend the Gallery's reach through their networks and communities. The Foundation Board meets four times a year.

During the reporting period, the Foundation has been honoured to have the then Governor-General of the Commonwealth of Australia General the Honourable Sir Peter Cosgrove AK, CVO, MC, as its Patron. Sir Peter and Lady Cosgrove have been generous in their support, both through their participation at key Gallery events and by hosting events at Government House for the Gallery's supporters. The Chair of the Foundation for reporting period was John Hindmarsh AM. He is succeeded by Stephen Brady AO, CVO, and remains a member of the board.

Board members in 2018–19 were Philip Bacon AM, Julian Beaumont OAM, Julian Burt, Anthony Berg AM, Robyn Burke, Terrence Campbell AO, the Hon Ashley Dawson-Damer AM, James Erskine, Andrew Gwinnett, Wayne Kratzmann,

Dr Andrew Lu OAM, Nick Mitzevich; Allan Myers AC, QC, Geoffrey Pack, Roslyn Packer AC, John Schaeffer AO, Penelope Seidler AM, Ezekiel Solomon AM, Kerry Stokes AC, Ryan Stokes and Ray Wilson OAM. The Foundation's Secretary is Dr Peter Lundy RFD and Executive Director is Maryanne Voyazis.

The Foundation encourages and accepts donations to support acquisitions, exhibitions, programs and initiatives. Major fundraising initiatives and gifts facilitated by the Foundation in 2018–19 are listed below.

Members Acquisition Fund 2018–19

The focus of the Members Acquisition Fund 2018–19 was Danie Mellor's monumental nine-panel photographic work *Landstory* 2018. The campaign was launched in the company of the artist, and the work was hung in the Australian galleries.

Given the significance of this work, the campaign was extended and opened up to all donors, including those that would normally support the annual Masterpieces for the Nation Fund campaign. The giving response to *Landstory* has been strong and attracted donations at all levels (see Case study 10 opposite)

National Gallery Gala

The National Gallery Gala is an annual fundraising event that encourages existing and potential supporters from Australia and around the world to come to Canberra for a curated program that celebrates the Gallery's collection, exhibitions, current projects and ambitions for the future.

Donations from guests for the 2019 Gala exceeded the next highest total giving amount by 88%. The generosity of guests supported the acquisition of Urs Fischer's wax candle sculpture *Francesco* 2017 (see Case study 11 on pages 58–9).

Another highlight of the program was the inaugural Australian Artists Long Lunch at which eleven contemporary Australian artists represented in the national collection joined guests for lunch in our Sculpture Garden.

Council Exhibitions Fund and Foundation Board Publishing Fund

The Gallery's Council and Foundation Board support unique giving programs for their



Case study 10: Members Acquisition Fund

The Members Acquisition Fund is an annual giving campaign that encourages Gallery members to make a direct contribution to the development of Australia's national art collection by helping the Gallery to acquire major works of art. The subject of this year's campaign was Indigenous Australian artist Danie Mellor's nine-panel photomedia work *Landstory* 2018.

The work is arguably one of Mellor's finest, as it reimagines the Australian landscape and history, intertwining past and present to show the continual presence of Aboriginal people and their timeless connection to the natural environment. It captures the dense rainforest of far north Queensland and the underlying sense of unease beneath the lush flora and fauna, creating a new way of seeing ownership and occupation.

The inspiration for *Landstory* was Sidney Nolan's renowned nine-panel painting *Riverbend* 1964, which reveals Nolan's preoccupation with the Australian landscape, mythology, history and

tradition. It had a profound effect on Mellor when he first viewed it: 'There was a depth, a ghostliness that stayed with me'. *Landstory* has been brought into the collection through the generosity of Penelope Seidler AM and contributors to the Members Acquisition Fund.

Over the last ten years, the Members Acquisition Fund has helped the Gallery to acquire significant works for the national collection by important Australian artists, such as Margaret Olley and Jeffrey Smart, and international icons, such as Henri de Toulouse-Lautrec. Mellor's *Landstory* supports our determination to elevate Australian art and to acquire major works of art that enrich the lives of all Australians, now and into the future.

Above: Danie Mellor at the Gallery during the installation of his *Landstory* 2018, acquired with the generous support of Penelope Seidler AM and the Members Acquisition Fund 2018–19.

Case study 11: National Gallery Gala donations light the way

Now in its eleventh year, the National Gallery Gala is a major annual fundraising event that offers a two-day curated program for invited guests. Guests come to Canberra from around Australia and the world to support the national art collection and celebrate the artists at its core.

This year, the program started with a reception in our Australian galleries with artist Danie Mellorin front of his monumental nine-panel work *Landstory 2018*, the focus of this year's Members Acquisition Fund (see Case study 10 on page 57). On Saturday, the Director hosted the inaugural Australian Artists Long Lunch in the Sculpture Garden with eleven celebrated artists. Behind-the-scenes and collection tours then filled the afternoon before the evening program.

Donations raised from this premier giving event assisted with the acquisition of Urs Fischer's

Francesco 2017, a candle sculpture of famous Italian curator Francesco Bonami. Tim Fairfax AC, Education Patron and then deputy chair of Council, lit the work, which continues to burn down and will soon become wax debris. The remains will then be recast for the Gallery's next exhibition of the work in December 2019.

Francesco has been an instant hit with the Gallery's audiences of all ages and demographics, even attracting a devoted following on social media. Several Instagram users have dedicated their social media activity to providing their friends with regular updates on the work's changing state. In response, the Gallery hosted a #askacurator session with Senior Curator Jaklyn Babington fielding questions. The result was a lively discussion of the work's complexities, both conceptual and physical.

Francesco is an acquisition indicative of the Gallery's bold ambitions to collect pre-eminent

respective members. The National Gallery of Australia Council Exhibitions Fund was established in 2006 to support the Gallery in its efforts to produce a stimulating, diverse and engaging exhibitions program.

In 2019, Council decided to allocate the balance of the Council Exhibitions Fund to support the presentation of *Contemporary Worlds: Indonesia* with a grant of \$350,000 and *Monet: Impression Sunrise* with a grant of \$100,000.

The Foundation Board Publishing Fund was set up in 2011 to assist with the production of scholarly publications and online publishing focused on the national art collection. The cumulative total in the fund is now close to \$150,000, which will support future publishing initiatives.

Major gifts

Major gifts enable aspirational projects to be realised. Through their generosity, our major benefactors support the growth of the national art collection for all Australians, help us to present

exhibitions and fund programs that encourage learning and make the collection accessible to visitors of all ages.

Tim Fairfax AC continued his generous annual support of our learning and access programs in honour of former National Gallery director Betty Churcher AO and strengthened the Gallery's determination to increase onsite and online experiences for young audiences through an additional and visionary donation. His support has made a real impact on the development and delivery of effective and engaging programs for children and families (see pages 42–3 for further discussion and Case study 12 on page 61). He is also the inaugural major donor and Ambassador Patron for Know My Name, the Gallery's groundbreaking campaign to celebrate and champion women artists.

Once again, the Gallery benefitted from the generosity of Kerr Neilson and the trustees of the Neilson Foundation, whose most recent major gift was used for the presentation of *Monet*.

examples of contemporary art that will generate enthusiastic new audiences who are excited by what art can be in the twenty-first century—audiences, too, that will engage with the Gallery through new channels to promote increased access to and dynamic discussion about works in the collection.

Right: Urs Fischer *Francesco* 2017, mixed media. National Gallery of Australia, Canberra, purchased with the assistance of the National Gallery of Australia Gala Fund 2019. © Urs Fischer. Courtesy of the artist and Sadie Coles HQ, London



Alongside the Neilson Foundation, the exhibition attracted further support from Exhibition Patrons Philip Bacon AM, Kay Bryan, Krystyna Campbell-Pretty AM, the Hon Ashley Dawson-Damer AM and Wayne Kratzmann.

The Gallery's former Council chair Allan Myers AC, QC, generously continued his support as the Principal Patron of *Contemporary Worlds*. He was joined by Exhibition Patron Ezekiel Solomon AM, Philip Keir and Sarah Benjamin (through the Keir Foundation) and Molonglo Group. Funding was also received from the Australian Government through the Australia-Indonesia Institute.

James Fairfax's estate continued its support for the refurbishment of the James Fairfax Theatre, ensuring that it will continue to be named in his honour. James Fairfax was a founding member of the Gallery's Foundation and gave, both during his lifetime and as part of his legacy, major works by Australian masters, including Charles Conder, Russell Drysdale, Fred Williams and Charles

Blackman. Through his generosity, he has created a legacy that actively supports the enrichment of the visitor experience through access to great works of art and improved facilities in the James Fairfax Theatre.

National Gallery Bequest Circle

The National Gallery Bequest Circle was introduced in 2008 to encourage supporters to consider the Gallery as part of their legacy and to acknowledge bequest donors during their lifetime. The Bequest Circle provides bequest donors with the opportunity to enjoy a closer relationship with the Gallery during their lifetimes. At 30 June 2019, the Gallery was honoured to have fifty-seven members in its Bequest Circle.

Other significant donations

The Gallery is grateful to the many donors who support it through their giving at all levels. The Gallery is especially thankful to those donors who have made substantial contributions

that support so many projects, programs and acquisitions: De Lambert Largesse Foundation, Jennifer Manton, Susan Maple-Brown AM, Fiona Martin-Weber and Tom Hayward, David Paul and Alison Creagh, Andrew and Judith Rogers and Lyn Williams AM.

This year, two significant unnotified bequests were received from National Gallery members. The first was from Barbara Jean Humphreys and the second from Henry Hunter Gardner Dalrymple. These unexpected gifts have lifted the Gallery's capacity to plan and deliver ambitious projects.

Exhibition patronage

The support of Exhibition Patrons has been essential to the successful presentation of recent exhibitions. In addition to the valued patrons who supported *Contemporary Worlds* and *Monet*, the following individuals gave in support of *Love and Desire*: Kay Bryan, Krystyna Campbell-Pretty AM, Lady Potter AC, John Schaeffer AO and Bettina Dalton and Andrew Sisson AO and Tracey Sisson. Council member Rhonda White AO and Terry White are the inaugural Exhibition Patrons for the forthcoming *Matisse and Picasso*.

American Friends of the National Gallery of Australia

The American Friends of the National Gallery of Australia (AFNGA) was founded in the early 1980s by then Council chair Gordon Darling AC, CMG. The AFNGA is an independent organisation that supports the Gallery's activities and is registered under Section 501(c)(3) of the Internal Revenue Code in the United States, meaning that donations to the AFNGA by American taxpayers are fully tax-deductible.

The Board of the AFNGA is supported by a part-time administration team and continues to work tirelessly to attract fundraising support and nurture crosscultural communication and education with a focus on the visual arts. The board is made up of American and expatriate Australian business and arts professionals, including President Geoffrey Pack, Chair Philip Colbran, Secretary Dr Helen Jessup and Treasurer Robert Moore II. They are joined by Susan van der Griend, Michael Maher and Sara McKerihan.

The Gallery's Director Nick Mitzevich and Assistant Director Alison Wright visited New York in April 2019 for an extensive program of meetings and events aimed at engaging US-based donors, the Board of the AFNGA and key industry colleagues. One of the key events was the launch of the recently made *Blue poles* documentary at the Museum of Modern Art, which coincided with the sad passing of Ben Heller, who sold Jackson Pollock's *Blue poles* 1952 to the Gallery in the early 1970s.

Another highlight was a visit to the home of long-term major supporters Kenneth E Tyler AO and Marabeth Cohen-Tyler. Tyler and Cohen-Tyler also visited the National Gallery in November 2018 and reaffirmed their ongoing and visionary support of the Kenneth Tyler Print Collection, which sits at the heart of the Gallery's American art collection.

The AFNGA has continued to facilitate loans and gifts of works of art to the Gallery and awarded the Gallery grants to support its exhibitions, events and acquisitions. The AFNGA played a key role in the gift from the Barnett Newman Foundation of Barnett Newman's monumental sculpture *Broken Obelisk* 1963/1967/2005. This significant gift was made in recognition of the tenure of Gerard Vaughan AM as the Gallery's Director (2014–18). A donation from the Kevin Hartz Family Foundation will also be used to acquire work for the Gallery's Pacific art collection in the former director's honour.

The AFNGA also facilitated major gifts of works of art, including a glass sculpture by Stanislav Libensky and Jaroslava Brychtova from Dudley and Lisa Anderson and twelve photographs by Australian artists from Graham Howe.

Since 2012, the AFNGA has partnered with the American Australian Association to offer the AusArt Fellowship, a US\$30,000 grant for an Australian visual arts student to continue studies in the United States. The AFNGA has again received the generous support of the Dr Lee MacCormick Edwards Charitable Foundation to continue to offer this tangible and meaningful opportunity to artists, curators, art historians, administrators and conservators to further their study at an American university. In addition, this foundation completed its generous pledge to assist with the major acquisition of James Abbott



Case study 12: Learning Gallery and Studio

Enabled by a recent transformative donation from Education Patron Tim Fairfax AM, the Gallery launched the Tim Fairfax Learning Gallery in May 2019. It is the first of two new spaces dedicated to young people's engagement with the visual arts and will present thematic exhibitions drawn from the national collection and developed with young people in mind.

The space's inaugural exhibition is *Body Language*, co-curated by Aboriginal and Torres Strait Islander Art curator Kelli Cole and Indigenous Program Producer Shane Nelson, which focuses on language and identity in Indigenous Australia. The exhibition is part of the Gallery's contribution to the International Year of Indigenous Languages and includes interpretive labels written in English and the traditional languages of the artists whose works are on display.

Currently under construction and opening in mid October, the second space is the Tim Fairfax Studio. It is the latest in a long line of dedicated spaces that provide opportunities for creative responses to the collection by facilitating hands-

on art-making activities. Drawing on lessons learnt from previous programs and various approaches worldwide, the space will greatly improve the learning potential of the Gallery's young visitors, in particular.

On weekdays during school terms, visiting students will have the opportunity to reflect on and respond to works of art. Toddler and pre-school sessions will also be held on weekdays. On weekends and during school holidays, the studio will then transform into an intergenerational learning space where children and their families can get creative with art-inspired activities developed in response to the Gallery's exhibitions program.

These are just some of the Gallery's ongoing or planned learning initiatives, all of which are made possible through Tim Fairfax's vision and commitment to learning in art galleries.

Above: Education Patron Tim Fairfax AC and National Gallery Director Nick Mitzevich in *Body Language*, the inaugural exhibition in the Gallery's new Tim Fairfax Learning Gallery, June 2019.

McNeill Whistler's *Harmony in blue and pearl: The Sands, Dieppe* c 1885.

Corporate partnerships

Support for the arts from the Australian business community ensures that Australia's cultural landscape continues to prosper.

The Gallery's many corporate partners share its vision to ensure art is accessible to all Australians, and they come from a variety of sectors, including tourism, media, retail and industrials, finance, champagne, spirits and beer, automotive and printing. These partnerships champion art and its value in our lives, helping the Gallery to reach new and emerging audiences and extending our footprint nationally.

Contributions by corporate partners go toward staging major exhibitions, cultural development opportunities and help fund innovation and education and public program initiatives.

Major support for the Gallery has come from VisitCanberra, the Gallery's Strategic Partner; Wesfarmers Arts, a dedicated Indigenous Arts Partner; and Presenting Partners the Australian Government Exhibitions Insurance Program and Seven Network.

The generous support of the Gallery's corporate partners in 2018–19 totalled \$1.6 million in cash and \$0.6 million in kind.

Commercial operations

The Gallery generates revenue through commercial operations to supplement Government, corporate and private funding. Commercial activities include retail food and beverage catering, events and venue hire, exhibition ticket sales, image reproduction fees, the Gallery Shop and publishing and distributing books and other merchandise. The Gallery's successful exhibitions program this year had a flow-on effect to many of these commercial revenue streams.

Overlooking the Sculpture Garden, the Gallery Cafe offers morning and afternoon tea and lunch options for visitors. The Street Cafe, positioned at the main entrance, offers coffee, drinks and lunch. During the year, the visitor experience was enhanced by offering themed food and beverages for several exhibitions, including

American Masters 1940–1980, Love and Desire: Pre-Raphaelite Masterpieces from the Tate and Monet: Impression Sunrise.

The Gallery has a number of distinctive venues, including its flagship Gandel Hall, which continues to provide a high-use and unique space for professional conference and event organisers.

Events held in the Gandel Hall, Sculpture Garden Pavilion, James Fairfax Theatre and other spaces within the Gallery included wedding ceremonies and receptions, conferences, workshops, corporate and private functions and gala dinners.

The Gallery's retail strategy seeks to position the Gallery Shop as a destination book and specialist gift shop. Merchandise and publications produced by the Gallery in support of the exhibitions program proved the most popular among shoppers. The Gallery's publications are distributed through NewSouth Books. A full list of book titles published by the Gallery during 2018–19 is in Appendix B.

PART 4

MANAGEMENT AND ACCOUNTABILITY

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Corporate governance

The National Gallery of Australia is a Commonwealth authority established by the *National Gallery Act 1975*. The responsible minister is the Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts. The Gallery's functions under section 6 of the Act are to:

- develop and maintain a national collection of works of art
- exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are otherwise in the possession of the Gallery.

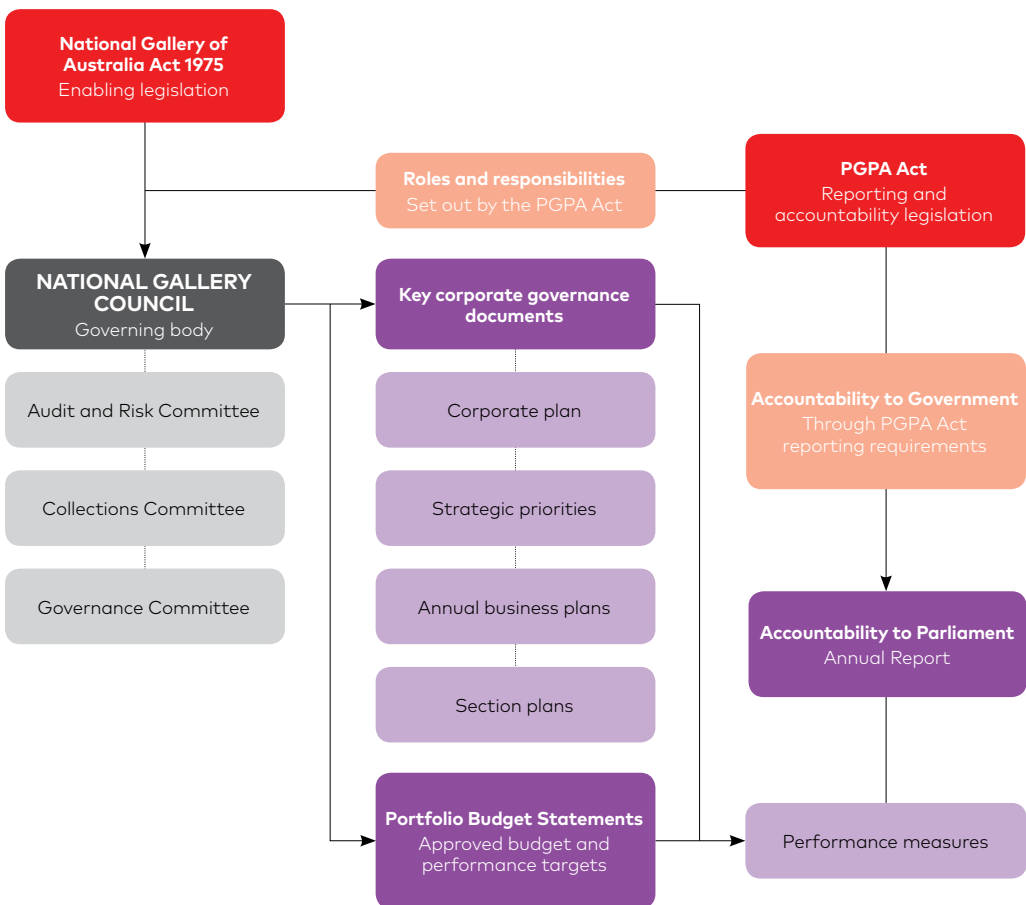
In performing these functions, the Act states the 'Gallery shall use every endeavour to make the most advantageous use of the national

collection in the national interest' (section 6(2)) and 'has power to do all things necessary or convenient to be done for or in connexion with the performance of its functions' (section 7(1)).

As a Commonwealth statutory authority, the National Gallery is also subject to the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), which establishes a coherent system of governance and accountability across Commonwealth entities.

High standards of governance and accountability are also maintained by comprehensive business, performance and planning frameworks. Figure 6 shows the principal elements of the Gallery's corporate governance structure.

Figure 6: Corporate governance structure





National Gallery of Australia Council at 30 June 2019. Back row, from left: Stephen Brady AO, CVO, Alison Kubler, Ryan Stokes (Chair), John Hindmarsh AM, Richard Alston AO, Helen Cook, Nick Mitzevich (National Gallery Director). Front row, from left: Ezekiel Solomon AM, Rhonda White AO, Tim Fairfax AC (Deputy Chair), Jane Hylton

Council

The Gallery is governed by the Council of the National Gallery of Australia in accordance with the *National Gallery Act 1975*. Section 13 of the Act stipulates that:

- the Council comprises no more than eleven members (the Chair, the Director and nine other members)
- members, other than the Director, be appointed for no more than three-year terms by the Governor-General with respect to their knowledge and experience of the visual arts and any other areas relevant to National Gallery activities. Council members are eligible for reappointment.

As the accountable authority, the Council oversees and endorses the strategic planning and performance framework and monitors

progress through regular reports on performance against the endorsed four-year corporate plan. The Council meets six times a year. Members of Council at 30 June 2018 are pictured above and listed below with details of their qualifications and relevant experience at the time of their tenure.

Table 2 on page 66 provides further information on members, including whether a member is an executive or a non-executive member, the date the member commenced on Council, the date they ceased (where relevant) and the number of meetings the member attended during the 2018–19 financial year.

Allan Myers AC, QC
(Chair to 08/07/2018)

Qualifications: Bachelor of Arts and Bachelor of Laws (Hons), University of Melbourne;

Bachelor of Civil Law, University of Oxford; Honorary Doctorate, Australian Catholic University; Honorary Doctorate of Laws, University of Melbourne

Experience: Chair, Museums and Art Galleries of the Northern Territory; Member, University of Melbourne Faculty of Law Strategic Advisory Board Graduate Program; Chair, University of Melbourne Campaign Board; Chair, University of Melbourne Foundation for the Humanities; Director, Dunkeld Pastoral Co; Trustee, Ian Potter Cultural Trust; Governor, Ian Potter Foundation; Member, National Gallery of Australia Foundation; Member, Peter MacCallum Cancer Foundation; Vice Chair, Supervisory Board, Grupa Zywiec SA; Director, The Minderoo Foundation; Director, Charles and Cornelia Goode Foundation

Ryan Stokes
(Chair from 09/07/2018)

Qualifications: Bachelor of Commerce, Curtin University

Experience: Managing Director and CEO, Seven Group Holdings Limited; Board Director, Seven West Media; Board Director, WesTrac Pty Ltd; Chief Executive Officer, Australian Capital Equity Pty Ltd; Committee Member, InnovationXChange (DFAT) initiative; Chair, Coates Hire; Committee Member, IOC Olympic Education Commission; Board Director, Beach Energy

Tim Fairfax AC
(Deputy Chair)

Qualifications: Honorary Doctorate, University of the Sunshine Coast

Experience: Chair, Tim Fairfax Family Foundation; Chair, Vincent Fairfax Family Foundation; Chancellor, Queensland University of Technology; President, Queensland Art Gallery Foundation; Member, National Portrait Gallery Foundation; Director, Australian Philanthropic Services; Director, Cambooya; Director, FNA Foundation; Director, Rawbelle Management; Patron, AMA Queensland Foundation; Patron,

Table 2: Members of the Council, 2018–19

Member	Executive/ Non-executive	Date commenced	Date ceased	Meetings attended (eligible to attend)
Allan Myers AC, QC (Chair to 08/07/2018)	Non-executive	11/10/2012	08/07/2018	0 (0)
Ryan Stokes (Chair from 09/07/2018)	Non-executive	09/07/2018	-	6 (6)
Tim Fairfax AC (Deputy Chair)	Non-executive	10/03/2011	-	6 (6)
Gerard Vaughan AM (Gallery Director to 01/07/2018)	Executive	16/10/2014	01/07/2018	0 (0)
Nick Mitzevich (Gallery Director from 02/07/2018)	Executive	02/07/2018		6 (6)
Richard Alston AO	Non-executive	04/04/2019	-	2 (2)
Stephen Brady AO, CVO	Non-executive	06/12/2018	-	4 (4)
Helen Cook	Non-executive	25/04/2017	-	6 (6)
John Hindmarsh AM	Non-executive	10/03/2011	-	6 (6)
Jane Hylton	Non-executive	15/06/2010	-	5 (6)
Alison Kubler	Non-executive	19/04/2018	-	6 (6)
Ezekiel Solomon AM	Non-executive	26/03/2015	-	6 (6)
Rhonda White AO	Non-executive	17/06/2015	-	5 (6)

University of the Sunshine Coast Foundation; Patron, Flying Arts Alliance; Principal, TVF Pastoral, Strathbogie Pastoral Company and JH Fairfax & Son; Patron, Australian Rural Leadership Foundation

Dr Gerard Vaughan AM
(Gallery Director to 01/07/18)

Qualifications: Bachelor of Arts (Hons), University of Melbourne; Master of Arts, University of Melbourne; Master of Arts and Doctor of Philosophy, University of Oxford; Honorary Doctorate, Australian Catholic University

Experience: Fellow, Society of Antiquaries of London; Member, Australian Institute of Art History Board, University of Melbourne; Fellow, Australian Academy of the Humanities; Member, National Gallery of Australia Foundation; Member, Council of Australian Art Museum Directors; National Fellow, Institute of Public Administration Australia

Nick Mitzevich
(Gallery Director from 02/07/18)

Qualifications: Bachelor of Arts (Fine Art) and Graduate Diplomas in Education and Fine Art, University of Newcastle

Experience: Director, National Gallery of Australia Foundation; Member, Council of Australian Art Museum Directors; Trustee, Lionel Lindsay Gallery and Library Trust

The Hon Richard Alston AO

Qualifications: Bachelor of Laws, Bachelor of Arts, Bachelor of Commerce, Melbourne University; Master of Laws, Master of Business Administration, Monash University

Experience: Chair, SR Op Co Pty Ltd; Director, China Telecom (Australian) Pty Ltd; Director, Balmoral Gardens Pty Ltd; Chair, Suzani Pty Ltd; Chair, Messen Pty Ltd; Chair, Marn Pty Ltd; Chair, Waratah Group (Australia) Pty Ltd; Director, Waratah Group Enterprises Pty Ltd; Director, Waratah Investment Partners; Adjunct Professor, Bond University

Stephen Brady AO, CVO

Qualifications: Bachelor of Arts, Australian National University

Experience: Director, Ethics Centre; Member, Bangarra Indigenous Dance Company; Chair,

France Australia Centenary Trust; Member, EABC (Europe Australia Business Council); Member, Australian Strategic Policy Institute; Adjunct Professor of International Relations, Bond University

Helen Cook

Qualifications: Bachelor of Science, University of Western Australia; Graduate Diploma Financial Management, Securities Institute of Australia; Graduate Australian Institute of Company Directors, CPA (Honorary)

Experience: Deputy Chair, Fremantle Ports; Non-Executive Director, RAC Finance; Chair, Chamber of Arts and Culture Western Australia; Director, Cruthers Art Foundation; Director, Minerals Research Institute of Western Australia; WA Councillor, Australian Institute of Company Directors; Member, Australia Council—Major Performing Arts Panel; Member, University of Western Australia Resources Law Advisory Panel

John Hindmarsh AM

Qualifications: Bachelor of Building (Hons), University of New South Wales

Experience: Fellow, Australian Institute of Building; Adjunct Professor of Building and Construction Management, University of Canberra; Chair, Hindmarsh and Associated Companies; Chair, Australian Capital Ventures and Equity Investments; Director, Village Building Company; Life Member, Canberra Business Chamber; Chair, National Gallery of Australia Foundation; Director, Hands Across Canberra; Deputy Chair, Boundless; Director, Significant Capital Ventures; Alternate Director, The Healthy Grain

Jane Hylton

Qualifications: Diploma of Fine Arts (Painting), South Australian School of Art

Experience: visual arts and collections consultant; Deputy Chair, Nora Heysen Foundation; Trustee, Hans Heysen Foundation

Alison Kubler

Qualifications: Masters, Manchester University; Bachelor of Arts, University of Queensland

Experience: Member, Museum of Brisbane Board; Editor, Vault Magazine

Ezekiel Solomon AM

Qualifications: Bachelor of Laws (Hons), University of Sydney; Master of Laws, Harvard Law School (Fulbright Scholar)

Experience: Senior Advisor, Allens; Director, National Gallery of Australia Foundation; Patron, Australian World Orchestra; Adjunct Professor of Law, University of Sydney; Adjunct Professor of Law, University of Technology, Sydney; Founding Governor, Institute for Regional Security; Director, Lagata

Rhonda White AO

Qualifications: Bachelor of Arts and Postgraduate Diploma in Organisational Psychology, University of Queensland; Doctor of the University, Griffith University; Diploma of Pharmacy, Queensland University of Technology

Experience: Managing Director, White Retail Group; Governor-in-Council Member, Griffith University Council; Member, Australian Institute of Company Directors; Member, Women Chiefs of Enterprise International; Board member and Honorary Professor, Griffith Institute for Drug Discovery; Adjunct Professor, Queensland University of Technology and Griffith University

Council committees

Council committees play an important role in governance and are responsible for overseeing the Gallery's performance in key operational areas. During the year, the Building Committee, which oversaw the Gallery's management of the building and major building projects, was disbanded and the Performance and Executive Remuneration Committee was renamed the Governance Committee. Details of the Council committees for the reporting period are provided below.

