

National Gallery of Australia Annual Report 2022–23





Auditors, contacts and locations

External auditor

Australian National Audit Office
38 Sydney Avenue
Forrest ACT 2603

Contact us

National Gallery of Australia
Ngunnawal and Ngambri Country
GPO Box 1150
Kamberrri / Canberra ACT 2601
nga.gov.au

Enquiries about this report are welcome:
Attn: Governance and Reporting Manager
(02) 6240 6591
governance@nga.gov.au

General correspondence:

Attn: The Director
(02) 6240 6411
executive@nga.gov.au

Freedom of information:

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

Compliments and complaints:

Attn: Head of Visitor Experience
(02) 6240 6615 or (02) 6240 6411
complaints@nga.gov.au
nga.gov.au/about-us/feedback

Locations and opening hours

National Gallery of Australia
Ngunnawal and Ngambri Country
Parkes Place East, Parkes, ACT
10am – 5pm (closed Christmas Day)
Free entry

information@nga.gov.au

#nationalgalleryaus



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facebook.com/NationalGalleryofAustralia



twitter.com/NatGalleryAus/

Annual Report production

Coordinator: Kirsti Partridge
Editor: Linda Michael
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Opposite: Jonathan Jones, Wiradjuri / Kamilaroi peoples, in collaboration with Dr Uncle Stan Grant Snr AM, Wiradjuri people, and Beatrice Murray, Wiradjuri people, *untitled (walam-wunga.galang)* (detail) 2020–21, National Gallery of Australia, Kamberrri / Canberra, gift of Wesfarmers Arts © Jonathan Jones

The National Gallery respectfully acknowledges that we are on the Country of the Ngunnawal and Ngambri people of the Kamberrri / Canberra region. We recognise their continuing connections to Country and culture, and we pay our respect to their Elders, leaders and artists, past and present.

We respectfully acknowledge all Traditional Custodians throughout Australia whose art we care for and to whose lands National Gallery exhibitions and staff travel.

Aboriginal and Torres Strait Islander placenames

The National Gallery recognises Aboriginal and Torres Strait Islander cultural heritage by including First Nations placenames in publications. The placenames are current at the time of print but may change over time.

Cultural warning

Aboriginal and Torres Strait Islander people are respectfully advised that this publication may contain images and words of, and references to, deceased people. Where possible, permission has been sought to include their names and images.

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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 collection.

WHAT WE DO

The National Gallery provides experiences of Australia's rich visual arts culture. Through the national collection, exhibitions, educational and public programs, regional initiatives, research and publications, infrastructure and corporate services, the National Gallery is an advocate for excellence in furthering knowledge of the visual arts. The National 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 National Gallery provides cultural and educational benefits for the community and strengthens Australia's international reputation. As defined in the Portfolio Budget Statements 2022–23, the National Gallery's one outcome 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

The National Gallery has an inclusive workforce, employing people with a disability and people with culturally diverse backgrounds, including Aboriginal and Torres Strait Islander peoples. Detailed staffing information is on pages 107–09.

OUR COLLECTION

Over half a century of collecting, the National Gallery has achieved important outcomes in acquiring and displaying Australian and international art. The national collection is valued at \$6.86 billion and has reached millions of people around Australia and the world through displays, education and public programs at the National Gallery in Kamberri / Canberra, and in touring exhibitions and loans programs, publications, film projects and the National Gallery website. See the collection reach map on pages 26–27.

OUR SUPPORTERS

The National Gallery nurtures strong relationships with external stakeholders, such as artists and their representatives, public galleries, schools, universities, the business sector, the media, the Australian Government, international partners, philanthropists and private foundations 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 167.

Performance highlights 2022–23

Below are some of the National Gallery's performance highlights of 2022–23. Details of our performance are provided from page 30 and how we measure our performance is explained in the reporting framework on page 32.

199

works of art were acquired during the year, highlights of which are given on pages 42–55.

450

works were deaccessioned as part of an ongoing review to refine the national collection.

155,476

individual works of art are held in the national collection (30 June 2023).

1,032

works of art from the national collection were on loan, nationally and overseas. See the collection reach map on pages 26–27.

\$4m

works of art to the value of \$4 million were donated.

Exhibiting the art of Australia

7

exhibitions were held at the National Gallery in Kamberri/Canberra.

6

National Gallery exhibitions toured nationally.

106,870

visitors experienced the 4th National Indigenous Art Triennial: *Ceremony*.

87,396

people visited the *Cressida Campbell* exhibition.

2,022,349

visitors experienced exhibitions onsite or at other institutions that included works from the national collection.

Connecting audiences with the visual arts

139,513

people visited the National Gallery's touring exhibitions around Australia and internationally.

517,825

visitors experienced the national collection and exhibitions at the National Gallery in Kamberrri / Canberra.

1,354,011

people visited exhibitions that included works from the national collection.

52,976

people participated in the National Gallery's diverse range of public programs—online, onsite and through outreach program.

368,622

followers on social media.

Education, access, health and wellbeing

55,696

students and teachers participated in programs onsite, online and offsite.

120

First Nations arts workers are now alumni of the Indigenous Arts Leadership Program in partnership with Wesfarmers Arts.

400

students have participated in the National Gallery's Summer Art Scholarship since it began in 1997.

1,861

people participated in access programs including Art and Dementia, Auslan tours and Art by Description.

Letter of transmittal

October 2023

The Hon Tony Burke MP
Minister for 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's Annual Report covering the period 1 July 2022 to 30 June 2023.

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 2022–23 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, and 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 AO
National Gallery of Australia Council Chair

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PART 1 EXECUTIVE SUMMARY

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Chair's review

There has been much to celebrate this year and I thank everyone who joined us in commemorating the National Gallery's 40th anniversary. This milestone allowed us to reflect on the privilege and responsibility of being the custodian of the national collection.

In his speech at the opening of the National Gallery of Australia's building 40 years ago, the then Council Chairman L Gordon Darling AC CMG said:

With the creation of this inspiring building to house the national collection, all of us at the Australian National Gallery are conscious of a rare responsibility—that of establishing a point of national focus in Australia's cultural life.

Over the last 40 years, the National Gallery building has become a site of connection and a place to celebrate and take pride in the national collection. The building is the embodiment of the National Gallery and the national collection that we house and display is its heart and soul.

In our 40th anniversary year of the building we acknowledged our past, present and future by inviting audiences to follow us on our journey up to the present and to find inspiration and connection through the national collection. Through new acquisitions, commissions, collection displays, exhibitions and a curated digital presence of stories and ideas, we reflected on the past four decades and looked to the future. By examining the evolution of the National Gallery, we simultaneously reflected on developments in art history and society, in Australia and across the world.

I am excited to see the most ambitious work of art commissioned for our anniversary taking shape—*Ouroboros*, by celebrated artist Lindy Lee. Fabricated from 13 tonnes of recycled stainless steel, *Ouroboros* will be the National Gallery's first carbon-neutral artistic commission. The scale of this commission is monumental, and we look forward to how it can inspire and delight visitors. It is on track for completion and opening in 2024 and will be a beacon of light at the entry to the National Gallery.

The National Gallery continued to showcase high-standard exhibitions in 2022–23. The highlight of the year was *Cressida Campbell*, our major summer exhibition, curated by Dr Sarina Noordhuis-Fairfax, Curator, Australian Prints and Drawings. The exhibition presented the depth and virtuosity of Campbell's work and, as a Know My Name project, continued the National Gallery's commitment to celebrating the work of Australian women artists. *Cressida Campbell* exceeded visitation targets

with a total of 87,396 visitors, and the accompanying publication was the National Gallery's most successful publication to date. Visitor sentiment tracked throughout the exhibition registered emotional reactions to the artist and technique, praise for an exceptional exhibition including the curation and breath of works, and acknowledgement of the National Gallery's work in celebrating Australian women artists.

On 1 June 2022 *The Aboriginal Memorial* reopened to the public in its new position in the centre of the National Gallery. A defining artwork for Australian visual culture when it was first conceived in the 1980s, *The Aboriginal Memorial* is vital to the mission of the National Gallery today, providing an anchoring point for the visiting public, a starting point for guided tours and, crucially, becoming the physical and cultural heart of the Gallery. In the words of Gurrawurra artist Frances Rrikili:

This installation keeps what we have, it is our identity in these hollow logs. They show who we are, where we are from and what our ancestors did. This has been passed down to us, and it is still going.

Placing this philosophy at the centre of the National Gallery has helped to refocus and strengthen our commitment to positioning First Nations art and artists first.

The engagement of groups with *The Aboriginal Memorial*—in tours and school groups especially—has grown with its relocation from a noisy transient zone to a core gallery space. Its new position honours its importance within the national collection and allows for quieter, focused engagement. School groups, in particular, spend a greater amount of time in the space.

During the year the National Gallery embraced the opportunity to discuss our long-term financial sustainability with the Minister for the Arts. We welcomed the news when the Federal Budget in May 2023 delivered the National Gallery an additional \$42.4 million for urgent and critical capital works, along with \$76.7 million of operating funding over the next four years. This improvement in the National Gallery's financial sustainability means we can now look to the next four years with confidence and certainty.

In 2022–23, the National Gallery engaged with the government on an idea that would allow us to expand our reach nationally. As a part of the National Cultural Policy, it was announced that the National Gallery would be provided with \$11.8 million over four years to share the national collection across the country through a series



Window banner in National Gallery entrance, representing a detail of Cressida Campbell's *Lotus* 2019
© Cressida Campbell / Copyright Agency



of long-term loans to regional and suburban cultural institutions. Significant in itself, the program gains importance when one considers that it is our first new Australia-wide initiative commenced in over three decades.

Engagement with regional and suburban cultural institutions has since been a key focus, and less than one month after the program officially launched, we are working with some 35 prospective partners to share the national collection across the country. I am already proud of the sense of connection fostered through the establishment of this program and look forward to building on it for years to come.

I would like to thank the Hon Tony Burke MP, Minister for the Arts, for his support during the year and we look forward to continuing to embed the new National Cultural

Policy within everything we do. We are grateful to our colleagues at the Department of Infrastructure, Transport, Regional Development, Communications and the Arts for their strong, ongoing support and advocacy.

The National Gallery works with a diverse group of supporters, and the growth of the national collection and the development of specific programs has been enabled by their generosity. We continue to be able to develop special projects thanks to targeted philanthropic donations and we greatly appreciate this support. On behalf of the Gallery and the Council, I thank our donors, supporters and friends, who are a constant source of strength. I acknowledge the National Gallery of Australia Foundation under the stewardship of Stephen Brady AO CVO, who continues to lead the National Gallery's fundraising activities.



The Hon Tony Burke MP, Minister for the Arts, with Claude Monet, *Meules, milieu du jour* (*Haystacks, midday*) 1890, National Gallery of Australia, Kamberrri / Canberra, purchased 1979. Monet's *Haystacks, midday*, is one of five works from the national collection to be shared, in late 2023, with the Tweed Regional Gallery & Margaret Olley Art Centre.

To my Council colleagues, thank you for your ongoing focus and consistent involvement and input. I have appreciated all your contributions. I would like to acknowledge Dr Terri Janke, Michael Gannon and Nicholas Moore AO, who finished their terms during the year, and welcome Esther Anatolitis and Sally Scales to the Council.

On behalf of the Council, I thank Director Dr Nick Mitzevich, the leadership team, and all the staff and volunteers at the National Gallery for their energy, passion and imagination in helping us appropriately recognise the National Gallery's 40th anniversary year.

It has been another demanding year, and I thank them for their unwavering commitment to our stakeholders and the Australian community.

The National Gallery remains committed to our vision of playing a vitally important role in supporting the visual arts, working with artists and other cultural organisations to deliver strong public value and impact. To quote Professor Sir Joseph Burke, 'The [National] Art Gallery is the powerhouse of the Nation's imagination.'

I look forward to working in 2023–24 with the Council, Director and staff, adapting and implementing creative solutions in an ever-shifting environment to expand our reach and deepen engagement with our visitors.

Ryan Stokes AO
Council Chair

Director's review

INTRODUCTION

The past year has been one of the most dynamic in the National Gallery's history. We celebrated our 40th anniversary, successfully staged our first major summer show devoted to a contemporary Australian artist and presented First Nations art to the world with a landmark exhibition.

Yet what truly distinguished 2022–23 was the Australian Government's funding commitment to the National Gallery, including through its new, five-year National Cultural Policy—Revive: a place for every story, a story for every place—a template that guides us into the future with certainty and confidence.

The National Gallery's ambitions align well with Revive and its five pillars. We place *First Nations first* by embedding First Nations culture at the heart of our creative program and acquisitions activity. We create *A place for every story* by bringing to light little-known stories that redress, refresh and update art history as we know and understand it. The *Centrality of the artist* is as vital to our programming and relationships as a *Strong cultural infrastructure* is to our custodianship of the national collection. And *Engaging the audience* is central to our vision to inspire the nation through creativity, inclusivity, engagement and learning through art and artists.

The National Gallery is proud to be a key delivery partner for one of the major programs announced in Revive. In 2023–24 we will implement the Sharing the National

Collection pilot program to facilitate loans to regional and metropolitan galleries and cultural institutions across Australia. The National Gallery will receive \$11.8 million over four years to extend our touring program so that more works of art from the collection can be seen, researched, published, talked about and used to advance appreciation of Australian culture. The program will boost cultural activity, support local jobs, and assist regional communities to showcase art.

The national collection includes the most comprehensive holdings of Australian and First Nations art in the world and forms an essential part of our cultural heritage. We are thrilled to be able to share it with more Australians and local communities than ever before.

In addition, as announced by the Prime Minister ahead of the May budget, the National Gallery is receiving \$42.4 million between 2023 and 2025 for critical capital works, with a further \$76.7 million spread out over four years to assist with operations. While this allows the National Gallery to prioritise the most urgent works, a further \$265 million at least is required over the next ten years to ensure the rectification program is complete.

The National Gallery is immensely grateful for the Australian Government's support through this recurring funding, which secures our financial sustainability and enables us to fulfil our objectives as an institution that fosters understanding and appreciation of art for all Australians, now and in the future.



From left: Director Nick Mitzevich, Council Chair Ryan Stokes, Arts Minister Tony Burke and Prime Minister Anthony Albanese at a funding announcement, National Gallery of Australia, Kamberri / Canberra, 2023

ARTISTIC PROGRAMS

First Nations art and artists featured prominently in the National Gallery's calendar of exhibitions during the year, both onsite and touring. *Ever Present: First Peoples Art of Australia* travelled to the National Gallery Singapore for its international debut from 25 May to 27 September 2022, following its premiere at the Art Gallery of Western Australia.

Developed by Tina Baum, Gulumirgin (Larrakia) / Wardaman / Karajarri peoples, Curator, Aboriginal and Torres Strait Islander Art, *Ever Present* celebrates the diversity and complexity of First Nations art by focusing attention on the interconnectedness of works made at different times and in different places. Baum selected more than 150 works from 1890 to the present day by artists represented in the Wesfarmers Collection of Australian Art and the national collection, revealing a plurality of First Nations experiences and artistic traditions.

Involvement by First Nations artists is a vital part of each iteration of the show. Participating artists Tony Albert, Girramay / Yidinji / Kuku-Yalanji peoples, and Julie Gough Trawlwoolway peoples, attended the opening of *Ever Present* at the National Gallery Singapore, where the Dhamu-Koedal Cultural Group from Badu Island in Zenadth Kes / the Torres Strait performed in the exhibition space.

As the largest exhibition of First Nations art ever to have travelled to Southeast Asia, *Ever Present* enjoyed great success, attracting 65,294 visitors and generating substantial positive media coverage in Australia and

Singapore. The exhibition is now heading to Auckland Art Gallery Toi o Tāmaki in New Zealand.

This collaboration with Wesfarmers, the National Gallery's Indigenous Arts Partner since 2012, demonstrates our ability to work closely with a corporate supporter to showcase extraordinary art on the international stage. Through advocacy projects such as *Ever Present*, the National Gallery is committed to positioning First Nations art, artists and cultures first, and we are grateful for Wesfarmers ongoing support.

Across 10 evenings in early March this year, the Gallery's 60-metre facade was illuminated by *Djarratawun*, a spectacular projection and sound-based work we commissioned from the Yolŋu digital collective The Mulka Project for the 2023 Enlighten Festival.

'Djarratawun' means 'a continuous cycle of natural light' in Yolŋu matha, and we were delighted to partner with the ACT Government and The Mulka Project to realise this deeply affecting work about life cycles and the elemental forces of walu (sunlight), makarran (lightning) and gurtha (fire).

Along with our first major summer show focused on a contemporary Australian artist, *Cressida Campbell*, which attracted nearly 90,000 visitors, we presented two further Know My Name exhibitions in 2022–23. These exhibitions continue to build on our initiative to elevate the profile of Australian women artists, now in its third year of implementation.



Installation view, *Cressida Campbell*, National Gallery of Australia, Kamberrri / Canberra. Foreground, clockwise from top left: *Trout remains* 1995, *Smoked mackerel* 1984, *Shell collection* 2012, *Silver perch* 2007, *John dory* 1987; Background, from top: *Book, chair and black bamboo* 2021, *Journey around my room* 2019. All works © Cressida Campbell / Copyright Agency.

The solo exhibition *Kara Walker* introduced Australian audiences to the work of the acclaimed contemporary American artist, whose wide-ranging practice spans cut-paper silhouettes, shadow puppetry, moving image works, drawing, printmaking and more. With humour and pathos, Walker asks questions about the way history shapes our understanding of race, gender, sexuality and power. The exhibition included two recent acquisitions made in celebration of the National Gallery's 40th anniversary: an early film, *Testimony: Narrative of a Negress Burdened by Good Intentions* 2004, and a large four-panel drawing, *Your World Is About to Change* 2019.

Angelica Mesiti showcased the Australian video artist's three-channel video installation *ASSEMBLY*, a movement and music-based work with which she represented Australia at the 58th Venice Biennale in 2019.

Our touring program continued to build national engagement, this past year attracting 139,513 visitors from across the country. We toured seven exhibitions, including the 4th National Indigenous Art Triennial: *Ceremony*; *Jess Johnson & Simon Ward: Terminus*; *Judy Watson & Helen Johnson: the red thread of history, loose ends*; *Spowers & Syme*; in addition to lending works from the national collection, including Yayoi Kusama's immersive installation *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS*.

Celebrating its 10th anniversary, *Patricia Piccinini's Skywhales: every heart sings* took to the skies over the Art Gallery of Ballarat, VIC, Cairns Art Gallery, QLD, Araluen Arts Centre, NT, and Tamworth Regional Gallery, NSW.

We continued to share our collection with cultural and educational organisations around the country, with



1,354,011 people visiting exhibitions that included works from the national collection in 2022–23. We also lent 16 works to the National Gallery Singapore, two works to Cartier Art SA, France, and one work to the Art Institute of Chicago.