Audit and Risk Committee

Responsibility: Monitors the Gallery's finances and the framework for the management of risks and opportunities.

Council members: Helen Cook (Chair), John Hindmarsh AM, Ryan Stokes (ex-officio)

External members: John Nguyen and Grantly Mailes

Building Committee (until November 2018)

Responsibility: Oversaw the Gallery's management of the building and major building projects.

Council members: John Hindmarsh AM (Chair), Helen Cook, Ezekiel Solomon AM, Rhonda White AO

Collections Committee

Responsibility: Reviews proposals and makes recommendations to Council for the acquisition of works entering the national collection and the disposal of works from the collection.

Also responsible for reviewing and making recommendations about the Gallery's policies and procedures relating to its collections.

Council members: Jane Hylton (Chair), Tim Fairfax AC, Alison Kubler, Rhonda White AO

Governance Committee

Responsibility: Recommends to Council changes to Council roles, responsibilities, policies and practices; oversees a program to systematically assess Council and committee effectiveness; oversees the Council orientation process; monitors adherence to the Council Charter; annually reviews the remuneration package and performance of the Director; and oversees the development of a list of prospective members for appointment to Council.

Council members: Tim Fairfax AC (Chair), Helen Cook, Ezekiel Solomon AM, Rhonda White AO

Management structure

Key management personnel

Key management personnel (KMP) include members of the Gallery's Council and the Director. Remuneration of Council members is in accordance with annual fees listed in the *Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination 2018*.

The Council determines the Director's remuneration in accordance with the Remuneration Tribunal's framework for Principal Executive Officers (PEO). The Director is a PEO Band C position. Total remuneration includes salary, allowances and compulsory employer superannuation contributions.

An annual performance bonus is payable based on performance indicators agreed at the commencement of each performance cycle. Non-salary benefits for KMP include electronic devices and parking.

During 2018–19, the Gallery had thirteen executives who meet the definition of KMP. A table showing the remuneration for KMP in the reporting year is given in Appendix F in accordance with subsections 17CA(3) and 28EA(3) of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule).

Senior Management Group

The Senior Management Group (SMG) is responsible for performance and corporate management at the Gallery. With the support of Department Heads, the SMG monitors the achievement of corporate strategies and objectives, oversees financial management and resourcing needs and coordinates activities across all areas of the organisation.

The SMG includes the Director, five Assistant Directors, the Chief Finance Officer and the Chief Operating Officer, who are responsible for the Gallery's seven program areas:

1. Indigenous Engagement
2. Corporate Services
3. Curatorial and Programs
4. Engagement and Development
5. Exhibitions and Collections
6. Finance and Commercial Operations
7. Know My Name Campaign

During the year, the Gallery restructured its SMG, which now includes a Chief Operating Officer (Corporate Services), an Assistant Director (Indigenous Engagement) and an Assistant Director (Know My Name Campaign). The position of Assistant Director (Know My Name Campaign) was filled on 30 May 2019 by Alison Wright, who was formerly Assistant Director (Engagement and Development). The positions of Assistant Director (Indigenous Engagement) and Assistant Director (Engagement and Development) were vacant at 30 June 2019. All other positions were filled (see also Figure 2 on page 20).

The Assistant Directors, Chief Operating Officer and Chief Finance Officer are equivalent to the Australian Public Service (APS) Senior

Executive Service (SES) Band 1 classification. The Chief Finance Officer is on secondment from a Commonwealth Government department, and remuneration and conditions for that position are covered by a memorandum of understanding between the Gallery and the relevant department. Remuneration and conditions for all other SES positions are covered by employment contracts made between the Director and the employee.

These contracts are subject to the provisions of the *National Gallery Act 1975*, *Fair Work Act 2009*, *Long Service Leave (Commonwealth Employees) Act 1976*, *Maternity Leave (Commonwealth Employees) Act 1973*, *Superannuation Act 1976*, *Superannuation Act 1990*, *Superannuation Act 2005*, *Superannuation Productivity Benefit Act 1988*, *Work Health and Safety Act 2011* and *Work Health and Safety Regulations 2011*. They are made in accordance with the Gallery's Senior Executive Remuneration Guidelines and provide for a total remuneration approach that includes salary, allowances and employer superannuation contributions. SES contracts provide for performance pay in accordance with the guidelines. Non-salary benefits for SES staff include electronic devices and parking.

During 2018–19, the Gallery had six senior executives: Natasha Bullock, Nicholas Meatheringham, Kirsten Paisley, Kym Partington, Adam Worrall and Alison Wright. Appendix F provides a table of the average remuneration for executive staff in the reporting year in accordance with subsection 17CB(4) of the PGPA Rule.

Other highly paid staff

The Gallery did not have any non-SMG staff in the reporting period whose remuneration exceeded the threshold amount in the PGPA Rule of \$220,000.

Department Heads

Department Heads are actively engaged in developing and monitoring programs that meet the Gallery's key goals and priorities. They gather in a monthly forum to discuss a wide range of operational and strategic matters to ensure effective management control and project oversight across departments.

National Gallery committees

The Gallery's committees coordinate efforts across departments to achieve specific performance targets and operational objectives. They reflect the Gallery's long-term goals and key priorities but are also subject to change to meet priorities identified in the corporate plan. Committees active during the 2018–19 year included the:

- Senior Management Group
- Department Heads Forum
- Gallery Consultative Committee
- Health and Safety Committee
- Emergency Planning Committee
- Risk Management Advisory Group
- ICT Committee
- Property Project Committee
- Reconciliation Action Plan Working Group.

Corporate and operational planning

Key corporate and operational planning documents, which are reviewed regularly, include the:

- Business Continuity Plan
- Corporate Plan
- Disaster Recovery Plan
- Emergency Response Plan
- Fraud Risk Assessment
- Fraud Control Plan
- Preservation Plan
- Security Incident Plan
- Risk Management Framework
- Strategic Asset Management Plan
- Financial Sustainability Strategy
- ICT Strategy
- Fundraising Strategy.

Risk management

Risk management is a key element of the Gallery's strategic planning, decision-making and business operations. The Gallery has a Risk Management Advisory Group, which meets regularly to advise the SMG on matters related to risk management. The group comprises key members of Executive, the Governance and Strategy team and, as required, specialist staff.

Internal audit and controls

A number of performance and compliance reviews were undertaken in the year in accordance with the endorsed Strategic Internal Audit Plan. Audit activity is monitored by the Council's Audit and Risk Committee, which met four times in 2018–19 and operates in accordance with requirements set out by the *Public Governance, Performance and Accountability Act 2013*.

Fraud control

The Gallery ensures and promotes the proper use of public resources and has taken all reasonable measures to prevent, detect, investigate and report on fraud in the financial year. It has a detailed Fraud Risk Assessment and a Fraud Control Plan that meet its specific needs in relation to fraud and comply with the Commonwealth Fraud Control Guidelines.

Ethical standards

Ethical behaviour is promoted through the inclusion of appropriate guidelines in staff induction programs and other development programs.

External scrutiny

No National Gallery representatives were required to appear before the Senate Standing Committee on Environment and Communications during the year. There were no judicial decisions and no issues or matters raised with the Commonwealth Ombudsman's Office concerning the Gallery.

Statutory compliance

Work health and safety

The results of the Gallery's work health and safety initiatives in 2018–19 are detailed in Appendix G in accordance with Schedule 2, Part 4 of the *Work Health and Safety Act 2011*.

Advertising and market research

Market research conducted in 2018–19 cost \$174,005, compared to \$180,962 in the previous year. Exhibition surveys examined

visitor demographics and psychographics, use of facilities and awareness of advertising and communications initiatives. Expenditure on advertising totalled \$1.5 million, compared to \$1.3 million in the previous year. See Appendix H for details on advertising campaigns and expenditure.

Environmental performance

The Gallery strives to reduce its environmental impact while complying with environment-related legislation, including the *Environment Protection and Biodiversity Conservation Act 1999*. The Gallery's ongoing commitment to environmental sustainability can be demonstrated through the following activities and initiatives:

- Collection storage conditions: environmental storage conditions are managed in line with international curatorial standards.
- Electricity: all electrical distribution boards are maintained to help identify anomalies and high-usage areas.
- Heating, ventilation and air conditioning: the scheduling of the Gallery's boilers, chillers and air handlers is constantly monitored and readjusted seasonally to provide savings where possible.
- Gas: boiler maintenance and good building management continue to reduce gas consumption.
- Waste and recycling: a segregated waste-management policy is employed to correctly handle paper, cardboard, mixed recyclables, toners, chemicals, metals and waste to landfill.
- Lighting: energy-efficient LED lighting is used whenever light fittings are replaced.
- Water: water usage is closely monitored to introduce efficiencies where possible.
- Cleaning: the Gallery insists on using environmentally friendly cleaning products where possible and encourages reduced chemical use and alternative cleaning methods.

Freedom of information

The Gallery complies with the requirement in Part II of the *Freedom of Information Act 1982* to publish information to the public as part

of the Information Publication Scheme (IPS). A plan outlining what information is published in accordance with the IPS requirements is on the Gallery's website, nga.gov.au/aboutus/ips/default.cfm.

Public interest disclosure

The Gallery complies with the requirement in section 76 of the *Public Interest Disclosure Act 2013* by giving the Ombudsman information and assistance as the Ombudsman reasonably requires in relation to the preparation of a report defined under the section.

Workforce management and support

Workforce planning

Consistent with its approach to fiscal consolidation and financial sustainability, the Gallery continues to be disciplined with staffing levels through ongoing scrutiny of recruitment by its SMG. At the same time, a balanced approach to workforce planning and managing employees is taken under the umbrella of the People Strategy 2018–20 Action Plan (Figure 7).

Particular emphasis in this strategy is in relation to supporting capability development, health and wellbeing and other measures to build a positive workplace culture. The strategy comprises four key themes (attract and recruit, develop capability, support high performance and retain/strengthen culture) based on the employee lifecycle.

Staffing

The Gallery has been effective in managing its staff and continues to invest in learning and development, workplace wellbeing and ensuring a diverse and inclusive environment. Through the performance framework, the Gallery is able to manage and develop employees to ensure that the work they undertake assists in achieving corporate objectives.

At 30 June 2019, the Gallery had 326 members of staff on a headcount basis, all employed in the Australian Capital Territory, which translates to a full-time equivalent (FTE) of 239.7 employees. This is an increase on last year's headcount of 308 employees. The total number of staff at the end of the 2018–19 reporting period consists of 178 ongoing employees (166.9 FTE) and 148 non-ongoing employees (72.8 FTE), compared to the previous year's 170 ongoing employees (161.5 FTE) and 138 non-ongoing employees (70.2 FTE).

Of the ongoing employees this year, 150 were full-time and 28 were part-time. Of the non-ongoing employees, 42 were full-time and 106 were part-time. Figure 8 shows the number of ongoing and non-ongoing male and female staff employed full-time and part-time at the end of both the current and previous reporting period.

The average staffing level for the year (fortnightly FTE numbers averaged) was 229.77 employees.

Agreements

The Gallery's Director (APS SES Band 3) and four senior executive staff (APS SES Band 1) are on common law agreements and two executive-level staff are on individual flexibility arrangements. All other employees' terms

Figure 7: The National Gallery's People Strategy 2018–20 Action Plan

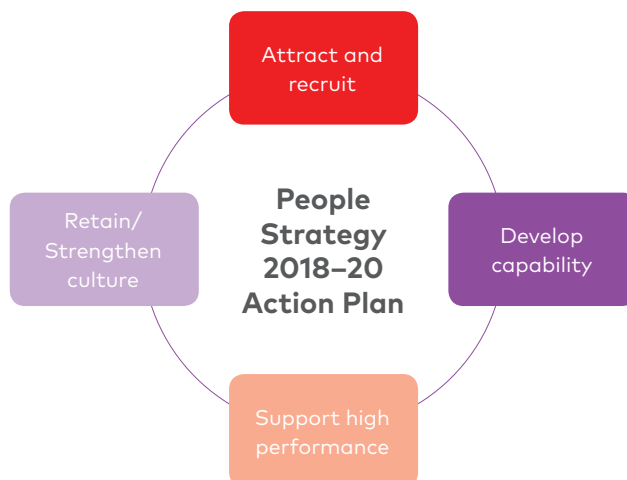
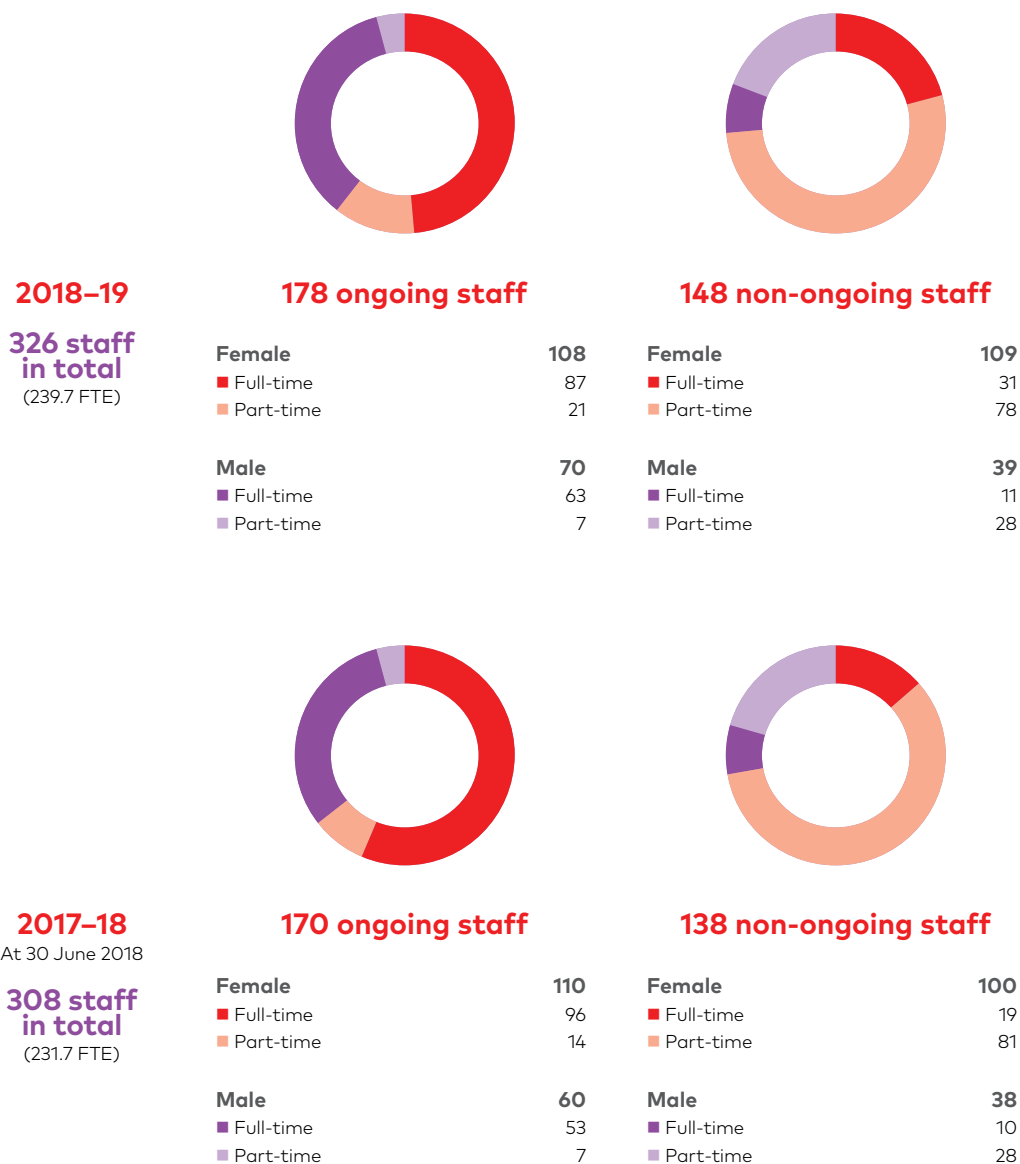


Figure 8: Staff statistics, 2018–19 and 2017–18



Note: All figures are on a headcount basis.

and conditions of employment are prescribed by the *National Gallery of Australia Enterprise Agreement 2018–2021*, which came into effect on 20 December 2018 and includes details of staff classification levels and salary ranges.

Each classification level has a salary range and one or more pay points attached to it. Advancement through pay points within each level is based on an assessment of an employee's performance against his or her Individual Development and Performance Agreement (IDPA), which sets out work and behavioural expectations, career development possibilities and capability development needs and opportunities. All ongoing and long-term fixed-term staff are required to complete IDPAs.

Non-salary benefits

The Gallery offers a range of additional benefits that are not included under the provisions of the enterprise agreement:

- annual flu immunisation
- mentoring and coaching programs
- in-house capability development programs
- a confidential employee assistance program for employees and their immediate families
- access to a serious illness register
- study assistance to eligible employees
- access to flexible working arrangements
- contributions to relevant professional memberships.

In addition to the work health and safety initiatives and programs listed above, the Gallery also provides:

- discounted gym membership with Club Lime and Fitness First
- discounted childcare placements at Communities@Work's Abacus Child Care and Education Centre in the Treasury Building
- subsidised lunchtime yoga sessions
- resilience training
- salary packaging arrangements and financial education seminars through a partnership with Smartsalary.

Inclusion and diversity

The Gallery has identified inclusion and diversity as a key priority. This commitment is being articulated through the development of an

Inclusion and Diversity Framework, which will drive the development of working groups and an action plan focused on the following areas: gender equality, Aboriginal and Torres Strait Islander people, disability and accessibility and lesbian, gay, bisexual, transgender/transsexual, intersex and queer/questioning (LGBTIQ+) inclusion.

A key mechanism to deliver the objectives of the framework will be the establishment of four diversity networks, including an Aboriginal and Torres Strait Islander Employment Network, an Ability Network, a Gender Equity Network and an LGBTIQ+ Network. Each of these networks will be supported by a SMG sponsor.

While the framework and diversity networks are in their infancy, the Gallery has undertaken a range of other initiatives to support improved diversity outcomes during 2018–19, including:

- establishing a Reconciliation Action Plan (RAP) Working Group to develop a Reconciliation Action Plan
- events to raise awareness of diversity (eg National Reconciliation Week, NAIDOC Week and promoting and participating in International Women's Day)
- providing flexible working arrangements to encourage an increased uptake of arrangements by female and male employees
- participation and collaboration with other organisations on a range of initiatives to build awareness of diversity and inclusion, including attending inter-agency forums and seminars.

The Gallery is committed to providing an organisational culture that embraces and actively promotes diversity. The Inclusion and Diversity Framework seeks to codify the Gallery's commitment to providing a work environment that recognises the value of employees with different backgrounds, perspectives and experiences.

At 30 June 2019, women represented 67% of staff and men 33%. Of these, 17% were born overseas, 7% use English as a second language, 1.5% identify as Aboriginal or Torres Strait Islander and 1.5% identify as having a disability. Table 3 shows the diversity profile of staff by salary classification level.

To support workforce diversity, the Gallery offers flexible working arrangements and a family-

Table 3: Staff diversity profile at 30 June 2019

Classification	Female	Male	Born overseas	English as second language	Aboriginal or Torres Strait Islander	Disability
SES Band 3	-	1	-	1	-	-
SES Band 2	-	-	-	-	-	-
SES Band 1	2	2	-	-	-	-
Executive Level 2	15	7	4	1	1	-
Executive Level 1	16	8	6	2	-	1
NGA Level 6	39	11	8	3	3	-
NGA Level 5	44	15	9	3	-	1
NGA Level 4	22	11	5	2	-	-
NGA Level 3	15	24	10	3	-	2
NGA Level 2	9	17	4	3	1	-
NGA Level 1	55	13	11	6	-	1
TOTAL	217	109	57	24	5	5

friendly work environment. All employees can work flexibly and access working-from-home arrangements. At 30 June 2019, 10% per cent of employees worked part-time. The Gallery is also accredited as a breastfeeding-friendly workplace. To assist employees with balancing work and family commitments, the Gallery provides a carers room, offers daily breaks for nursing mothers returning to work and provides access to subsidised places at a nearby childcare centre.

The Gallery also has a pool of long-term older employees, with 17.5% of its workforce aged over sixty. The Gallery supports employees considering retirement with access to financial advice and other arrangements. Options to support our older employees include encouraging them to consider casual and part-time work or becoming part of our member/alumni network. The Gallery's willingness to work with employees who are considering transitioning to retirement and to stay connected with long-term and dedicated employees ensures that institutional knowledge is maintained.

The Gallery also offers employee assistance and has a contact officer network to assist employees who may require support in relation to either work or personal matters at any stage in their career of life.

Performance management

The Gallery's values are embedded into recruitment and performance management policies, practices and development programs to help promote desired behaviours and, in turn, support higher organisational performance and employee satisfaction. The key elements of performance management include:

- regular and meaningful conversations between employees and managers to encourage high performance with a focus on the Gallery's corporate plan and priorities
- mobility and encouraging employees to build their capabilities
- integration of performance review with discussions regarding individual capabilities and development interests, which formally occur every six months as a minimum
- working with employees to define the skills, capabilities, knowledge and behaviour they need to have or develop to perform their work and progress their career.

In 2018–19, additional support has been provided to both employees and managers to ensure performance is being effectively managed through a range of learning and development offerings.

Recognition of outstanding performance

The Gallery recognises and rewards outstanding performance as a critical element to deliver the bold agenda for the Gallery and toward attracting and retaining the best people. The Gallery recognises exceptional contributions by employees by presenting Australia Day awards to teams and individuals whose work exemplifies the Gallery's values and who made significant contributions to the Gallery's program of work in the 2018–19 year. The 2018 award recipients were announced in conjunction with an Australia Day morning tea.

After feedback from employees, it has been determined that the Gallery will shift how it recognises exceptional performance by developing its own awards and recognition program, which will run annually in line with the Gallery's birthday. This program is being developed and will seek to raise awareness around the Gallery's core values and recognise exceptional efforts and contributions by individual employees and teams.

Mobility

The management of human resources and, in particular, the way the Gallery provides mobility opportunities for employees and undertakes recruitment has resulted in a highly capable and committed workforce that is flexible and able to respond to priorities.

Ensuring a strong and sustainable mobile workforce provides employees with opportunities to build their capabilities and experience. The Gallery provides opportunities for mobility to enable employees to work in different roles and on different projects. Mobility is achieved through promotion, collaborations with other institutions and opportunities to undertake different types of work, including project work, ongoing business and surging to high-priority activities such as changeover of gallery spaces and temporary exhibitions.

The Gallery encourages employees to gain different experiences through cross-institutional collaborations, temporary or permanent moves and secondment-type arrangements to or from other cultural institutions and agencies. Providing mobility opportunities supports employees to develop capability in new areas and increases the overall capability of the Gallery.

Learning and development

During the year, the Gallery provided a substantial amount of training and capability development through the online learning platform Lynda.com. Provision of an eLearning platform enables the Gallery to improve the availability of training and information sharing in the workplace as well as make training more accessible to more employees at a time and place convenient to them.

The Gallery continues to invest in staff development. This commitment has been reflected in a doubling of the training and development budget. Portfolio areas now have direct control over ensuring the training provided to employees is even better targeted and focused on the priorities of individual areas.

To develop the leadership capability of its managers, the Gallery entered into a cross-institutional mentoring program in early 2018. This concluded in November 2018. The program was very well received, with thirteen employees participating. In June 2019, three employees participated in a similar cross-institutional program focused on reflective leadership.

Learning and development has been identified as a key priority for the Gallery. Its commitment to the continued development of employees is reinforced by its response to a 2019 employee pulse survey and by establishing this area of workforce planning as a strategic milestone. The strategies and programs in place aim to provide opportunities for all employees to develop capability in general and capacity in core organisational skills such as bullying and harassment management, project management and privacy and risk management.

To further enhance these priorities, the Gallery began implementing a LearnHub in April 2019 to deliver an eLearning platform that provides access to key regulatory and Commonwealth training modules in areas such as bullying and harassment, work health and safety, diversity and inclusion and privacy and cultural awareness and competency. Full implementation of the LearnHub with Lynda.com was completed in July 2019.

Formal complaints

The Gallery has a range of policies in place that allow employees to raise concerns or make formal

complaints. In line with these policies, the Gallery seeks to resolve complaints, where possible, at the local level. Formal and informal complaints, including bullying and harassment, are reported to the SMG and the National Gallery Council for oversight.

The Gallery also provides a range of support services for employees encountering workplace issues, including access to confidential counselling and support services and a network of work health and safety representatives and contact officers.

Financial management and business assurance

The National Gallery receives ongoing funding from the Australian Government to support increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally. In 2018–19, the Gallery received \$45 million in operating funding to safeguard and exhibit its important national art collection.

The Gallery also receives capital funding through an equity injection from the Australian Government for the development and acquisition of the national collection and capital works. During 2018–19, the Gallery received a total equity injection of \$28.9 million for development and acquisition of the national collection, capital works and capital maintenance of the Gallery's main building in Parkes, Canberra.

During 2018–19, the Gallery developed a five-year Financial Sustainability Strategy, which underpins its commitment to building financial sustainability, capacity and growth for its operations, capital investment and balance-sheet management.

The strategy includes:

- developing a five-year balanced operating budget that manages risk and uncertainty
- quarantining funding for depreciation and amortisation expense to replace non-financial assets and build cash reserves
- building capacity and cash reserves by maximising revenue from other sources
- developing a five-year capital budget that supports development of the national collection, asset replacement and IT investment in projects with positive returns
- strong balance-sheet management.

Financial assets

At 30 June 2019, the Gallery had \$34.1 million in cash, an increase from \$19.7 million at 30 June 2018. Investments increased since 30 June 2018 from \$1.7 million to \$21 million, while net trade and other receivables increased from \$0.8 million at 30 June 2018 to \$1.1 million. The Gallery finished the financial year with \$56.6 million in financial assets, which is an increase from \$22.4 million at 30 June 2018.

Non-financial assets

The total value of non-financial assets decreased from \$6.303 billion last year to \$6.289 billion this year.

Heritage and cultural assets

Heritage and cultural assets include the national collection of works of art, valued at \$5.939 billion, and the Research Library and Archives collection, valued at \$40.9 million. An independent assessment of heritage and cultural assets is undertaken annually to ensure the collection is reflected at fair value in the Gallery's financial statements. The Gallery continues to attract private support for the development of the national collection, receiving \$8.1 million in cash donations to assist with purchases and gifts of works of art valued at \$5.3 million.

Land, building, infrastructure, plant and equipment

Land and building assets are valued at \$303.5 million and plant and equipment are valued at \$4.2 million.

The Gallery's main building in Parkes was originally completed in 1981. Most of the building is in its original form, although two extensions have been added including the Temporary Exhibition Gallery and a new front entrance and Aboriginal and Torres Strait Islander galleries.

The building is regularly maintained as part of normal operations. However, major upgrades are now required to refurbish and replace significant parts of building infrastructure, plant and equipment identified as having reached their end of life. A major capital works program commenced in 2018–19 and is expected to be complete in the 2020–21 financial year. The Gallery received funding of \$21.5 million from the Australian Government in 2017–18 over three years to address critical building issues.

The Gallery's Capital Works Funding Report (CWFR) identified fifty-four priority projects requiring critical attention over a three-year period, the estimated cost of which is \$46.8 million. A funding allocation of \$25.5 million (\$4 million from the Gallery's internal budget and \$21.5 million made

available through a combination of New Policy Proposal funds valued at \$16.55 million and a Department of Communications and the Arts grant of \$4.95 million) allows for thirty-one of the most critical projects to be delivered by 30 June 2021.

In 2018–19, the Gallery commenced work on planning and delivery of these projects, prioritising them based on risk to the national art collection, security, work health and safety, public safety and compliance and the Gallery's exhibitions program. The Gallery is delivering nine of the projects, while the remaining twenty-two projects, are being planned and delivered by an external managing contractor, Manteena Commercial, appointed in February 2019 following a two-stage request-for-expression-for-interest-and-request-for-tender process. Five projects were completed in 2018–19, a further twenty are scheduled for completion in 2019–20 and the remainder are to be completed in 2020–21.

The Gallery is also working on two minor works projects. The first is the conversion of the Small Theatre into the Tim Fairfax Studio. Due for completion in October 2019, the project will result in a multi-use studio space capable of hosting creative workshops and other events for children and adults. The Tim Fairfax Studio will be a fully inclusive space and has a design emphasis on accessibility and functionality.

The second of the minor works projects is the refurbishment of the Gallery's James Fairfax Theatre to improve its functionality, atmosphere, comfort and performance. The space will be a respectful interpretation of original Gallery architect Colin Madigan's design while transforming it into an inclusive and accessible asset with improved acoustic performance, presenter supper spaces and upgraded audiovisual technology. The refurbishment is scheduled for completion in mid February 2020.

Liabilities

The Gallery's financial liabilities consist of leave provisions for employees, salaries and wages payable, supplier payables and unearned income. At 30 June 2019, liabilities totalled \$12.4 million,

including provisions of \$6 million and payables of \$6.4 million. Internal policies and procedures ensure appropriate resources are available to meet the Gallery's financial obligations as and when they fall due.

Security

The security of the national art collection, the Gallery and its staff and visitors was maintained during the year. Security risks were regularly reviewed, and improvements were made to systems, procedures, policies and practices. In line with the Australian National Audit Office's review of the Gallery's collection management practices, the Gallery has implemented upgrades regarding its security systems along with an upgrade to the CCTV system.

The Gallery continues to review its security processes and has recently commenced a security risk review of the organisation that includes evaluation against the Protective Security Policy Framework criteria and the National Counter Terrorism Committee guidelines pertaining to crowded spaces.

Business continuity

The Gallery's Business Continuity Plan was comprehensively updated in 2018–19. This was done in consultation with all Department Heads and relevant stakeholders across the organisation. All nine components of the plan were revised, incorporating business continuity activation, the business continuity risk management plan, the emergency response plan, the IT disaster recovery plan and the emergency response plan testing schedule.

Outsourcing and procurement

Contractors and consultants are engaged when either:

- services are not available in-house due to insufficient expertise or resources or because the services are not required on an ongoing basis
- the Gallery requires independent advice or oversight
- for other beneficial reasons.

The Gallery's practices and procedures are consistent with the Commonwealth

Procurement Rules and best practice principles.
Services outsourced include cleaning, legal,
internal auditing, printing, casual security,
construction and painting and market research.
No contracts of \$100,000 or more were executed
where the Auditor-General did not have access to
the contractor's premises if required.



PART 5

FINANCIAL STATEMENTS

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INDEPENDENT AUDITOR'S REPORT

To the Minister of Communications, Cyber Safety and the Arts

Opinion

In my opinion, the financial statements of the National Gallery of Australia and its subsidiaries (together the 'Consolidated Entity') for the year ended 30 June 2019:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Consolidated Entity as at 30 June 2019 and its financial performance and cash flows for the year then ended.

The financial statements of the Consolidated Entity, which I have audited, comprise the following statements as at 30 June 2019 and for the year then ended:

- Statement by the Council, Director and Chief Finance Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cashflow Statement; and
- Notes to and forming part of the financial statements, including a summary of significant accounting policies and other explanatory information.

Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Consolidated 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* (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 Consolidated Entity, the Council members are 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 – Reduced Disclosure Requirements and the rules made under the Act. The Council members are also responsible for such internal control as the Council members determine 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 Council members are responsible for assessing the ability of the Consolidated 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 Council members are 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.

GPO Box 707 CANBERRA ACT 2601
19 National Circuit BARTON ACT
Phone (02) 6203 7300 Fax (02) 6203 7777

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 Consolidated 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 Consolidated 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 Consolidated Entity to cease to continue as a going concern;
- 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; and
- obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Consolidated Entity to express an opinion on the financial report. I am responsible for the direction, supervision and performance of the Consolidated Entity audit. I remain solely responsible for my audit opinion.

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



Rebecca Reilly
Executive Director

Delegate of the Auditor-General

Canberra
27 August 2019

STATEMENT BY THE COUNCIL, DIRECTOR AND CHIEF FINANCE OFFICER

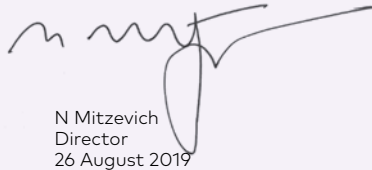
In our opinion, the attached financial statements for the year ended 30 June 2019 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

This statement is made in accordance with a resolution of the Council of the National Gallery of Australia.



R Stokes
Chair
26 August 2019



N Mitzevich
Director
26 August 2019



K Partington
Chief Finance Officer
26 August 2019

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OVERVIEW

For the year ended 30 June 2019

Objectives of the National Gallery of Australia

The National Gallery of Australia (National Gallery) is an Australian Government controlled not-for-profit entity. The objective of the National Gallery is to serve the public by enhancing understanding and enjoyment of the visual arts. The National Gallery serves the public through the effective use of its collections, which will be developed, researched, preserved, displayed, interpreted and complemented with exhibitions and loans.

The National Gallery is structured to meet a single outcome:

Outcome 1: Increased understanding, knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally.

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

Basis of preparation of the financial statements

The consolidated financial statements and notes of the National Gallery, the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund are required by:

- section 42 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act)
- the *National Gallery Act 1975*.

The financial statements have been prepared in accordance with:

- the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR)
- Australian Accounting Standards and Interpretations: reduced disclosure requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities recognised 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.

Certain comparative figures have been reclassified to conform to changes in presentation in the current period.

Significant accounting judgement and estimates

The fair value of land has been taken to be the market value as assessed by an independent valuer. The last valuation was undertaken at 30 June 2018 by Colliers International.

The fair value of buildings and plant and equipment has been taken to be the depreciated replacement cost as assessed by an independent valuer. The last valuation of buildings was undertaken as at 30 June 2018 by Colliers International. Colliers International considered it not unreasonable to adopt a remaining useful life for accounting purposes of 35 years for the National Gallery's building at Parkes and an adjustment was made in 2017-18. The last valuation for plant and equipment was undertaken by Aon Valuation Services as at 15 November 2017 and brought to account in 2017-18. Valuations of land, buildings, plant and equipment are undertaken every three years.

The fair value of heritage and cultural assets is based on market observations. The National Gallery's collection is diverse, with many objects being iconic with limited market comparisons. The National Gallery obtains independent valuation advice of the collection each year where all iconic items are valued individually and a sample of objects is selected from all the different collection categories. Values for iconic items and the sample are determined by reference to art and collectable markets and, where sampling is adopted, an average value is applied to the collection category. A management revaluation occurs when there is evidence of a significant variation to the prices of the collection assets. The current policy is a three-year cycle whereby a full valuation is undertaken in year one, and sample-based valuations in years two and three.

Simon Storey Valuers last undertook a full valuation of heritage and cultural assets at 30 June 2017. Simon Storey Valuers has also undertaken annual reviews as at 30 June 2018 and 30 June 2019, which did not identify any material movements. The next full valuation is due to take place in 2019-20.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
OVERVIEW
For the year ended 30 June 2019

New Australian Accounting Standards

Adoption of new Australian Accounting Standard requirements

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 effect on the National Gallery and its controlled entities' financial statements.

The initial application of AASB 9 *Financial Instruments* effective from 1 July 2018 did not have a material effect.

Taxation

The National Gallery and its controlled entities are exempt from all forms of taxation except Fringe Benefits Tax and Goods and Services Tax (GST).

Events after the reporting period

After 30 June 2019, the National Gallery derecognised three heritage and cultural assets with a net value of \$1.2 million. These three assets were identified through the National Gallery's provenance governance framework as having no future economic benefit. In accordance with AASB 110 *Events after the Reporting Period*, the amounts recognised in the 2018-19 financial statements have been adjusted to reflect this event.

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2019

	Note	2019 \$'000	2018 \$'000	Original Budget 2019 ¹ \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	A1.1	25,019	19,091	18,937
Supplier expenses	A1.2	31,700	28,369	25,547
Depreciation and amortisation		28,929	28,529	29,836
Impairment loss allowance	A1.3	3	32	-
Write-down and impairment of other assets	A1.4	1,519	371	50
Other expenses		33	-	5
Total expenses		87,203	76,392	74,375
Own-source revenue				
Sale of goods and rendering of services	A2.1	12,202	11,033	9,495
Contributions	A2.2	10,226	7,586	10,000
Interest		1,242	739	385
Works of art - gifts		5,277	7,023	-
Other revenue	A2.3	2,411	9,542	2,815
Total own-source revenue		31,358	35,923	22,695
Gains				
Gains on sale of assets		12	-	-
Other gains	A2.4	115	46	2,500
Total gains		127	46	2,500
Total own-source income		31,485	35,969	25,195
Net cost of services		(55,718)	(40,423)	(49,180)
Revenue from Government	C1.1	45,010	30,787	30,610
Deficit on continuing operations	C2.1	(10,708)	(9,636)	(18,570)
OTHER COMPREHENSIVE INCOME				
Revaluation increment		-	7,222	-
Total other comprehensive income		-	7,222	-
Total comprehensive income		(10,708)	(2,414)	(18,570)

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

1. Budget reported in *Portfolio Budget Statements 2018-19*, published on 8 May 2018.

STATEMENT OF FINANCIAL POSITION

As at 30 June 2019

	Note	2019 \$'000	2018 \$'000	Original Budget 2019' \$'000
ASSETS				
Financial assets				
Cash	B1.1	34,079	19,652	9,723
Investments	B1.2	20,983	1,677	2,632
Trade and other receivables	B1.3	1,052	828	1,223
Other financial assets		479	241	-
Total financial assets		56,593	22,398	13,578
Non-financial assets				
Heritage and cultural assets	B2.1	5,979,796	5,988,807	5,980,707
Land and buildings	B2.1	303,538	307,450	312,640
Plant and equipment	B2.1	4,226	5,083	2,653
Computer software	B2.1	369	396	447
Inventory	B2.2	507	737	-
Prepayments		414	334	362
Total non-financial assets		6,288,850	6,302,807	6,296,809
Total assets		6,345,443	6,325,205	6,310,387
LIABILITIES				
Payables				
Supplier payables	B3.1	4,946	3,656	2,167
Other payables	B3.2	1,465	1,633	1,749
Total payables		6,411	5,289	3,916
Provisions				
Employee provisions	B4.1	6,006	5,051	5,070
Total provisions		6,006	5,051	5,070
Total liabilities		12,417	10,340	8,986
Net assets		6,333,026	6,314,865	6,301,401
EQUITY				
Contributed equity		345,104	316,235	338,904
Asset revaluation reserve		5,391,355	5,391,355	5,384,135
Retained surplus		596,567	607,275	578,362
Total equity		6,333,026	6,314,865	6,301,401

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

1. Budget reported in *Portfolio Budget Statements 2018-19*, published on 8 May 2018.

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2018

	Note	2019 \$'000	2018 \$'000	Original Budget 2019 ¹ \$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		316,235	299,607	316,235
Contributions by owners				
Collection Development Acquisition Budget	C1	16,605	16,628	22,669
Capital injection	C1	12,264	-	-
Closing balance as at 30 June		345,104	316,235	338,904
ASSET REVALUATION RESERVE				
Opening balance				
Balance carried forward from previous period		5,391,355	5,384,134	5,384,135
Comprehensive income				
Revaluation increment		-	7,222	-
Closing balance as at 30 June		5,391,355	5,391,355	5,384,135
RETAINED SURPLUS				
Opening balance				
Balance carried forward from previous period		607,275	616,911	596,932
Comprehensive income				
Deficit for the period		(10,708)	(9,636)	(18,570)
Closing balance as at 30 June		596,567	607,275	578,362
TOTAL EQUITY				
Opening balance				
Balance carried forward from previous period		6,314,865	6,300,651	6,297,302
Comprehensive income				
Deficit for the period		(10,708)	(9,636)	(18,570)
Revaluation increment		-	7,222	-
Total comprehensive income		(10,708)	(2,414)	(18,570)
Transactions with owners				
Contributions by owners				
Collection Development Acquisition Budget	C1	16,605	16,628	22,669
Capital injection	C1	12,264	-	-
Closing balance as at 30 June		6,333,026	6,314,865	6,301,401

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

1. Budget reported in *Portfolio Budget Statements 2018-19*, published on 8 May 2018.

CASHFLOW STATEMENT

For the year ended 30 June 2019

	Note	2019 \$'000	2018 \$'000	Original Budget 2019' \$'000
OPERATING ACTIVITIES				
Cash received				
Receipts from Government		45,010	30,787	31,275
Goods and services		12,917	11,829	9,490
Contributions		9,791	7,586	8,000
Net GST received		2,138	1,458	1,912
Interest		1,145	739	385
Other		2,868	4,941	2,238
Total cash received		73,869	57,340	53,300
Cash used				
Employees		23,980	22,852	18,937
Suppliers		34,043	30,602	25,463
Total cash used		58,023	53,454	44,400
Net cash from operating activities		15,846	3,886	8,900
INVESTING ACTIVITIES				
Cash received				
Proceeds from buildings, plant and equipment		12	-	-
Investments		55,789	1,001	-
Total cash received		55,801	1,001	-
Cash used				
Payments for buildings, property, plant and equipment		5,008	4,563	12,964
Purchase of computer software		231	95	-
Payments for collection development acquisitions		5,872	11,886	16,605
Investments		74,978	-	-
Total cash used		86,089	16,544	29,569
Net cash used by investing activities		(30,288)	(15,543)	(29,569)
FINANCING ACTIVITIES				
Cash received				
Collection Development Acquisition Budget		16,605	16,628	16,605
Capital funding grants		-	4,958	-
Capital		12,264	-	6,064
Total cash received		28,869	21,586	22,669
Cash used				
Other		-	-	2,000
Total cash used		-	-	2,000
Net cash from financing activities		28,869	21,586	20,669
Net (decrease)/increase in cash held		14,427	9,929	-
Cash at the beginning of the reporting period		19,652	9,723	9,723
Cash at the end of the reporting period	B1.1	34,079	19,652	9,723

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

 1. Budget reported in *Portfolio Budget Statements 2018-19*, published on 8 May 2018.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

A: FINANCIAL PERFORMANCE		
A1: EXPENSES		
	2019	2018
	\$'000	\$'000
A1.1: Employee benefits		
Wages and salaries	17,835	13,602
Superannuation:		
Defined contribution plans	2,043	1,905
Defined benefit plans	1,346	1,326
Leave and other entitlements	2,579	1,676
Sitting fees	264	230
Other employee benefits	952	352
Total employee benefits	25,019	19,091
A1.2: Supplier expenses		
Goods and services supplied or rendered		
Contractors and consultants	6,643	6,239
Commercial catering and events	4,562	4,125
Freight and travel	4,049	2,549
Utilities	3,799	3,405
Cost of goods sold	1,837	1,309
Information technology	1,651	1,196
Advertising	1,544	1,296
Exhibition services	1,471	715
Repairs and maintenance	922	795
Insurance	836	785
Printing and office supplies	813	1,041
Lease expense	276	236
Workers compensation premiums	134	303
External audit fee	72	90
Other goods and services	3,091	4,285
Total goods and services supplied or rendered	31,700	28,369
Goods supplied	4,581	3,732
Services rendered	27,119	24,637
Total goods and services supplied or rendered	31,700	28,369
Leasing commitments		
Commitments for minimum lease payments in relation to non-cancellable operating leases (including GST):		
Within 1 year	103	251
Between 1 and 5 years	79	19
More than 5 years	-	-
Total operating lease commitments	182	270

The National Gallery in its capacity as lessee had 8 leases at 30 June 2019 (2018: 7) consisting of storage, motor vehicles and computer equipment. There are no purchase options with any lease or any contingent rent payable. The storage leases are subject to a 5 per cent fixed annual increase on the anniversary of the commencement of each lease.

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

Implementation of AASB 16 *Leases* from 1 July 2019 will not have a material impact on the financial results of the National Gallery or its controlled entities.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	2019 \$'000	2018 \$'000
A1.3: Impairment loss allowance		
Bad debts expense on receivables	3	32
Total impairment loss allowance	<u>3</u>	<u>32</u>
A1.4: Write-down and impairment of other assets		
Provision for slow-moving and obsolete stock	253	44
Write-down of assets	1,266	327
Total write-down and impairment of other assets	<u>1,519</u>	<u>371</u>

A2: OWN-SOURCE INCOME

	2019 \$'000	2018 \$'000
A2.1: Sale of goods and rendering of services		
Commercial catering and events	5,069	4,941
Exhibition admissions	3,323	3,330
Merchandising	3,210	2,568
Membership	600	194
Total sale of goods and rendering of services	<u>12,202</u>	<u>11,033</u>
Sale of goods	3,210	2,568
Rendering of services	8,992	8,465
Total sale of goods and rendering of services	<u>12,202</u>	<u>11,033</u>
A2.2: Contributions		
Donations (excluding gifts of works of art)	8,098	5,570
Sponsorship	2,128	2,016
Total contributions	<u>10,226</u>	<u>7,586</u>
A2.3: Other revenue		
Grants	813	7,150
Dividends and distributions	727	640
Exhibition management	64	41
Other revenue	807	1,711
Total other revenue	<u>2,411</u>	<u>9,542</u>
A2.4: Other gains		

Other gains include unrealised net gains on the market value of investments.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

B: FINANCIAL POSITION		
B1: FINANCIAL ASSETS		
	2019	2018
	\$ '000	\$ '000
B1.1: Cash		
Cash on hand or on deposit	34,079	19,652
Total cash	34,079	19,652
B1.2: Investments		
Term deposits	18,000	-
Shares	2,983	1,677
Total investments	20,983	1,677
B1.3: Trade and other receivables		
Goods and services receivables		
Goods and services	298	303
Total goods and services receivables	298	303
Other receivables		
GST receivable from Australian Taxation Office	710	433
Withholding tax receivable	49	124
Total other receivables	759	557
Total trade and other receivables (gross)	1,057	860
Less impairment loss allowance	(5)	(32)
Total trade and other receivables (net)	1,052	828

Credit terms for goods and services were within 30 days (2018: 30 days).

Accounting Policy

Financial assets

Following the implementation of AASB 9 *Financial Instruments* for the 2018-19 financial year, the National Gallery and its controlled entities classifies their financial assets in the following categories:

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

The classification depends on both the National Gallery and its controlled entities' business model for managing the respective financial asset and contractual cashflow characteristics at the time of initial recognition. Financial assets are recognised when the National Gallery or one of its controlled entities becomes a party to the contract and, as a consequence, has a legal right to receive cash and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred.

Cash, receivables and term deposits held for the purpose of collecting 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. Term deposits were previously classified as held-to-maturity investments.

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

Impairment of financial assets

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

A simplified approach for trade receivables is used. This approach 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. The loss is recognised in the Statement of Comprehensive Income.

Comparative figures have not been restated on initial application of AASB 9.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

Credit risk

The National Gallery and its controlled entities are exposed to minimal credit risk, as the majority of financial assets are cash, term deposits held with financial institutions or managed funds and shares held on the Australian Stock Exchange. The maximum exposure to credit risk is the risk that arises from potential default of a trade debtor. The National Gallery has policies and procedures that outline the investment of surplus cash and debt recovery techniques.

Market risk

The National Gallery and its controlled entities are exposed to market risk from investments in managed funds and shares through the Gordon Darling Australia Pacific Print Fund. This risk is managed by determining an investment strategy in line with the Trust Deed, including investing in stable low-risk Australian listed equities and appointing an external fund manager to manage these investments.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

B2: NON-FINANCIAL ASSETS

B2.1: Reconciliation of the opening and closing balances of land, buildings, plant and equipment, heritage and cultural assets and computer software

For the year ended 30 June 2019

	Land \$'000	Buildings \$'000	Plant and equipment \$'000	Heritage and cultural assets \$'000	Computer software \$'000	Total \$'000
As at 1 July 2018						
Gross book value	19,275	288,175	5,989	6,007,632	1,475	6,322,546
Accumulated depreciation and impairment	-	-	(906)	(18,825)	(1,079)	(20,810)
Total as at 1 July 2018	19,275	288,175	5,083	5,988,807	396	6,301,736
Additions						
Purchase	-	4,299	709	5,872	231	11,111
Works of art - gifts	-	-	-	5,277	-	5,277
Depreciation and amortisation	-	(8,211)	(1,563)	(18,905)	(250)	(28,929)
Write-down of assets in net cost of sales	-	-	(3)	(1,255)	(8)	(1,266)
Total as at 30 June 2019	19,275	284,263	4,226	5,979,796	369	6,287,929
Represented by:						
Gross book value	19,275	292,474	6,693	6,017,515	1,442	6,337,399
Accumulated depreciation and impairment	-	(8,211)	(2,467)	(37,719)	(1,073)	(49,470)
Total as at 30 June 2019	19,275	284,263	4,226	5,979,796	369	6,287,929

Purchases of non-financial assets are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than the asset capitalisation thresholds. The initial cost of a non-financial asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located.

Purchases below the threshold are expensed in the year of acquisition other than where they form part of a group of similar items that are significant in total.

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.

The asset thresholds and useful lives for each asset class remain unchanged from 2018.