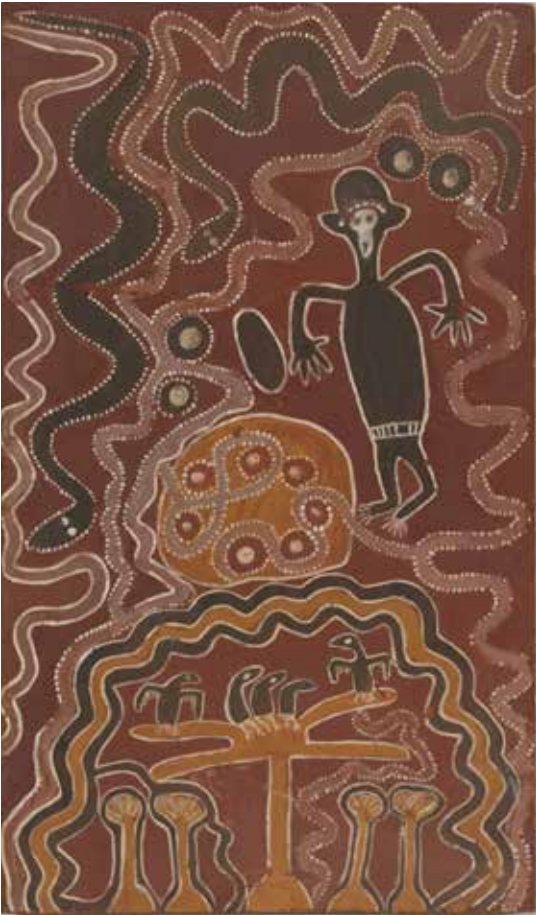
Supplementing the tours, our Art Cases program brought collection works to schools, libraries, community centres, galleries and aged care homes nationally. Now comprising five themed cases—Bodies; Country; Earth; Past, Present and Future; and Form and Function—the hands-on program is built around durable works of art by artists including Wiradjuri woman Karla Dickens, Patricia Piccinini, Kaurana man James Tylor, and Angela Valamanesh.

Looking ahead, leading contemporary American artist Jordan Wolfson and his team are now in the final stages

of producing his highly anticipated work *Body Sculpture*, which is set to arrive in Australia late 2023 and be on display by year's end.

GROWING AND CARING FOR THE NATIONAL COLLECTION

In 2022–23 the National Gallery acquired 199 works, of which 151 were purchases and 48 gifts. These acquisitions reflected our ongoing commitment to improving and balancing the collection by prioritising work by First Nations artists and women artists. They include a group of Bronwyn Oliver's early sculptures made from paper, fibreglass, cane, lead and copper; Emily Kam Ngwarray's *Alhalker—my Country* 1992, a spellbinding painting purchased in celebration of the National Gallery's 40th anniversary; and South Korean artist Haegue Yang's



Nym Bunduk, Murrinh-Patha people, *Tjimandji and the Honey Dreamings in Diminhin Country* 1959, National Gallery of Australia, Kamberri / Canberra, purchased in 2023 with nine other works from the WEH Stanner Collection in celebration of the National Gallery of Australia's 40th anniversary © Estate of the artist | Aboriginal Artists Agency Ltd

three-piece sculptural ensemble *Sonic Intermediates—Three Differential Equations* 2020.

We also acquired 10 important examples of work made in 1952 and 1959 by Nym Bunduk, a highly respected Murrinh-Patha leader, Elder and artist from Wadeye, NT, also in celebration of our 40th anniversary, along with works by the Hermannsburg Potters, contemporary British artist Isaac Julien, and Kenyan-born American artist Wangechi Mutu.

We are grateful to Wesfarmers for their donation of the sculptural installation *untitled (walam-wunga.galang)* 2020–21 by Wiradjuri / Kamilaroi artist Jonathan Jones, Wiradjuri elder Uncle Stan Grant Sr AM and Wiradjuri woman Beatrice Murray. The installation consists of eight grinding and milling stones in sandstone, along with a soundscape in Wiradjuri language. Jones collaborated with stonemasons to make the grindstones, which reference the Indigenous cultural practice of grinding seeds from cereal grasses into flour for bread-making.

Turning to conservation—in 1972 the National Gallery received a donation from Hilda Mangan of 27 paintings by her late sister, the celebrated Australian modernist painter Clarice Beckett. After two years of painstaking and highly technical work, our painting conservators have now stabilised and conserved these fragile oils on cardboard, which have gone on display for the first time as part of our new exhibition *Know My Name: Making it Modern*.

In 2022, our textile conservators worked closely with contemporary Australian artist Justene Williams on her opera *Victory over the sun* 2016, which was performed four times (including two dress rehearsals) as part of our 40th anniversary celebrations and featured 125 costume components for 38 characters.

REFERENCE AND ADVISORY GROUPS

The National Gallery recently developed two new reference and advisory groups. The First Nations Advisory Group is chaired by Sally Scales, a Pitjantjatjara woman and practising artist from Pipalyatjara in the far west of the Anangu Pitjantjatjara Yankunytjatjara Lands in remote South Australia. Sally has been a member of the National Gallery Council since December 2022. The Group provides us with guidance and feedback on First Nations exhibitions and programs as well as advice relating to all aspects of First Nations art and culture at the National Gallery.

The Artist Reference Group is chaired by Professor Sally Smart, also a practising artist and a member of the Council since July 2019. The Group has been established to ensure that artists' voices and perspectives inform every decision we make. Membership is geographically diverse and represents artists at all career stages.

GENDER EQUITY

The Gender Equity Action Plan was launched last year, and we met its commitments during 2022–23, demonstrating our determination to embed the principles

of gender equity across all areas of the National Gallery. Women artists were represented in 55% of the total works acquired, 64% of the works in special exhibitions, and 44% of the works in touring exhibitions.

The National Gallery's Assistant Director, Collections and Exhibitions, Natasha Bullock, was named the ACT recipient of the Australian Award for Excellence in Women's Leadership, an award that recognises her work in creating the Gender Equity Action Plan and leading the Know My Name initiative.

To celebrate International Women's Day this year, we acquired three early twentieth-century paintings by Australian women artists: Ethel Carrick's *Esquisse en Australie (Sketch in Australia)* 1908; Bessie Davidson's *Tulips with white pot* c 1935; and Alison Rehfisch's *Lemon and grey* 1933. These exquisite paintings highlight our commitment to rectifying historical bias and the under-representation of women and gender-diverse artists in the national collection.

DISABILITY INCLUSION

Also launched in 2022, our Disability Inclusion Action Plan has been enthusiastically embraced across the National Gallery, with meaningful progress made embedding access and inclusion into every part of our organisation, from internal systems and processes to operations and planning.

A new e-learning module has been introduced as a way for staff to access core disability inclusion training more easily, including a targeted introductory session created especially for front-of-house staff.

We are actively working to instil the perspectives and input of people with disability into the development process for exhibitions, projects and programs, and recently sought consultation regarding three new projects and two new access programs.

In addition, we are currently formulating best-practice guidelines for inclusion and access in the areas of social media, exhibition design and live-streamed events.

ENVIRONMENTAL SUSTAINABILITY

Two major projects arising from our new Environmental Sustainability Action Plan have commenced in 2022–23. The Solar Project has involved the installation of a 742-panel solar array on the roof of our offsite storage facility, while the ongoing LED Project replaces the building's original halogen lighting with an energy-efficient, Bluetooth LED lighting system.

The National Gallery's carbon footprint is now significantly reduced thanks to the solar array, which generates 400kW of clean energy, saving us more than \$110,000 in its first year and almost \$1 million over a decade.

The new LED lighting is already reducing energy consumption and heat emissions while dramatically improving visitors' viewing experience. The national collection can now be enjoyed under the best possible light conditions.

These important initiatives reduce our carbon footprint and will enable us to meet the Australian Government's Net Zero by 2030 target.

CHILD SAFETY

The National Gallery is committed to providing an exciting, safe and friendly environment in which children and young people can enjoy and learn about art through our exhibitions, programs and collections. Our Child Safety Working Group guides us beyond baseline compliance to ensure that as a national institution we always adhere to best practice.

Over the past 12 months we devised a new framework for safely displaying works of art containing sensitive content. This approach better supports families in making decisions about what to view without impacting the presentation of the work in question or compromising the artist's integrity.

The National Gallery Youth Council is now in its second year, and I would like to congratulate the 20 young creative practitioners recruited from around Australia for advocating on behalf of their peers as they worked with us to develop new programs for young people. I enjoyed talking with Youth Councillors Massi and Lara as part of an online event live-streamed to Facebook last October, and I was gratified to see the Youth Council do a wonderful job of hosting our opening event for Art IRL (in real life) during National Youth Week, on the afternoon of 14 April in the Australian Garden.

PROVENANCE AND ETHICS

In recent years, the National Gallery has established an industry-leading practice in provenance research and ethical collection management, positively impacting the museum sector nationally and raising our profile around the world—further details are included elsewhere in this report.

This year, the National Gallery was invited to participate in a webinar and workshop on the protection and restitution of cultural property organised by the Indian G20 Presidency and UNESCO.

We also took part in the International Conference on Cultural Property Protection: The Prevention of the Illicit Trafficking of Cultural Properties—An ASEAN Perspective, in Siem Reap in September 2022, staged by the Ministry of Culture and Fine Arts of the Kingdom of Cambodia in cooperation with the Antiquities Coalition.

In August 2022 we returned a third- to fourth-century Kushan period *Head of a bodhisattva* to His Excellency Mr Zahid Hafeez Chaudhri, High Commissioner for the Islamic Republic of Pakistan. This was the first repatriation of a work of art to a country other than India under the auspices of our ongoing Asian art collection review.

Twelve deaccessioned works from India and Nepal were recently returned to the Indian High Commission and the Embassy of Nepal. The works had been deaccessioned from the Asian collection in 2009 and 2011 but their transfer had not been resolved.

In April 2023, following concerns arising from media reports about the APY Art Centre Collective, the National Gallery enacted its Due Diligence and Provenance Policy and engaged a panel of experts to conduct an independent review into the provenance of 28 paintings from the planned exhibition *Ngura Pulka—Epic Country*. The exhibition was subsequently postponed, allowing time to complete the review. The panel comprised two legal experts (Colin Golvan AM KC and Shane Simpson AM) and two First Nations artists (Yhonnie Scarce, a Kokatha and Nukunu artist; and Professor Maree Meredith, a Bidjara woman and University of Canberra's Pro Vice-Chancellor Indigenous Leadership). The National Gallery has now received the panel's independent report, which found—based on the extensive evidence assessed—that the artists exercised effective creative control and that the 28 paintings in question comply with the National Gallery's provenance policy.

With funding from the Oranges & Sardines Foundation, Associate Curator Jacob O'Keefe, Bundjalung people, has been conducting a thorough provenance assessment of the Aboriginal and Torres Strait Islander art collection since October 2020. The research project has now identified a complete chain of ownership, from creation to acquisition, for 83% of works by First Nations artists in the national collection, the highest rate among all collecting areas. The project continues, in consultation with Aboriginal and Torres Strait Islander communities, to clarify the chain of ownership and ethical status of the remaining 17% of works. This invaluable project has allowed us to establish best practice standards for determining the provenance of First Nations art.

CAPITAL WORKS

To ensure the National Gallery's facilities are fit for purpose, our capital works program has involved rectifying critical building and engineering services to reduce energy use, including replacing boilers and updating the building management system.

As already noted, we are currently installing new LED lighting, which should be completed by year's end. We will then focus on creating a strategic asset management plan and addressing hail-damage rectification works.

These essential works come with operational impacts and considerable disruption to the experience of our visitors. We have had to close all galleries progressively and temporarily. To compensate, we have increased our focus on communications and visitor experience through online visitor experiences.

PARTNERSHIPS AND SUPPORT

In 2022–23, our philanthropic community was instrumental in helping us make art accessible to all.

The ongoing generosity of Learning and Digital Patron Tim Fairfax AC has fostered the development and delivery of programs tailored to the diverse needs of our audiences nationally, both onsite and online.

Our community of individual and corporate givers has provided pivotal support for our forthcoming major exhibition, *Emily Kam Kngwarray*. A generous gift from anonymous benefactors gave the curators extensive consultation time with the Utopia community and Kngwarray's extended family, grounding the exhibition in the heart of the artist's Country on the lands of the Alyawarr and Anmatyerr people.

We acknowledge the ongoing and generous support of our Indigenous Arts Partner Wesfarmers Arts, for enabling us to celebrate and share First Nations perspectives with new audiences nationally and internationally. The 4th Indigenous Art Triennial: *Ceremony* commenced a national tour across five regional locations. An international tour of *Ever Present: First Peoples Art of Australia* to the National Gallery Singapore was enabled through the commitment of Wesfarmer Arts to share First Nations art and culture with Southeast Asian audiences. Its generous commissioning of Jonathan Jones's *untitled (walam-wunga.galang)* will be an enduring gift to the national collection.

We give thanks to Seven West Media for its longstanding continued support in helping us reach national audiences across its television network for our major exhibitions.

We acknowledge Maddocks, our Legal Partner since 2012. We are grateful for its commitment to supporting Australian art and elevating women artists through the Know My Name initiative, including the exhibition *Cressida Campbell*.

We are thankful to all those who donated works of art to the national collection, including an outstanding painting by Freda Robertshaw, *Bush walkers* 1944, generously given by the Nickl family in loving memory of Joe and Josie Nickl.

We are also grateful to *Vivienne Sharpe for her gift of Through the windscreen* [recto]; *John Dory* [verso] 1986–87 by Cressida Campbell. This rare double-sided woodblock is a fine addition to our focused collection of works by the Gadigal Nura / Sydney artist.

VALE

Farewells are always difficult, and this year we were saddened by the passing of Eva Curran, a dedicated and long-standing champion of the National Gallery. Alongside her husband Charles Curran AC, Eva supported acquisitions such as Clifford Possum Tjapaltjarri's *Warlugulong* 1977 in celebration of our 25th anniversary, and exhibitions including *Australia* at the Royal Academy of Arts in London.

We acknowledge the passing of other esteemed friends, colleagues and supporters, including artist and former Council member John Olsen AO OBE; art historian Professor Virginia Spate AC; Angus Trumble, art historian and former Director of the National Portrait Gallery; and Maxine Rochester, a committed supporter of textile conservation.



Albert Namatjira, Western Arrarnta people, *Ghost gums, Haasts Bluff Range* c1957, National Gallery of Australia, Kamberri / Canberra, gift of Gordon and Marilyn Darling through the Hermannsburg Fund 2023 © Albert Namatjira / Copyright Agency

ACKNOWLEDGEMENTS

I acknowledge the National Gallery Council and its Chair, Ryan Stokes AO, for their advocacy, advice, dedication and wisdom over the past 12 months.

This year we farewelled Dr Terri Janke, Michael Gannon and Nicholas Moore AO as Council members; we thank them for their service, and welcome Sally Scales and Esther Anatolitis to the Council.

I am grateful to Helen Cook and Alison Kubler for their roles as Chairs of Council sub-committees, Sally Smart and Sally Scales for their roles on Advisory Groups and Sally Smart and Alison Kubler for their advocacy work on gender equity.

I thank the Hon Tony Burke MP, Minister for the Arts, for his support over the past 12 months, and the Australian Government for its transformational funding commitment to the National Gallery. I also thank our colleagues at the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, particularly Secretary Jim Betts, Greg Cox, Dr Stephen Arnott PSM, Ann Campton, Simon Kelly and Emma Shadbolt, with whom we enjoy a warm and collaborative relationship.

I acknowledge the National Gallery of Australia Foundation and its Chair, Stephen Brady AO CVO, for their tremendous fundraising efforts, and all our supporters

who help us share the national collection with more people than ever before.

I extend my thanks to the American Friends of the National Gallery (AFNGA), which promotes cross-cultural ties between Australia and the United States and secures gifts of works of art and contributions to support National Gallery exhibitions and programs.

The AFNGA Board of Directors are Chair Carolyn Fletcher AM, President Michael Maher, Secretary Elizabeth Elder and Treasurer Catherine Devine, who are joined by members Sara McKerihan, Jill Viola, Steve Martin, Daniel Tobin, David Droga and Kenneth Tyler.

I acknowledge the National Gallery's Senior Management Group and all our staff, guides and volunteers for their diligence and passion.

Last year, we emerged from the rolling challenges of a global pandemic with a sense of cautious hope. This year, we have received the gift of certainty and gained confidence thanks to the Australian Government's unprecedented support. We now approach the coming year with optimism.

Dr Nick Mitzevich
Director

PART 2

AGENCY OVERVIEW

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About the National Gallery of Australia

The National Gallery, Australia's national visual arts institution, is dedicated to collecting, sharing and celebrating art from Australia and from around the world.

Home to the most valuable collection of art in Australia, the national collection comprises over 155,000 works of art, including the world's largest collection of Aboriginal and Torres Strait Islander art. Our collection represents the whole of Australian art; modern art worldwide, particularly from Europe and America; and art from across Asia and the Pacific.

The collection includes some of the finest examples in Australia of French Impressionism, Dada and Surrealism, the Russian avant-garde, Abstract Expressionism, Pop art, Minimalism and Conceptual art.

Our aim is to inspire all Australians. Central to our vision is elevating First Nations culture. Alongside our expansive collection displays, we present a dynamic program of temporary exhibitions, national tours and cultural events that celebrate creative practice and deepen lifelong learning in person and online.

The National Gallery has more than 300 employees (ongoing, non-ongoing and casual) working across two primary sites. The diverse workforce includes staff involved in caring for, researching and presenting art, as well as education guides, maintenance, security and administrative staff and management. Based in the nation's capital, the National Gallery sits on the southern shore of Lake Burley Griffin, on the lands of the Ngunnawal and Ngambri peoples, and within Canberra's National Triangle.

Our heritage-listed building, designed by award-winning architect Colin Madigan AO, is a beacon of experimental design and exemplar of twentieth-century architecture.

VISION

Our vision is to be the international reference point for art in Australia, inspiring all people to explore, experience and learn.

CAPABILITY

Infrastructure

The National Gallery has continued to strengthen its internal capability and leadership so it can responsibly manage the funding received for critical infrastructure and undertake the priority remedial capital works required to ensure our physical premises are safe and fit for purpose. This investment will assist in reducing the

significant backlog of capital works required to protect both people and property from aging and end-of-life infrastructure.

Information and Communications Technology (ICT)

The National Gallery has developed its first Cyber Security Strategy and Roadmap, setting a plan to improve its capability over the next three years. Core infrastructure, including network and data centre hardware, continues to be refreshed with modern, secure and fully supported devices. A rolling refresh of end-user devices has commenced, to ensure that all staff and contractors have access to reliable, secure and up-to-date technology to improve productivity and working from anywhere.

A new Information and Data Strategy has been endorsed and key deliverables achieved, including: a new intranet for staff to access critical resources and share information; and completion of the first stage of the Electronic Documents and Records Management System project, which upgraded systems to enable electronic document management. Over the next 12 months we will train staff and migrate to the new system. This will further promote the digital sharing of information and documents and reduce paper consumption.