Asset class	2019 useful life	2019 threshold
Buildings	30 to 80 years	\$2,000
Plant and equipment	3 to 20 years	\$2,000
Heritage and cultural assets	20 to 480 years	\$2,000
Computer software	3 to 5 years	\$2,000

Unless otherwise stated, depreciation and amortisation rates are applied on a straight-line basis and rates are reviewed annually, as are useful lives and residual values. Any necessary adjustments are recognised in the current or current and future reporting periods as appropriate.

All non-financial assets are assessed annually for indications of impairment and, where appropriate, the asset's carrying value is adjusted.

Land and buildings

No land or buildings are expected to be sold or disposed of within the next 12 months. No indicators of impairment were found for land or buildings in 2018-19 (2017-18: nil).

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

Plant and equipment

No material amounts of plant and equipment are expected to be sold or disposed of within the next 12 months. No indicators of impairment were found for plant or equipment in 2018-19 (2017-18: nil).

Heritage and cultural assets

The National Gallery has a significant collection of heritage and cultural assets, comprising sculptures, objects, paintings, drawings, prints, books and photography. The National Gallery has classified these assets as heritage and cultural assets, as they are primarily used for purposes that related to their cultural significance.

Land, buildings, plant and equipment that meet the definition of a heritage and cultural item are disclosed in the heritage and cultural asset class.

The National Gallery has adopted appropriate curatorial and preservation policies for the heritage and cultural assets, which are depreciated according to the assessment of useful lives.

Assets with a net book value of \$1.3 million were identified through the National Gallery's provenance governance framework as having no future economic benefit and were derecognised in accordance with AASB 116 *Property, Plant and Equipment*. No indicators of impairment were found for heritage and cultural assets in 2017-18.

Computer software

As at 30 June 2019, the carrying amount of computer software comprises purchased software (\$0.3 million) and internally developed software (\$46,000). These assets are carried at cost less accumulated amortisation and accumulated impairment losses. No material amounts of computer software are expected to be sold or disposed of within the next 12 months.

All computer software assets are assessed for indications of impairment at the end of each reporting period. No indicators of impairment were found for computer software in 2018-19 (2017-18: nil).

Revaluations of non-financial assets

Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. Revaluations are conducted by an independent valuer. 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 reverses a previous revaluation decrement of the same asset class that was previously recognised in the operating result. Revaluation decrements for a class of assets are recognised directly in the operating result except to the extent that they reverse a previous revaluation increment for that class.

The fair value of land has been taken to be market value as assessed by an independent valuer. The fair value of buildings, plant and equipment has been taken to be the depreciated replacement cost as assessed by an independent valuer. The fair value of heritage and cultural assets is based on market observations as assessed by an independent valuer.

Further information is outlined in the overview note.

Commitments for the acquisition of land, buildings, plant and equipment, heritage and cultural assets and computer software

	Less than 1 year		Between 1 and 5 years		Total	
	2019	2018	2019	2018	2019	2018
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000

Capital commitments payable (including GST):

Capital commitments

Buildings	3,672	-	333	-	4,005	-
Plant and equipment	718	-	-	-	718	-
Heritage and cultural assets	50	1,258	-	-	50	1,258
Total capital commitments payable	4,440	1,258	333	-	4,773	1,258

As at 30 June 2019, no capital commitments had been entered over 5 years (2018: nil).

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	2019 \$'000	2018 \$'000
B2.2: Inventory		
Inventory held for sale		
Finished goods	791	781
Less: provision for slow-moving and obsolete stock	<u>(284)</u>	<u>(44)</u>
Total inventory held for sale	<u>507</u>	<u>737</u>

Accounting Policy

Inventory held for sale is valued at the lower of cost and net realisable value. Provision is made for slow-moving and obsolete inventory items.

B3: PAYABLES

	2019 \$'000	2018 \$'000
B3.1: Supplier payables		
Trade creditors and accruals	4,785	3,464
Other creditors	<u>161</u>	<u>192</u>
Total supplier payables	<u>4,946</u>	<u>3,656</u>

Settlement is usually made within 30 days.

B3.2: Other payables

Unearned income	1,100	1,344
Salaries and wages	<u>365</u>	<u>289</u>
Total other payables	<u>1,465</u>	<u>1,633</u>

Accounting policy

Suppliers and other payables are initially measured at fair value, net of transaction costs, and subsequently at amortised cost using the effective interest method. These liabilities are recognised to the extent that the goods and services have been received irrespective of whether they have been invoiced.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

B4: EMPLOYEE PROVISIONS

	2019	2018
	\$'000	\$'000
B4.1: Employee provisions		
Annual leave	1,912	1,850
Long service leave	4,094	3,201
Total employee provisions	6,006	5,051

Accounting policy

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

Leave

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

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 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 in accordance with the shorthand method referred to in the FRR. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Superannuation

Employees of the National Gallery and its controlled entities are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other elected defined contribution schemes.

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 Department of Finance's administered financial statements.

The National Gallery and its controlled entities make contributions to defined benefit superannuation schemes at rates determined by an actuary to be sufficient to meet the current cost to the Government. The National Gallery and its controlled entities account for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions owed by the National Gallery and its controlled entities and is recorded in other payables.

C: FUNDING

C1: REVENUE FROM GOVERNMENT

C1.1: Revenue from Government

Funding received or receivable from non-corporate Commonwealth entities is recognised as revenue from Government by the National Gallery and its controlled entities unless the funding is in the nature of an equity injection, the Collection Development Acquisition Budget (CDAB), a grant or a loan, in which case it is recognised as a contribution by owner directly in equity

C2: NET CASH APPROPRIATION ARRANGEMENTS

	2019	2018
	\$'000	\$'000
C2.1: Net cash appropriation arrangements		
Total comprehensive income less depreciation expense on heritage and cultural assets	8,197	9,189
Plus: depreciation expense on heritage and cultural assets	<u>(18,905)</u>	<u>(18,825)</u>
Total comprehensive income as per Statement of Comprehensive Income	(10,708)	(9,636)

From 2009-10, the Government replaced revenue appropriations for the heritage and cultural depreciation expenses of designated collecting institutions with a separate capital budget (CDAB) provided as an equity contribution.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

D: OTHER ITEMS

D1: TOTAL ASSETS AND LIABILITIES

	2019	2018
	\$'000	\$'000

D1.1: Total assets and liabilities

Assets expected to be recovered in:

No more than 12 months	54,501	21,792
More than 12 months	<u>6,290,942</u>	<u>6,303,412</u>
Total assets	<u>6,345,443</u>	<u>6,325,204</u>

Liabilities expected to be settled in:

No more than 12 months	8,482	7,303
More than 12 months	<u>3,935</u>	<u>3,037</u>
Total liabilities	<u>12,417</u>	<u>10,340</u>

D2: CONTINGENT ASSETS AND LIABILITIES

Contingent assets and liabilities are not recognised in the Statement of Financial Position. They may arise from uncertainty as to the existence of an asset or liability 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.

Quantifiable contingencies

As at 30 June 2019, the National Gallery and its controlled entities had two contingent assets, being land and a building, with a fair value estimated of \$1.4 million (2018: \$1.4 million) and no quantifiable contingent liabilities (2018: nil).

Unquantifiable contingencies

The National Gallery's provenance governance framework identified a small number of collection assets of uncertain status that are at risk of future write-off.

D3: KEY MANAGEMENT PERSONNEL REMUNERATION

	2019	2018
	\$'000	\$'000

Short-term employee benefits	825	1,463
Post-employment benefits	77	188
Other long-term employee benefits	6	20
Termination benefits	<u>142</u>	<u>-</u>
Total key management personnel remuneration	<u>1,050</u>	<u>1,671</u>

Key management personnel (KMP) are those persons having authority and responsibility for planning, directing and controlling activities of the National Gallery and its controlled entities. In 2018-19, the National Gallery and its controlled entities have determined the KMP to be the Portfolio Minister, Council members and the Director (in 2017-18, members of the senior management group were also included).

The above table includes the remuneration in 2018-19 for 13 KMP who held office at some time during the year (2017-18: 13). The remuneration and benefits for the Portfolio Minister are excluded from the table as they are set by the Remuneration Tribunal and are not paid by the National Gallery or its controlled entities.

The amounts in the table are prepared on an accrual basis and include salary, superannuation, annual and long service leave expense (including revaluations of leave provisions), allowances and changes in ancillary costs and probability rates on leave provisions.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

D4: RELATED-PARTY DISCLOSURES

D4.1: National Gallery of Australia Foundation and Gordon Darling Australia Pacific Print Fund

National Gallery of Australia Foundation

The National Gallery of Australia Foundation (Foundation) is incorporated under the *Corporations Act 2001* as a company limited by guarantee. The Foundation is constituted to give effective control to the National Gallery under the definition of control in AASB 10 *Consolidated Financial Statements*.

The National Gallery provides administrative services to the Foundation free of charge. The fair value of these services was estimated as \$1.1 million in 2018-19 (2017-18: \$1.0 million).

The Foundation donated \$4.7 million to the National Gallery in 2018-19 (2017-18: \$3.1 million). Donations consisted of funds for the development of the national collection of works of art and to support the National Gallery's programs. The National Gallery donated \$1.0 million to the Foundation (2017-18: nil) from a bequest to the National Gallery during the 2018-19 financial year.

Gordon Darling Australia Pacific Print Fund

The Gordon Darling Australia Pacific Print Fund (Fund) is a trust established in 1989. As trustee, the National Gallery holds the trust funds and operates the Fund in accordance with the terms and conditions of the trust deed. The trust deed gives effective control of the Fund to the National Gallery under the definition of control in AASB 10 *Consolidated Financial Statements*.

The Fund contributed \$0.1 million (2017-18: \$0.2 million) to the development of the national collection of the National Gallery during 2018-19, consisting of works of art and contributions towards program expenses.

The Foundation's and Fund's accounts are included in the National Gallery consolidated financial statements. All inter-entity transactions are eliminated on consolidation (refer to notes D6 and D7).

D4.2: Council members

Members of the National Gallery of Australia Council during the reporting period were:

Name	Date commenced	Date retired
Mr A Myers AC, QC (Chair to 08/07/2018)	11/10/2012	08/07/2018
Mr R Stokes (Chair from 09/07/2018)	09/07/2018	
Dr G Vaughan AM (Director of the National Gallery to 01/07/2018)	16/10/2014	01/07/2018
Mr N Mitzevich (Director of the National Gallery from 02/07/2018)	02/07/2018	
Mr T Fairfax AC (Deputy Chair)	10/03/2011	21/07/2019
Mr R Alston AO	04/04/2019	
Mr S Brady AO, CVO	06/12/2018	
Ms H Cook	25/04/2017	
Mr J Hindmarsh AM	10/03/2011	21/07/2019
Ms J Hylton	15/06/2010	24/07/2019
Ms A Kubler	19/04/2018	
Mr E Solomon AM	26/03/2015	
Mrs R White AO	17/06/2015	

D4.3: Transactions with related parties

The National Gallery is an Australian Government controlled entity. Related parties to the National Gallery are KMP and their immediate families as described at note D3.

Given the National Gallery and its controlled entities' activities, related parties may transact in the same capacity as ordinary citizens. Such transactions may include donations of cash and works of art, purchases of exhibition tickets and goods and services through the National Gallery's shop and cafe. All purchases were conducted under normal terms and conditions and are therefore not separately disclosed in this note.

Giving consideration to relationships with related parties, and transactions entered into during the reporting period by the National Gallery and its controlled entities, there are no related-party transactions to be separately disclosed in 2018-19 (2017-18: nil).

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

D5: BUDGETARY REPORTING

The budget presented in the Statements of Comprehensive Income, Financial Position and Changes in Equity and the Cashflow Statement is not audited.

Statement of Comprehensive Income

In 2018-19, the National Gallery and its controlled entities reported an accrual operating deficit of \$10.7 million, \$7.9 million better than the budgeted deficit of \$18.6 million as reported in the Portfolio Budget Statements 2018-19 published on 8 May 2018.

After adjusting for non-cash operating items such as gifts of works of art, donations for the purchase of works of art and write-down and depreciation on heritage and cultural assets, the National Gallery and its controlled entities reported an operating surplus of \$1.8 million.¹

The National Gallery and its controlled entities' total expenses of \$87.2 million were \$12.8 million more than originally budgeted. After adjusting for the \$1.2 million write-down of heritage and cultural assets, the final outcome was within 1 per cent of the revised estimate of \$85.1 million as published in the Portfolio Additional Estimates Statements 2018-19 (PAES).² The revised estimates reflect the impact of the budget measure announced in the Mid-Year Economic and Fiscal Outlook 2018-19 (MYEFO), which provided \$14.4 million of additional ongoing funding to allow the National Gallery to continue to safeguard and exhibit its important national collection of works of art.

The expense variance to the original budget included a \$6.1 million difference in employee expenses that primarily reflected a revision to collection management activities, which resulted in costs being expensed that were anticipated to be capitalised in the original budget. The estimate was revised to \$24.3 million in the PAES and the final outcome was within 3 per cent of the revised estimate. The supplier expense budget was also revised upwards in the PAES to \$31.9 million and the final outcome of \$31.7 million was within 1 per cent of the revised estimate.

Own-source revenue totalled \$31.4 million in 2018-19, \$8.7 million greater than the original budget of \$22.7 million. Higher than anticipated exhibition and merchandising activities resulted in sales of goods and services exceeding budget by \$2.7 million, an increase of 28%. During 2018-19, gifts of works of art valued at \$5.3 million were received by the National Gallery and its controlled entities against a \$2.5 million budget disclosed against other gains. By nature, these gifts are difficult to predict, and the estimate was updated to \$5 million in the PAES. Interest was \$0.9 million greater than the original budget due to higher than budgeted cash and investment balances and higher rates of return.

As previously noted, the Government provided an additional \$14.4 million of ongoing operating funding to the National Gallery through the MYEFO. This increased revenue from Government to \$45 million in 2018-19 compared to the original budget of \$30.6 million.

Statement of Financial Position

As at 30 June 2019, the National Gallery and its controlled entities' net assets were on budget at \$6.3 billion. The national collection of works of art, which is recognised as heritage and cultural assets represents 94 per cent of this balance.

Financial assets totalled \$56.6 million against an original budget of \$13.6 million, which was estimated based on the balances of 30 June 2017.³ Accordingly, the variance to the original budget can be attributed, at least in part, to the prior-year results, which resulted in an opening balance on 1 July 2018 of \$22.4 million, \$8.8 million more than the budget. The original budget assumed that future cash inflows would match future outflows and that all capital funding would be spent in the same year it was received.

The National Gallery of Australia Foundation's cash balance increased by \$3.2 million between reporting dates, reflecting donations received in the latter part of the year to support future programs and acquisitions. Capital reserves have been established to meet critical capital works commitments, contribute to capital maintenance and to safeguard and develop the national collection. The National Gallery and its controlled entities use a combination of cash and term deposits to manage its cash flows.

As at 30 June 2019, non-financial assets were reported at \$6.3 billion, consistent with the original budget. The \$1.6 million variance in plant and equipment reflects the difference in the actual opening balance, compared to the budgeted opening balance, which was estimated before the prior period revaluation was undertaken in 2017-18.

Total liabilities were \$12.4 million as at 30 June 2019, \$3.4 million greater than the original budget. The results of 2017-18 and the higher than budgeted opening balance account for 50 per cent of this variance. The capital works program resulted in higher supplier balances at year end, plus movements in the probability and discount rates increased employee provisions.

Statement of Changes in Equity

The actual equity position of \$6.3 billion as at 30 June 2019 is consistent with the original budget and the revised estimates published in the PAES

The original budget provided for contributions by owners of \$22.7 million, comprising \$16.6 million for the CDAB and \$6.1 million for contributions to capital maintenance. Additional capital maintenance funding of \$6.2 million was provided by the Government in the MYEFO context.

Cashflow Statement

The variances between budget and actuals in the Cashflow Statement reflect the effect of the events already described.

1. The Government does not provide operating funding for the depreciation of heritage and cultural assets. Rather, a CDAB is provided and recognised directly in equity as a contribution by owner.
2. The revised 2018-19 estimates were published in the *Portfolio Additional Estimates Statements 2018-19* on 14 February 2019.
3. The original budget was published on 8 May 2018. As a consequence, the budgeted opening balances as at 1 July 2018 needed to be estimated.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

D6: NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES FINANCIAL INFORMATION

	National Gallery		Controlled entities ¹	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
D6.1: National Gallery and controlled entities financial information				
STATEMENT OF FINANCIAL POSITION				
ASSETS				
Current assets	40,735	11,536	13,766	10,257
Non-current assets	6,290,942	6,303,412	-	-
Total assets	6,331,677	6,314,948	13,766	10,257
LIABILITIES				
Current liabilities	8,482	7,296	-	8
Non-current liabilities	3,935	3,037	-	-
Total liabilities	12,417	10,333	-	8
EQUITY				
Contributed equity	345,104	316,235	-	-
Retained surplus	582,801	597,025	13,766	10,249
Asset revaluation reserve	5,391,355	5,391,355	-	-
Total equity	6,319,260	6,304,615	13,766	10,249
STATEMENT OF COMPREHENSIVE INCOME				
NET COST OF SERVICES				
Expenses				
Employee benefits	24,551	18,625	468	465
Supplier expenses	32,122	27,868	629	501
Depreciation and amortisation	28,929	28,529	-	-
Impairment loss allowance on financial instruments	3	32	-	-
Other expenses	1,519	371	-	-
Write-down and impairment of assets	953	-	4,794	3,067
Total expenses	88,077	75,425	5,891	4,033
Own-source revenue				
Sale of goods and rendering of services	12,202	11,033	-	-
Contributions	8,042	5,051	7,898	5,600
Interest	1,109	645	133	94
Works of art - gifts	5,277	7,023	-	-
Other revenue	2,200	8,696	1,264	846
Total own-source revenue	28,830	32,448	9,295	6,540
Gains				
Gains on sale of assets	12	-	-	-
Other gains	2	-	113	45
Total gains	14	-	113	45
Total own-source income	28,844	32,448	9,408	6,585
Net cost of services	(59,233)	(42,977)	3,517	2,552
Revenue from Government	45,010	30,787	-	-
Deficit on continuing operations	(14,223)	(12,190)	3,517	2,552
OTHER COMPREHENSIVE INCOME				
Revaluation increment	-	7,222	-	-
Total other comprehensive income	-	7,222	-	-
Total comprehensive income	(14,223)	(4,968)	3,517	2,552

1. Controlled entities include the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

D7: ASSETS HELD IN TRUST

	2019	2018
	\$'000	\$'000
D7.1: Gordon Darling Australia Pacific Print Fund		
Balance carried forward from previous year	3,175	3,221
Investment and other income	328	134
Net gain on value of investments	113	45
Total income and gains	<u>441</u>	<u>179</u>
Payments for works of art	63	196
Expenses	66	29
Total payments and expenses	<u>129</u>	<u>225</u>
Balance carried forward to next year	<u>3,487</u>	<u>3,175</u>

The Gordon Darling Australia Pacific Print Fund (Fund) is a trust established in 1989 under a deed of settlement to purchase, exhibit and publish information about prints by Australasian printmakers now living or who died on or after 1 January 1965. The Fund is made up of a combination of cash, a managed fund and shares listed on the Australian Stock Exchange.

APPENDICES

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Appendix A

Exhibitions

National Gallery of Australia

Exhibitions presented at the National Gallery's Parkes Place location in 2018–19.

Temporary Exhibition Gallery

Cartier: The Exhibition

Showcasing more than 300 spectacular items in exquisite settings, including royal tiaras, necklaces, brooches and earrings.

18 May – 22 July 2018

American Masters 1940–1980

Examining how a generation of Americans reinvented modern art.

24 August – 11 November 2018

Love and Desire: Pre-Raphaelite Masterpieces from the Tate

From the Tate's unsurpassed collection of Pre-Raphaelite paintings and other collections worldwide.

14 December 2018 – 28 April 2019

Contemporary Worlds: Indonesia

Twenty of the most exciting emerging and established artists from Bali and Java's key artistic centres.

21 June – 27 October 2019

Temporary Exhibition Gallery 2

Monet: Impression Sunrise

Claude Monet's rarely loaned *Impression, sunrise* is joined by other world-famous paintings from the Musée Marmottan Monet and select collections worldwide.

7 June – 1 September 2019

Orde Poynton Gallery

Picasso: The Vollard Suite

A rare opportunity to see one of the twentieth century's greatest suites of prints.

9 June – 24 September 2018

California Cool: Art in Los Angeles, 1960s–70s

Highlighting the way American artists responded to the promise of LA in the 1960s and 1970s.

6 October 2018 – 24 February 2019

Māori Markings: Tā Moko

Exploring the Maori art and tradition of tā moko, face and body marking.

23 March – 25 August 2019

Galleries 8A & 8B

The National Picture: The Art of Tasmania's Black War

Curated by Prof Tim Bonyhady, working with Dr Greg Lehman.

11 May – 24 September 2018

Power and Imagination: Conceptualism 1966–1976

Language, poetry, performance and film in art.

11 August 2018 – 19 May 2019

Performing Drawing

Bringing together drawings, photographs and audiovisual works from the collection.

1 September 2018 – 3 March 2019

Tim Fairfax Learning Gallery

Body Language

Indigenous Australian cultural identity and language expressed through art.

11 May 2019 – February 2020

Main foyer

Sarah Contos: Nikola Tesla sends Theda Bara to Mars

A succession of objects unfolds across the National Gallery's foyer ceiling.

5 May – 24 September 2018

Level 1 foyer

Watercolours by HRH The Prince of Wales

Celebrating HRH The Prince of Wales's 70th birthday.

10 August – 18 November 2018

Collection galleries

All collection galleries are changed over regularly. The following were the themed mini-exhibitions presented during 2018–19.

Art Deco in Australia

Stylish items from an age of jazz and flappers, glamorous fashion and design.

17 February 2018 – 17 March 2019

Infinite Conversations: Asian–Australian Artistic Exchange

Revealing a rich dialogue, as concepts of race and culture are provoked and explored.

26 February – 9 September 2018

Club Ate: Ex Nilalang

An ongoing series of video works conceived as an 'archive of queer identities'.

5 May – 26 August 2018

Rachel Maclean: Over the Rainbow

A complex and challenging video work by Glasgow-based artist Rachel Maclean.

5 May – 26 August 2018

Jess Johnson and Simon Ward: Terminus

An unforgettable virtual-reality experience by Jess Johnson and Simon Ward.

5 May – 23 September 2018

Art Nouveau

Inspired by the inexhaustible forms of the natural world.

From June 2018

Sky/Earth

Revealing works in the national collection that speak to our place in the cosmos.

6 October 2018 – 7 April 2019

Bodies of Art: Human Form from the National Collection

Investigations of the human form throughout time.

From 1 December 2018

Yayoi Kusama: Infinity Room

Cult contemporary artist Yayoi Kusama's infinity room *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017.

From 1 December 2018

Urs Fischer: Sculpture

Swiss artist Urs Fischer's four-metre-high wax candle sculpture *Francesco* 2017.

16 March – 11 November 2019

NGA Play**Kellie O'Dempsey: The Never-Ending Line**

16 June – 28 October 2018

Sally Smart

10 November 2018 – 21 July 2019

Travelling nationally and internationally

National Gallery exhibitions that toured nationally and internationally in 2018–19.

Defying Empire: National Indigenous Art Triennial

Contemporary art responding to the 50th Anniversary of the 1967 Referendum.

Museum and Art Gallery of the Northern Territory, Darwin, NT

24 March – 15 July 2018

UQ Art Museum, Brisbane, QLD

28 July – 11 November 2018

Western Plains Cultural Centre, Dubbo, NSW

9 March – 5 May 2019

Indigenous Australia: Masterworks from the National Gallery of Australia

Organised by the National Gallery of Australia and drawn exclusively from Australia's national collection.

National Gallery of Modern Art, New Delhi, India

15 June – 26 August 2018

Abstraction: Celebrating Australian Women Abstract Artists

Revealing the contribution Australian women have made to abstract art.

QUT Art Museum, Brisbane, QLD

16 June – 26 August 2018

Silver and Gold: Unique Australian Objects 1830–1910

Works from the National Gallery's significant collection of colonial Australian decorative arts and design.

Ipswich Art Gallery, Ipswich, QLD

16 June – 26 August 2018

Diane Arbus: American Portraits

Powerful allegories of postwar America by photographer Diane Arbus.

Art Gallery of South Australia, Adelaide, SA

16 July – 30 September 2018

The Ned Kelly Series

Sidney Nolan's iconic paintings of the exploits of Ned Kelly and his gang.

Art Gallery of Western Australia, Perth, WA

11 August – 12 November 2018

Murray Art Museum Albury, Albury, NSW

22 November 2018 – 17 February 2019

Geelong Art Gallery, Geelong, Vic

1 March – 26 May 2019

Riddoch Art Gallery, Mount Gambier, SA

21 June – 4 August 2019

The National Picture: The Art of Tasmania's Black War

Curated by Prof Tim Bonyhady, working with Dr Greg Lehman.

Tasmanian Museum and Art Gallery, Hobart, Tas

17 August – 11 November 2018

Queen Victoria Museum and Art Gallery,

Launceston, Tas

23 November 2018 – 17 February 2019

Picasso: The Vollard Suite

A rare opportunity to see one of the twentieth century's greatest suites of prints.

Art Gallery of South Australia, Adelaide, SA

17 November 2018 – 3 February 2019

Art Gallery of Ballarat, Ballarat, Vic

22 February – 28 April 2019

David Hockney: Prints

Hockney's printmaking practice through key works from the collection.

Cairns Art Gallery, Cairns, QLD

15 February – 21 April 2019

Araluen Arts Centre, Alice Springs, NT

3 May – 16 June 2019

Art Deco from the National Collection: The World Turns Modern

Stylish items from an age of jazz and flappers, glamorous fashion and design.

Tweed Regional Gallery and Margaret Olley Art

Centre, Murwillumbah, NSW

31 May – 25 August 2019

Elaine and Jim Wolfensohn Gift Suitcase Kits

Red Case: Myths and Rituals and Yellow Case: Form, Space and Design

Hobart LINC (Library network), Hobart, Tas

27 June – 30 July 2018

East Gippsland Library, Bairnsdale, Vic

1–29 August 2018

Geraldton Regional Library, Geraldton, WA

5 September – 2 October 2018

Broome Library, Broome, WA

8 October – 13 November 2018

National Gallery of Australia (National Visual Arts Education Conference), Canberra, ACT
21–28 January 2019

Florey Primary School, Canberra, ACT
30 January – 28 February 2019

Tumbarumba Library, Tumbarumba, NSW
5–28 March 2019

Florey Primary School, Canberra, ACT
3–29 April 2019

Gadara School, Tumut, NSW
6–27 May 2019

Tumut High School, Tumut, NSW
3–24 June 2019

Blue Case: Technology

Bungendore Library, Bungendore, NSW
18 June – 20 July 2018

National Gallery of Australia (Alzheimer's groups), Canberra, ACT
21–26 July 2018

Gippsland Art Gallery, Sale, Vic
30 July – 3 September 2018

Coolamon Library, Coolamon, NSW
6–24 September 2018

Corowa Library, Corowa, NSW
24 September – 11 October 2018

Howlong Library, Howlong, NSW
11–25 October 2018

Tamworth Regional Gallery, Tamworth, NSW
1 November – 17 December 2018

National Gallery of Australia (National Visual Arts Education Conference), Canberra, ACT
21–28 January 2019

Nambour State College, Nambour, Qld
4 February – 20 March 2019

Cooma Library, Cooma, NSW
25 March – 6 May 2019

Kingborough Council, Kingston, Tas
15 May – 17 June 2019

Latrobe City Council, Traralgon, Vic
26 June – 29 July 2019

1888 Melbourne Cup

Ipswich Art Gallery, Ipswich, Qld
16 June – 26 August 2018

Appendix B

Publishing and papers

This appendix shows the National Gallery's engagement in broader social and cultural discourses on the visual arts, nationally and internationally, through its publishing activities and public and education initiatives and through research published in external publications or presented in other arts and education institutions.

Major publications

American masters

Anthony Grudin, James Lawrence, Lucina Ward
August 2018
242 pages, 229 images
Staff contributors: Jaklyn Babington, Robert Bell, Bronwyn Campbell, Alice Desmond, Sally Foster, Jane Kinsman, Shaune Lakin, Simeran Maxwell, Anne O'Hehir, Emilie Owens, Lucina Ward, Bianca Winataputri
Works from the collection: 229

California cool

October 2018
176 pages, 159 images
Staff contributors: Alice Desmond, Sally Foster, Jane Kinsman, Shaune Lakin, Anne O'Hehir
Works from the collection: 159 images

Love and desire: Pre-Raphaelite masterpieces from the Tate

Carol Jacobi and Lucina Ward
December 2018
224 pages, 114 images
Staff contributors: Rebecca Blake, Carol Cains, Bronwyn Campbell, Deborah Hart, Bianca Hill, Simeran Maxwell, Lara Nicholls, Anne O'Hehir, Katherine Russell, Rebecca Scott, Gerard Vaughan, Lucina Ward, Bianca Winataputri
Works from the collection: 13

Tā moko: Māori markings

Crispin Howarth
March 2019
73 pages, 74 images
Staff contributors: Crispin Howarth
Works from the collection: 21

Monet: Impression sunrise

Marianne Mathieu
June 2019
204 pages, 57 images
Staff contributors: Bronwyn Campbell, Sally Foster, Jane Kinsman, Simeran Maxwell, Lucina Ward
Works from the collection: 3

Contemporary worlds: Indonesia

Jaklyn Babington and Carol Cains
June 2019
140 pages, 97 images
Staff contributors: Jaklyn Babington, Carol Cains, Bianca Hill, Beatrice Thompson, Bianca Winataputri
Works from the collection: 45

Other publications

Sydney Nolan's Ned Kelly

Deborah Hart
July 2018
36 pages, 34 images
Staff contributors: Deborah Hart
Works in the collection: 34

Art Deco

Lara Nicholls
May 2019
36 pages, 43 images
Staff contributors: Lara Nicholls
Works in the collection: 43

Artonview

Average readership per issue: 34,150

Issue 95, spring 2018

September 2018
64 pages, 91 images
Staff contributors: Rebecca Blake, Yvette Dal Pozzo, Sally Foster, Deborah Hart, Shaune Lakin, Eric Meredith, Nick Mitzevich, Lara Nicholls, Anne O'Hehir, Elspeth Pitt, Lucina Ward, Bianca Winataputri
Works from the collection: 73

Issue 96, summer 2018

December 2018

66 pages, 60 images

Staff contributions: Rebecca Blake, Yvette Dal Pozzo, Crispin Howarth, Shaune Lakin, Nick Mitzevich, Ella Morrison, Lara Nicholls, Sarina Noordhuis-Fairfax, Anne O'Hehir, Lucina Ward
Works from the collection: 24

Issue 97, autumn 2019

March 2019

64 pages, 64 images

Staff contributors: Jaklyn Babington, Carol Cains, Crispin Howarth, Jane Kinsman, Shaune Lakin, Nick Mitzevich, Lara Nicholls, Bianca Winataputri
Works from the collection: 28

Issue 98, winter 2019

June 2019

60 pages, 60 images

Staff contributors: Jaklyn Babington, Sally Brand, Carol Cains, Kelli Cole, Franchesca Cubillo, Rebecca Edwards, Crispin Howarth, Shaune Lakin, Simeran Maxwell, Nick Mitzevich, Shane Nelson, Mary-Lou Nugent, Katie Russell
Works from the collection: 52

Education resources**Sidney Nolan's Ned Kelly series**

Primary school resource

July 2018

22 pages (11 cards), 11 images

Works from the collection: 10

Infinite conversations

Secondary school resource

September 2018

14 pages, 15 images

Works from the collection: 13

Infinite conversations

Chinese language and art resource, Years 7–8

September 2018

20 pages, 9 images

Works from the collection: 8

Infinite conversations

Chinese language and art resource, Years 9–10

September 2018

20 pages, 10 images

Works from the collection: 8

American masters

Secondary school resource

September 2018

32 pages, 33 images

Works from the collection: 33

David Hockney

Secondary school resource

February 2019

22 pages, 21 images

Works from the collection: 20

Art Deco

Secondary school resource

April 2019

21 pages, 28 images

Works from the collection: 26

Corporate publications**National Gallery of Australia Annual Report 2017–18****National Gallery of Australia Foundation Annual Report 2017–18****Symposiums and conferences****Art and Dementia Seminar**

15 September 2018

Keynotes: Dr Gail Kenning, UTS Faculty of Arts and Social Sciences; Paulene Mackell, Research Fellow, National Ageing Research Institute; Margret Meagher, Arts and Health Australia; Dr Moyra Mortby, ANU College of Health and Medicine

Staff contributors: Adriane Boag, Katie Russell, Margaret Salt, Maryanne Voyazis

Minimalist/Maximalist

19–20 October 2018

Keynote: James Meyer, National Gallery of Art, Washington

Guest speakers: Amelia Barikin, Susan Best, Ann Cleary, Aaron Nyerges, Ann Stephen, Russell Storer, Andrew Ward

Staff contributors: Nick Mitzevich, Shane Nelson, Elspeth Pitt, Lucina Ward

The Aboriginal Memorial 30th Anniversary Symposium

12–13 October 2018

Keynotes: Fiona Foley, artist, curator and lecturer; David Garneau, University of Regina

Guest speakers: Marie-Louise Ayres, Sue Best, Bobby Bununggurr, Roy Burnyila, Wally Caruana, Brenda L Croft, Catherine De Lorenzo, Wulan Dirgantoro, Stephen Gilchrist, Susan Jenkins, Mark Ledbury, Greg Lehman, Desmond Manderson, Ian McLean, Djon Mundine OAM, Bernice Murphy, Craig Ritchie, Matthew Trinca
Staff contributors: Franchesca Cubillo, Nick Mitzevich

National Visual Art Education Conference 'At the Heart: Inspiration, Bravery, Compassion and Connection'

21–23 January 2019

Keynotes: Anna Carrig, National Gallery of Australia; Flossie Chua, Harvard University; Sandra Jackson-Dumont, Metropolitan Museum of Art; Anne Smith, Independent Schools Victoria

Guest speakers: Tony Ameneiro, Margaret Baguley, Robyn Carmody, Natalie Castree, Helen Champion, Gerry Corrigan, Josephine Corrigan, Renee d'Argeavel, Keg De Souza, Terry Deen, Robyn Ewing, Hayley Froggatt, Venus Ganis, Robyn Gibson, Kathryn Hendy-Ekers, Glenda Inglis-Gillespie, Lucy Irvine, John Irving, Andrew Jones, Sharron Jones, Martin Kerby, Krysia Kitch, Abbey MacDonald, Amanda Marshall, Jessica McCarthy, Esther McNaughton, Kylie Neagle, Jane Polley, Ben Quilty, Lisa Reihana, Pia Robinson, Gavin Rogers, Yudha Scholes, Sally Smart, Jane Smyth, Michelle Stockley, Tam Cheung On, Ria Tierney, Karen Vickery

Staff contributors: Adriane Boag, Bronwyn Campbell, Anna Carrig, Margie Kevin, Mirah Lambert, Rose Marin, Nick Mitzevich, Kate Murphy, Shane Nelson, Lara Nicholls, Annika Romeyn, Katie Russell, Frances Wild, Edith Young

Staff contributions to external publications

Baum, Tina, 'Ryan Presley: the Marri Ngarr moneymaker', in Madeleine King (ed), *Ryan Presley: prosperity*, exh cat, Institute of Modern Art, Brisbane, 2018, pp 119–23.

Baum, Tina, 'Janet Fieldhouse', in *The national 2019: new Australian art*, Art Gallery of New South Wales, Sydney, 2019, pp 82–3.

Bullock, Natasha & French, Blair (eds), *Shaun Gladwell: Pacific undertow*, Museum of Contemporary Art, Australia, Sydney, 2019.

Bullock, Natasha (ed), *Michael Armitage: the promised land*, Museum of Contemporary Art Australia, Sydney, 2019.

Cains, Carol, 'Contemporary Worlds: Indonesia at the National Gallery of Australia', *TAASA Review*, vol 28, no 2, 2019, pp 4–6.

Folan, Lucie, 'Wisdom of the goddess: uncovering the provenance of a twelfth-century Indian sculpture at the National Gallery of Australia', *Collections: A Journal for Museum and Archives Professionals*, vol 15, no 1, 2019, pp 5–41.

Howarth, Crispin 'The Rex Nan Kivell Hawaiian kapa cloth', in *In Cook's wake: tapa cloth from the Pacific*, National Library of Australia, Canberra, 2018, pp 51–9.

Howarth, Crispin, 'Brag masks and Kandimpong figures: two sculptural arts of the Sepik-Ramu Delta', in *Ancestral visions: Papua New Guinea art from the Sepik-Ramu*, 5 Continents Editions, Milano, 2019, pp 49–63.

Howarth, Crispin, 'Crispin Howarth on *Maori Markings: Ta Moko* at the NGA', interview by Jim Elmslie, *OAS Journal*, vol 24, no 1, 2019, pp 9–12.

Howarth, Crispin, 'From the chisel of Mataora: the Maori art of skin marking', *Tribal Art*, no 91, 2019, pp 74–82.

Howarth, Crispin, 'Thoughts upon Elema shields', in Bill Evans (ed), *War art and ritual: shields from the Pacific*, private press, vol 2, William Nathaniel Evans, Sydney, 2019, pp 300–4.

Lakin, Shaune, 'Jacky Redgate's patch of yellow (and blue)', *Artlink*, vol 39, no 1, 2019, pp 62–7.

Lakin, Shaune, 'The photograph as a specifically Australian utterance: a short history of contemporary photography', in Deborah Klochko (ed), *Defining place/space: contemporary photography from Australia*, Museum of Photographic Arts, San Diego, 2019, pp 6–18.

Lakin, Shaune, 'Water and bricks', in *Semiotics club: Angus McGrath*, Photoaccess, Canberra, 2019, pp 1–2.

Nicholls, Lara, 'Duchamp mème [meme]', in *Here&Now 18: besides, it is always the others who die*, exh cat, Lawrence Wilson Art Gallery, Perth, pp 16–18.

- Noordhuis-Fairfax, Sarina, 'Close to me', in *Dobell Drawing Prize #21*, exh cat, National Art School, Sydney, 2019, pp 11–14.
- O'Hehir, Anne, 'Colour photography in India', *TAASA Review*, vol 28, no 1, 2019, pp 14–15.
- O'Hehir, Anne, 'Snap chat', *Portrait*, no 62, pp 6–13.
- O'Hehir, Anne, 'The woman behind the lens', Melbourne Theatre Company, 4 September 2018, available at mtc.com.au/discover-more/backstage/the-woman-behind-the-lens-diane-arbus.
- Research presented by staff**
- The following list includes lectures, presentations, opening addresses and other public addresses such as panel contributions and award judging.
- Boag, Adriane, 'How to build dementia-friendly communities through the arts', paper presented at Arts, Memory and Aging symposium, National Arts Centre, Tokyo, 9 October 2018.
- Boag, Adriane, 'Learning and legacy: NGA Art and Dementia program', paper presented at 10th Annual International Arts and Health Conference, 'The Art of Good Health and Wellbeing', Sails Hotel, Port Macquarie, 14 November 2018.
- Boag, Adriane, 'Hear it for the deaf: multimedia tours, programming and exhibition accessibility', paper for Australian Museums and Galleries Association National Conference 2019, Alice Springs, 15 May 2019.
- Cains, Carol, 'Discovering the batik collection at the National Gallery of Australia', lecture for the Textile Study Group, The Asian Arts Society of Australia, SH Ervin Gallery, Sydney, 10 July 2018.
- Cains, Carol, 'Trading Southeast Asia: Chinese and Vietnamese blue and white ceramics', lecture, School of Art and Design, Australian National University, Canberra, 24 September 2018.
- Cains, Carol, lecture for Art History and Curatorship students, Centre for Art History and Art Theory, Australian National University, 24 September 2018.
- Campbell, Bronwyn, 'Unravelling Lao textiles', lecture, School of Art and Design, Australian National University, Canberra, 8 October 2018.
- Campbell, Bronwyn, 'Lao textiles in the collection of the National Gallery of Australia', Lao New Year talk, The Asian Arts Society of Australia, National Gallery of Australia, Canberra, 13 April 2019.
- Grieve, Stephen, 'Developing a holistic people strategy', paper presented at 8th Annual Workforce Planning for the Public Sector Summit, Novotel Canberra, Canberra, 27 November 2018.
- Grieve, Stephen, 'Future of work: automation, remote working and technological advances driving HR transformation', panellist, Public Sector Forum, 2019 National HR Summit, Luna Park, Sydney, 26 March 2019.
- Howarth, Crispin, 'Tā moko is not tattoo', lecture, Oceanic Art Society 2018 End of Year Function, Middle Harbour Yacht Club, Sydney, 10 November 2018.
- Howarth, Crispin, 'Sepik art and aesthetics', paper presented at Oceanic Art Society Forum, 'Aboriginal and Pacific art: Collections and Artists, Then and Now', Australian Museum, Sydney, 1 February 2019.
- Howarth, Crispin, 'An old battered hat: pulling together the history of a Hawaiian mahiole feathered helmet', paper presented at Pacific Art Association XIII International Symposium, 'Resilience: Sustaining, Reactivating and Connecting Culture', Queensland Art Gallery and Gallery of Modern Art, Brisbane, 27 March 2019.
- Howarth, Crispin, opening address for *Ancestral Visions: Papua New Guinea Art from the Sepik Ramu*, Lempertz, Brussels, Belgium, May 2019.
- Lakin, Shaune, 'War photography', lecture, Australian National University, Canberra, 14 May 2019.
- Lakin, Shaune, opening address for *Vanishing Point*, ANU Art School Gallery, Canberra, 16 May 2019.
- Mitzevich, Nick, opening address for *The Ned Kelly Series*, National Gallery of Australia travelling exhibition, Art Gallery of Western Australia, Perth, 10 August 2018.
- Mitzevich, Nick, 'Let's work the public space', panel discussion with Esther Anatolitis and Fiona Foley for National Association for the Visual Arts Conference, 'Future/Forward', National Gallery of Australia, Canberra, 14 August 2018.

- Mitzevich, Nick, judge for the 2018 Hindmarsh Prize, Canberra Glassworks, Canberra, 21 September 2018.
- Mitzevich, Nick, welcome address for National History Teachers' Conference, 'People, Power and Perspectives', National Gallery of Australia, Canberra, 2 October 2018.
- Mitzevich, Nick, 'In conversation with the Canberra Critics Circle', Canberra Museum and Gallery, Canberra, 15 October 2018.
- Mitzevich, Nick, 'Beyond the classroom: new models of collaboration', panelist, All Schools Should Be Art Schools symposium, Kaldor Public Arts Projects, UNSW Art & Design, Sydney, 24 October 2018.
- Mitzevich, Nick, special guest speaker at M16's Sunset Soiree, M16 Artspace, Canberra, 13 November 2018.
- Mitzevich, Nick, 'Fundraising masterclass', Culture Business Canberra conference, National Gallery of Australia, Canberra, 20 November 2018.
- Mitzevich, Nick, address to Commonwealth Club members, Commonwealth Club, Canberra, 30 November 2018.
- Mitzevich, Nick, 'Director on the couch', for the Australian Museums and Galleries Association ACT Branch 2019 Annual General Meeting, Royal Australian Mint, Canberra, 27 March 2019.
- Mitzevich, Nick, opening address for Lionel Lindsay Art Gallery and Library, Toowoomba Regional Art Gallery, Toowoomba, 6 April 2019.
- Mitzevich, Nick, official welcome for premiere screening of *Jackson Pollock: Blue Poles*, documentary, Museum of Modern Art, New York, 25 April 2019.
- Mitzevich, Nick, guest speaker at Australian Consulate-General lunch and dinner, New York, 30 April 2018.
- Mitzevich, Nick, opening address for *Art Deco from the National Collection: The World Turns Modern*, National Gallery of Australia travelling exhibition, Tweed Regional Gallery, Murwillumbah, 31 May 2019.
- Mitzevich, Nick, guest speaker at the first preview of the Old Dairy at Retford Park, site of the future Southern Highlands Regional Gallery, Bowral, 14 June 2018.
- Mitzevich, Nick, opening address for *Margaret Olley*, Philip Bacon Galleries, Brisbane, 29 June 2019.
- Nicholls, Lara, 'Imants Tillers and postmodernity', lecture, Centre for Art History and Art Theory, Australian National University, Canberra, 8 August 2018.
- Nicholls, Lara, 'Place a pin through the centre and spin: Marcel Duchamp and his influence on Australian art', paper presented at So Duchamp symposium, University of Western Australia, Perth, 6 October 2018.
- Nicholls, Lara, 'Venus refracted: the pursuit and disavowal of the tropical exotic in the art and exploration of the Pacific', paper presented at Art Association of Australia and New Zealand Conference 2018, 'Aesthetics, Politics and Histories: The Social Context of Art', RMIT University, Melbourne, 5 December 2018.
- Noordhuis-Fairfax, Sarina, 'Form and function: alternative strategies for narrating research', paper presented at Art Association of Australia and New Zealand Conference 2018, 'Aesthetics, Politics and Histories: The Social Context of Art', RMIT University, Melbourne, 5 December 2018.
- Noordhuis-Fairfax, Sarina, 'Drawing in the public eye', panellist, Drawing Festival Symposium, National Art School, Sydney, 29 March 2019.
- O'Hehir, Anne, co-judge for National Photographic Portrait Prize 2019, National Portrait Gallery, Canberra, 22 February 2019.
- Underschultz, Simon, 'Stranger things: collection highlights from the National Gallery of Australia Research Library and Archives', paper presented at Art Libraries Society of Australia and New Zealand conference, 'Expanding Our Reach: Art, Research and Access', National Portrait Gallery & National Gallery of Australia, Canberra, 5 October 2018.
- Voyazis, Maryanne, lecture on fundraising at the National Gallery of Australia for Masters students in 'Curatorship theory and practice', Centre for Art History and Art Theory, Australian National University, Canberra, 19 September 2018.

Wild, Frances, 'Art and medicine: a surprising synergy', lecture, Laurence Wilson Gallery, University of Western Australia, Perth, 7 August 2018.

Wild, Frances, 'What's in it for you?: an introduction to the NGA's Artmed program', ANU Medical School, Australian National University, Canberra, 13 February 2019.

Wild, Frances, 'Artmed: the visual arts in the world of medicine', Australian Association of Gallery Guiding Organisations 2019 Conference, Bendigo Art Gallery, Bendigo, 28 March 2019.

Wright, Alison. 'Cash and compromise: navigating the ethical dollar' The Art of Fundraising, Culture Business Conference, National Gallery of Australia, Canberra, 21 November 2018.

Appendix C

Acquisitions

Australian art

Contemporary

Glenn Barkley (born Australia 1972)

Melancholic double gourd pot 2017 and *lets lives suddenly without thinking, where does the time go* and *you have a space in my head all you own* 2018, handbuilt earthenware with decoration in glazes and slip. Purchased with the assistance of the Sid and Fiona Myer Family Foundation 2018 2018.936-939; *call me anything you like i will never deny it* and *oscillate widely* 2018, collages with additions in synthetic polymer paint and pencil. Purchased with the assistance of the Sid and Fiona Myer Family Foundation 2018 2018.940, 963

Fiona Lowry (born Australia 1974) *The ties that bind* 2018, diptych of acrylic on linen 2019.30.A-B

Patricia Piccinini (born Sierra Leone 1965, Australia from 1972) *Skywhale* 2013, nylon, polyester, nomex, hyperlast, cable. Gift of anonymous donor 2019. Australian Government's Cultural Gifts Program 2019.844

Caroline Rothwell (born UK 1967) *Scape mobile* 2007, mobile consisting of 21 components of nickel-plated metal alloy. Gift of anonymous donor 2019. Australian Government's Cultural Gifts Program 2019.752

Paintings

Sam Atyeo (Australia 1910 – France 1990) *Still life* 1932–36, oil paint on composition board. Gift of Candice Bruce in memory of James Agapitos OAM and Michael Whitworth 2019. Australian Government's Cultural Gifts Program 2019.765

William Delafield Cook (Australia 1936 – England 2015) *Dam 2*, *Dam 5* and *Dam 7* 2007–08, synthetic polymer paint. Gift of Sally Delafield Cook 2019. Australian Government's Cultural Gifts Program 2019.762-764

John Davis (Australia 1936–1999) *River* 1998, twigs, cotton thread, calico and bitumous paint. Gift of Penelope Davis and Martin Davis 2019. Australian Government's Cultural Gifts Program 2019.767.A-L

Marjorie Gwynne (Australia 1886–1958) *Denuded landscape* c 1948, oil paint on canvas. Gift of Ron Radford AM in memory of his mother, Dorothy Radford, 2018. Australian Government's Cultural Gifts Program 2018.828

Robert Hunter (Australia 1947–2014) *Untitled no 9* 2013, synthetic polymer paint 2019.140

Jumaadi (born Indonesia 1973) *In bed* and *My name is handy* 2018, synthetic polymer paint and pencil 2019.24-25

Helen Smith (born Australia 1963) *Alighiero e Boetti from Wikipedia World Intellectual Property Organisation* 2015, oil on canvas. Gift of the artist 2019. Australian Government's Cultural Gifts Program 2019.798

Arryn Snowball (born Australia 1977) *Ashes and diamonds II* 2012, painting in oil paint on linen. Gift of the artist 2019 2019.125

Miriam Stannage (Australia 1939–2016) Not titled (*Pink spray paint painting*) 1969 and *High noon* 1970, synthetic polymer paint on canvas 2019.796-797; *Aurora* 1970, synthetic polymer paint on canvas. Gift of the Stannage family 2019. Australian Government's Cultural Gifts Program 2019.795

Howard Taylor (Australia 1918–2001) *Forest river* 1990–93, oil paint. Gift of Dax Calder 2019. Australian Government's Cultural Gifts Program 2019.662; *A hemisphere—by depth soundings from a four-fold screen* 1992, synthetic polymer paint. Gift of Dax Calder 2019. Australian Government's Cultural Gifts Program 2019.663; *Discovery* 2000, oil paint. Gift of Dax Calder 2019. Australian Government's Cultural Gifts Program 2019.664

Sculptures and installations

Hayden Fowler (born NZ 1973, Australia from 1998) *Australia* 2017, polymer plaster, ochre, sound. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.1049.A-G

Rosemary Madigan (Australia 1926–2019) *Standing nude* c 1979, carved wood on stone base 2019.799

Gemma Smith (born Australia 1978) *Boulder #2* 2008, cut acrylic, edn 8. Gift of Simon Mordant AM and Catriona Mordant AM 2019. Australian Government's Cultural Gifts Program 2019.126

Heather B Swann (born Australia 1961) *Butterfly kiss* 2018, 100 linen eyelashes, wire, silk and hooked stick 2019.127

Drawings and watercolours

Arthur Boyd (Australia 1920–1999) Not titled (*Ten studies for 'Mars' 1988*) c 1988, ink. Gift of Lynnette Thompson 2019. Australian Government's Cultural Gifts Program 2019.60-62, 65-71

Frederick E Chalmers (UK 1804 – Australia 1869) *The barque Auriga in Antarctic waters* 1830s, pencil. Gift of John McPhee 2018. Australian Government's Cultural Gifts Program 2018.769

Phil Day (born Australia 1973) *Eighty eight gargantuan drawings* 1995, pencil. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.978.1-89

Peter G Fraser (UK 1808–1888, Australia 1839–60) *Mr F Col Treasurer of Tasmania carrying home game shot at Hutton Park* 1850s, watercolour. Gift of John McPhee 2018. Australian Government's Cultural Gifts Program 2018.768

Denise Green (born Australia 1946) *#3 Story: grey ground* and *#4 Story: casein* 1998, gouache, pastel. Gift of the artist 2019 2019.73-74

Frank Hinder (Australia 1906–1992) *Wet night traffic* 1953, watercolour. Gift of Philip Constable 2019. Australian Government's Cultural Gifts Program 2019.808

Joyce Hinterding (born Australia 1958) *L-system oscillator* 2018, graphite on glass, wood, mixer, headphones 2018.763.A-J

Keuffel & Esser Co (est USA 1867) *'K & E Leroy' lettering system* c 1960, wooden box filled with scribing utensils. Gift of Lynnette Thompson 2019. Australian Government's Cultural Gifts Program 2019.57

Grahame King (Australia 1915–2008) Two preparatory drawings 1940s, brush and ink and pen and ink. Gift of Joanna Tanaka-King and Angela Hey in memory of Inge and Grahame King 2019 2019.382, 309

Eva Kubbos (born Lithuania 1928, Australia from 1952) *Refuge in the landscape* 1963 and *Inland* 1968, brush, ink and watercolour and watercolour and gouache. Gift of Eva Kubbos 2019 2019.31-32