PEOPLE

The National Gallery has a diverse and talented workforce that brings the National Gallery vision to life. Our dedicated team of technical staff care for, research and present art, and our broader team of educators, visitor support, facilities, security, maintenance and corporate teams fulfil our government obligations and enrich visitor experience. Supporting our employees is a network of passionate and knowledgeable volunteers, helping our visitors to make the most of their experience at the National Gallery and increasing their understanding, knowledge and enjoyment of the visual arts.

Further information about the National Gallery's strategies for its workforce management and support is given on pages 107–11, including statistical information for the 2022–23 year, as required by paragraph 17BE(ka) of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule).

See Figure 2 on page 29 for the National Gallery's organisational structure as at 30 June 2023, as required by paragraph 17BE(k) of the PGPA Rule.

LEGISLATION AND FUNCTIONS

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

The National 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 connection with the performance of its functions' (section 7(1)).

As a Corporate Commonwealth Entity, the National 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.

MINISTERIAL RESPONSIBILITY, INSTRUMENTS AND DIRECTIONS

During the year, there was one minister responsible for the Arts portfolio, the Hon Tony Burke MP, Minister for the Arts.

In accordance with limits on financial transactions the Minister's delegate approved the National Gallery entering into contracts with a value above \$2 million for capital maintenance related works with Built, GMB and RPS.

During 2022–23 the Minister did not issue any instruments or directions.

SERVICE CHARTER

The National Gallery's service charter, published on the website, outlines our 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 National 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 and public facilities.



Senior Painting Conservator Jocelyn Evans working on the restoration of Clarice Beckett, *Beaumaris seascape* c1925, ahead of its presentation in *Know My Name: Making It Modern*

Collection reach

Figure 1: Exhibitions that included works of art from the national collection, 2022–23

SUMMARY OF OUTWARD LOANS

37

Works loaned for the National Gallery Education Lending Program

20

Works loaned to exhibitions presented overseas

397

National Gallery Touring Exhibitions Program

227

Works loaned to official government and vice-regal establishments

253

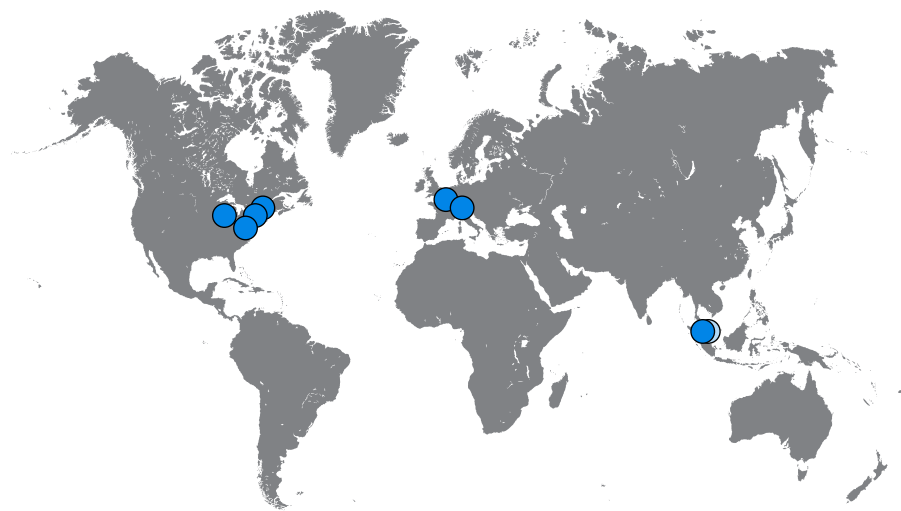
Works loaned to Australian exhibitions

98

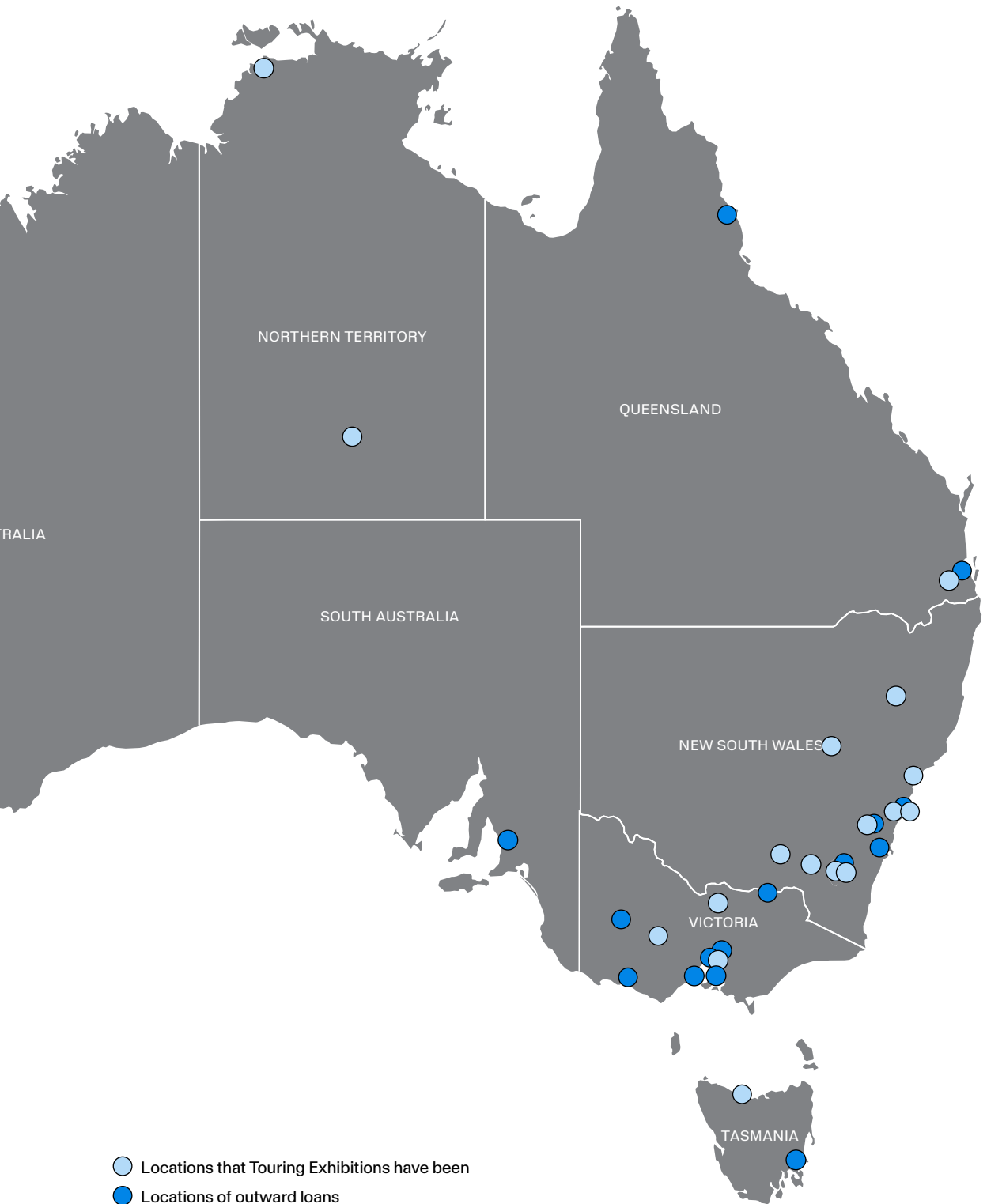
Other new and continuing loans

1,032

Total outward loans



WESTERN AUST

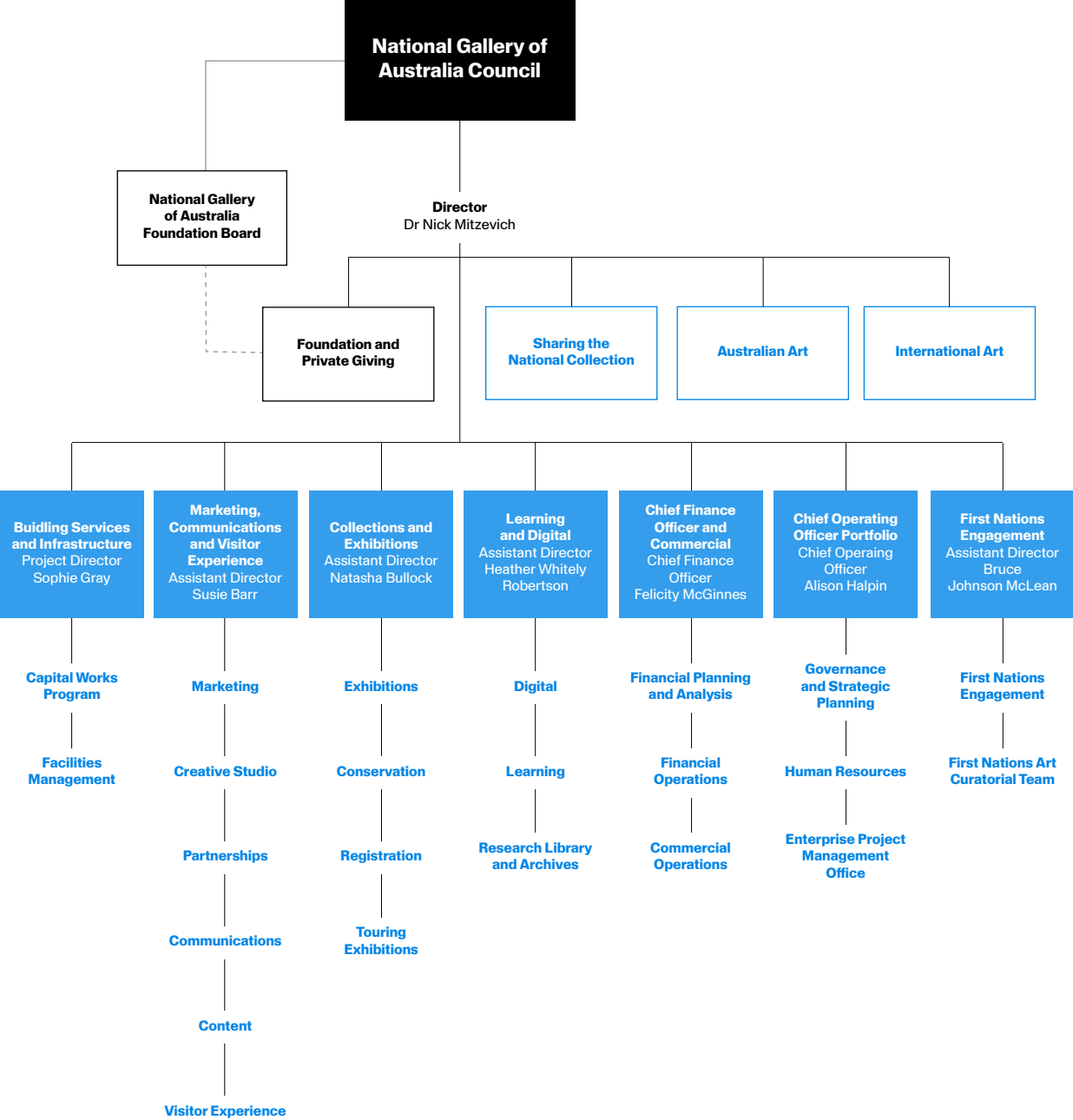




Tracey Emin, *When I sleep* 2018, National Gallery of Australia, Kamberri/Canberra, purchased in 2021 in celebration of the National Gallery of Australia's 40th anniversary © Tracey Emin/ Copyright Agency

Organisational structure

Figure 2: The National Gallery’s organisational structure as at 30 June 2023



PART 3

REPORT ON PERFORMANCE

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Reporting framework

The National Gallery achieves one outcome by delivering one program as outlined in its *Portfolio Budget Statements 2022–23* (PBS). Strategies for meeting this outcome and the National Gallery's priorities for the coming years are detailed in the *National Gallery of Australia Corporate Plan 2022–23*. These activities align closely to the performance criteria specified in the PBS.

PORTFOLIO BUDGET STATEMENTS

The National 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, displays and publications supported by research, scholarship, education and public programs.

STRATEGIES

1. Distinct identity

We are distinct through our custodianship of the most exemplary and exceptional collection in Australia, including the world's largest and most important collection of First Nations art, through our national remit, growing our connections with rural, regional and remote communities across Australia, and through our commitment to ethical museum leadership and international partnerships.

Performance measures

- Approve action plans and deliver on commitments
- Implement Ethical Decision-Making Framework
- Create strategic international and Australian partnerships
- Approve artistic program and deliver on commitments
- Refine the national collection consistent with acquisition strategies and deaccession strategies
- Strengthen our brand, profile and marketing reach

2. Connection

We will expand our reach to connect with more Australians on an emotional and intellectual level, by further decentralising the collection through loans, touring exhibitions, programs, digital initiatives and collaborative partnerships. We will enhance the visitor experience through contemporising gallery spaces, by providing an engaging journey through the architecture, collection displays and our unique sculpture garden.

Performance measures

- Mark the National Gallery's 40th anniversary
- Grow and expand access and engagement with the national collection across Australia
- Present international projects to raise the profile of Australian art
- Innovate audience engagement through enhanced digital infrastructure and system integration
- Implement livestreaming to increase online engagement

3. Collection

We will maximise the potential of our collection, which is like no other in the world. We will refine and grow the collection through responsible deaccessioning, provide opportunities for research and scholarship, and commission and acquire a focused number of masterworks. We will widen the public's understanding of art by sharing the diverse stories of our collection and designing innovative programs in collaboration with artists.

Performance measures

- Approve storage strategy and delivery on commitments
- Strengthen ethical collection management, including through conservation research
- Activate the national collection by prioritising learning
- Expand research partnerships that advance visual arts scholarship
- Provide access and deeper engagement with the national collection through publishing

4. Capability

We will strengthen our organisation and improve long-term sustainability through targeted investments in upskilling our team, aligning capability and teams with current and future needs, building confidence among funders and donors to partner with us to deliver on our ambitions.

Performance measures

- Deliver on HR Roadmap commitments
- Conduct capability assessment and develop and implement Capability Action Plan
- Pursue the Sculpture Garden Project
- Deliver capital works and facilities program of works
- Update and implement five-year Financial Sustainability Strategy
- Maximise earned revenue opportunities
- Develop Foundation Fundraising Strategy and deliver on commitments

CORPORATE PLAN

The *National Gallery of Australia Corporate Plan 2022–23* covers the four-year period from 2022–23 to 2025–26 and identifies strategies associated with a set of objectives, actions and performance measures that link to the National Gallery's outcome and program as stated in its PBS.

Annual performance statements

The National Gallery's annual performance statements analyse its performance in 2022–23 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 strategies outlined in the National Gallery's corporate plan.

Following each strategy, further analysis is provided, including narrative discussion of the National Gallery's performance, its activities, summary tables and charts. Case studies highlighting specific activities provide qualitative evidence of the breadth and variety of activities through which the National Gallery met its outcome and priorities during the year.

Statement by Accountable Authority

As the accountable authority of the National Gallery, I present the 2022–23 annual performance statements of the National Gallery of Australia, as required under subsection 39(1) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and covering the reporting period 1 July 2022 to 30 June 2023.

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



Ryan Stokes AO
Council Chair

READING THE ANNUAL PERFORMANCE STATEMENTS

The following annual performance statements provide the results and relevant analysis of the National Gallery's performance in 2022–23 against the measures detailed in the National Gallery of Australia Corporate Plan 2022–23 and the targets identified in its Portfolio Budget Statements 2021–22 (PBS). The performance criteria have been organised according to the strategies set out in the Portfolio Budget Statements. 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: Distinct identity

APPROVE ACTION PLANS AND DELIVER ON COMMITMENTS

Our target: >80% action plan commitments met on time and on budget

Source: 2022–23 Corporate Plan p 20, 2022–23 PBS p 387

What we achieved

The target was achieved for the Gender Equity Action Plan, with 88% of actions completed, including gender equitable commitments in artistic programming, collection development and publishing.

As part of the Disability Inclusion Action Plan, 26 Year One actions were completed, 13 are in progress, and 18 annual actions were either completed or are underway. Progress was achieved in key areas of the business, including visitor experience, public program offerings, communications and embedding community consultation in major projects.

During 2022–23, 8 out of 27 Year One actions were completed for the Environmental Sustainability Action Plan. Among the actions achieved, key initiatives delivered include the installation of a 400kw rooftop solar panel system, the replacement of an aging Building Management System in the main building and the ongoing replacement of inefficient end-of-life gallery lighting with LED lights. These initiatives have had the greatest overall impact in reducing carbon emissions and the National Gallery is on track to achieve the 30% reduction target by the end of June 2025.

The National Gallery has updated its reporting to align with the government's Net Zero by 2030 target and will be reviewing Year Two initiatives to continue reducing carbon emissions.



Project Manager Kacie O'Sullivan and Site Manager Peter O'Connor inspecting the LED project at the National Gallery

CREATE STRATEGIC INTERNATIONAL AND AUSTRALIAN PARTNERSHIPS

Our target: **1 international partnership by 30 June 2023**

Our target: **At least 1 Australian partnership per annum**

Source: 2022–23 Corporate Plan p 20, 2022–23 PBS p 387

What we achieved

Ever Present: First Peoples Art of Australia was presented at the National Gallery Singapore from 27 May to 27 September 2022.

Ever Present: First Peoples Art of Australia surveyed historical and contemporary works by Aboriginal and Torres Strait Islander artists from across Australia. Drawn from the national collection and Wesfarmers Collection of Australian Art, the works included in this exhibition bridge time and place and are interconnected through story and experience.

Ever Present included the work of over 170 artists as it considered seven overarching and interlinked themes: Ancestors + Creators; Country + Constellations; Community + Family; Culture + Ceremony; Trade + Influence; Resistance + Colonisation; and Innovation + Identity.

During 2022–23 Geelong Gallery and the Ownership Project presented a printmaking workshop at Geelong Gallery in association with the *Spowers & Syme* exhibition. Led by women artists from James Street Gallery (GenU), the workshop provided an opportunity for participants from newly arrived migrant and refugee communities to engage with the printmaking medium and connect with the work of Eveline Syme and Ethel Spowers. This program was supported by the National Gallery and John T Reid Charitable Trusts.

IMPLEMENT ETHICAL DECISION-MAKING FRAMEWORK

Our target: **Implementation of Ethical Decision-Making Framework by 31 July 2022**

Source: 2022–23 Corporate Plan p 20, 2022–23 PBS p 387

What we achieved

The National Gallery launched the Ethical Decision-Making Framework to staff in early 2022, with the assistance of Dr Matt Beard, Program Director, Vincent Fairfax Fellowship, Cranlana Centre for Ethical Leadership and a member of the National Gallery's Ethics Advisory Group. The launch of the ethics framework was an important step for the National Gallery as it guides and supports ethical and responsible decision-making not only when acquiring works of art, but for all projects.