Peter Laverty (England 1926 – Australia 2013) Not titled (*Abstract watercolour*) 1959–2013, watercolour. Gift of Ruth Faerber 2018. Australian Government's Cultural Gifts Program 2018.796

Lionel Lindsay (Australia 1874–1961) *Aix* 1929, watercolour. Gift of Arne Brauer 2019 2019.833

Bill Meyer (born Australia 1942) *Ha makom, aspect 1 and 4* 2003, charcoal 2019.670-671

Alfred Naylor Gill (Australia 1872–1945) Not titled (*Bushfire*) c 1910, watercolour. Gift of Warrington Cameron 2019 2019.831

Peter Porter (Australia 1929 – UK 2010) Not titled (*Notes for 'Mars' 1988*) 1970–80, pen and ink. Gift of Lynnette Thompson 2019. Australian Government's Cultural Gifts Program 2019.64

Henry Salkauskas (Lithuania 1925 – Australia 1979) *Painting and Striped painting* 1971, watercolour and synthetic polymer paint. Gift of Eva Kubbos 2019 2019.33-34

Howard Taylor (Australia 1918–2001) Not titled (*Studies for 'Forest river'*) 1992, pen and pencil. Gift of Dax Calder 2019. Australian Government's Cultural Gifts Program 2019.800, 802-803; Not titled (*Studies for 'Discovery'*) c 1999, pencil. Gift of Dax Calder 2019. Australian Government's Cultural Gifts Program 2019.801, 804-805

Danila Vassilieff (Russia 1897 – Australia 1958) *Landscape with jiggers* c 1950 and *Evolved* c 1956, brush and watercolour. Gift of Dr Margaret Middleton 2019 2019.75-76

Prints and multiples

Alison Alder (born Australia 1958) *Don't buy it—no uranium mining* 1983, screenprint. Gordon Darling Australia Pacific Print Fund 2019 2019.101

Alison Alder (born Australia 1958), **Megalo International Screenprinting Collective** (print workshop) *Dance hall Jerrabutgulla boys* 1981 and *An exhibition: student printmakers* c 1984, screenprints. Gordon Darling Australia Pacific Print Fund 2019 2019.102, 42

- Tony Ameneiro** (born UK 1959) *Small night skull* 2007 and *Swamp wallaby skull with SCP* 2009, linocuts. Gift of the artist 2019 2019.809-810
- Benjamin Armstrong** (born Australia 1975) *Invisible stories: meditations on Port Essington* 2018, eleven linocuts, pigment. Purchased with the assistance of Lyn Williams AM 2019 2019.782-792
- Arthur Boyd** (Australia 1920–1999), **Peter Porter** (Australia 1929 –UK 2010, poet), **André Deutsch Limited** (est 1951, publisher) *Mars* 1988, digital print. Gift of Lynnette Thompson 2019. Australian Government's Cultural Gifts Program 2019.63
- Geoffrey Brown** (Australia 1926–2014) Group of 227 prints 1952–1988, various techniques and editions 2019.141-367
- Andrew Browne** (born Australia 1960) *Apparition 1–7* 2008, photopolymer gravure, edn 11/12 2019.768-774; *Untitled* 2008, photopolymer gravure, edn 14/15 2019.775; *A hollow* 2013, aquatint, edn 6/15. Gift of the artist 2019. Australian Government's Cultural Gifts Program 2019.781; *Fictions #1–#5* 2013, photopolymer gravures, edn 4/10 2019.776-780
- Jazmina Cininas** (born Australia 1965) *Searching for the off switch* 2017, collage. Gordon Darling Australia Pacific Print Fund 2018 2018.930.A-H
- Carolyn Craig** (born Australia 1968) *She can ride (maybe)* 2016, screenprints, thread, felt, edn 4/5. Gordon Darling Australia Pacific Print Fund 2018 2018.932.1-40; *Fisting myself (boxing with Beuys)* 2017, etchings and screenprints, edn 2/5. Gordon Darling Australia Pacific Print Fund 2018 2018.933.1-26
- Jan Davis** (born Australia 1954), **Friedhelm Pohlmann** (born Germany 1945, bookbinder), **Numero Uno Publications** (est Australia 1991, publisher) *Virgil's keep* 2017, linocuts, stamps. Gordon Darling Australia Pacific Print Fund 2018 2018.962
- Phil Day** (born Australia 1973), **Mountains Brown Press** (est Australia 2010, publisher) Group of seven artist books 2010–17, various techniques and editions. Gift of Srimalee Eramudugolla 2018. Australian Government's Cultural Gifts Program 2018.1028-1034
- Phil Day** (born Australia 1973), **Finlay Press** (Australia 1997 – c 2009, publisher) *Through hoops* 2005, *I'll build a stairway to paradise* 2008 and *Day by day* 2009, various techniques and editions. Gift of Chris and Jacinta Bell 2018. Australian Government's Cultural Gifts Program 2018.1003-1005
- Phil Day** (born Australia 1973) Group of nine artist books and thirteen proof prints 2005–13. Gift of Phil Day 2018.970-77, 979, 1006-1013, 1015-1027
- Peter Drew** (born Australia 1983) Group of nineteen posters 2016–18, screenprints. Gordon Darling Australia Pacific Print Fund 2019 2019.847-865
- Ruth Faerber** (born Australia 1922) *Birth of son Leba / Conceptual* 1965, lithograph. Gift of Ruth Faerber 2018. Australian Government's Cultural Gifts Program 2018.797; *To see yourself ...* 2016, inkjet print, edn 1/4. Gift of Ruth Faerber 2018. Australian Government's Cultural Gifts Program 2018.798
- Emily Floyd** (born Australia 1972), **Experimental Jetset** (est The Netherlands 1997, collaborator), **Anneke Jaspers** (collaborator), **Negative Press** (est Australia 2009, printer, publisher) *Female orgasm: a codex of sorts, after Ursula K Le Guin* 2018–19, screenprint, edn 5/30, Gordon Darling Australia Pacific Print Fund 2019 2019.817
- Una Foster** (Australia 1912–1996) *Nocturne* 1972, linocut, edn 4/6. Gift of Ruth Faerber 2018. Australian Government's Cultural Gifts Program 2018.795
- Belinda Fox** (born Australia 1975) *Tilt I* 2017, digital pigment print. Gift of Belinda Fox 2019, printed with generous assistance from the Gordon Darling Australia Pacific Print Fund 2019.707
- Sigi Gabriele** (born Australia 1949) *Box of shapes* 1977, screenprint, edn 2/12. Gift of Gerard Vaughan 2019. Australian Government's Cultural Gifts Program 2019.128
- Garage Graphix** (Australia 1981–1998, print workshop) Group of 43 prints and drawings 1981–88, various techniques and editions. Gift of Marla Guppy 2019 2019.913-957
- George Gittoes** (born Australia 1949) *Shockheaded Peter trio (The tiger lillies)* 1998, pencil. Gift of Robyn Archer AO 2018. Australian Government's Cultural Gifts Program 2018.904

- Jackie Gorring** (born Australia 1953) *A lemon tree is a wonderful thing* 1995, relief print, edn 10/12. Gift of Robyn Archer AO 2018. Australian Government's Cultural Gifts Program 2018.906
- Brent Harris** (born NZ 1956, Australia from 1981), **John Loane** (born Australia 1950, printer) *The disrobing and Simon helps carry the Cross* 1989, etching and aquatint, edn printer's proof 2019.94-95; *Troubled (appalling moment)* 1995, etching, chine collé 2019.96-99; *After Drift* 1998, etching 2019.91
- Anthony J Harvey** (Australia 1930–2014) *Australian letters* 1959, screenprint. Gift of Lynnette Thompson 2019. Australian Government's Cultural Gifts Program 2019.59.A-C
- Petr Herel** (born Czechoslovakia 1943, Australia from 1973) Group of thirteen artist books 1980–2014, various techniques and editions. Gift of Petr Herel 2018. Australian Government's Cultural Gifts Program 2018.980-992
- Nora Heysen** (Australia 1911–2003) *Woggheeguy: Australian Aboriginal legends* 1930, line blocks. Gift of Lynnette Thompson 2019. Australian Government's Cultural Gifts Program 2019.58
- Alex Hobba** (born Australia 1993) *The accidental* 2018, offset lithographs, edn of 100. Gordon Darling Australia Pacific Print Fund 2018 2018.994
- Frank Hodgkinson** (Australia 1919–2001) Group of 140 prints 1989–99, various techniques and editions. Gift of Kate Hodgkinson 2019. Australian Government's Cultural Gifts Program 2019.424-564
- Jake Holmes** (born UK 1988, Australia from 1997) Group of thirteen prints 2012–18, screenprints 2019.818-830
- Michael Ingleton** (born Australia 1952) *Pocket plates* (and additional covers) 1985, hard-ground etchings, drypoints and aquatints, edn AP 4/5. Gift of Tristan Ingleton 2018. Australian Government's Cultural Gifts Program 2018.801.1-12, 2018.821-822.
- John Godschall Johnson** (Australia 1912–2003) Not titled (Castle and tree designs) c 1930, engraved linoleum blocks. Gift of the artist 2019 2019.110-113
- Tim Johnson** (born Australia 1947) *Fittings* 1971, photocopies. Gift of Ben Taylor 2018 2018.826; *Disclosure* 1973, offset lithographs. Gift of Ben Taylor 2018 2018.827
- Franz Kempf** (born Australia 1926) *Winter solstice* 1957, etching and drypoint, *After the fires* 1959, monotype, *The night is still* 1959, etching, roulette and drypoint, *Reclining figure* 1959, monotype. Gordon Darling Australia Pacific Print Fund 2019 2019.35-38
- Grahame King** (Australia 1915–2008) Group of 46 prints and 3 matrices 1940–64, various techniques and editions. Gift of Joanna Tanaka-King and Angela Hey in memory of Inge and Grahame King 2019 2019.368-421
- Deborah Klein** (born Australia 1951) *Leaves of absence* 2017, archival pigment prints, edn 6/10. Gordon Darling Australia Pacific Print Fund 2018 2018.934.1-34
- Hendrik Kolenberg** (born The Netherlands 1946, Australia from 1952, artist), **Kevin Lincoln** (born Australia 1941, artist, printer, bookbinder) 2 x 4 2009, rubber stamps, drypoints, woodcuts. Gift of Hendrik Kolenberg 2018 2018.802.1-20
- Hendrik Kolenberg** (born Netherlands 1946), **Evan Salmon** (born Australia 1971), **Sallie Moffatt** (born 1968), **Tom Goulder** (printer), **Duck Print Limited Editions** (est 1995, print workshop) *Head studies*. 2017, various techniques, edn 1/5 Gift of the artists 2018 2018.803.1-26
- Kay Lawrence** (born Australia 1947) *Unposted letter I* 1982, collage of tissue paper, thread. Gift of Robyn Archer AO 2018. Australian Government's Cultural Gifts Program 2018.907
- Kevin Lincoln** (born Australia 1941) Group of 64 prints 2002–17, various techniques and editions. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.830-893
- Lionel Lindsay** (Australia 1874–1961) *Apollo and Daphne* 1910, etching and aquatint. Gift of Arne Brauer 2019 2019.834
- John Loane** (born Australia 1950) *The big sleep (Buddha) #1-#2* 2017, photo etchings 2019.92-93
- Dianne Longley** (born Australia 1957) *Navajo creation* 1983, screenprint, edn 5/20. Gift of Robyn Archer AO 2018. Australian Government's Cultural Gifts Program 2018.903
- Joseph Lycett** (UK 1775–1828, Australia 1814–22) *North east view of Hobart-Town, Van Diemen's Land* 1823, lithograph 2019.129
- Clyde McGill** (born Australia 1949) *Witness* 2016, etching, gold leaf, graphite, letterpress. Gordon Darling Australia Pacific Print Fund 2018 2018.964

- Helen Mills** (Australia 1947–2017), **Kevin Lincoln** (born Australia 1941, printer and bookbinder) *XIII x I* 2009, artist book of drypoints. Gift of Hendrik Kolenberg in memory of Helen Mills 2018 2018.804.1-22
- Milan Milojevic** (born Australia 1953) *Waterfall* 2018, etching and digital print, edn 1/10. Gordon Darling Australia Pacific Print Fund 2018 2018.816.A-H
- Miso** (born Ukraine 1988, Australia from 1998) *Moon* 2016, embossed print, edn AP. Gift of the artist 2019 2019.835
- John P Neeson** (born Australia 1948) *Man our friend* 1968, etching and aquatint, edn 4/5. Gordon Darling Australia Pacific Print Fund 2018 2018.815; *Wandering* 2010–13, etchings, linocuts, screenprints, edn 2/10. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.805, 894-896, 959-961
- Matthew Newkirk** *Matthew Newkirk's guide to better living* 2017, digital print. Gordon Darling Australia Pacific Print Fund 2018 2018.941.1-32
- Ann Newmarch** (born Australia 1945) *Look rich* 1975, screenprint, printed in colour inks, from multiple stencils, edn AP. Gift of Robyn Archer AO 2018. Australian Government's Cultural Gifts Program 2018.902; *Our fathers cleared the bush (or Kentucky Fried Chicken landscape)* 1976, screenprint, edn 11/15. Gift of Robyn Archer AO 2018. Australian Government's Cultural Gifts Program 2018.901
- Mike Parr** (born Australia 1945) Not titled (*Wedding dress used in the performance 'Jackson Pollock the female' 2016*) 2016, blood-splattered silk wedding dress. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.823
- Mike Parr** (born Australia 1945), **John Loane** (born Australia 1950, printer), **John Warwicker** (born UK 1955, typographer), **Viridian Press** (Australia, print workshop) *Sawtooth* 2009, hand-stamped, edn technical proof 2/5. Gift of Sara Kelly 2019. Australian Government's Cultural Gifts Program 2019.811.1-19
- PCD** (designer), **Foundry Artists Association** (est Australia, printer) *Blurs* 1993, inkjet print. Gift of Lynnette Thompson 2019. Australian Government's Cultural Gifts Program 2019.56
- Patricia Piccinini** (born Sierra Leone 1965, Australia from 1972) *Sky whale* (portfolio) 2013, pencil. Gift of Robyn Archer AO 2018. Australian Government's Cultural Gifts Program 2018.908.1-7
- David Preston** (born Australia 1948) Group of twenty prints 2017, linocuts, various editions. Gift of David Preston 2018 2018.910-929
- John Skinner Prout** (UK 1805–1876, Australia 1840–48) Not titled (*Portrait of Bishop Nixon*) c 1850, lithograph. Gift of John McPhee 2018. Australian Government's Cultural Gifts Program 2018.770
- Jude Rae** (born Australia 1956), **Heather Burness** (born Australia 1956, printer) *Beirut 2006 (explosion)* and *Beirut 2006 (men on hill)* 2017, hard-ground etchings, edn 1/10. Gift of the artist 2019. Australian Government's Cultural Gifts Program 2019.702-703; *Interior (Foyer I)* and *Interior (Foyer II)* 2017, soft-ground etchings, edn 7/10. Gift of the artist 2019. Australian Government's Cultural Gifts Program 2019.704-705
- Redletter Press** (Australia 1979–1991, print workshop) *The music of migration* 1980s, screenprint. Gordon Darling Australia Pacific Print Fund 2019 2019.40
- Revolt Poster** *How do you get a head on the dole?* 1980s, screenprint. Gordon Darling Australia Pacific Print Fund 2019 2019.39
- Glen Skien** (born Australia 1959) *Object poem passbooks, volumes 1–6* 2018, photographic transfer, rubber stamp. Gordon Darling Australia Pacific Print Fund 2018 2018.935-940
- Franki Sparke** (born Australia 1953) *SO WHAT: how to look at art* 2017, stencil and risograph, rubber stamp. Gordon Darling Australia Pacific Print Fund 2018 2018.931.1-28
- Heather B Swann** (born Australia 1961) *Stick your neck out* 2003, ink, and *My little snow-white dove* 2011, ink and watercolour. Gift of Robyn Archer AO 2018. Australian Government's Cultural Gifts Program 2018.905, 909
- Hiroshi Tomihari** (born Japan 1936) Not titled (*Two figures*) 1990, woodcut, edn 29/100. Gift of Ruth Faerber 2018. Australian Government's Cultural Gifts Program 2018.799; Not titled 1992, woodcut, edn 64/120. Gift of Ruth Faerber 2018. Australian Government's Cultural Gifts Program 2018.800

Umbrella Studio (est Australia 1896) *Post* 2015, various techniques. Gift of the artists 2019.651.1-18

Various French artists Group of 43 prints 1800–33, engravings, various editions. Gift of John McPhee 2019. Australian Government's Cultural Gifts Program 2019.564–606

Susan Dorothea White (born Australia 1941) *The birthday hat* 1972, lithograph, edn AP. Gift of the artist 2019 2019.78; *Goose camp Kakadu: moonrise at sunset* 2010, woodcut, watercolour, edn 1/15. Gift of the artist 2019 2019.77

John Wolseley (born UK 1938, Australia from 1976) *Dhunguruk, Butjuwutju/Mona and Djitama—edible tubers of East Arnhem Land* 2015–18, woodcut, watercolour, edn 1/10. Gordon Darling Australia Pacific Print Fund 2018 2018.814

Workers' Art Club, Sydney (Australia 1932–1943, publisher) Group of eleven prints 1933, linocuts. Gift of the estate of Jessie MacLeod 2019.80–90

Paul Wright Not titled (*Portrait of Michael Ingleton with bound copy of 'Pocket plates'*) 1989, giclee digital-print. Gift of Michael Ingleton 2018. Australian Government's Cultural Gifts Program 2018.771

Decorative arts and design

Robert Baines (born Australia 1949) *Neckpiece* 1993, fine gold and gold alloy. Gift of Lyn Williams 2019. Australian Government's Cultural Gifts Program 2019.131

Clare Belfrage (born Australia 1966) *Quiet shifting, green and coral* 2018, blown and coldworked glass with cane drawing 2019.27

Melanie Douglas (born Australia 1978) *Liminal* 2018, kiln-formed, coldworked and engraved glass. Robert and Eugenie Bell Decorative Arts and Design Fund 2019 2019.26.A-B

Larsen & Lewers (est Australia 1961) *Coffee service: coffee pot, cream jug and sugar bowl* 1970, sterling silver and acrylic. Gift of Pam McMahon 2019. Australian Government's Cultural Gifts Program 2019.793.A-C

Merd International (Australia 1984–1984) Not titled (*Dress*) c 1985, screenprint, printed in colour inks, from multiple stencils. Gift of Deborah Clark 2019 2019.72

Sean O'Connell (born Australia 1972) 2011 *Australia Council Visual Arts Laureate Medal: Ron Radford* 2011, sterling silver. Gift of Ron Radford AM 2019 2019.672

Frances (Budden) Phoenix (Australia 1950–2017) *Get your abortion laws off our bodies* c 1977–80, doyley with glass beads, *Mary's blood never failed me* c 1977–80, embroidery and assemblage, *No goddesses, no mistresses* c 1977–80, synthetic lace and embroidery, *Who killed Juanita? Save Victoria Street* c 1977–80, doyley, *Women behind bars—free Violet & Bruce* c 1977–80, doyley 2019.812–816

Loudon Sainthill (Australia 1919 – UK 1969) *Petrouchka* 1937, oil on linen 2018.1002

Shigeo Shiga (Japan 1928 – Australia 2011) *Tea bowl, Tea bowl, Vase, Vase, Vase and Set of tea cups* 1966–80, stoneware. Gift of Donald Love from the estate of John Sherman Henderson 2019 2019.674–2019.679.A-E

Kathryn Wightman (born UK 1983, NZ from 2004) *Carpet* 2013, glass: sifted and screen-printed glass powder, kiln-formed. Gift of Ranamok Glass Prize Limited 2019 2019.673.A-F

Photomedia

Charis and George Schwarz (est Australia 1969) *Dead woman with flowers, Still life bananas, Still life crossed hands, Still life stockings, Two women embracing and Woman with gun* 1972, *Untitled egg, Untitled Hercules, Untitled Jack and Untitled perfect* 1974, *Untitled #1, Untitled #2, Untitled #5, Untitled #6 and Untitled #10* 1975, gelatin silver photographs. Gift of the artists 2019 2019.682–691, 687–701; Not titled c 1975, cyanotype on handkerchiefs. Gift of the artists 2019 2019.692–696

Tamara Dean (born Australia 1976) *Cosmos* 2015, pigment inkjet print. Gift of Mark Nelson 2018. Australian Government's Cultural Gifts Program 2018.829

Anne Ferran (born Australia 1949) *Scenes on the death of nature III, IV and V* 1986, gelatin silver photographs 2019.836–838

Sue Ford (Australia 1943 – 2009) *Twelve photographs from the series The tide recedes* 1969, gelatin silver photographs 2018.947–958

Simryn Gill (born Singapore 1959) *Eyes and storms 1–8* 2012, direct positive photographs. Gift of Simryn Gill 2019. Australian Government's Cultural Gifts Program 2019.132-139

TS Glaister (UK 1824 – USA 1904) Not titled (*Aboriginal nanny with two children*) c 1865, ambrotype 2018.813

Janina Green (born Germany 1944) *Untitled*, from the series *Reproduction* 1986, silver dye bleach print, embossing 2019.839

Peter Maloney (born Australia 1953) *Untitled (And if my thought dreams could be seen)*, *Untitled (He looked so fine at first)*, *Untitled (It is always the same dreadful song)*, *Untitled (Little sisters of the Sun)*, *Untitled (Oh god I'm ready for you)*, *Untitled (Positive/negative)* 1997, *Untitled (To stand in the shadow)*, *Untitled (Untitled 1975)*, *Untitled (Without pressure)* and *Untitled (You became a time past)* 1997, chromogenic photographs, paint 2019.115-124; *White roses* 1999, chromogenic photographs, paint, and *Minor chord* 2009, pigment inkjet print. Gift of Mark Bayly 2019. Australian Government's Cultural Gifts Program 2019.108.1-4, 2019.109

Angelica Mesiti (born Sydney 1976) *Assembly* 2019, three-channel video installation in architectural amphitheatre: HD video projections, colour, six-channel mono sound, edn 1/3 2019.832

Mike Parr (born Australia 1945) *Rules and displacement activities. Part II xvii. Identification no 1 (rib markings in the Canarvon Range, southeast-central Queensland, January 1975)* 1975, reprinted 2012, *Memory of a monochrome* 1994 and *Portrait of M & F* 1996, gelatin silver photographs, edn AP. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.965.A-B, 967-968

Mike Parr (born Australia 1945) *Jackson Pollock the Female* 2016, high-definition video. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.824; *Reading for the end of time* 2016, high-definition video. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.825

Mike Parr (born Australia 1945), **John Delacour** (born Australia 1948, photographer), **Felizitas Stefanitsch** (photographer) *The emetics (primary vomit): I am sick of art (red, yellow and blue): blue* 1977, reprinted 2012, direct positive

colour photograph, edn AP. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.966

Mike Parr (born Australia 1945), **Peter Kennedy** (born Australia 1945) *Idea demonstrations*. 1972, digital video. Gift of Mike Parr 2018 2018.1048

Jacky Redgate (born UK 1955) *Light throw (mirrors) fold—blue and black* 2017 and *Light throw (mirrors) fold—yellow and white* 2018, handprinted chromogenic photographs. Purchased 2019 with the assistance of the Australian Women's Photography Fund in memory of Helen Stacey 2019.2-3

Mazie Karen Turner (Australia 1954–2014) *Everyday life in the modern world, falling into TV* and *Political ties* c 1982, cyanotypes 2019.840-841

Ingeborg Tyssen (The Netherlands 1945–2002) Collection of 43 photographs 1975 – c 1986, gelatin silver and chromogenic photographs. Gift of Jean Curthoys 2019 2019.607-646, 648-650

John F Williams (Australia 1933–2016) Not titled c 1975, gelatin silver photograph. Gift of Jean Curthoys 2019 2019.647

Justene Williams (born Australia 1970) *Gemini* 2018, chromogenic photograph 2019.114.A-B

Aboriginal and Torres Strait Islander art

Paintings

Brook Andrew (born Australia 1970, Wiradjuri people) *The Island V* 2008, synthetic polymer paint and screenprint on metallic foil on canvas. Gift of Jan Murphy 2019. Australian Government's Cultural Gifts Program 2019.845

Birranbirranlil (born Australia) *Fresh water catfish and waterlily* c 1980–81, natural earth pigments and binder on eucalyptus bark. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.890

Albert Namulungudji Dirdi (Australia 1943–nd, Djalama/Kunwinjku people) *Prawns and fish* 1982, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.885

Saddler Milidjidj Djorlom (Australia 1920–nd, Kunwinjku people) *Frogs and one-legged man* and *Dreaming site of the spider* c 1980, natural

- earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.873-874
- Johnny Djurndayngu** (Australia, Marrabanjdja people) *Burarr* c 1980–81, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.877
- Bluey Gunyina Ilkgirr** (Australia c 1925–nd, Murnwarri & Kunwinjku peoples) *Crocodile* c 1980–81, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.888
- Jimmy Jambalulu** (Australia 1908 – c 1986, Iwaidja people) *Crabs* c 1983, natural earth pigments and binder on eucalyptus bark. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.893
- Mabel Juli** (born Australia c 1933, Gija people) *Garnkiny Ngarranggarni* 2013, natural earth pigments and synthetic binder on canvas 2019.130
- Jumundarr** (born Australia) *Snakes, fish, water beetles* c 1980, natural earth pigments and binder on eucalyptus bark. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.891
- William Bilinjarr Maralngurra** (Australia 1935–nd, Ngalingbali/Kunwinjku people) *Rock kangaroo, Mimi and bones and Mimi camp scene* c 1980, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.878-880
- Geoffrey Milbu** (born Australia 1979, Iwaidja & Kunwinjku peoples) *Saltwater fish* c 1980–81, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.894
- Bilinjarr Nabegeyo** (Australia 1920–1992, Djalama/Kunwinjku people) *Ngalyod (Rainbow Serpent)* and *Moon dreaming* c 1980–81, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.871-872
- Biliyega Nabegeyo** (Australia 1938 – c 1991, Djalama/Kunwinjku people) *Kured (camp)* c 1980–81, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.870
- Bruce Nabegeyo** (Australia 1949–2009, Djalama/Kunwinjku people), *Brolga and lilies, Barramundi and prawn* and *Ngalyod (Rainbow dreaming)* c 1980–81, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.867-869
- Wamud Namok** (Australia c 1926–2009, Mok/Kundedjnjenghmi people) *Ngalyod (Rainbow Serpent)* and *Long neck turtle* c 1980–81, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.886-887
- Fred Didjbarrka Naroldol** (Australia 1924–nd, Djok people) *Turtle* c 1980–81, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.876
- Waal-Waal Ngallametta** (Australia 1944–2019, Putch/Kugu-Uwanh people) *The road to pawpaw behind swampy area* 2018, natural earth pigments and charcoal with synthetic binder on canvas 2019.29
- Bobby Barrdjaray Nganjmirra** (Australia 1915–1992, Djalama/Kunwinjku people) *Mimi* c 1980–81, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.889
- Robin Marrwurduwudu (Lamilami) Nganjmirra** (Australia 1951–1991, Djalama/Kunwinjku people) *Two flying fish (wurrbardbard)* from *saltwater country* c 1980–81, natural earth pigments and binder on eucalyptus

bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.875

Gloria Tamer Petyarr (born Australia 1938, Anmatyerr people) *Bush medicine* 2000, synthetic polymer paint on linen. Gift of Dale Jones-Evans 2019. Australian Government's Cultural Gifts Program 2019.751.A-F