APPROVE ARTISTIC PROGRAM AND DELIVER ON COMMITMENTS

Our target: **2023–26 artistic program developed by 30 September 2022**

Our target: **2023–26 artistic program launched by 1 January 2023**

Our target: **> 80% 2023–26 artistic program commitments met on time and on budget**

Source: 2022–23 Corporate Plan p 20, 2022–23 PBS p 388

What we achieved

The National Gallery has developed its artistic program until the end of 2024. With the impact of COVID-19 receding and more certainty around capital works funding and scheduling, the National Gallery is in a better position to plan and develop the artistic program over the next three years.

The National Gallery partially achieved the target of 80% artistic program commitments for 2022–26, with the delivery on time and within budget of the 2023 artistic program. The target was not met for the 2024–26 artistic program as that program has not yet been delivered.

APPROVE ARTISTIC PROGRAM AND DELIVER ON COMMITMENTS

Our target: **Formal protocol to embed First Nations engagement across all relevant exhibitions and programs developed by 31 October 2022**

Source: 2022–23 Corporate Plan p 20, 2022–23 PBS p 388

What we achieved

The completion of a protocol embedding First Nations engagement across relevant exhibitions and programs is underway, while the National Gallery's first Reconciliation Action Plan continues to be developed. Exhibitions and programs developed and delivered across the organisation in 2022–23 activated First Nations protocols where appropriate, including the introduction of an Acknowledgement or Welcome to Country at the commencement of programs and exhibition openings, and undertaking consultation with local Elders on exhibitions and placements of new works within the Sculpture Garden. These activations have secured deeper relationships with First Nations artists and communities both locally and nationally and continue to inform best practice across the National Gallery.



Singing-in ceremony for *The Aboriginal Memorial*, 1 June 2023, performed by Ramingining community representatives. From left: Daniel Warralukuma, Neville Durrunga and John Yarrmakan. Work © Ramingining artists / Copyright Agency

CASE STUDY 1:

First Nations— The Aboriginal Memorial

This installation keeps what we have, it is our identity in these hollow logs. They show who we are, where we are from and what our ancestors did. This has been passed down to us, and it is still going.

—Gurrawurra artist **Frances Rrikili**, translated from Yolŋu Matha by **Daphne Banyawarra**

The National Gallery is firmly committed to fostering understanding and appreciation of Aboriginal and Torres Strait Islander art, peoples, cultures and communities. Positioning First Nations art and artists first is central to our vision as a national institution whose role is to inspire through cultural experiences that give meaning, illuminate histories, imagine possible futures and deepen our comprehension of one another and the world we share.

A powerful and meaningful symbol of this commitment was the 2022 relocation of *The Aboriginal Memorial*

1987–88 from the entrance of the building to its very heart, following three years of planning and community consultation. The most important work in the national collection is now central to all visitors' experience of the National Gallery.

The Aboriginal Memorial is an installation of 200 painted dupun (hollow log coffins) conceived by Bandjalung artist and curator Djon Mundine OAM in collaboration with 43 artists from Ramingining and surrounding communities in Central Arnhem Land. The dupun are painted with the clan designs of each artist in natural ochres. They commemorate all First Nations people who lost their lives defending their land as the result of European colonisation from 1788 to 1988.

On 1 June 2022, *The Aboriginal Memorial* reopened to the public in its new home of Gallery 9, Level 1. To mark the occasion, local custodian Paul Girrawah House gave

a Welcome to Country before Mundine and six members of the Ramingining community—Bobby Bununggurr, John Yarrmakan, Daniel Warralukuma, Jasmane Malibirr, Neville Durrunga and Andrew Malibirr—performed a smoking and singing-in ceremony.

Following the move, *The Aboriginal Memorial* was cleaned and conserved by staff conservators in its new home, enabling visitors to observe and learn about object conservation. Conservators surface-cleaned each dupun before treating any splintering of the wood and consolidating any areas of flaking or lifting paint. All conservation work is bound by a rigorous ethical framework, and treatment was carefully and respectfully planned in consultation with the Ramingining community. This activity was shared and promoted by the National Gallery on social media channels.

Fresh insights about *The Aboriginal Memorial* are being shared in the ongoing public education program Art Ways of Learning. Devised by First Nations educators, this program inspires and enlightens participants by engaging them in activities based on an Aboriginal pedagogical framework aligned with Australian Curriculum learning priorities.

Relocation was the first stage in a major revitalisation project coinciding with our 40th anniversary. Now located at the entrance to the collection galleries, *The Aboriginal Memorial* provides a natural meeting point for daily guided tours. Befitting its significance, it was a principal focus of the National Gallery's 40th anniversary community weekend held on 15–16 October 2022. As part of the program of events, Djon Mundine was joined by Bruce Johnson McLean, Wierdi / Birri-Gubba peoples, Assistant Director, First Nations Engagement, Head Curator, First Nations Art in conversation about the importance of the work's new home in the context of the anniversary. This was preceded by a Welcome to Country by Ngunnawal Elder Aunty Violet Sheridan.

The Aboriginal Memorial was again in the spotlight on 5 April 2023, with Prime Minister Anthony Albanese choosing it as the location from which to announce \$119.1 million in funding for the National Gallery of Australia. Flanked by Minister for Finance, Senator

Katy Gallagher, and Minister for the Arts, Tony Burke, and with *The Aboriginal Memorial* clearly visible behind him, the Prime Minister stated:

I want all Australians to be able to visit, appreciate and learn from these institutions for generations to come. These are special places, and we should be proud of them. They preserve, protect and celebrate Australia's stories and history. My government is committed to preserving, protecting and celebrating them.

Minister Burke added: 'When we invest in our national institutions, we're investing in ourselves, we're investing in our pride, we're investing in the way that we see ourselves and the way the world sees us.' The incorporation of this incomparable work of First Nations art in news reports of this announcement to the Australian public was a remarkable moment.

The Aboriginal Memorial is the focus of numerous programs and appears regularly on social media. On 6 August 2022, the National Gallery held a public screening of the 1988 documentary about its making, *Here's My Hand: Testimony to an Aboriginal Memorial*, directed by Michael Edols.

To celebrate International Day of the World's Indigenous Peoples on 9 August 2022, information about *The Aboriginal Memorial* and its distinct visual languages was shared on social media, along with an inspiring statement from Ramingining artist George Malibirr:

We Yolŋu people belong to different barpurru [clan groups] and each barpurru paints things differently; it depends if you come from the gulunbuy [mangroves] or diltjipuy [forests] or rangipuy [beach] ... It's important to know the difference and we need to teach the young people to paint in this way because they don't know. I teach them by painting a picture so they learn to see the difference.

Six months later, for International Mother Language Day on 21 February 2023, a statement quoted in this case study by Frances Rrikili, Buyuyukilmirr people—one of the artists who contributed to *The Aboriginal Memorial*—was shared on social media in both Yolŋu Matha and English, and on the National Gallery website.

REFINE THE NATIONAL COLLECTION CONSISTENT WITH ACQUISITION STRATEGIES AND DEACCESSION STRATEGIES

Our target: **Deaccession plans developed by 31 December 2022**

Our target: **5% collection reviewed per annum**

Source: 2022–23 Corporate Plan p 21, 2022–23 PBS p 388

What we achieved

During the year, a total of 450 works of art were deaccessioned, the bulk of which (299 works) consisted of printed matter relating to artists that was transferred from the permanent collection to the National Gallery's Art Archive or to the National Gallery's Research and Archives.

A further 151 works on paper were deaccessioned, the majority being multiples of works of art already in the national collection.

The National Gallery dealt with 15 further works that had been deaccessioned before 2022–23 but were awaiting a resolution as to their final transfer or disposal. These included 8 sculptures deaccessioned in 2011 that were transferred in 2023 to the Indian High Commission, Canberra. Two sculptures that had been deaccessioned in 2021 were transferred to the Archaeological Survey of India and the High Commission of Pakistan. Four decorative arts items were transferred to the Embassy of Nepal after having been deaccessioned in 2011.

One sculpture, *Girl with birds* by Vincas Jomantas, deaccessioned in 2020, was sold at auction.

Curatorial departments undertook a review of the Deaccession Policy (which can be found on the National Gallery's website), developed deaccession strategies plans and identified appropriate areas of focus within the collection.

Curators have systematically reviewed the collection, strategically identifying works that do not align with its overall quality. By 30 June 2023 reviews had been undertaken of:

- 1,110 works from the Australian Art collection
- 468 works from the Australian Decorative Arts collection
- 1000 works from the Australian Prints and Drawings collection
- 235 works from the Kenneth E Tyler Print Collection
- 66 works from the Photography and Moving image collection
- 14 works from the Asian Art collection.

REFINE THE NATIONAL COLLECTION CONSISTENT WITH ACQUISITION STRATEGIES AND DEACCESSION STRATEGIES

Our target: **Acquisition strategy finalised by 31 July 2022**

Our target: **100% acquisitions align with the National Gallery Vision**

Source: 2022–23 Corporate Plan p 21, 2022–23 PBS p 388

What we achieved

The curatorial team has worked to review and develop the collection strategies for the next three years, responding to the areas of focus articulated in the Director's *Vision for the national collection*. From February to October 2023, six revised strategies for individual collection areas were presented to the Collections Committee. The strategies for Photography and the Moving Image, and International and Australian Prints and Drawings, were presented in April 2023 and fully supported by the committee. The International Painting, Sculpture and Related Media strategy was presented in June and fully supported, with approval in October 2023. The strategies for Australian Painting, Sculpture and Related Media; Asian Art; First Nations Art; Pacific Art; and Australian and International Decorative Arts and Design will be approved by October 2024.

All acquisitions align with the National Gallery's *Vision for the national collection* to acquire significant works that substantially enrich the collection and represent the breadth of our audience demographic and interests. In accordance with the Vision, acquisitions have increased our holdings of women artists as well as artists from culturally diverse backgrounds.

STRENGTHEN OUR BRAND, PROFILE AND MARKETING REACH

Our target: **Growth on 2021–22 reach, measured through number of campaigns, social media followers and engagement, and e-news subscribers**

Source: 2022–23 Corporate Plan p 21, 2022–23

What we achieved

The target of three major campaigns across the 2022–23 financial year was met. This included the Last Weeks campaign for the 4th National Indigenous Art Triennial: *Ceremony*, the 40th anniversary campaign delivered primarily through gallery channels and promoting a curated digital presence, and a significant paid advertising campaign for *Cressida Campbell* from September to February 2023.

The National Gallery's social media reach exceeded annual audience growth targets across Instagram, Facebook, Twitter and LinkedIn in the 2022–23 financial year. Exhibition and campaign content and increased use of video ensures the National Gallery remains significant in national conversations around art, particularly in relation to First Nations representation, gender equity, sustainability, accessibility and the representation of diverse communities.



Ramingining artists and Djon Mundine, Bandjalung people, *The Aboriginal Memorial* 1987–88, National Gallery of Australia, Kamberri / Canberra, commissioned in 1987 and purchased with the assistance of funds from National Gallery admission charges © Ramingining artists / Copyright Agency

2022–23 acquisition highlights

NYM BUNDUK

Murrinh-Patha people
Australia 1902–1981

Map of Murrinh-Patha Country, 1 1959

Map of Murrinh-Patha Country, 2 1959 (pictured)

Kardu Timandji 1959

Between Wadeye and Memarl creeks 1959

Ku Wandatji, the rock python 1959

Tjimandji and the Honey Dreamings in Diminhin Country 1959

Untitled (landscape with three waterholes) c1959

Untitled (trees and rainbow: study for All the world) c1959

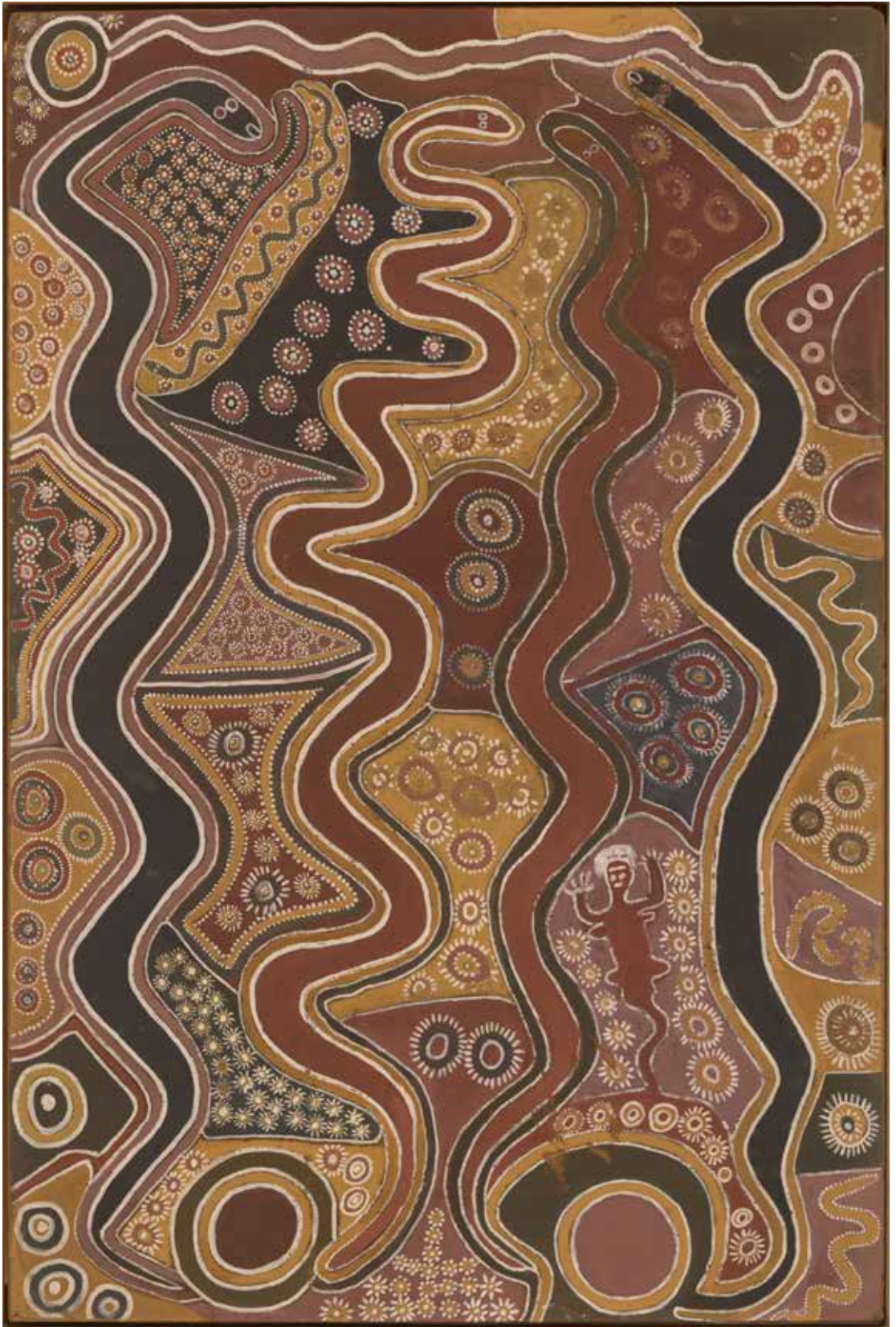
Untitled (trees) c1959

Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023

Nym Bunduk was an important Murrinh-Patha leader, Elder and artist from Wadeye, Northern Territory. From the 1930s Bunduk worked closely with anthropologist WEH Stanner, educating him about local Aboriginal culture and society. The relationship between the two resulted in Stanner contributing literary works of national significance to Australia's cross-cultural understanding.

Stanner asked Bunduk to create a 'map' of Dreaming sites around Wadeye. Bunduk responded by producing these works, which are among the first aerial-map-style paintings created by an Aboriginal artist. Stanner wrote in his field notes at the time:

I have by me as I write a map which is like nothing I have seen before ... the map was made for me by [Bunduk] ... over the course of a month or so [he] made what he called a Nadji dirmu ... Once one understands [it] ... it makes vast countryside come vibrantly alive.





CRESSIDA CAMPBELL

Australia, born 1960

***Through the windscreen* [recto] *John Dory* [verso]
1986–87**

Gift of Vivienne Sharpe 2023. Donated through the Australian Government's Cultural Gifts Program.

This unique double-sided woodblock painting highlights Cressida Campbell's hybrid approach of using printmaking and painting to depict autobiographical subject matter. Drawn plein-air on Cammeraygal Country in Greenwich, NSW, the asymmetrical composition of *Through the windscreen* is balanced through a careful alignment of industrial and landscape details with areas of flat punchy colour. Framed by the Volkswagen windscreen, the outlines of the harbour view were carved into the plywood matrix in Campbell's Eastern suburbs studio. After applying layers of watercolour pigment, she hand-printed a small edition, which left a distinct fresco-like texture on the painted surface.



ETHEL CARRICK

England 1872 – Australia 1952

***Esquisse en Australie* 1908**

Purchased 2023

Ethel Carrick's *Esquisse en Australie* 1908 is a key work in the artist's career that is also one of the first post-impressionist paintings by a woman artist exhibited in Australia. It is also one of four paintings by Carrick that were accepted to the 1908 Salon d'Automne in Paris, an alternative to the more formal Salon that provided a platform for young, experimental artists to promote and exhibit their work. Carrick garnered great success in that exhibition, as her paintings were hung in the prominent position 'on the line'—at eye height.

Born in England, Carrick is best known for dynamic impressions of crowds at parks, outdoor markets and beaches. Painted during her first visit to Australia in 1908, *Esquisse en Australie* captures an everyday scene of adults and children at leisure within Sydney's Royal Botanical Garden. It exemplifies Carrick's early mastery of applying quick, loose brushstrokes to depict atmosphere and movement. Here we see children at play in the sunshine, wearing dresses in shades of white, blue and pastel pink, with adults relaxing—a subject popular with artists such as Pierre Bonnard, whose works she would have seen in Paris. Carrick's bright palette of brilliant greens and vivid blues captures the intensity of the Australian sunlight as it flitters across the lawns.



PENNY EVANS

Kamilaroi / Gomeroi peoples
Australia, born 1966

gudhuwali BURN 2021

Commissioned by the National Gallery of Australia, Kamberri / Canberra for the 4th National Indigenous Art Triennial: Ceremony, with the support of Pamela Pearce and Wally Patterson through the Patterson Pearce Foundation. Purchased 2022

Penny Evans’s practice is underpinned by the decolonising process of time spent in Country. *gudhuwali BURN* draws on time spent in Yaegl Country and the devastating impacts of the 2015 and 2019 bushfires on the landscape. Comprising more than 283 burnt banksia forms in clay, the work explores the cultural significance of fire and the tangible consequence of failing to follow Aboriginal protocols of caring for Country.

gudhuwali BURN is an intricate constellation that suggests the fragility and interconnectedness of living systems. The individual forms within it seem animate, as they dance across the wall like a fire front or a procession to a ceremonial ground. Pools of warm red and orange glaze sit within some of the opened banksia pods. To the artist, these pools represent the DNA of Aboriginal people and ‘the scattered genetic pools of culture and bloodlines which have survived’.



URS FISCHER

Switzerland, born 1973

Small rain 2013

Gift of Danny Goldberg OAM 2023. Donated through the Australian Government’s Cultural Gifts Program.

Urs Fischer is internationally recognised for his thoughtful, bewildering and playful works: he delights in the absurd, in uncanny visual jokes and playing with scale, and with references to Dada, Surrealism, Pop, grunge and the abject. *Small rain 2013* comprises 1080 painted plaster components in a range of pastel colours, suspended and seemingly floating in an amorphic, cloud-like arrangement. Its hand-modelled, cast droplets are bulbous and ‘incongruously physical’, their weight and irregularities in distinct contradiction to the actual characteristics of rain. As the viewer moves around the work but is prevented from entering the mass, the components shimmer and quiver, prompting the question: what are we actually dealing with here? As with all Fischer’s work, there is a sense we would be wise to approach with caution.



THE HERMANNSBURG POTTERS

HAYLEY PANANGKA COULTHARD

Western Arrarnta people

Gospel in Mount Liebig 2022

ANDREW EBATARINJA

Western Arrarnta people

Playing guitar on Country 2022

BETH MBITJANA INKAMALA

Western Arrarnta people

Western Aranda music—four stories 2022

JUDITH PUNGARTA INKAMALA

Western Arrarnta people

Gus and Rhonda Williams 2022

VERENA MORRIS-DAVIS

Western Arrarnta people

Ntharpa-errama, Lyihama, Palm Valley (dancing and singing at Palm Valley) 2022

ABEL PAREROULTJA

Western Arrarnta people

George Burarrwanga—Warumpi Band 2022

ANITA MBITJANA RATARA

Western Arrarnta people

Sing-song at Palm Valley 2022

ANDREA PUNGKARTA RONTJI

Western Arrarnta people

The Country Lads 2022

DAWN NGALA WHEELER

Luritja / Western Arrarnta peoples

Finke River blues 2022

Purchased 2023

The Hermannsburg Potters is a group of Western Arrarnta artists from the famous Aboriginal community of Ntaria (Hermannsburg). It was established in 1990, when community leader Pastor Nahasson Ungwanaka invited ceramicist Naomi Sharpe to teach local people skills in pottery. Since that time the Hermannsburg Potters has become among the most consistent and distinctive art centres in central Australia.

Known primarily for distinctive spherical coil-built vessels, the artists used slab-built pots in this series of works, which portrays the important role that music, musicians and song play in their community. Each pot features a favourite musician or an important musical moment in the artist's life—from singing traditional songs with family to enjoying the wildly popular desert rock group Warumpi Band—introducing audiences to the ubiquitous presence of music in the desert.



NICHOLAS HARDING

United Kingdom 1956 – Australia 2022

Ikara-Wangarra 2022

Purchased 2022

Exquisitely detailed, *Ikara-Wangarra* captures the tangled scrub of the Ikara-Flinders Ranges National Park, South Australia. The painting is a meditation on resilience, revealing the land’s capacity to regenerate following devastating bushfires in 2017. For Nicholas Harding, who was diagnosed with cancer that year, the central eucalyptus holds personal significance as a symbol of renewal and regrowth.

Ikara-Wangarra displays Harding’s astute understanding of the bleaching capacities of the Australian sunlight through his handling of light and shadow across the dense tangles of eucalyptus and blooming wattles. His painting technique amplifies the vibrational energy of the landscape he depicts. Using fluid swipes of the palette knife, he applies colour in rippling ribbons of thick impasto oil paint, with a skill and dexterity that show a deep understanding of his material.



LUDWIG HIRSCHFELD-MACK

Germany 1893 – Australia 1965

not titled 1921–22

Purchased 2023

From 1919 to 1925 Ludwig Hirschfeld-Mack was an apprentice at the Bauhaus, the German school of art and design that promoted modernity across a wide array of creative materials and disciplines. This painting was produced midway through his study at the Bauhaus and is a rare early work that expresses the artist’s interest in the relationships between colour, light and abstraction. The highly stylised central figure is thought to depict the artist’s first wife, Eleanor Wirth. Pictured seated and holding a book in her lap, her likeness has been completely reimagined to comprise of a system of geometric forms, textural volumes and contrasting colours. A strong sense of patterning and rhythm extends across the composition, the triangulated background and variegated parallel lines foreshadowing the artist’s future works that combine musical scores with dynamic projections of coloured lights.



ISAAC JULIEN

United Kingdom, born 1960

***Lessons of the hour* 2019**

Purchased 2023 in celebration of the National Gallery of Australia's 40th anniversary 2022

Sir Isaac Julien is widely recognised as a pioneer of the multi-channel video installation, of Black and queer British cinema, and of the lyrical film form. His now four-decades-long practice has helped to shift contemporary artistic culture. Julien's *Lessons of the hour* draws on extracts from Frederick Douglass's (c 1818–1895) published writing, letters and lectures, and photographs taken of him. The result is a multi-screen portrait of the visionary American statesman, whose work helped to bring about the end of slavery in the United States. With its visual power and compelling narrative, *Lessons of the hour* reminds us of the ways that the past continues to affect the present. Concerned as it is with the history of race relations, ideas of freedom and emancipation, and the ways that art and pictures can help to bring about change, *Lessons of the hour* has great contemporary resonance.



EMILY KAM KNGWARRAY

Anmatyerr people
Australia, c 1914–1996

***Alhalker—my Country* 1992**

Purchased in 2023 in celebration of the National Gallery of Australia's 40th anniversary 2022

Emily Kam Kngwarray's identity and work as an artist was integrally related to her position in the community of Anmatyerr and Alyawarr women at Utopia, north-west of Mparntwe / Alice Springs. Kngwarray drew from the vast cultural reservoir of knowledge that she channelled as a senior Law woman and the Anmatyerr matriarch of Alhalker. During her eight years as a painter, Kngwarray transitioned through a series of styles to create an oeuvre of extraordinary breadth and range. Her paintings reveal her close connections to her homeland and its associated stories.

The field of orchestrated dots in *Alhalker—my Country* is open and expansive, allowing for exploration between the layers. The pressure in their application has left some of the centres of the dots void. In other places, the yam tracks are trailed in green–pink and pink–green sequences creating a rich expression of warmth and colour. The white dots moving across the surface are met by darker shadowy areas from the opposite side of the canvas, leading the eye into the depths of a masterfully poised and balanced composition.



NONGIRRŊA MARAWILI

Madarrpa people
Australia, born 1937

Baratjala 2022

Purchased in 2023 in celebration of the National Gallery of Australia's 40th anniversary 2022

One of the most celebrated senior female First Nations artists in Australia, Nongirrŋa Marawili is a highly accomplished painter, producing bold works, often on imperfect barks and poles that complement her loose and organic painting style. In recent years, Marawili has become recognised as an innovator, for introducing new mediums such as aluminium and magenta photocopier ink.

Baratjala 2022 focuses on the important site of the same name in Marawili's Madarrpa Country, adjacent to Cape Shield. As a young child the artist would camp there with her extended family as they travelled to and from Anindilyakwa or Groote Eylandt, learning about the significant stories that connected her family to the site. Mundukul or 'lightning snake' is the name of her father and a name of the Ancestral water python that lives in deep water at this site.



WANGECHI MUTU

Kenya, born 1972

The seated IV 2019

Purchased in 2023 in celebration of the National Gallery of Australia's 40th anniversary 2022

Wangechi Mutu draws on her Kenyan heritage and experience as a migrant to the United States to explore the female form across many traditions. This larger-than-life-sized figure is upright, regal, mysterious and other-worldly. The gold disc that emerges from her forehead—polished to take in light and reflect the viewer—resembles the lip adornments traditionally worn by women of status in East Africa. *The seated IV* is one of four caryatid-like sculptures originally created for the niches on the facade of the Metropolitan Museum of Art in New York City. It celebrates female power and potential, and asks us to consider how women, released from their burdens, might take us to new places.



ALBERT NAMATJIRA

Western Arrarnta people
Australia, born 1902

Ghost gums, Haasts Bluff range c1957

Gift of Gordon and Marilyn Darling through the Hermannsburg Fund 2023

Albert (Elea) Namatjira is the most significant mid-twentieth-century Aboriginal and Western Arrarnta artist and is still celebrated for his watercolour depictions of his desert Country. Painting decades before the emergence of the Western Desert art movement, Namatjira adopted a Western landscape style of watercolour painting to depict important cultural signs within Western Arrarnta Country.

This work depicts Haasts Bluff, also known as Ikuntji, which is 250 kilometres west of Mparntwe / Alice Springs, in Tjoritja / West MacDonnell Ranges. This was Namatjira’s father’s traditional land and Namatjira would reinforce his connection and identity by painting this site throughout his career.



EKO NUGROHO

Indonesia, born 1977

Menghasut badai-badai (instigating storms) 2008–12

Gift of Dr Dick Quan 2023. Donated through the Australian Government’s Cultural Gifts Program

Menghasut badai-badai (instigating storms) was exhibited in the Indonesian Pavilion at the 55th Venice Biennale in 2013, marking a moment of key significance in the artist’s career. The installation consists of a makeshift raft, created from bamboo and oil drums, which supports four life-sized cartoonish masked figures. The work identifies Indonesia as an economy built on oil and natural resources through its use of materials and symbolises the ability of the Indonesian people to ride and survive waves of intense sociopolitical change.

As an artist who came of age in Indonesia during the revolutionary environment of the post-Reformasi 1990s, Eko Nugroho has a politically charged practice that is rooted in the experience of his urban environment. His aesthetic is graphic and references popular culture—street art, comic books and science fiction—while also incorporating traditional Javanese motifs from batik patterns and aspects of wayang theatre.



BRONWYN OLIVER

Australia, 1959–2006

Siren 1985

Hermaphrodite 1984

Mantle 1985

Helmet 1 1986

Blade 1986

Os (bone) 1985

Lot's wife 1987

Clasp 1987

Ladder 1987 (pictured)

Ark 1987

Purchased in 2023 in celebration of the National Gallery of Australia's 40th anniversary 2022

Bronwyn Oliver is best known for airy copper sculptures in the form of spirals and enlarged seed pods, which she began to produce from 1987. While her late works are imbued with quiet poetry, these earlier sculptures, produced between 1984 and 1987, are alive with unexpectedly sexual and sometimes violent energy. Working with a combination of white paper and fibreglass, Oliver created enclosed, biomorphic objects reminiscent of shells, exoskeletons and organs. With their seductive, tactile white surfaces and pink-rimmed openings that echo the entrances to the human body, the works are underpinned by eroticism. Yet they also repel, snarling with sharpened cane teeth, horns and armour formed from pressed lead and copper.



ALISON REHFISCH

Australia 1900–1975

Lemon and grey 1933

Purchased 2023

Although made relatively early in her career, and prior to her study at the Grosvenor School in London, *Lemon and grey* is among Alison Rehfisch's most accomplished works. The painting is confidently modelled yet finely poised, animated by plays of form, shadow and a beautifully modulated palette. Passages of green throughout the work instil a sinuous line of movement into an otherwise blockish composition, while the pale pink, blue and lavender in the foreground of the work, reflected in the full white petals of the gardenia flowers, enliven that part of the painting. While the artist's attention to pattern is evident, the work is suffused with a gentle energy imparted by soft yellows and greys that concentrate into and radiate outwards from the centre of the composition. In the delicate balance of these all of these aspects this work is one of Rehfisch's greatest achievements as a painter.



FREDA ROBERTSHAW

Australia 1916–1997

***Bushwalkers* 1944**

Gift of the Nickl family 2022. In loving memory of Joe and Josie Nickl. Donated through the Australian Government's Cultural Gifts Program.

Bushwalkers is one of a group of works Freda Robertshaw submitted as part of her entry for the Art Gallery of New South Wales Travelling Scholarship in 1944. The bush emerged as a popular artistic theme after the First World War, as artists sought to counter the seemingly decadent subject of the modern city in the wake of conflict and the Great Depression. They looked nostalgically to life on the land, drawing upon religious allegory and mythological imagery to depict it as site of honest labour, traditional values and nobility. This genre was predominantly the domain of male artists, such as Elioth Gruner, Arthur Streeton and Hans Heysen, but several women artists employed this setting for figurative compositions that corresponded with particularly female experiences. In Robertshaw's painting of a bucolic scene of domestic country life, smiling mothers wash clothes and tend to children bathing in a stream.



JOHN RUSSELL

Australia 1858–1930

***A blossom tree, Belle-Île* 1887**

Purchased 2023

Sydney-born John Russell was a major figure in impressionist painting and occupies a singular place in Australian art history. He spent most of his life living abroad in France where he became associated with artistic circles in Paris and worked closely with painters Vincent van Gogh and Claude Monet. *A blossom tree, Belle-Île* is remarkable for its combination of painterly subtlety and bold composition, one that reflects Russell's keen interest in Japanese art, an interest encouraged by his friend Van Gogh. His cropped view of the blossom tree creates a dynamic form, with the trunk, branches and foliage silhouetted decoratively against the landscape background. This graphic style was drawn from the aesthetics of Japanese ukiyo-e woodblock prints, works which were coveted by both Russell and Van Gogh at this time.



IODANES SPYRIDON GOGOS

Established Sydney 2019

Outfit (look 3) 2022

Purchased 2022

Jordan Gogos, a queer designer of Greek–Australian heritage, founded Iordanes Spyridon Gogos (ISG), with the tagline ‘Wearables for the imaginative’. He launched the design house with the intention to create a space focusing on community making and co-design. Its fashion designs are experimental and non-gendered and demonstrate an innovative and progressive approach to sustainability.

Gogos builds on Australian art and fashion of the 1970s and 1980s (known as art / fashion), an important period that saw the rise of designers such as Jenny Kee and Linda Jackson, and their collaborations with artists Peter Tully and David McDiarmid. Gogos takes art / fashion in a new direction, creating exciting designs that speak to younger generations (Millennials and Gen Z) and the ideologies and struggles that affect them. He creates art clothes for the twenty-first century.

Outfit (look 3) 2022 pushes the boundaries of age-old techniques such as felting and embroidery. As a queer artist, Gogos worked with the idea of protective armour to wear out in the world—creating heavy felted jackets, and outfits comprised of layers of clothing items. Gogos uses heavy and thick material in his felting, embroidery and braiding, creating a safe and protective cocoon for the wearer.



SARAH STONE

England c1760–1844

A bronzewing pigeon perched upon a rock 1790–92

Gift of Henry Dalrymple 2023

Sarah Stone was commissioned to document the private museum of Sir Ashton Lever in London. For almost 30 years she drew antiquities, ethnographic artefacts and natural history specimens obtained from eighteenth-century British voyages of exploration. Sought after by leading naturalists, she produced one of the most significant portfolios of Australian-sourced specimens. Her superb watercolour is one of the earliest illustrations of the common bronzewing pigeon (*Phaps chalcoptera*). The original specimen—most likely collected during the early years of the British penal colony of New South Wales—would have been received as a dried and prepared skin and subsequently stuffed and mounted by a taxidermist for display.



CHARLIE TARAWA (WARTUMA) TJUNGURRAYI

Tjungurrayi, Pintupi people
Australia 1919–1999

Untitled (Men's Ceremony) 1972

Purchased 2023

Charlie Tarawa (Wartuma) Tjungurrayi was a founding artist of the Papunya Tula group, who led the development of the Western Desert painting movement from 1971. He spent most of his life on government settlements in Central Australia and his ability to navigate the changing world coupled with his proficiency in his own culture positioned him as an important cross-cultural navigator for the group.

Untitled (Men's Ceremony) was painted just one year into the Papunya Tula art movement. The composition likely refers to a Ceremonial Dreaming, for which details are restricted. However, the artist has replaced ceremonial designs with fields of dots, elevating the focus on the aesthetic qualities of the work. Here the bold central forms float dynamically against black negative space, while the margins of the work feature contrasting yellow and white dots, creating a shimmering border.



JOHN R WALKER

Australia, born 1957

Eagle spirit, Vathiwarta 1 2021

Purchased 2023

John R Walker is a significant contemporary Australian artist whose evocative landscapes capture the vital, poetic spirit of the country. *Eagle spirit, Vathiwarta 1 2021* reveals the vibrant colours and striations of the Flinders Ranges in South Australia and testifies to his longstanding interest in Australia's geology and environmental history. The artist explored the felled areas around Oratunga and the nearby Pitcairn Station. He also drew from his travels to Burra, a former copper mining town in South Australia, where ancient geological formations have been exposed from years of mining and overgrazing.

Using loose calligraphic mark-making, Walker uncovers the morphology of the land and the scars of erosion in this evocative landscape. *Eagle spirit, Vathiwarta 1* shows the luminous, lyrical beauty of this rugged and scarred land while also reflecting upon the environment's resilience. The vibrant palette of lavender, soft pink, burnt umber, pale greens, and luminous yellows presents signs of burgeoning life.



MR WAᅇAMBI

Marrakulu / Dhurili peoples
Australia 1962–2022

Wawurritjpal 2022

Destiny 2021

Mittji 2021

Wawurritjpal 2021

Destiny 2021

Purchased 2022

Mr Waᅇambi was an award-winning artist from Gurkawuy in Arnhem Land in the Northern Territory, whose work reflects his individual artistic expression as well as his connections to his Country, identity and cultural knowledge. Waᅇambi was a senior artist, advisor, curator and mentor, painter, filmmaker and digital artist—a leader and innovator in his field.

Waᅇambi was innovative in his masterly use of pigments, composition and new media. He defied conventions by allowing the natural, often imperfect, forms of the trees used in his larrakitj (hollow log coffins) to be emphasised. Waᅇambi also used burnt road signs into which he etched or scratched a variant of his wawurritjpal design, claiming the detritus of colonial society and recycling them as objects of cultural power and beauty. Like visual time-capsules, each work adds another page to both his artistic narrative and that of his community.



HAEGUE YANG

South Korea, born 1971

***Sonic Intermediates—
Three Differential Equations 2020***

Purchased 2023

In this work, Haegue Yang pays tribute to some of her artistic predecessors. The work is a sculptural ensemble consisting of three parts, each inspired by works of pioneering modernist artists that reflect Yang’s interest in subjects of movement and migration: Barbara Hepworth (1903–1975), Naum Gabo (1890–1977) and Li Yuan-chia (1929–1994). The anthropomorphic figures are clad in exquisite skins of hundreds of tiny bells as well as furs of plastic twine, a contemporary substitute for traditional weaving materials such as straw. In Korea and elsewhere, bells are an essential accompaniment for ritual-based practices and are used to awaken the deities. Set on casters and a vinyl floor, the *Sonic intermediates* can be activated by their handles, releasing a subtle rattling soundscape that may summon an encounter with this migratory artist community in the present.