Reko Rennie (born Australia 1974, Kamilaroi people) *Murri Diamond* 2019, handpainted acrylic paint on Masonite board 2019.846.A-D

Unknown artist (born Australia) Not titled c 1980–81, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.892

Thompson Yulidjirri (Australia c 1930–2009, Djalama/Kunwinjku people) *Crocodile* c 1979, *Brolga (ngalkordo eating mankoladj)* c 1980, *Kangaroo and bird friend* c 1980–81 and *Kangaroo and echidna (and painter's hand)* c 1980–81, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.881-884

Sculptures and installations

Tony Albert (born Australia 1981, Girramay, Yidinji & Kuku-Yalanji peoples) **Vincent Namatjira** (born Australia 1983, Western Arrernte people) *Australia's most wanted* 2018, archival pigment print on paper (photograph) and fabric on metal and textile with paper on metal (sculpture) 2019.794.A-B

Reko Rennie (born Australia 1974, Kamilaroi people) *Message Stick (Green)* 2019, multiple rolls of phototex (avery laminated vinyl mat finish) 2019.842

Prints and multiples

Graham Badari (born Australia 1963, Kunwinjku people), **Australian Print Workshop** (est Australia 1989) *Fruit bats* 2010, etchings, edn 1/2. Gift of the Australian Print Workshop 2018 2018.897.1-3

Gurrundal #1 Marrawili (born Australia 1964, Madarrpa people), **Australian Print Workshop** (est Australia 1989) Not titled (*Leaf pattern*)

2010, etchings, edn 1/2. Gift of the Australian Print Workshop 2018 2018.900.1-3

Janice Murray (born Australia 1966, Tiwi people), **Australian Print Workshop** (est Australia 1989) *Tokwampimi Amintiya Pukamani Pole* 2010, etchings, edn 1/2. Gift of the Australian Print Workshop 2018 2018.899.1-3

Trevor Nickolls (Australia 1949–2012, Ngarrindjeri people) *From Dreamtime to Machinetime* 1980s, screenprint. Gordon Darling Australia Pacific Print Fund 2019 2019.41

Lin Onus (Australia 1948–1996, Yorta Yorta people) Group of nine prints, screenprints, various editions. Gift of Shaikhe Snir and his children 2019. Australian Government's Cultural Gifts Program 2019.753-761

Maria Josette Orsto (born Australia 1962, Tiwi people), **Australian Print Workshop** (est Australia 1989) *Jilamara* 2010, etchings, edn 1/2. Gift of the Australian Print Workshop 2018 2018.898.1-3

Various artists (born Australia) *Inside out: mapping spiritual journeys: a collaborative print project* 2013, digital print 2019.423.1-30

Decorative arts and design

Priscilla Girrabul (Australia 1925 – c 1990, Djok people) Not titled (*Baskets*) 1983, natural dyes on pandanus fibre. Gifts of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.905-906

Esther Muniba Manakgu (born Australia 1926, Ngalngbali/Kunwinjku people) Not titled (*Basket*) 1983, natural dyes on pandanus fibre. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.907

Bilinjarra Nabegeyo (Australia 1920–1992, Djalama/Kunwinjku people) *Marrunj* (palm leaf basket) c 1981, palm leaf and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.895

Doris Nayinggul (born Australia, 1951, Wardjak/Kunwinjku people) Not titled (*Basket*) 1983, natural dye on natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.904

Unknown artists (born Australia) Not titled (*Baskets*) 1980–82, natural dyes on pandanus fibre. Gift of Sue Kesteven 2019.

Australian Government's Cultural Gifts Program 2019.901-903, 908-910; Not titled (*Dilly bags*) c 1979–82, natural dye on natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.896-900

Textiles

Nyukana Baker (born Australia 1943, Pitjantjatjara people) *Traditional design (Raiki Warra)* 1989, silk batik 2018.997

Emily Kame Kngwarreye (Australia c 1910–1996, Anmatyerr people) *Untitled* 1981, silk batik 2018.996

Angkuna Kulyuru (born Australia 1943, Pitjantjatjara people) *Untitled* 1989, silk batik 2018.999

Yipati Kuyata (Australia 1946–1992, Pitjanjatjara people) *Traditional design* 1989, silk organza batik 2018.998

Kutungu (Betty) Munti (born Australia 1942, Pitjanjatjara people) *Traditional design* 1989, silk batik 2018.1000

Myrtle Petyarr (born Australia c 1930, Anmatyerre people) *Lizard story* 1981, cotton batik 2018.995

Doris Thomas (born Australia 1945, Luritja people) Not titled 2010, hand-dyed silk. Gift of Lauraine Diggins 2019. Australian Government's Cultural Gifts Program 2019.660

Utopia community (est Australia) *Cahaya (Light)* 1999, silk batik 2018.1001

Photomedia

Ricky Maynard (born Australia 1953, Ben Lomond & Big River peoples) *Wik Elder, Arthur, Wik Elder, Bruce, Wik Elder, Gladys, Wik Elder, Joe, Wik Elder, Joel*, from the series *Returning to places that name us* 2000, gelatin silver photographs 2019.103-107

Danie Mellor (born Australia 1971, Mamu & Ngadjon peoples) *Landstory* 2018, Diasec-mounted chromogenic print on metallic photographic paper on acrylic sheet on aluminium. Members Acquisition Fund 2018–19 2019.1.A-I

Christian Thompson (born Australia 1978, Bidjara people) *Danger will come, Desert melon, Forgiveness of the land* and *Three Sisters*, from the series *We bury our own* 2012, chromogenic

photographs 2018.809-812; *Berceuse* 2017, three-channel video, colour, sound. Gift of the artist 2019. Australian Government's Cultural Gifts Program 2019.79.A-C

Raymond Zada (born Australia 1971, Barkindji people) *Off the grid #1, 2, 3* 2015, digital image on lightbox 2019.681

International art

Contemporary

Urs Fischer (born Switzerland 1973) *Francesco* 2017, paraffin wax, microcrystalline wax, encaustic pigment, stainless steel, wicks, aluminium powder, steel, stainless steel hardware, bronze hardware, electrical wiring, LED light, AAA batteries, edn 1/2. Purchased with the assistance of the National Gallery of Australia Gala Fund 2019 2018.1047

Jordan Wolfson (born USA 1980) *Cube* 2020, steel, steel trusses, robotic arm, hydraulics, chain, acrylic hair, motion-sensing technology, digital files, sound, lighting 2019.706

Sculptures and installations

Barnett Newman (USA 1905–1970) *Broken obelisk* 1963/1967/2005, weathering steel. Gift of the Barnett Newman Foundation in honour of Dr Gerard Vaughan AM 2018 2018.806

Prints and multiples

William Kentridge (born South Africa 1955) *The flood* 2016, from the series *Triumphs and laments*, woodcut, collaged and assembled with aluminium pins, edn 12/12. The Poynton Bequest 2019 2019.28

Decorative arts and design

Mieke Groot (born Netherlands 1949, designer), **Edwin Dieperink** (born Netherlands 1952, glassmaker), **Moussa Thiam** (born Africa, metal worker) *Tin'or II* 2018, Necklace: steel beads, glass beads, stone beads, silver magnet lock, Box: steel, felt. Purchased with the assistance of Sandy Benjamin in memory of Robert Bell 2019 2019.766.A-B

Photomedia

Jo Ann Callis (born USA 1940) *Black sun picture #1*, *Black sun picture #2* and *Black sun picture #7* 1976, gelatin silver photographs 2018.760-762; *Salt, pepper, fire* 1980, dye transfer photograph 2018.765; Not titled 1984, *The dish trick* 1985 and *Head and torso* 1985, from the series *Ballast*, dye destruction photographs 2018.764, 766-767

Guerrilla Girls (est USA 1985) *Women in America only earn 2/3 of what men do* 1985, *It's even worse in Europe* 1986, *We sell white bread* 1987, *The advantages of being a woman artist* 1988, *What do these artists have in*

common? 1988, *You're seeing less than half the picture* 1989, *When racism and sexism are no longer fashionable, how much will your art collection be worth?* 1989, *Did she risk her life for governments that enslave women?* 1991 and *Missing in action* 1991, offset lithographic prints. Gift of Juliana Swatko 2019 2019.742-750

Jungjin Lee (born Korea 1961) *Opening #1* 2015, *Opening #3* 2015, *Opening #19* 2016, *Opening #26* 2016, pigment inkjet prints on Korean mulberry paper 2018.817-820

PaJaMa (est USA 1937) *John Butler* 1943, *Jensen Yow* c 1945, *Fidelma Cadmus* c 1945, *Margaret French*, *Fire Island* c 1945 and *Margaret French, Provincetown* 1947, gelatin silver photographs 2018.942-946

Asian art

Contemporary

I Gusti Ayu Kadek Murniasih (Indonesia 1966–2006) *Kebayangin* 2002, *Party in Bangkok (Berpesta di Bangkok)* 2003, *My garden 1* 2003, *My garden 3* 2003 and *Untitled* 2003, Chinese ink and synthetic polymer paint on canvas 2019.652-656

Handiwirman Saputra (born Indonesia 1975) *Inside out—Outside in (Dalam tampak luar – Luar tampak dalam)* 2015, fibreglass resin, colour pigment and acrylic sheet 2019.668.A-B; *No roots no shoots no 8 (Tak berakar tak berpucuk no 8)* 2018–19, Part A: fibreglass resin, plastic, steel wire and cloth, Part B: 20 chromogenic prints on aluminium plates, edn 3/3 2019.669.A-Y

Uji 'Hahan' H Saputra (born Indonesia 1983), **Adi 'Uma Gumma' Kusuma** (born Indonesia 1985) *Silent operation: sign study based on the formula of contemporary (visual) art* 2018–19, installation comprising neon wall-works and interactive game application 2019.666

Albert Y Setyawan (born Indonesia 1983) *Shelters* 2018–19, terracotta, slip cast 2019.667.1-1800

Melati Suryodarmo (born Indonesia 1969) *Transaction of hollows* 2016, durational performance including bow, 800 arrows and costume, single-channel video, colour, sound, edn 1/1 2019.659.A-E

Entang Wiharso (born Indonesia 1967) *Temple of hope: door to Nirvana* 2018–19, stainless steel, aluminium, car paint, light bulbs, electric cable and lava stone 2019.665

Prints and multiples

Utagawa Hiroshige (Japan 1797–1858) *Bamboo yards, Kyo Bridge (Kyobashi takegashi) and The plum orchard at Kameido (Kameido ume yashiki)* 1857, woodcuts. The Poynton Bequest 2019 2019.4–5

Taring Padi (est Indonesia 1998) Group of fifteen prints c 2000, woodcuts. Gordon Darling Australia Pacific Print Fund 2019 2019.9-23

Decorative arts and design

Bagan, Mandalay Region (Myanmar) Group of eight *kun-it* (lidded betel boxes) early–mid 20th century, lacquer, bamboo, wood. Gift of Chris Wilson 2018 2018.1035-1042; *Storage chest* early–mid 20th century, lacquer, bamboo, wood. Gift of Chris Wilson 2018 2018.1043

Bago Region (Myanmar) *Soon-oke* (food carrier for a monk or high official) early–mid 20th century, lacquer, bamboo, wood. Gift of Chris Wilson 2018 2018.1046

Ming dynasty (China 1368–1644) *Rice bowl* 1368–1644, porcelain, celadon glaze. Gift of Donald Love from the estate of John Sherman Henderson 2019 2019.680

Myanmar Pyi-daung (rice container) early–mid 20th century, lacquer, bamboo, wood. Gift of Chris Wilson 2018 2018.1044

Shan State (Myanmar) *Storage box* early–mid 20th century, lacquer, bamboo, wood. Gift of Chris Wilson 2018 2018.1045

Textiles

Ida Ayu Anom (born Indonesia 1977, designer), **Ida Ayu Dayu Puniari** (born Indonesia 1965, dyer), **Ni Putu Yuli** (born Indonesia c 1965, weaver) *Cerik songket* (breast wrap) 2011, silk, natural dyes, supplementary weft weaving. Purchased with the assistance of Meredith Hinchliffe 2019 2019.717

Maria Ana (born Indonesia 1968, ikat tier), **Ita Yusuf** (Indonesia 1961–2016, dyer), **Katarina Fero** (born c 1964, weaver) *Lete* (woman's shoulder cloth) 2008, commercial cotton, natural dyes, warp ikat, twining. Purchased

with the assistance of Meredith Hinchliffe 2019 2019.721

Martha Maria Beribe (born Indonesia c 1963, ikat tier, dyer and weaver) *Kreat beloge* (woman's ceremonial skirt) 2000, handspun cotton, natural dyes, shells, warp ikat, embroidering. Purchased with the assistance of Meredith Hinchliffe 2019 2019.719

Ni Komang Darmini (born Indonesia 1978, weaver), **Ida Ayu Anom** (born Indonesia 1977, designer), **Bebali Foundation** (est Indonesia 1997, dyer) *Songket* (ceremonial cloth) 2005, silk, gold-wrapped thread, natural dyes, supplementary weft weaving. Purchased with the assistance of Meredith Hinchliffe 2019 2019.716

Dilam (born Indonesia 1960, ikat tier, dyer and weaver) *Tating* (woman's ceremonial skirt) 2008, commercial cotton, natural dyes, shells, beads, bells, warp ikat, embroidery, beadwork. Purchased with the assistance of Meredith Hinchliffe 2019 2019.711; *Bidang* (woman's skirt) 2016, commercial cotton, natural dyes, warp ikat, twisted fringe. Purchased with the assistance of Meredith Hinchliffe 2019 2019.712

Obo Dule (born Indonesia 1964, ikat tier, dyer and weaver) *Ei ledo* (woman's ceremonial skirt) 2010, commercial cotton, natural dyes, warp ikat. Purchased with the assistance of Meredith Hinchliffe 2019 2019.726

Filomena Fenge (born Indonesia c 1943, ikat tier, dyer and weaver) *Lawo* (woman's skirt) 2008, commercial cotton, natural dyes, warp ikat. Purchased with the assistance of Meredith Hinchliffe 2019 2019.724

Sofia Higa (born Indonesia 1974, ikat tier, dyer and weaver) *Hig'i wo happi* (man's ceremonial hip cloth) 2013, handspun cotton, natural dyes, warp ikat, twining, twisted fringe. Purchased with the assistance of Meredith Hinchliffe 2019 2019.727

Tamu Rambu Hamu Eti (born Indonesia 1964, ikat tier and dyer), **Ina Ngana** (born Indonesia, ikat tier and dyer), **May Nggiri** (born Indonesia 1979, weaver) *Hinggi* (man's ceremonial hip cloth) 2000, handspun cotton, natural dyes, warp ikat, supplementary weft weaving, twisted fringe. Purchased with the assistance of Meredith Hinchliffe 2019 2019.729

- Danga Iha** (born Indonesia c 1978, dyer, weaver and embroiderer) *Lau pakambuli* (woman's ceremonial skirt) 2017, commercial cotton, natural dyes, embroidery. Purchased with the assistance of Meredith Hinchliffe 2019 2019.731
- Japan Kimono** c 1930, silk, hand-painted, resist-dyed. Gift of Billie Jo McCann 2019. Australian Government's Cultural Gifts Program 2019.100
- Hendrika Keke** (born Indonesia, ikat tier, dyer and weaver) *Beti naek* (man's ceremonial hip cloth) 2006, handspun cotton, natural dyes, warp ikat, twisted fringe. Purchased with the assistance of Meredith Hinchliffe 2019 2019.740
- Yasinta Kole** (born Indonesia 1980, ikat tier, dyer and weaver) *Tais marobos* (woman's ceremonial skirt) 2008, commercial cotton, natural dyes, warp ikat. Purchased with the assistance of Meredith Hinchliffe 2019 2019.738
- Yolenta Koson** (born Indonesia 1941) *Tais lakgol* (man's ceremonial hip cloth) 2014, handspun cotton, natural dyes, warp ikat, supplementary warp weaving. Purchased with the assistance of Meredith Hinchliffe 2019 2019.739
- Kristina Prami Krofa** (born Indonesia 1945, ikat tier, dyer and weaver) *Kwatek nai rua* (woman's ceremonial cloth) 2007, handspun cotton, natural dyes, warp ikat. Purchased with the assistance of Meredith Hinchliffe 2019 2019.732
- Tamu Rambu Kudu** (born Indonesia 1964, designer and weaver), **Ngguna Jilik** (born Indonesia 1970, dyer) *Lau pahudu kiku* (woman's ceremonial skirt) 2003, commercial cotton, natural dyes, supplementary weft weaving. Purchased with the assistance of Meredith Hinchliffe 2019 2019.730
- Kurampet** (Indonesia c 1935–2015, weaver and batik maker), **Warlik** (born Indonesia, dyer) *Sayut* (shoulder slings) 2006, handspun cotton, natural dyes, hand-drawn batik, macramé fringe. Purchased with the assistance of Meredith Hinchliffe 2019 2019.714–715
- Leonardus Wou Kurry** (born Indonesia 1976, ikat tier), **Yuliana Paba** (born Indonesia, dyer), **Maria Meo Kurry** (born Indonesia 1968, weaver) *Lu'e* (man's shoulder cloth) 2006, commercial cotton, natural dyes, warp ikat. Purchased with the assistance of Meredith Hinchliffe 2019 2019.720
- Antoneta Misa** (born Indonesia c 1960, ikat tier, dyer and weaver) *Mau ana* (shoulder cloth) 2013, handspun cotton, natural dyes, warp ikat. Purchased with the assistance of Meredith Hinchliffe 2019 2019.741
- Sisiliana Bubu Nahak** (born Indonesia, ikat tier), **Katarina Tae** (born Indonesia, dyer and weaver) *Tais marobos metom* (woman's ceremonial skirt) 2008, handspun cotton, natural dyes, warp ikat. Purchased with the assistance of Meredith Hinchliffe 2019 2019.736
- Yustina Neing** (born Indonesia 1946, ikat tier and dyer), **Kristina** (born Indonesia, weaver) *Utan wiri wanan* (woman's ceremonial skirt) 2008, commercial cotton, natural dyes, warp ikat. Purchased with the assistance of Meredith Hinchliffe 2019 2019.722
- Maria Nese** (born Indonesia, dyer, weaver and embroiderer) *Aluk ma'buna* (woman's ceremonial betelnut bag) 2003, handspun cotton, natural dyes, supplementary warp wrap patterning, beading, twisted fringe. Purchased with the assistance of Meredith Hinchliffe 2019 2019.735
- Susana Nipu** (born Indonesia c 1950, ikat tier, dyer and weaver) *Mau naek* (man's ceremonial hip cloth) 2015, handspun cotton, natural dyes, warp ikat, twisted fringe. Purchased with the assistance of Meredith Hinchliffe 2019 2019.737
- Pacik** (born Indonesia c 1964, batik maker), **Towi** (born Indonesia c 1953, weaver), **Sanggar Sekar Ayu** (born Indonesia, dyer) *Jarit* (woman's skirt) 2011, handspun cotton, natural dyes, hand-drawn batik. Purchased with the assistance of Meredith Hinchliffe 2019 2019.713
- Meli Patoka** (born Indonesia c 1970, ikat tier, dyer and weaver) *Sekomandi* (ceremonial hanging) 2004, handspun cotton, natural dyes, warp ikat. Purchased with the assistance of Meredith Hinchliffe 2019 2019.710
- Welmince Rede** (born Indonesia 1960, dyer and weaver) *Ei pudi wo datu* (woman's ceremonial skirt) 2009, handspun cotton, natural dyes, tie-dye. Purchased with the assistance of Meredith Hinchliffe 2019 2019.725
- Hiwa Ranja Rudung** (born Indonesia 1976, ikat tier), **Ngguna Jilik** (born Indonesia 1970, dyer), **Tamu Rambu Hamu Eti** (born Indonesia 1964, dyer), **Hawu Rimu** (born Indonesia 1967, weaver) *Hinggi* (man's ceremonial hip cloth) 2001, commercial cotton, natural dyes, warp ikat,

twisted fringe. Purchased with the assistance of Meredith Hinchliffe 2019 2019.728

Pince Sambona (Indonesia 1967–2017, ikat tier, dyer and weaver) *Sambotanete* (ceremonial cloth) 2003, commercial cotton, natural dyes, warp ikat. Purchased with the assistance of Meredith Hinchliffe 2019 2019.709

Ni Made Sutari (born Indonesia, ikat tier, dyer and weaver) *Geringsing* (ceremonial cloth) 1990, handspun cotton, natural dyes, double ikat. Purchased with the assistance of Meredith Hinchliffe 2019 2019.718

Yuliana Takesan (born Indonesia 1952, weaver), **Bebali Foundation** (est Indonesia 1997, dyer) *Basaf* (man's ceremonial headdress) 2015, commercial cotton, natural dyes, slit tapestry weaving, supplementary warp weaving, bead work. Purchased with the assistance of Meredith Hinchliffe 2019 2019.734

Waimatan Pito Cooperative (est Indonesia, ikat tier, dyer and weaver) *Senai* (woman's shoulder cloth) 2005, handspun cotton, natural dyes, warp ikat, twining, twisted fringe. Purchased with the assistance of Meredith Hinchliffe 2019 2019.733

Ita Yusuf (Indonesia 1961–2016, ikat tier and dyer), **Laya** (born Indonesia c 1944, weaver) *Semba* (man's shoulder cloth) 2006, commercial cotton, natural dyes, warp ikat. Purchased with the assistance of Meredith Hinchliffe 2019 2019.723

Photomedia

Afong Lai (China c 1839 – Hong Kong 1890) Not titled (*Seated Chinese woman with golden lily feet*) c 1880, albumen silver photograph 2018.969

Pacific arts

Paintings

Ratoos Gary Haoapa (born PNG 1962) *Untitled* 2002, acrylic on canvas. Gift of Andrew Baker 2019. Australian Government's Cultural Gifts Program 2019.807

Sculptures and installations

Bogjadim village (PNG) *Telum* (ancestor figure) 19th century, wood, ochre, fibre. Gift of Dr Michael Martin 2019. Australian Government's Cultural Gifts Program 2019.806

Nabwol people (Vanuatu) *Nevinbumbao* (body mask) 1980–83, vegetable clay, cane, fibre,

feather, spider web, wood, teeth, ochre. Gift of Martin Browne 2019. Australian Government's Cultural Gifts Program 2019.661

Prints and multiples

Kambau Namaleu Lamang (born PNG 1948, illustrator), **John Kasaipwalova** (born PNG 1949, poet) *Hanuabada* 1972, letterpress. Gordon Darling Australia Pacific Print Fund 2019 2019.8

David Lasisi (born PNG 1955) *In the act of being trustful* and *Not titled (Circular motif of faces)* 1976, screenprints, various editions. Gordon Darling Australia Pacific Print Fund 2019 2019.6

Michael Reed (born NZ 1950) *Four + Twenty / a cautionary tale* 2017, screenprint, edn 12/15. Gift of Petr Herel 2018. Australian Government's Cultural Gifts Program 2018.993

Decorative arts and design

East Sepik province (PNG) *Comb* 19th century, bone 2019.708

Fiji *Tabua* (presentation tooth) late 19th century, whale tooth, fibre. Gift of Robert Meller 2018 2018.808

Massim people (PNG) *Ghena ngaa* (wealth spatula) 19th century, wood, fibre, shell. Gift of Michael Hobbs and family 2018. Australian Government's Cultural Gifts Program 2018.807

Appendix D

Inward loans

Table D1 lists the public lenders to the National Gallery and provides the number of works they loaned in 2018–19, including a breakdown by loan category. It also provides the number of works loaned by all private lenders during the year.