Strategy 2: Connection

MARK THE NATIONAL GALLERY'S 40TH ANNIVERSARY

Our target: At least 1 major 40th anniversary commission announced by October 2022

Source: 2022–23 Corporate Plan p 22, 2022–23 PBS p 388

What we achieved

Ouroboros, an immersive public sculpture by Australian artist Lindy Lee, was commissioned in 2021 to celebrate the National Gallery's 40th anniversary and is due to be completed in 2024. *Ouroboros* is a sculpture incorporating recycled stainless steel to minimise its carbon footprint, helping make it one of Australia's first carbon neutral works of public art. The sculpture is being fabricated at the UAP Foundry in Brisbane and will stand at around four metres tall. Upon completion, it will be located at the entrance of the National Gallery.

MARK THE NATIONAL GALLERY'S 40TH ANNIVERSARY

Our target: 95% audiences rate satisfaction in our 40th year as either 'highly satisfactory' or 'quite satisfactory'

Source: 2022–23 Corporate Plan p 22, 2022–23 PBS p 388

What we achieved

High audience satisfaction levels were achieved for the major exhibition *Cressida Campbell*, with 99% of audiences stating they were 'highly' or 'quite' satisfied with their experience.

MARK THE NATIONAL GALLERY'S 40TH ANNIVERSARY

Our target: 100% attendance targets met for 40th anniversary exhibitions and events

Source: 2022–23 Corporate Plan p 22, 2022–23 PBS p 388

What we achieved

The National Gallery held a series of events in celebration of its 40th anniversary, including an inaugural members' celebration; the Foundation Gala; a performance of Justene Williams's *Victory over the sun*; Kara Walker in conversation with Daniel Browning for the annual lecture; UnTour, an immersive cybernetic walking tour; and the very popular *Cressida Campbell* exhibition. The overall attendance target for these events was met and positive feedback was received from audiences and event attendees via our exhibition surveys. In addition, 40th anniversary marketing and communications centred around a dedicated campaign inviting audiences and stakeholders to connect with the National Gallery through a curated digital program, 40 Stories for 40 Years. Stories and reflections about art and ideas were released monthly on the National Gallery website, Facebook and Instagram. Accompanying this was a high-impact takeover of the National Gallery's homepage, including a dedicated video. A targeted communications strategy ran alongside, aligned with the key anniversary themes and initiatives—First Nations First, Collection, Community, Touring and Building and Garden.



Performance of Justene Williams's *Strong women*, from *Victory over the sun* (National Gallery of Australia, Kamberri / Canberra, purchased 2021, © Justene Williams), October 2022



CASE STUDY: 2

Gender Equity Action Plan— Cressida Campbell

Cressida Campbell, the National Gallery of Australia's exhibition for summer 2022–23, celebrated the work of a contemporary Australian woman artist. As a Know My Name project, the survey show built on the momentum of the National Gallery's gender-equity initiative, which launched in 2019 with the exhibition of the same name. A celebration, a commitment and a call to action, Know My Name is a key aspect of the National Gallery's Gender Equity Action Plan. The plan ensures a greater representation of women and gender diverse artists in

the national collection and across exhibitions, projects, events, commissions, creative collaborations and learning initiatives. This initiative highlights the diversity and creativity of women and gender-diverse artists, both historically and in the present day.

An exceptional artist

Born on the north shore of Sydney (Camberaygal Country), and now based in Gadigal Nura/Sydney, Cressida Campbell is acclaimed for her carved and

painted woodblocks and unique woodcut prints. She began exhibiting her work in 1979 and has shown extensively throughout Australia and overseas.

Encompassing still-life, interiors, landscapes and occasionally portraits, her exquisitely detailed paintings and prints are notable for their dynamic compositions and superb orchestrations of colour. Campbell has the rare ability to transform the everyday and the overlooked into something worthy of sustained and delightful contemplation.

Her discriminating eye is born of a deep understanding of both European and Asian art history, especially the Japanese tradition of *ukiyo-e* ('floating world') paintings and prints that flourished during the Edo period (1615–1868). Campbell trained in Japanese woodblock printing as part of her studies at East Sydney Technical College (now National Art School) and later at the Yoshida Hanga Academy in Tokyo.

Campbell proved to be a generous and enthusiastic collaborator, lending the National Gallery some of her most treasured objects for display as part of the Drop-in and Draw activity, which took place in the area linking the exhibition's entry and exit points. She also helped select wall colours with the exhibition designer and consulted on the illustrated publication.

A visual autobiography

The comprehensive survey exhibition traced Campbell's 40-year career, from her early drawings and painted self-portraits through to recent explorations in the tondo format. Sarina Noordhuis-Fairfax, Curator, Australian Prints and Drawings, assembled 140 paintings and prints by Campbell, sourced from state and regional collecting institutions as well as from private collectors—some of them rarely seen in public.

Also included were works from the National Gallery's own holdings, including *Bedroom nocturne* 2022, a painted woodblock in tondo format depicting a section of the artist's bedroom. This painting was a gift of the Gordon Darling Australian Pacific Print Fund in celebration of the National Gallery's 40th anniversary in 2022.

The exhibition was structured around six themes that reflect Campbell's artistic preoccupations: Still-life, Journey around my house, Plants, Studio, Bushland and Waterways. Through displays, studio materials and woodblocks shown alongside corresponding prints, it also gave visitors the opportunity to learn about and appreciate Campbell's idiosyncratic working methods,

which combine aspects of drawing, carving, painting and printmaking.

Accompanying the exhibition was a 254-page hardback publication featuring 150 reproductions of the artist's paintings, prints and drawings. With essays from National Gallery curators alongside texts by artists, poets and researchers, the stunning and scholarly publication offered fresh analysis of and in-depth perspectives on the artist's techniques, subject matter and influences. The book was shortlisted for Illustrated Book of the Year at the 2023 Australian Book Industry Awards and Illustrated Non Fiction at the 2023 Indie Book Awards.

Success story

Presenting the work of a living Australian woman artist as a major summer exhibition was in tune with public interest, with the exhibition attracting almost 90,000 visitors, 65% of them from interstate. This represents an economic impact to the nation's capital of \$21.1 million, given interstate visitors stayed an average of two days.

Cressida Campbell is the most successful exhibition devoted to a contemporary Australian woman artist yet staged by the National Gallery. Importantly, it achieved the highest satisfaction score among visitors for a major exhibition in the last five years. More than a third of visitors to the exhibition saw it more than once.

The critics were also impressed. In the *Weekend Australian Magazine*, novelist and columnist Nikki Gemmell opined: 'It's hard to convey the scale of the emotional resonance, for women, in the mighty Cressida Campbell exhibition.' And in the *Canberra Times*, Professor Sasha Grishin wrote: 'It is a show that brings joy to all, in a world that at times appears a little bleak.'

Engaging the public

The exhibition was supported by 173 public and educational programs and events, held both onsite and online, attracting 32,808 attendees.

These included an in-conversation with Campbell, Noordhuis-Fairfax and broadcaster Fran Kelly in the James Fairfax Theatre on 3 December 2022, which 220 people attended in person. The event was streamed online via the website to 105 attendees, who came from every state and territory in Australia except for the Northern Territory.

Two-day woodblock printmaking workshops were run in partnership with Megalo Print Studio and delivered by expert printmaker John Pratt. They were preceded



Director Nick Mitzevich and Curator Sarina Noordhuis-Fairfax with attendees at the opening of *Cressida Campbell*, National Gallery of Australia, Kamberrri / Canberra, September 2022. Background: Wallpaper based on Cressida Campbell's *The kitchen shelf* 2009 © Cressida Campbell / Copyright Agency

by a tour of the exhibition at the National Gallery with Noordhuis-Fairfax and Pratt focusing on Campbell's materials and process. The two workshops in November 2022 were booked out (8 people per workshop). In response to the significant waiting list, an additional two workshops were held in February 2023—these also booked out. Several participants travelled from Queensland and the South Coast of New South Wales to attend.

Complementing wall labels and room texts, the exhibition's audio tour and digital learning resource featured both artist and curator speaking about two or three works in each room. *Cressida Campbell* was also accompanied by two documentary films, the shorter of which was installed in the exhibition. A longer version was released in late 2022 and has been acquired by Qantas for its in-flight entertainment system.

The Drop-In and Draw activity inspired young and old to try their hands at sketching one or more of the beautiful and enchanting objects drawn from Campbell's own collection, alongside works from the national collection. The self-directed activity allowed visitors to get creative as soon as they left the exhibition space, and more than 22,000 did just that, including one woman who'd brought along her grandchildren for a second visit. 'My fingers were just itching when I got out of the exhibition,' she said. 'I was so inspired that I had to draw, and there was the opportunity right there.'

Another popular learning tool was the *Cressida Campbell Kids & Families Art Trail* booklets, 100,000 copies of which were distributed to visitors, school children and their families during the life of the exhibition.

Exhibition as studio visit: marketing and promotion

Cressida Campbell was not a traditional major summer exhibition, but rather one celebrating a living, active Australian woman artist. To reflect this, the National Gallery's marketing campaign promoted the exhibition as an intimate experience, akin to being invited into Campbell's studio to witness her creative process firsthand.

The exhibition generated \$8.89 million in earned media value, with a cumulative audience reach of 19.2 million. Almost 500 media items in local and national media were created.

Marketing highlights included a limited-edition Cressida Campbell gin developed by Supporting Partner Archie Rose Distilling Co, which sold out in January 2023, well before the exhibition closed.

A Cressida Campbell-inspired room, featuring the artist's wide-format work *The pool* 2018 was reproduced on wallpaper and textiles by Sally Campbell, developed with Supporting Partner Capital Hotel Group through the Avenue Hotel.



Cressida Campbell with her sisters Nell Campbell (left) and Sally Campbell (right) in the exhibition *Cressida Campbell*, National Gallery of Australia, Kamberri / Canberra

Valued supporters

Many benefactors contributed to the mounting of this exhibition, including Principal Patron the Margaret Olley Art Trust, Major Patron Philip Bacon AO, Film Fund Patrons Brian Abel and Mark Manton, Michael Gannon and Helen Gannon, Dick Smith AC and Pip Smith AO, and Publication Partner the Gordon Darling Foundation.

The National Gallery recognises the generosity of Exhibition Patrons Julian Burt and Alexandra Burt through the Wright Burt Foundation, Exhibition Supporters the Hon Ashley Dawson-Damer AM, John Hindmarsh AM and Rosanna Hindmarsh OAM, Andrew Robertson, Paul Taylor, Sue Taylor and Kate Taylor, Ray Wilson OAM, Exhibition Contributors Colin Hindmarsh and Barbara Hindmarsh, Paul Lindwall and Dr Joanne Frederiksen, Robert Meller and Helena Clark.

Of the total donated funds, \$110,000 was given specifically for the documentary film, which was rated the most appreciated addition to the exhibition in terms of deepening visitor engagement with the artist's practice, according to the visitor kiosk survey results.

Making a difference

Cressida Campbell aligns with the Gender Equity Action Plan's Impact Area 1: 'Accelerate efforts to embed gender equity in collections, programming, learning, content, marketing and communications – onsite, online, on tour and on demand.'

The exhibition contributed to the progression and successful outcome of several actions listed under this Impact Area, notably: staging significant exhibitions by women including historical and contemporary solo and group shows and considering gender equity when programming annual major exhibitions.

During 2022–23, 55% of the total works acquired were by women artists, and 64% of special exhibitions featured women artists.

GROW AND EXPAND ACCESS AND ENGAGEMENT WITH THE NATIONAL COLLECTION

Our target: **90% total audiences comprised of offsite (non–Parkes gallery) audiences**

Source: 2022–23 Corporate Plan p 22, 2022–23 PBS p 388

What we achieved

The audience numbers for the 2022–23 year totalled 2,011,349, comprising 517,825 visitors to the Parkes site and 139,513 visitors to touring exhibitions. The National Gallery collection was viewed by 1,354,011 visitors through works on loan to various exhibitions and programs across Australia and the world.

Offsite and online learning programs organised by the National Gallery were attended by 25,537 learners, with a further 1,238,320 engaging with the National Gallery’s digital platforms—representing unique sessions on the Gallery’s various digital offerings.

GROW AND EXPAND ACCESS AND ENGAGEMENT WITH THE NATIONAL COLLECTION

Our target: **10% growth in total number of onsite visitors**

Source: 2021–22 Corporate Plan, p 18; 2021–22 PBS, p 358

What we achieved

The National Gallery exceeded its target to increase onsite visitor numbers. In 2022–23 we welcomed 517,825 visitors to the National Gallery, an increase of 29.8% on the previous year. Major drawcards during the period included the National Gallery’s 40th anniversary events and the exhibitions *Cressida Campbell* and the 4th National Indigenous Art Triennial: *Ceremony* (in its final month). The *Cressida Campbell* exhibition, held from 24 September 2022 to 19 February 2023 (148 days) attracted over 87,000 visitors, with 65% of visitors coming from outside the ACT.

GROW AND EXPAND ACCESS AND ENGAGEMENT WITH THE NATIONAL COLLECTION

Our target: **10% increase on prior year online audience**

Source: 2022–23 Corporate Plan p 22, 2022–23 PBS p 388

What we achieved

The National Gallery did not achieve a 10% increase on our online audience numbers of the previous year, with website sessions down 8.2% from 2021–22. During the 2021–22 year we had 1,343,863 unique sessions, compared to the 1,238,320 unique sessions in 2022–23.

GROW AND EXPAND ACCESS AND ENGAGEMENT WITH THE NATIONAL COLLECTION

Our target: **10% increase in prior year pages per visit for online collection web sessions**

Source: 2022–23 Corporate Plan p 22, 2022–23 PBS p 388

What we achieved

The National Gallery did not achieve a 10% increase on our online audience numbers of the previous year, with website sessions down 8.2% from 2021–22. During the 2021–22 year we had 1,343,863 unique sessions, compared to the 1,238,320 unique sessions in 2022–23.

GROW AND EXPAND ACCESS AND ENGAGEMENT WITH THE NATIONAL COLLECTION

Our target: **10% increase in prior year pages per visit for online collection web sessions**

Source: 2022–23 Corporate Plan p 22, 2022–23 PBS p 388

What we achieved

The National Gallery met this target, with a 35.43% increase for online collection page views. The number of pages per visit increased substantially following the launch of the revised ‘Search the Collection’ function, integrated into the new National Gallery website.

Table 1 Social media information for 2022–23

	2022–23	2021–22
Audience	386,788	345,035
Audience growth	10.6%	5.2%
New audience	38,410	19,655
Published posts	3,709	2,954
Impressions	30,855,625	28,701,591
User engagements	1,096,751	863,570
Engagement rate (per Impression)	15.3%	3%
Video views	3,111,598	552,238
Instagram followers	190,248	172,150
Twitter followers	39,857	40,986
Facebook followers	138,517	118,521
YouTube	18 videos uploaded 4,600 followers	40 videos uploaded 3,830 followers

GROW AND EXPAND ACCESS AND ENGAGEMENT WITH THE NATIONAL COLLECTION

Our target: **At least 1 new regional tour held per year**

Source: 2022–23 Corporate Plan p 22, 2022–23 PBS p 388

What we achieved

The National Gallery exceeded the target with the launch of three regional tours in 2022–23. These exhibitions included:

4th National Indigenous Art Triennial: *Ceremony* in August 2022

Judy Watson & Helen Johnson: the red thread of history, loose ends in September 2022

Rauschenberg & Johns: significant others in March 2023.

GROW AND EXPAND ACCESS AND ENGAGEMENT WITH THE NATIONAL COLLECTION

Our target: **700 outward loans processed per annum**

Source: 2022–23 Corporate Plan p 22, 2022–23 PBS p 388

What we achieved

The target was exceeded, with a total of 1,032 new and ongoing outward loans. This included 598 works of art lent to exhibitions and displays organised by other institutions, and 434 works of art lent through the National Gallery’s touring exhibitions and the Education Lending Program.

PRESENT INTERNATIONAL PROJECTS TO RAISE THE PROFILE OF AUSTRALIAN ART

Our target: **At least 1 project presented internationally**

Source: 2022–23 Corporate Plan p 22, 2022–23 PBS p 389

What we achieved

Ever Present: First Peoples Art of Australia was exhibited at the National Gallery Singapore from 27 May to 25 September 2022.

Ever Present: First Peoples Art of Australia surveyed historical and contemporary works by Aboriginal and Torres Strait Islander artists from across Australia. Drawn from the national collection and Wesfarmers Collection of Australian Art, the exhibition works by over 170 artists, as it considered seven overarching and interlinked themes: Ancestors + Creators, Country + Constellations, Community + Family, Culture + Ceremony, Trade + Influence, Resistance + Colonisation, and Innovation + Identity.

INNOVATE AUDIENCE ENGAGEMENT THROUGH ENHANCED DIGITAL INFRASTRUCTURE AND SYSTEM INTEGRATIONS

Our target: Deliver Phase 2 of the institutional website by 31 December 2022

Our target: Deliver integrated digital platform by 30 June 2023

Our target: Develop interactive digital toolkit to support onsite interpretive experiences by June 2023

Source: 2022–23 Corporate Plan p 24, 2022–23 PBS p 389

What we achieved

While the delivery of Phase 2 of the institutional website by 31 December 2022 was slightly delayed, website infrastructure was successfully upgraded in preparation for future development. The completion and release of the online Copyright portal was a significant milestone.

The website functionality has been expanded. An integrated digital platform has been delivered and allows visitors to access broader content, such as on-demand video interviews on artwork pages via 'Search the Collection'. This interpretive content offers a richer engagement with works in the national collection, increasing average pages per visit from 4.07 in 2021–22 to 6.82 in 2022–23.

Access to works has also been improved by a new interactive digital toolkit that provides user-friendly launchpads from which one can find works of art based on their relevance to the Australian Curriculum or a place of creation. By using either the curriculum or map interface, users can discover works of art from the national collection without needing extensive art knowledge. The launchpads also provide options to delve deeper through 'Search the Collection' to uncover more works of art of interest.

IMPLEMENT LIVESTREAMING TO INCREASE ONLINE ENGAGEMENT

Our target: 10 livestream events that are available on National Gallery and 3rd party digital platforms per annum

Our target: 75% of livestream events are accessible

Our target: 100 new content items published (including online articles, videos, audios, virtual tours and digital publications)

Our target: 10% growth on prior year on-demand video views and audience listens

Our target: 15% growth on prior year total article, virtual tour and digital publication views

Source: 2022–23 Corporate Plan p 24 & 25, 2022–23 PBS p 389

What we achieved

The National Gallery hosted nine livestream programs in 2022–23. While this is below the target of ten, two programs originally planned for livestream were recorded for on-demand release or postponed to the next financial year.

Eight of the nine livestreamed events presented included live captioning and/or Auslan interpretation.

Interpretive content items were published in celebration of the National Gallery's 40th anniversary with the 40 Stories for 40 Years initiative. Further online articles, videos, audio tracks and virtual tours have been published since then, primarily for the Exhibition History Project, as on-demand videos of events, and content related to the *Cressida Campbell* exhibition.

This extensive online publishing has led to a growth in engagement, with increased on-demand video views and audio listens, augmented by social media engagement, and increased viewing of online articles, virtual tours and digital publications, including those connected to touring exhibitions.

NATIONAL ENGAGEMENT

The National Gallery continues its commitment to national engagement by working with a range of partners connecting our staff and collection to programs, institutions and audiences across Australia. A dedicated National Engagement Plan is in development to shape our activities for Australians onsite in Canberra, online and across the country. This year we consulted with staff and audience representatives, regional and state galleries, arts organisations, artists and government representatives from across Australia. The plan, due for release in 2024, will celebrate and build on existing achievements and provide an ambitious and realistic guide for our work over the next five years.

The hot-air balloon sculptures of Patricia Piccinini's *Skywhales: every heart sings* connected with audiences in Gamilaroi Country, Tamworth, NSW, after the pandemic and weather events had postponed the event in the previous year. The two-year tour of *Spowers & Syme* concluded its four-venue tour at the QUT Museum of Art in Meanjin / Brisbane.

Terminus, a virtual reality installation by Jess Johnson and Simon Ward, has been touring Australia for almost four years and has travelled to Hazelhurst Regional Gallery and Arts Centre, Dharawal Country, NSW; to the Western Plains Cultural Centre, Thubbo / Dubbo, NSW; to Wagga Wagga Art Gallery, Wiradjuri Country, NSW; and to the Hyphen Gallery, Mungabareena / Wodonga, VIC. *Rauschenberg & Johns: significant others* commenced its national tour at the Araluen Arts Centre, Mparntwe / Alice Springs, NT, before travelling to Ipswich Art Gallery, Tulumur / Ipswich, QLD. The 4th National Indigenous Art Triennial: *Ceremony* toured to three venues: UQ Museum of Art, Meanjin / Brisbane, QLD; Shepparton Art Museum, Kanny-Goopna / Shepparton, VIC; and the Araluen Art Centre, Mparntwe / Alice Springs, NT. *Judy Watson & Helen Johnson: the red threads of history* toured to the Monash University Museum of Art, Naarm / Narrm / Melbourne, VIC; and to the Museum of Arts and Culture yapang, Lake Macquarie, NSW.

Outreach programming supported touring exhibitions with dedicated education, public and community programs delivered at the venues and online. Beyond tour-based programs, the National Gallery also offers

digital opportunities to engage with art and ideas from any location in Australia. Livestreamed talks and lectures, online Art Lab youth programs, and the monthly online access programs Art and Dementia and Art for Carers, offer audiences the opportunity to engage from wherever they are.

The Regional Initiatives Program, enabled through a unique philanthropic collaboration with Metal Manufactures, supported loans to Murray Art Museum Albury, Horsham Regional Gallery, and Geelong Art Gallery. The program also supported a flagship partnership exhibition *Andy Warhol | Roy Lichtenstein* at Cairns Art Gallery, sharing works of art from the national collection with 59,100 regional gallery attendees.

The revitalised Touring Art Cases, thanks to the support of the Neilson Foundation, have once again commenced their national tour and travelled to a wide range of regional locations including in central Victoria, Tasmania, and remote New South Wales.

The loans program supported many exhibitions that showcased individual Australian artists across the country. These included significant retrospectives for Vivienne Binns (Museum of Contemporary Art Australia, Gadigal Nura / Sydney) and eX de Medici (Queensland Art Gallery | Gallery of Modern Art, Meanjin / Brisbane). Other exhibitions included Daniel Boyd (Art Gallery of New South Wales, Gadigal Nura / Sydney), Michael Zavros (Queensland Art Gallery | Gallery of Modern Art, Meanjin / Brisbane), Peter Booth (TarraWarra Museum of Art, Wurundjeri Country, Healesville, Victoria), Colin Lanceley (National Art School Gallery, Gadigal Nura / Sydney), Albert Tucker (Heide Museum of Modern Art, Wurundjeri Country, Bulleen, Victoria), Clarice Beckett (Geelong Art Gallery, Djilang / Geelong, Victoria), Sidney Nolan (Horsham Regional Art Gallery, Wotjobaluk Nations, Victoria) and Arthur Boyd (David Roche Foundation, Tarndanya / Adelaide).

Loans to touring exhibitions drew on the strength of the National Gallery's mid-twentieth-century collections, with 22 works loaned to the exhibition *Andy Warhol and photography: a social media* (Art Gallery of South Australia, Tarndanya / Adelaide) and nine works to *Centre 5: bridging the gap* (McClelland Gallery, Bunurong Country, Langwarrin, Victoria).



An education program incorporating the Past, Present and Future Art Case; in foreground: David Wallace, Eastern Arrernte people, *Stockman and horse* 1997, National Gallery of Australia, Kamberri / Canberra, purchased with support from the Elaine and Jim Wolfensohn Gift for the National Gallery of Australia Art Cases



Artist Rochelle Haley on a site visit for *A sun dance*, a choreographic performance to be presented at the National Gallery in February 2024 as part of the Australian Research Council–funded project *Precarious Movements: Choreography and the Museum*
© Rochelle Haley

INTERNATIONAL ENGAGEMENT

The National Gallery partners with institutions across the world. Works from the collection were included in exhibitions shown in France, Italy, Singapore and the United States. These included the significant retrospective exhibition for Sally Gabori (Fondation Cartier pour l'art contemporain, Paris and Triennale Milano, Milan) and the exhibition of Paul Cézanne (Art Institute of Chicago). Sixteen photographic works were included in the exhibition *Living pictures: photography in Southeast Asia* (National Gallery Singapore) and a bark painting to the travelling exhibition *MADAYIN: eight decades of Aboriginal Australian bark painting from Yirrkala* (Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, United States).

Presented in partnership with National Gallery Singapore, *Ever Present: First Peoples Art of Australia* draws from the national collection and Wesfarmers' collection. This exhibition surveys historical and contemporary works by Aboriginal and Torres Strait Islander artists from across Australia to reflect on and offer new interpretations of Australia's complex histories.

Research is vital to the National Gallery's mission and values and enables us to connect with ideas and people from across the world. The National Gallery is

an Associate Researcher in the Australian Research Council-funded project *Precarious Movements: Choreography and the Museum*, undertaken in collaboration with TATE in the United Kingdom and in Australia with the Art Gallery of New South Wales, University of New South Wales, Monash University Museum of Art and artist Shelley Lasica.

The National Gallery is a key contributor to the international research partnership The 'Wonders' that Basham Saw, led by the Australian National University, National University of Singapore, and the Ashmolean Museum, Oxford, to provide access to, and interpretation of, the extensive image archive of Professor AL Basham.

Deborah Hart, Henry Dalrymple Head Curator, Australian Art, received a Darling Travel Grant for International Travel 2023 from the Gordon Darling Foundation, for research in the United Kingdom and Paris for the Ethel Carrick retrospective in 2024.

The National Gallery is developing a collaborative curatorial research and exhibition project with National Gallery Singapore on Austronesia, which will explore artistic and cultural connections from Taiwan and Southeast Asia to Melanesia and Micronesia. Proposed outcomes include a travelling exhibition, publication and international symposium.



Installation view, *Ever Present: First Peoples Art of Australia*, National Gallery Singapore, a National Gallery Touring Exhibition supported by Wesfarmers Arts and the Australian Government through the Office for the Arts. Photo: Joseph Nair, Memphis West Pictures

CASE STUDY 3:

Ever Present: First Peoples Art of Australia

Elevating First Nations peoples, cultures and Communities underpins everything we do, and developing the Innovate Reconciliation Action Plan 2023–25 reflects these values. Through its implementation, the National Gallery will ensure that First Nations art and artists are at the heart of the national cultural agenda.

Ever Present: First Peoples Art of Australia is a First Nations–developed, led and curated exhibition touring to major national and international venues. It is proudly supported by the gallery’s Indigenous arts partner Wesfarmers Arts, with the support of the Australian Government through the Office for the Arts.

Conceived by Tina Baum, Gulumirrgin (Larrakia) / Wardaman / Karajarri peoples, Curator, Aboriginal and Torres Strait Islander Art, this key initiative focuses on relationship-building and respect, values that inform our Reconciliation Action Plan.

Ever Present is the largest exhibition of First Nations art ever to travel to Southeast Asia and Aotearoa New Zealand, with works that span the breadth of First Nations experiences, regions, time periods and artistic traditions. It is structured around seven contiguous themes: Ancestors + Creators, Country + Constellations, Community + Family, Culture + Ceremony, Trade + Influence, Resistance + Colonisation, and Innovation + Identity.

The exhibition included 170 works by 150 artists from both the Wesfarmers Collection of Australian Art and the national collection, representing a diversity of First Nations art, cultures and narratives. The exhibition includes works by some of the most influential First Nations Australian artists, including Brook Andrew, Vincent Babia, Richard Bell, Karla Dickens, Jonathan Jones, Mabel Juli, Vernon Ah Kee, Kunmanara Ray Ken, Emily Kam Kngwarray, Yvonne Koolmatrie, Gary Lee, Alex Mingelmanganu, Archie Moore, Albert Namatjira, Dorothy

Napangardi, Christopher Pease, r e a, Yhonnie Scarce, Damien Shen, Christian Thompson, Alick Tipoti and Clifford Possum Tjapaltjarri.

In the reporting period, *Ever Present* was exhibited at the National Gallery Singapore from 25 May to 27 September 2022, following its tour to the Art Gallery of Western Australia the previous year.

Involvement by First Nations artists has been a vital part of each iteration of the exhibition. Tony Albert and Julie Gough, two artists represented in the exhibition, attended the opening of *Ever Present* at the National Gallery Singapore in May 2022. During its Singapore season, the National Gallery also facilitated a public performance in the exhibition space by performance group Dhamu-Koedal Cultural Group from Badu island in Zenadth Kes / Torres Strait. The lead performer and singer Alick Tipoti is an artist featured in *Ever Present*. Artists Fiona Foley and Richard Bell gave panel presentations. *Ever Present* attracted 65,294 visitors during its four-month season at the National Gallery Singapore, with 483 visitors participating in public programs onsite.

Close collaboration between staff at the National Gallery and partner galleries in the lead-up to the opening of each iteration has provided excellent opportunities for institutional partnering and cross-cultural sharing and learnings between First Nations Australians and Southeast Asian audiences. From exhibition design and layout, to conservation, art-handling and installation practices, the relevant teams at each institution have expanded their knowledge, skills and expertise by working together on a large exhibition with works in a wide range of mediums and formats.

The National Gallery has supported the development and implementation of marketing, communications, public and learning programs, and opening events. To promote the exhibition in Singapore, and to acknowledge its partnership with National Gallery Singapore, we ran major print placements in the *Australian Financial Review*, the *Australian* and the *Sydney Morning Herald*, reaching a potential audience of 931,000.

Ever Present generated a wide range of editorial coverage in Australian, First Nations and international media, spanning broadcast, online and print platform. The exhibition was mentioned in 57 media items, reaching a potential audience of 874,550, equivalent to

an advertising sale rate of \$632,479. The sentiment of coverage was generally in the range of neutral to positive. Contributing to the impact and reach of the media campaign was the contingent of Australian, especially First Nations, media representatives who travelled to the opening of *Ever Present* in Singapore, among them journalists from National Indigenous Television, the *Koori Mail*, Australian Associated Press and *Art Guide*.

The *Ever Present* publication was tailored for the Singapore audience, highlighting the centuries-long relations between First Nations peoples and Makassar fishermen.

The Hon Will Hodgman, Australian High Commission to Singapore hosted local DFAT stakeholders for a lunch event to celebrate *Ever Present* on 26 May 2022. This was an opportunity to put cultural diplomacy into action through engaging creative, business, political and education sectors in Singapore, along with Australian diaspora, with First Nations art and culture. The Hon Will Hodgman welcomed over 130 guests at the Singapore residence followed by an exhibition overview by National Gallery Director Nick Mitzevich, Jason Misfud, Head of First Nations Affairs and Enterprise at Wesfarmers spoke about the importance of working with First Nations businesses, promoting and engaging in ethical Tourism. Michael Chaney AO, Chairman of Wesfarmers closed the formalities highlighting the ongoing partnership between the National Gallery and Wesfarmers and how businesses benefit when supporting culture and communities. The event showcased how successfully culture and business can connect communities and build social and economic outcomes.

Collaborations such as this between public institutions fosters stronger and more meaningful dialogue between key stakeholders. Collegial connections are forged. This forms the foundation for future exhibitions and projects, loans of works of art and professional development exchanges.

Through international advocacy projects such as *Ever Present*, the National Gallery demonstrates its commitment to positioning First Nations art, artists and cultures first. This approach is in accordance with the Australian Government's new five-year National Cultural Policy—*Revive*, which positions 'First Nations First: Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture'.

Strategy 3: Collection

APPROVE STORAGE STRATEGY AND DELIVER ON COMMITMENTS

Our target: **Storage Strategy finalised by 30 June 2023**

Our target: **> 80% national collection stored in line with international standards**

Source: 2022–23 Corporate Plan p 26, 2022–23 PBS p 389

What we achieved

Development of a storage strategy has had significant focus which will contribute to a long-term storage plan for the National Gallery.

With 85.9% of the collection stored in line with international standards, the National Gallery exceeded its target by 5.9%. This percentage of works is now stored to best-practice standards: in a suitable climate-controlled environment, housed in a suitable protective holder (a crate, solander box or acid-free blue-board box, etc) and at a designated location with specific details (a shelf, pallet racking or screen, etc).

STRENGTHEN ETHICAL COLLECTION MANAGEMENT, INCLUDING THROUGH CONSERVATION RESEARCH

Our target: **100% acquisitions subject to Ethics Framework, as well as the Art Acquisitions, and Due Diligence and Provenance Policies**

Our target: **100% deaccessions subject to Ethics and Deaccession Frameworks, as well as Due Diligence and Provenance policy**

Our target: **100% provenance data in the collection management system resolved by 31 July 2022**

Source: 2022–23 Corporate Plan p 26, 2022–23 PBS p 389

What we achieved

All works acquired and deaccessioned during the 2022–23 year were guided by the following documents:

- Ethics Framework
- Art Acquisition Policy
- Due Diligence and Provenance Policy
- Deaccession Framework

This ensured that all acquisitions were negotiated, managed and deaccessioned on ethical terms and that the National Gallery followed the highest standards of due diligence when establishing the provenance of material and the veracity of title and processing deaccessions.

Although the National Gallery did not resolve all provenance data in the collection management system by 31 July 2022, this target was achieved by June 2023. Stage 1 of the provenance workflow has been completed, with chains of ownership being recorded for 100% of the works in the collection.

STRENGTHEN ETHICAL COLLECTION MANAGEMENT, INCLUDING THROUGH CONSERVATION RESEARCH

Our target: At least 1 conservation research project completed per annum

Our target: > 2000 conservation treatments conducted per annum

Source: 2022–23 Corporate Plan p 26, 2022–23 PBS p 389

What we achieved

We exceeded the target, with two conservation research projects completed during 2022–23: 'The materials and techniques of Clarice Beckett paintings' and 'A survey of plastics in storage: identification and condition'.

During 2022–23 the National Gallery undertook 2,982 conservation treatments.

ACTIVATE THE NATIONAL COLLECTION BY PRIORITISING LEARNING

Our target: 25% growth on prior year learning resource downloads

Our target: 50% growth on prior year, user-created resource lists

Our target: > 5% growth on prior year number of teachers reporting relevance to the classroom curriculum

Our target: At least one impact study on learning initiatives per annum

Source: 2022–23 Corporate Plan p 28, 2022–23 PBS p 390

What we achieved

The National Gallery continues to invest in high-quality learning resources for teachers. Renewed communication with teachers through the implementation of the National Digital Learning Program has contributed to a greater uptake of learning resources.

Curate-a-Crate—a new digital tool that leverages the Gallery's Application Programming Interface (API)—allows educators and learners to create and save their own curated selection of works from the national collection as well as other digital assets. The tool was released for testing in May, and a beta version will be available to the public in late August 2023. While there has been a delay in release, user testing has informed structural and functional improvements and was met with strong positive feedback from the education sector.

The National Gallery has received a high percentage of teachers reporting the relevance of its learning programs to the classroom curriculum. In 2022–23 all programs were revised to reference the Australian Art Curriculum and some cross-curricular priorities, which resulted in 98% of teachers reporting relevance.

An impact study was commissioned to evaluate the legacy of the National Summer Art Scholarship. The National Gallery engaged Morwenna Collett and Jo Higgins to undertake interviews and case studies with participants, teachers, artists and staff involved with the program over its 25-year history.

EXPAND RESEARCH PARTNERSHIPS THAT ADVANCE VISUAL ARTS SCHOLARSHIP

Our target: **At least 1 domestic research partnership developed by 30 June 2024**

Our target: **At least 1 international research project developed by 30 June 2024**

Source: 2022–23 Corporate Plan p 28, 2022–23 PBS p 390

What we achieved

The National Gallery has partnered with the University of Canberra to research the impact of the Gallery's Art and Wellbeing program for both participants and staff. Partnership discussions are also underway with the University of Canberra School of Education to develop a new creative learning research project. The project will review the impact of the National Gallery's approach to engaging students with the national collection and explore how creative learning can support confidence and capacity-building for pre-service and beginning teachers within the creative arts. The National Gallery will begin working with University of Canberra undergraduate teaching students in August 2023.

The National Gallery has started a research partnership with Patternmakers to analyse the impact of its touring exhibition program.

The National Gallery is an Associate Researcher in the Australian Research Council–funded project Precarious Movements: Choreography and the Museum, undertaken in collaboration with TATE in the United Kingdom and in Australia with the Art Gallery of New South Wales, University of New South Wales, Monash University Museum of Art and artist Shelley Lasica.

PROVIDE ACCESS AND DEEPER ENGAGEMENT WITH THE NATIONAL COLLECTION THROUGH PUBLISHING

Our target: **At least 3 books and 1 digital publication published by June 2023**

Source: 2022–23 Corporate Plan p 28, 2022–23

What we achieved

The National Gallery's book publishing target was exceeded, with the release of four major publications featuring Australian artists: *Vision: art, architecture and the National Gallery of Australia* celebrates the 40th anniversary of the National Gallery's building in Parkes; *Cressida Campbell and Cressida Campbell: the kitchen shelf* accompanied the major exhibition; and *The Annual* is the first edition of the Gallery's fresh approach to the members' publication. In addition, two publications from the Gallery's list, *Know My Name*, first published in 2020, and *Jeffrey Smart*, first published in 2021, were reprinted after their initial print-runs sold out.

A student-centred digital publication is planned; however, the development and launch of the publication has been delayed due to unfilled roles within the digital team.



Auslan-interpreted ceramic workshop with artist Teffany Thiedeman

EDUCATION

Onsite: 41,973

Online: 13,390 (includes 12,071 unique views of learning resources)

Offsite: 333

Education groups have returned to the National Gallery with increasing confidence after several years of dealing with the impact of COVID-19. The core programs *Stories of Australian Art* and *Art in Focus* have engaged students with the Australian and international art collections. An increase in studio programs in 2022–23 demonstrates growing interest in practical artmaking experiences for school audiences.