Table D1: Inward loans, 2018–19

Lender	Total	Long-term loan	National Gallery exhibitions	National Gallery travelling exhibitions	Short-term loan
Public					
Julian 'Togar' Abraham and Nicholas Tan, Jakarta, Indonesia	1	0	1	0	0
The estate of Bas Jan Ader, Los Angeles, USA	1	0	1	0	0
Zico Albaiquni, Bandung, Indonesia, and Yavuz Gallery, Singapore	5	0	5	0	0
American Friends of the National Gallery of Australia, New York, USA	95	95	0	0	0
Arc One Gallery, Melbourne	2	0	0	0	2
Art Gallery of New South Wales, Sydney	5	0	5	0	0
Art Gallery of South Australia, Adelaide	14	0	14	0	0
Arts Centre Melbourne, Melbourne	1	0	1	0	0
Ashmolean Museum, Oxford, UK	2	0	2	0	0
Auckland Art Gallery Toi O Tamaki, Auckland, New Zealand	1	0	1	0	0
Australian Academy of Science, Canberra	1	1	0	0	0
Australian Art Network, Sydney	6	0	0	6	0
Akiq Aw, Yogyakarta, Indonesia	2	0	2	0	0
Barnett Newman Foundation, New York, USA	1	1	0	0	0
British Museum, London, UK	11	0	11	0	0
Cartier Collection, Geneva, Switzerland	240	0	240	0	0
Cartier Collection International, Paris, France	117	0	117	0	0
Castlemaine Art Gallery and Historical Museum, Castlemaine	2	0	2	0	0

continued

Lender	Total	Long-term loan	National Gallery exhibitions	National Gallery travelling exhibitions	Short-term loan
Patricia and Timothy Church, Canberra	1	1	0	0	0
City of Melbourne, Melbourne	1	0	1	0	0
Clarence House, London, UK	30	0	30	0	0
Coleford Limited, Crestbridge Limited, St Helier, UK	1	0	1	0	0
The Department of the Environment and Energy, Canberra	1	1	0	0	0
Dunedin Public Art Gallery, Dunedin, NZ	2	0	2	0	0
Fitzwilliam Museum, Cambridge, UK	1	0	1	0	0
Geelong Gallery, Geelong	1	0	1	0	0
Grainger Museum, Melbourne	1	0	1	0	0
Lola Greeno, Launceston	6	1	0	5	0
HRH The Duke of Gloucester, London, UK	1	0	1	0	0
Amit Holcker, Melbourne	1	0	1	0	0
Jess Johnson and Simon Ward, New York, USA	1	0	1	0	0
Konfir Kabo, Melbourne	1	0	1	0	0
Kerry Stokes Collection, Perth	4	0	2	0	2
Jompet Kuswidananto, Yogyakarta, Indonesia	1	0	1	0	0
Leeds Museums and Galleries, Leeds, UK	1	0	1	0	0
Macleay Museum, University of Sydney, Sydney	1	0	1	0	0
Manchester City Art Galleries, Manchester, UK	6	0	6	0	0
Monash Gallery of Art, Melbourne	1	0	1	0	0
Musée d'Art, Histoire et Archéologie, Evreux, France	1	0	1	0	0
Musée de Soissons, Abbaye Saint Léger, Soissons, France	1	0	1	0	0
Musée des Arts Décoratifs, Paris, France	1	0	1	0	0

continued

Lender	Total	Long-term loan	National Gallery exhibitions	National Gallery travelling exhibitions	Short-term loan
Musée des Beaux-Arts, Reims, France	1	0	1	0	0
Musée des Beaux-Arts de Saint-Lô, Saint-Lô, France	1	0	1	0	0
Musée des Beaux-Arts de Valenciennes, Valenciennes, France	1	0	1	0	0
Musée Faure, Aix-les-Bains, France	1	0	1	0	0
Musée Marmottan Monet, Paris, France	25	0	25	0	0
Museum of New Zealand Te Papa Tongarewa, Wellington, NZ	2	0	2	0	0
Museum Victoria, Melbourne	2	0	2	0	0
Muzeul Național Peleş, Sinaia, Romania	1	0	1	0	0
Steven Alexander Nasteski, Sydney	3	3	0	0	0
National Gallery of Victoria, Melbourne	10	0	10	0	0
National Library of Australia, Canberra	53	32	21	0	0
National Museum of Australia, Canberra	1	0	1	0	0
National Museum of Cambodia, Phnom Penh, Kingdom of Cambodia	3	3	0	0	0
National Museums Liverpool, Liverpool, UK	3	0	3	0	0
Nevill Keating Pictures, London, UK	1	0	1	0	0
Octora, Bandung, Indonesia	5	0	5	0	0
Palais Princier de Monaco, Monaco	7	0	7	0	0
Parliament House, Canberra	1	0	1	0	0
Private collection c/- Brame and Lorenceau, Paris, France	1	0	1	0	0
Qatar Museums, Doha, Qatar	3	0	3	0	0
Queen Victoria Museum and Art Gallery, Launceston	8	0	8	0	0
ROH Projects, Jakarta, Indonesia	3	0	3	0	0
Royal Collection Trust, London, UK	5	0	5	0	0
Tita Salina, Jakarta, Indonesia	2	0	2	0	0

continued

Lender	Total	Long-term loan	National Gallery exhibitions	National Gallery travelling exhibitions	Short-term loan
Tisna Sanjaya, Bandung, Indonesia	1	0	1	0	0
Steve Shelley, Sydney	1	1	0	0	0
Short Street Gallery, Broome	13	0	0	13	0
Justin Shoulder, Sydney	1	0	1	0	0
Smithsonian Institution, Washington DC, USA	1	0	1	0	0
South Australian Museum, Adelaide	1	0	1	0	0
State Library of New South Wales, Sydney	28	0	28	0	0
State Library of Victoria, Melbourne	1	0	1	0	0
Serena Stevenson, Auckland, NZ	6	0	6	0	0
Tasmanian Museum and Art Gallery, Hobart	50	0	50	0	0
Tate, London, United Kingdom	48	0	48	0	0
Tolarno Galleries, Melbourne	1	0	0	1	0
Vivien Anderson Gallery, Melbourne	1	0	0	1	0
Yale Center for British Art, New Haven, USA	1	0	1	0	0
Total of inward loans from public lenders	870	139	701	26	4
Private					
Total of inward loans from private lenders	99	32	60	5	2
Total of all inward loans	969	171	761	31	6

Appendix E

Supporters

Australian Government

The National Gallery of Australia acknowledges the significant amount it received through Australian Government funding in the 2018–19 financial year and the assistance the following Government programs give to the Gallery to provide access to works of art for the people of Australia.

Australian Government International Exhibitions Insurance program

The Australian Government International Exhibitions Insurance (AGIEI) program aims to ensure Australians see significant cultural material they would not otherwise access by offsetting insurance costs for touring major international exhibitions of cultural material.

The program is administered by the Department of Communications and the Arts.

In 2018–19, the program supported the Gallery's exhibition *Love and Desire: Pre-Raphaelite Masterpieces from the Tate*.

National Collecting Institutions Touring and Outreach program

The National Collecting Institutions Touring and Outreach program (NCITO) aims to increase touring by Australian national collecting institutions so that Australian and overseas cultural material held in Australian collections is accessible to all Australians, especially regional communities.

The program is administered by the Department of Communications and the Arts and provides support to develop and tour exhibitions nationally and internationally.

The program supported four of the Gallery's projects in 2018–19: *The National Picture: The Art of Tasmania's Black War*, *Art Deco from the National Collection: The World Turns Modern*, *The Ned Kelly Series* and *Defying Empire: 3rd Indigenous Art Triennial*.

Visions of Australia touring program

The Visions of Australia program aims to increase audience access to cultural material by providing support to cultural organisations for the development and touring of exhibitions across

Australia, particularly to regional and remote locations. The program is administered by the Department of Communications and the Arts.

Visions of Australia touring funding supported five of the Gallery's exhibitions in 2018–19: *Terminus: Jess Johnson and Simon Ward*, *Diane Arbus: American Portraits*, *Defying Empire: 3rd National Indigenous Art Triennial*, *David Hockney: Prints* and *The Ned Kelly Series*.

Other Australian Government support

The Australian Government, through the Department of Foreign Affairs and Trade and the Department of Communications and the Arts, supported the tour of *Indigenous Australia: Masterworks from the National Gallery of Australia* to the National Gallery of Modern Art in New Delhi as part of the 2018 Australia Fest, a festival of Australian culture and creativity across India.

Foundations and grants

The Balnaves Foundation | Balnaves Contemporary Intervention Series

Launched in 2018, the Balnaves Contemporary Intervention Series is a multi-year commissioning platform that provides leading contemporary artists with the opportunity to present innovative projects that challenge display conventions. One of the key aims of this partnership is to surprise visitors with unexpected presentations of contemporary works of art.

The continued support of The Balnaves Foundation enables the Gallery's curators to explore exciting new projects that will build on last year's interventions: a cinematic and dynamic installation in the Gallery's foyer by Sarah Contos and the incredible virtual-reality experience of *Terminus* by Jess Johnson and Simon Ward.

Site-specific projects by Patricia Piccinini and Michael Zavros will be presented in 2020.

Sid and Fiona Myer Family Foundation

The Sid and Fiona Myer Family Foundation confirmed a three-year commitment to strengthen the Gallery's ceramics and design program. Fifty per cent of the funding is granted by the Sid and Fiona Myer Family Foundation and matched by the Yulgilbar Foundation.

This funding has enabled the establishment of a three-year curatorial position, the Sid and Fiona Myer Curator of Ceramics and Design, which has been filled by Rebecca Edwards. This position is focused on the collection, documentation, display and promotion of ceramics and design and the first of three annual collection displays opened in May 2019.

Terra Foundation for American Art

The Terra Foundation for American Art generously supported *American Masters 1940–1980*, a major exhibition of the Gallery's postwar American art collection that opened in August 2018. This exhibition was the first opportunity to deeply explore the Gallery's rich holdings of American art and present a vast and impressive exhibition almost exclusively made up of works from the national art collection.

The support of the Terra Foundation was vital to providing free admission to all visitors. It also assisted with the publication of a scholarly exhibition book and the delivery of a symposium on minimalism and photorealism. This successful partnership served the goal of the Terra Foundation, to encourage global understanding of American art and culture, and supported the Gallery's ambition to mine the depths of its collection and present a sophisticated and comprehensive exhibition that educated and inspired visitors.

The Embassy of the United States of America

The Embassy of the United States of America provided a grant to present an international contemporary dance residency in association with *American Masters 1940–1980*. The Gallery collaborated with Nanette Hassall, a former Merce Cunningham Company dancer, and Patricia Lent, from the Merce Cunningham Trust, to select three Australian dancers (two national and one local) for this project. The dancers developed a Cunningham repertoire during a two-week residency, which was presented as part of the *American Masters* program of events.

John T Reid Charitable Trusts

The John T Reid Charitable Trusts confirmed a grant of \$250,000 over three years in April 2019 for funding to extend the reach of the Gallery's education and access programs. Funding will be used to engage an Outreach Programs Coordinator, who will work with regional colleagues to develop a program of onsite activities that encourage greater engagement with the Gallery's travelling exhibitions throughout Australia and provide greater access to the visual arts more broadly.

Corporate partnerships

The Gallery's corporate partners share our vision by contributing to the development of art and culture in Australia and championing art and its value in our communities. Support from the Australian business community ensures that Australia's cultural landscape continues to prosper. Contributions go toward staging major exhibitions, cultural development opportunities, funding innovation and education and public program initiatives. The generous support in 2018–19 totalled \$1.6 million in cash and \$0.6 million in kind.

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The National Gallery is grateful to the generous donors who have supported the acquisition of works of art through gifts, bequests, cash donations and contributions to the various funds and categories listed below. The list includes all donations made to the Gallery through the Foundation from 1 July 2018 to 30 June 2019. Donations of cash and works of art in 2018–19 totalled \$13.4 million.

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 Eileen Sadler
 Raoul Salpeter and Roslyn Mandelberg
 Mark Sampson and Ruth Sampson
 Dr Murray Sandland
 Kate Sandles
 The Sargeson family
 Sally Saunders
 Caterina Savoca and Adeniele Adekunbi
 Kevin Sawyer and Margot Sawyer
 Fiona Sawyers
 Kenneth Saxby RFD, ED
 Geoffrey Schmidt and Janet Schmidt
 Claire Scott
 Annette Searle

Penelope Seilder AM
Bernard Shafer
Prof Robert Shanks and Josephine Shanks
Maggie Shapley
Judith Shelley and Michael Shelley
Rosamond Shepherd
Dr Gene Sherman AM
Kevin Skelton
Loes Slattery
Jan Smith and Richard Smith AO
Jennifer Smith
Wendy Smith
Barry Smith-Roberts
Ian Spilsted
Prof Nicholas Standish
David Stanley and Anne Stanley
Maisy Stapleton
Helene Stead
John Stead
Steensen Varming (Australia)
Rex Stevenson AO and Dr Caroline Steveson
Helen Stewart and Andrew Stewart
Julie Stewart
Helen J Stone
Robyn Stone and Dr Alison Kesson
Charles Storey and Nea Storey
Dr Alan Stretton and Marilyn Stretton
Gay Stuart
Lynette Swift
The Tall Foundation
Emer Prof Ken Taylor AM and Maggie Taylor
Randi Taylor and Paul Taylor
Dr Richard Telford and Sue Telford
Joan ten Brummelaar
Lou Westende OAM and Mandy Thomas-
Westende
Kerren Thorsen
Ingrid Tomanovits
Juliet Tootell
Helen Topor
Noel Tovey
Sylvia Tracey
Geraldine Triffitt
John Trotter
Dr Elizabeth Truswell

Helen Tuite
Deirdre Turner
Niek Van Vucht and Jenny Van Vucht
Derek Volker AO and Susan Volker
Avril Vorsay
Maryanne Voyazis, Fred Smith and Olympia
Smith
Pamela Walker
Phill Wall and Alan Hough
Brenton Warren
Dr Jill Waterhouse
Ingrid Waters and Megan Jenner
Dr Andrew Watkins
Gabrielle Watt
Jenny Watt and Raymond Watt
Alexandra Wedutenko
Dr Tony Weir and Christine Weir
Dr Julie West and Glenn Hughes
Angela Westacott
June Westmacott
Vibeke Wetselaar
Murrelia Wheatley
Anne White and Peter White
Helen White
Sally White OAM
Paul Whitfield
Reverend George Wilkins
Muriel Wilkinson
Emer Prof David Williams AM and Margaret
Williams
Dr Jonathan Williams and Cathryn Williams
Lyn Williams AM
Dr Wayne Williams
Andrew Williamson and Carolyn Williamson
Zandra Wilson
James Windeyer and Peronelle Windeyer
Deborah Winkler
Sonia Witheridge
Suzanne Wood
Ellen M Woodward
Prudence Wootton
Chris Wright
Bronwyn Wright
Diane Wright
Robyn Wright and Michael Wright

Alan Wyburn
Sandra Young
Helena Zobec and Richard Marson

Outreach Programs

John T Reid Charitable Trust

Robert and Eugenie Bell Decorative Arts and Design Fund

Margaret Ainscow
Maxine C Armitage
Beverley Bell
Dr Eugenie Keefer Bell in memory of Dr Robert Bell AM
Sandy Benjamin OAM
Michael Bogle
Max Bourke AM and Margie Bourke
Rose Cahill and Costa Kakavas
Sarah Carlson and Simon Hansen
Helen Ennis and Roger Butler AM
Arline Fisch
Jody Fitzhardinge
Robyn Gordon and Bruce Gordon
Yvonne Harrington
Meredith Hinchliffe
John Hindmash AM and Rosanna Hindmarsh OAM
Claudia Hyles
Dr Victoria Jennings
Prof Helmut Lueckenhausen and Gillian Lueckenhausen
Robyn McAdam
Fiona Meller
Lisa Molvig
National Gallery of Australia Guides Association
Dereck Rooker-Smith
Sally Saunders
Ezekiel Solomon AM
Brett Stone
Roberto Thomas and Marcelina Thomas
Dr Caroline Turner AM and Dr Glen Barclay
Maryanne Voyazis, Fred Smith and Olympia Smith
David Walker
Liz Williamson

Rotary Fund

Rotary Club of Belconnen

Photography Fund

Robyn Stacey in memory of Helen Stacey

Sculpture Garden Fund

The McKibbin family

Timothy Fairfax Fund for Education

Tim Fairfax AC

Treasure a Textile

Dr Maxine Rochester

Appendix F

Executive remuneration

Key management personnel remuneration

During the reporting period ended 30 June 2019, the National Gallery had thirteen executives who meet the definition of key management personnel. For the purposes of subsections 17CA(3) and 28EA(3) of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule), information about remuneration for key management personnel is provided in Table F1 (page 148).

Senior executive remuneration

During the reporting period ended 30 June 2019, the National Gallery had six senior executives: Natasha Bullock, Nicholas Meatheringham, Kirsten Paisley, Kym Partington, Adam Worrall and Alison Wright. For the purposes of subsection 17CB(4) of the PGPA Rule, information about remuneration for senior executives is provided in Table F2 (page 149).

Table F1: Information about remuneration for key management personnel

Name	Position title	Short-term benefits				Post-employment benefits		Other long-term benefits		Termination benefits	Total remuneration
		Base salary	Bonuses	Other benefits and allowances	Super contributions	Long service leave	Other long-term benefits				
Gerard Vaughan AM	Gallery Director	-	-	-	18,000	-	1,000	-	142,000	161,000	
Nick Mitzevich	Gallery Director	455,000	71,000	35,000	34,000	-	6,000	-	-	601,000	
Allan Myers AC, QC	Council Chair	1,000	-	-	-	-	-	-	-	1,000	
Ryan Stokes	Council Chair	50,000	-	-	5,000	-	-	-	-	55,000	
Tim Fairfax AC	Council Deputy Chair	38,000	-	-	4,000	-	-	-	-	42,000	
Richard Alston AO	Council member	6,000	-	-	1,000	-	-	-	-	7,000	
Stephen Brady AO, CVO	Council member	15,000	-	-	1,000	-	-	-	-	16,000	
Helen Cook	Council member	26,000	-	-	2,000	-	-	-	-	28,000	
John Hindmarsh AM	Council member	26,000	-	-	2,000	-	-	-	-	28,000	
Jane Hylton	Council member	26,000	-	-	2,000	-	-	-	-	28,000	
Alison Kubler	Council member	26,000	-	-	2,000	-	-	-	-	28,000	
Ezekiel Solomon AM	Council member	26,000	-	-	2,000	-	-	-	-	28,000	
Rhonda White AO	Council member	26,000	-	-	2,000	-	-	-	-	28,000	
Total		721,000	71,000	35,000	75,000	7,000	7,000	-	142,000	1,051,000	

Note: Gerard Vaughan was Director to 01/07/2018, Nick Mitzevich was Director from 02/07/2018, Allan Myers was Council Chair to 08/07/2018, Ryan Stokes was Council Chair from 09/07/2018, Richard Alston was a Council member from 04/04/2019 and Stephen Brady was a Council member from 06/12/2018.

Table F2: Information about remuneration for senior executives

Remuneration band	Number of senior executives	Short-term benefits					Post-employment benefits	Other long-term benefits	Termination benefits	Total remuneration
		Average base salary	Average bonuses	Average other benefits and allowances	Average super contributions	Average long service leave				
\$0 to \$220,000	1	28,000	1,000	1,000	5,000	-	-	-	35,000	
\$220,001 to \$245,000	3	129,000	1,000	12,000	23,000	24,000	-	37,000	226,000	
\$245,001 to \$270,000	1	206,000	6,000	6,000	38,000	6,000	-	-	262,000	
\$270,001 to \$295,000	1	201,000	6,000	6,000	37,000	25,000	-	-	275,000	

Appendix G

Work health and safety

As required by Schedule 2, Part 4 of the *Work Health and Safety Act 2011*, this appendix includes matters related to the health, safety and welfare of Gallery employees such as initiatives taken during the year and the outcomes of those initiatives, including their impact on injury rates of employees, as well as statistics of any notifiable incidents. Table G1 lists the Gallery's work health and safety (WHS) initiatives and the outcomes of

those initiatives in 2018–19 and 2017–18, including statistics of any notifiable incidents.

The Gallery continued with a harmonised approach to risk management, through consultation and due diligence of all managers and employees. Risk assessments are conducted before and after major projects to maintain continuous improvement of process and a focus on delivering improved safety outcomes.

Table G1: WHS initiatives, 2018–19 and 2017–18

Initiative	Measure	2018–19	2017–18
WHS policies	Reviewed and amended	72	10
	New	1	2
Workplace inspections	Inspections carried out	4	22
	Hazards identified	3	28
	% of hazards actioned	100%	100%
	% of hazards corrected	70%	36%
WHS training	Staff trained	60	119
	Courses attended	12	4
Health programs	Health checks carried out	0	74
	Influenza vaccinations administered	142	122
	Yoga classes	18	33
	Other programs	0	0
Workstation assessments	Ergonomic assessments carried out	12	17
Safe work procedures and risk management	Incidents reported	44	61
	Notifiable incidents	2	4
	Rate per 1000 full-time equivalent (FTE) employees	0.2%	0.2%
Early intervention for lost-time injuries	Serious lost-time injuries	0	0
	Rate per 1000 FTE employees (target: < 3%)	0%	0%
	Average weeks of lost time	0	0
	Rate per 1000 FTE employees (target: < 3.6%)	0%	0%

In 2018–19, the Gallery increased its focus on key areas of WHS, and several key initiatives have been implemented in response to a recent WHS audit.

Health and wellbeing initiatives supporting a positive workplace environment included ongoing access to the Gallery's employee assistance provider AccessEAP, which offers a range of services, including support counselling, manager assistance, coaching and training. An upgraded online ergonomics system has been implemented, providing integrated stretch-break software into the computer network to prevent RSI and comply with health and safety requirements. Flu vaccinations and health checks were also provided to employees and volunteers.

Maintaining a collaborative and consultative workplace remains a priority. A variety of pathways are used to ensure the Gallery consults with employees, including through the Work Health and Safety Committee and regular communication with safety representatives. The Work Health and Safety Committee met twice during 2018–19.

The workplace harassment contact officers network was renewed and refreshed, and all members of the group were offered relevant training in 2018–19. All workplace health and safety representatives, first aid officers, fire wardens and contact officers are regularly provided training and access to news about relevant initiatives.

In addition to training programs and workstation assessments, a new cloud-based WHS management system called 'Donesafe' has been implemented. This system allows employees to report incidents and manage hazards and contractors without relying on paper forms. It also provides a central repository for all WHS reference material and templates required to manage the Gallery's WHS obligations. Donesafe sits in a cloud environment, which makes it agile and accessible to all employees irrespective of their location.

Appendix H

Advertising and market research

As required under section 311A of the *Commonwealth Electoral Act 1918*, this appendix includes particulars of advertising and market research payments made by the National Gallery in 2018–19 of more than \$13,800 (inclusive of GST) as well as details on the advertising campaigns conducted by the Gallery during the year. Table H1 lists the individual advertising and market research payments that exceeded the threshold. All amounts include GST.

Table H1: Advertising and market research expenditure, 2018–19

Company	Activity	Amount (\$)
Freshlime	Print and digital advertising for major exhibitions	296,674
Meltwater	Media monitoring	131,456
Marketscape	Monthly audience research	63,250
Fairfax Media	Print and digital advertising for major exhibitions	42,263
Nielsen Sports	<i>Cartier</i> and <i>Love and Desire</i> economic impact reports	38,610
Media Measures	Media research and analysis	29,700
Sarah Blasko Music Pty Ltd	Promotional advertising for <i>Love and Desire</i>	25,251
The Design File	Digital advertising (including social and blogs) for <i>Love and Desire</i> and <i>Monet</i>	25,204
Medium Rare	Print and digital advertising in Qantas travel magazines	16,460

Advertising campaigns

During 2018–19, the National Gallery conducted the following exhibition advertising campaigns: *Cartier: The Exhibition*, *American Masters 1940–1980*, *Love and Desire: Pre-Raphaelite Masterpieces from the Tate*, *Contemporary Worlds: Indonesia*, *Monet: Impression Sunrise*, *California Cool: Art in Los Angeles, 1960s–70s*, *Māori Markings: Tā Moko*, *The National Picture: The Art of Tasmania's Black War*, *Sarah Contos: Nikola Tesla sends Theda Bara to Mars*, *Jess Johnson and Simon Ward: Terminus*.

Further information on these advertising campaigns is available at nga.gov.au and in the reports on Australian Government advertising prepared by the Department of Finance available at finance.gov.au/advertising.

Appendix I

Index of requirements

This appendix provides an index of requirements in accordance with Schedule 2A of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule). Table I1 lists the content required by paragraph 17BE of the PGPA Rule and provides the page numbers where the National Gallery's compliance with these requirements are met or not applicable (n/a). Table I2 (page 154) indexes other statutory provisions relating to annual reports.

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Table 12: Index of other statutory requirements

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Page 35: Jess Johnson and Simon Ward *Terminus* 2017–18, virtual-reality experience in five parts. National Gallery of Australia, Canberra, purchased 2018. Commissioned with the assistance of The Balnaves Foundation 2017. Purchased 2018. Image courtesy of the artists, Darren Knight Gallery, Sydney, Ivan Anthony Gallery, Auckland, and Jack Hanley Gallery, New York

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Page 59: Urs Fischer *Francesco* 2017, mixed media. National Gallery of Australia, Canberra, purchased with the assistance of the National Gallery of Australia Gala Fund 2019. © Urs Fischer. Courtesy of the artist and Sadie Coles HQ, London

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Page 63: *Māori Markings: Tā Moko* at the National Gallery of Australia, Canberra, showing photographs by Serena Stevenson of Turumakina Duley receiving his *moko kanohi* from Mark Kopua and Melanie Duley receiving her *moko kauae* from Turumakina Duley.

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Page 105: *David Hockney: Prints* at the National Gallery of Australia, Canberra, showing David Hockney's *Caribbean tea time* 1987 and *Second detail. SNAILS SPACE, March 25* and *Third detail. SNAILS SPACE, March 25* from the series *SNAILS SPACE* 1995.

Abbreviations and acronyms

AASB	Australian Accounting Standards Board	NAIDOC	National Aborigines and Islanders Day Observance Committee
ABC	Australian Broadcasting Corporation	NGA	National Gallery of Australia
AC	Companion of the Order of Australia	NSW	New South Wales
ACT	Australian Capital Territory	NT	Northern Territory
AFNGA	American Friends of the National Gallery of Australia	NZ	New Zealand
AK	Knight of the Order of Australia	OAM	Medal of the Order of Australia
AM	Member of the Order of Australia	PBS	Portfolio Budget Statements
AMA	Australian Medical Association	PEO	Principal Executive Officers
ANU	Australian National University	PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
AO	Officer of the Order of Australia	PGPA Rule	<i>Public Governance, Performance and Accountability Rule 2014</i>
APS	Australian Public Service	PNG	Papua New Guinea
c	circa (approximately)	PSM	Public Service Medal
CMG	Companion of the Order of St Michael and St George	QC	Queen's Counsel
CSR	Collection Study Room	Qld	Queensland
CWFR	Capital Works Funding Report	RAP	Reconciliation Action Plan
DFAT	Department of Foreign Affairs and Trade	SA	South Australia
EABC	Europe Australia Business Council	SES	Senior Executive Service
edn	edition	SMG	Senior Management Group
EL 1, EL 2	Executive level 1, Executive level 2	Tas	Tasmania
est	established	UK	United Kingdom
FRR	Financial Reporting Rule	USA	United States of America
FTE	full-time equivalent	Vic	Victoria
Gallery	National Gallery of Australia	WA	Western Australia
GPO	General Post Office	WHS	Work Health and Safety
GST	goods and services tax	WHS Act	<i>Work Health and Safety Act 2011</i>
Hon	Honourable		
Hons	Honours		
ICT	information and communication technologies		
IDPA	Individual Development and Performance Agreement		
IPS	Information Publication Scheme		
LGBTIQ+	lesbian, gay, bisexual, transgender/transsexual, intersex and queer/questioning		
MC	Military Cross		
MLTA ACT	Modern Language Teachers Association of ACT		
MP	Member of Parliament		

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