Through the National Digital Learning Program, the National Gallery has engaged 445 students across the country through digital excursions. Facilitated by artist educators, these programs offer ways of engaging with works in the national art collection through creative learning strategies and interactive experiences. Digital excursions have also supported touring exhibitions, with 235 students participating in related online programs.

The National Gallery worked in partnership with the Museum of Australian Democracy (MOAD) to develop a new digital excursion for secondary students in response to Angelica Mesiti's video installation *ASSEMBLY 2019*, which was partly filmed at MOAD and dealt with themes of democracy and citizenship.

Student and teacher engagement continued through the National Gallery's outreach program in support of the touring exhibitions program. A professional development program for teachers was delivered at Shepparton Art Museum in association with the 4th National Indigenous Art Triennial: *Ceremony*. It was led by the First Nations Learning Facilitators from the National Gallery and connected 15 regional teachers with artist Penny Evans (Kamilaroi people). The program focused on the National Gallery's First Nations Art Ways of Learning program.

The National Gallery has continued to embed principles from Art Ways of Learning, a program developed by First Nations people, across all its learning programs, ensuring that First Nations perspectives, knowledges and voices are at the centre of the learning experience for students and teachers.

Three new learning resources were developed in 2022–23, with 12,071 views of online learning resources across the year.

The National Gallery has connected with all state and territory visual art education associations this year and has participated in the National Association for the Visual Arts (NAVA) Community of Practice for educators. A curatorium of teacher representatives has been developed to advise on directions for the 2024 National Visual Art Education Conference.

Digital learning programs and the National Visual Art Education Conference are supported by the National Gallery's Learning and Digital Patron Tim Fairfax AC.

PUBLIC PROGRAMS

Onsite: 41,162 (includes 11,603 tours)

Online: 4,258

Offsite: 7,556

This year 52,976 people have participated in a diverse program of events at the National Gallery, including artist talks, livestreamed offerings, film screenings, hands-on workshops and intergenerational learning experiences.

Art Together and Art Steps programs for children and families have connected intergenerational audiences with artists and artmaking, offering experiences attended by over 2000 people—onsite, online and offsite through the touring exhibitions program. A family trail invited children to connect with the *Cressida Campbell* exhibition, with 10,000 copies distributed. The *Cressida Campbell* Drop-in and Draw space was hugely popular with audiences of all ages, with over 22,000 participants drawing objects from the artist's personal collection at a bespoke drawing table at the entrance to the exhibition.

A livestream program engaged over 3,000 people onsite and online, with dynamic lectures, presentations and conversations by artists, curators, architects and arts leaders. Highlights included the Annual Lecture, featuring artist Kara Walker in conversation with journalist Daniel Browning, Bundjalung / Kullilli peoples, and the In Conversation event with Cressida Campbell, National Gallery Curator Sarina Noordhuis-Fairfax and journalist Fran Kelly.

The National Gallery has continued to partner with a range of organisations to present cross-disciplinary

programming experiences, including the National Film and Sound Archive, the Canberra International Music Festival, Luminescence Chamber Singers, the Australian Institute of Architects and Red Room Poetry. In 2022, the National Gallery partnered with Red Room Poetry to host the inaugural Poetry Month ACT celebration and commissioned poet Judith Nangala Crispin to write and perform new work in response to the National Gallery collection.

The major event of the year was the National Gallery's 40th anniversary celebrations. Public programs for diverse audiences were held across one weekend in October, celebrating the relationships that the Gallery has built with artists and audiences over 40 years. Highlights of the program included artists and curators talks sharing personal insights into the National Gallery collection; the Untour, a live theatre event taking audiences behind the scenes of the National Gallery, developed in partnership with the ANU School of Cybernetics; a performance of Duto Hardono's *Variation & improvisation for 'In harmonia progressio' 2017*; and a livestreamed interview with Director Nick Mitzevich and the National Gallery Youth Council.

Monthly Art Weekends developed a regular following this year, with 488 people participating in a range of access programs, including Art with Auslan for audiences who are d/Deaf or hard of hearing, Art by Description for audiences who are blind or with low vision, and Sensory Sunday for young neurodiverse people. With support from the Lansdowne Foundation, a new Art for Wellbeing program was introduced in 2022 with 185 participants this year.

The Lansdowne Foundation funded Art and Dementia program continues to engage audiences onsite and

online, and through offsite training programs delivered for regional partners across the country. In 2022 a new online workshop series was developed for people living with dementia and their care partners, to support the delivery of art and dementia activities in homes and care settings.

The Youth Council program has continued to develop, with a second council appointed in January 2023. The Youth Council has collaborated with the National Gallery to develop a range of onsite and online programs for young people and broader audiences, including events held in association with National Youth Week, events focusing on mental health and wellbeing for young people, and livestreamed talks with artists and arts leaders. The Youth Council has also been presenting youth voices through the Hear It Now podcast and zine projects. Over 2,820 young people have participated in youth events this year.

The Art Labs program has connected young people with artists through a series of creative studio workshops that have been held onsite at the National Gallery, online and offsite in association with regional partners. Art Labs develop creative skills while supporting social connection and have been attended by 85 young people in 2022–23.

The pilot mentorship program for digital writing by young people concluded in November 2022. The program paired five emerging arts writers with five established writers and curators. The program addressed a critical gap in professional development opportunities for young writers and provides a further avenue for the National Gallery to support youth voices.

The National Summer Art Scholarship celebrated its 25-year anniversary in 2022. To commemorate this

milestone the National Gallery commissioned an impact study of this arts program. Researchers spoke to participants, teachers, artists and staff involved over the 25-year history of the scholarship and their report shares compelling testimony about its impact on the long-term confidence, skills development and lifelong engagement in the arts for participants.

Between July 2022 and June 2023, the Gallery engaged 8,741 people through outreach activities supported by the John T Reid Charitable Trusts.

Supported by the Naomi Milgrom Foundation, the *Skywhales: every heart sings* tour continued, bringing Patricia Piccinini's works to regional audiences across Australia. The flights at Araluen Arts Centre, Mparntwe / Alice Springs, included a participatory dance component led by Guts Dance Company, with over 1000 people attending. Over 3000 people attended the launch in Gomerioi / Tamworth, which included a performance by the Gomerioi Dance Company. Existing resources such as Art Steps and the children's book reading were also well received.

Also at Araluen Arts Centre, a series of printmaking workshops were held in conjunction with *Rauschenberg & Johns: significant others*. Our engagement with Mparntwe / Alice Springs has continued to grow in this period, with repeated delivery of public programs building strong relationships with diverse local communities.

The 4th National Indigenous Art Triennial: *Ceremony* tour involved extensive development of online learning resources and a digital publication, as well as programming in Queensland, Victoria and the Northern Territory.



Weaving workshop with First Nations artist Jessika Spencer, Wiradjuri people, for the National Summer Art Scholarship (Tim Fairfax Learning Studio)

CASE STUDY 4:

National Summer Art Scholarship

One of the National Gallery's most popular learning programs has been running for a quarter-century, inspiring young people who are passionate about pursuing a career in the arts. Since 1997, the National Summer Art Scholarship has benefited some 400 senior high-school students from across Australia. Each year, 16 young people—two from each state and territory—are invited to Canberra for a one-week residency at the National Gallery.

The access-all-areas program takes participants behind the scenes as they learn about the inner workings and day-to-day operations of the country's premier visual arts institution. They meet and make connections with staff from curatorial, conservation, registration, programming, digital and marketing, and discover how the various departments work together to collect, display, research and care for art from around the world.

Curators and educators introduce the scholars to aspects of the national collection and lead them on tours of the current exhibitions and displays, while artists lead them in art-making workshops and offsite studio visits. The residency is now supported by a 12-month online module of workshops and talks.

The National Gallery promotes the scholarship through schools, at teacher conferences, on social media and via the National Gallery Youth Council. To apply, prospective participants develop and submit a creative response to a work of art in the collection. They also compose a 500-word artist statement in support of their creative response and complete an application form.

The program is designed to make students aware of the diversity of career pathways within museums and galleries, as well as in the visual arts and creative industries more broadly. It expands perspectives about

what art is, what it could be, and what making art can involve. It also builds creative and social confidence, while helping to forge long-lasting connections between young people and the National Gallery.

During the global pandemic, the 2021 cohort's residency was successfully moved from January to April 2021. In 2022, the National Gallery introduced online learning throughout the year, with the residency moved to December 2022. Online connection over an extended period was found to foster confidence and enhance group cohesion and will now complement the residency in all future iterations.

As the first program of its kind in Australia with national reach, the Scholarship has had a sustained positive impact, with 68% of alumni going on to have a career in the arts or creative industries, and one in four identifying as artists. One in five of the alumni live in regional Australia and have reported long-term engagement with art as museum and gallery visitors. A forthcoming study of the impact of the program over 25 years has found increased confidence among participants as artists and creative thinkers. After making connections with program peers, gallery staff and artists through the program, scholars also gained social confidence and felt more confident speaking in public about art and artists.

Learning and Digital Patron Tim Fairfax AC has generously supported the scholarship since 2015, when he commenced his dedicated support of learning initiatives at the National Gallery.

The scholarship program is a central pillar in the National Gallery's youth engagement strategy. It intersects with the National Gallery Youth Council, established in 2022 as a collective of young people aged 15 to 25 who work with the institution to develop peer-led programming and content for other young people, both onsite and online. Several scholarship alumni have joined the National Gallery Youth Council in recent years.

The scholarship program had a significant impact on me. Upon my return to Hobart, I felt that I wanted to help make art and art events more accessible to other young people. Thus, I applied for the National Gallery Youth Council in 2022. Being part of the Youth Council has broadened my perspectives, offered me new experiences and opportunities, and has allowed me to work with some truly incredible people.

—Lawrence, Youth Council member 2022–23

This council has given me the chance to collaborate with like-minded people to create some inspiring programs and events. Without the confidence I gained in my creative practice through the summer scholarship I don't think I would have been a part of such a brilliant collection of people who advocate for all young creatives across Australia.

—Matthew, Youth Council member, 2022–23

It really truly instilled the sense of community and I remember at the end of the program, I cried ... And for the next few years, I was chasing that feeling of being so connected with a group of people who shared so much in common. And I think I haven't really ever come close to that again, just being with those people sharing these experiences, it was just so tremendously impactful ... a lot of these people I hold very dear to me, and I think will be in my life for a very long time. So again, that networking was just so, so, so important for me, and I really value having that community in my life.

—Sydney Farey, 2015 scholar

VOLUNTEERS

More than 8,336 hours were contributed by 139 voluntary guides at the National Gallery, engaging visitors with the National Gallery collection across public tours, art chats and primary school programs.

Voluntary guides delivered 723 tours for 6,903 people and engaged more than 4,500 people in conversation through 227 Art Chat sessions.

Guided tours of the *Cressida Campbell* exhibition proved hugely popular, with 4,560 people participating in a tour of the exhibition with a voluntary guide.

Voluntary guides participated in First Nations Art Ways of Learning training this year, delivered by the National Gallery's First Nations learning facilitators. This training will help embed First Nations perspectives and ways of learning within all school programs at the National Gallery.

RESEARCH LIBRARY AND ARCHIVES

The Research Library and Archives collection consists of 270,667 catalogued items, including books, exhibition catalogues and catalogues raisonné.

During 2022–23, we catalogued 2,681 items to add to the Research Library collection. Acquisition highlights from the year include:

- Barbara Kruger, *Picture/readings*, Barbara Kruger, New York, NY, 1978
- Andrée Harkness, Anne Gray, Isobel Crombie, Caroline Jordan and Juliana Hooper, *Modern Australian women artists: paintings, prints and pottery; The Andrée Harkness Collection*, deluxe edition, limited to 100 copies, individually numbered, Almaled Pty Ltd, Melbourne, 2020
- Tamara Dean, David Wenham, Amber Creswell Bell and Lisa Slade, *Tamara Dean*, Thames & Hudson Australia, Port Melbourne, 2022
- Gérard-Julien Salvy, Pierre Balmain and Patricia Canino, *Pierre Balmain*, Editions de Regard, Paris, 1996

- Karl Nierendorf, László Moholy-Nagy and Herbert Bayer, *Staatliches Bauhaus in Weimar, 1919–1923*, Bauhausverlag, Weimar-München, 1923
- Robert Morris, *The labyrinths—voice—blind time* 1974, poster, offset lithograph, Leo Castelli Gallery & Sonnabend Gallery, New York

Archives acquisitions included: MS 158 Papers of Anne Dangar—letters, and an addition to MS 141 Papers of Meredith Hinchliffe.

The use of the Research Library & Archives has remained high, with researchers attending from interstate and overseas. External researchers and volunteer guides booked 250 library research visits and we received more than 200 online enquiries from external researchers and members of the public.

The 15-year retrospective cataloguing project of our artist and art organisation ephemera files was completed in 2022–23. There are now approximately 85,000 ephemera records in our online catalogue, aiding discoverability and alerting researchers to these rare and unique items.

Wikimedia Australia and Research Library staff hosted a Wikipedia edit-a-thon in the Research Library Reading Room in March 2023 to coincide with International Women's Day. The focus of the day was to improve existing Wikipedia articles on Australian women artists. Participants accessed authoritative sources of information from the Research Library collections, including ephemera files, small exhibition catalogues, artist monographs and journal articles. Across the day, one new article was created on Garage Graphix (a community group of women artists) and 19 articles were edited and expanded, including those for artists Anne Dangar, Lesbia Thorpe, Doreen Reid Nakamarra and Eveline Syme. A total of 175 edits were made by 12 editors, with 483,000 words and 99 references added. Archivist Simon Underschultz, Research Library & Archives Assistant Ellen Newton, Wikipedia representative Belinda Spry and participants were interviewed by ABC Radio for the event.

Strategy 4: Capability

DELIVER ON HR ROADMAP COMMITMENTS

Our target: >90% commitments in HR Roadmap met on time and on budget

Source: 2022–23 Corporate Plan p 29, 2022–23 PBS p 390

What we achieved

While the target of 90% commitments in the HR Roadmap was not achieved, several significant commitments were met, including participating in the APS Census, targeted workforce planning activities and implementing a wellbeing program.

CONDUCT CAPABILITY ASSESSMENT AND DEVELOP AND IMPLEMENT CAPABILITY ACTION PLAN

Our target: Capability assessment conducted by 31 December 2023

Our target: Capability Action Plan developed and launched by 30 June 2024

Source: 2022–23 Corporate Plan p 29, 2022–23 PBS p 390

What we achieved

The National Gallery was unable to finalise a capability assessment in 2022–23 but has made positive strides in the capability development of our workforce, including offering several online learning modules via LearnHub, running project management, wellbeing and resilience workshops, delivering a two-day corporate training event for all staff at the end of 2022, and developing a Learning and Development Framework and Program for the coming year. A Learning and Development Plan and Program is also being prepared as a guide to building capability across the National Gallery.

PURSUE LANDSCAPE RENEWAL PROJECT

Our target: Landscape Renewal Project Plan developed by 31 December 2022

Our target: > 80% Project Plan commitments met on time and on budget

Source: 2022–23 Corporate Plan p 29, 2022–23 PBS p 390

What we achieved

The National Gallery completed a preliminary Landscape Renewal Project Plan in December 2022. The plan is being reviewed by internal, government and industry stakeholders, to confirm their support for the proposed delivery model prior to a project launch in 2023–24. Feedback will be incorporated into the project plan, and the timeline and budget confirmed for activities in the next financial year.

DELIVERY CAPITAL WORKS AND FACILITIES PROGRAM OF WORKS

Our target: > 90% capital works projects delivered on time and on budget

Source: 2022–23 Corporate Plan p 29, 2022–23 PBS p 390

What we achieved

Capital works projects are progressing within the agreed schedule and budget. Key achievements during the year include completion of Phase 1 of the capital works program and the ongoing delivery of Phase 2; the LED lighting update project remains on target.

With the uplift of operational funding, the National Gallery continues to expand its internal project management capability with the recruitment of an inhouse infrastructure project management team. As the team of project management staff expands, the services provided by external project management consultants is being tapered down.

The recruitment of facility management appointments is also under way, and will expand the range of staff skills required to reduce carbon emissions to achieve Net Zero by 2030 targets. This investment in our people will assist in reducing the significant backlog of critical capital works required to protect both people and property from aging and end-of-life infrastructure.



The Solar Project: solar panels at the National Gallery's offsite storage facility

CASE STUDY 5:

Environmental Sustainability Action Plan—Solar Project

The Solar Project at our offsite storage facility is a significant initiative in our road map to achieving carbon neutrality. The project sets us up to move away from a reliance on gas and to achieving government's Net Zero by 2030 target.

**—Sophie Gray, Project Director,
Capital Works Taskforce**

Part of the National Gallery's Environmental Sustainability Action Plan, the target of reducing reliance on electricity and natural gas by 30% is a key deliverable which will guide the National Gallery in reducing its carbon footprint over the next three years and beyond. The plan breaks down the emissions, water consumption and waste sources identified in the National Gallery's baseline carbon inventory and outlines priority actions and targets to reduce greenhouse gas emissions. We are also committed to improving our waste management practices and have set the target of increasing the recycling rate (water

diverted from landfill as a percentage of the total waste) to 30%. Both these targets align with the Australian Government policy Net Zero 2030.

The Solar Project at the National Gallery involved the installation of 742 solar panels on the roof of our offsite storage facility as part of a push to achieve a 30% reduction in carbon emissions by 30 June 2025. After significant planning and feasibility assessment, construction commenced in October 2022, coordinated by the Building Services and Infrastructure Portfolio. The solar panel system, installed by winning contractor SolarHub, was operational by 27 April 2023.

The solar panels generate 400kW of clean electricity, 47% of which is consumed by the offsite facility itself, with the remaining 53% exported to the external grid. By way of comparison, 400kW of electricity generated through the burning of fossil fuels would require 10,284 trees to offset the carbon emissions produced. The Solar

Project will also ensure greater financial sustainability, with savings of \$113,000 calculated in the first year of operation, and approximate savings of \$963,000 projected over the next decade. By putting the National Gallery's infrastructure to work, this project illustrates our determination to lead by example as an environmentally responsible institution.

Sustainability principles, such as the United Nations Sustainable Development Goals (the Global Goals), along

with the regenerative principles of circular economies, have informed the National Gallery in identifying evidence-based actions that will drive continuous improvement and inform future decision-making.

As a starting point for the National Gallery in becoming carbon neutral, the Environmental Sustainability Action Plan is a living document that will be updated annually as we respond to change and the environment in which we work.

UPDATE AND IMPLEMENT FIVE-YEAR FINANCIAL SUSTAINABILITY STRATEGY

Our target: >90% Financial Sustainability Strategy commitments met on time and on budget, with planned outcomes achieved

Source: 2022–23 Corporate Plan p 29, 2022–23 PBS p 390

What we achieved

The National Gallery has continued to manage its finances within its operating and capital budgets and in line with the five-year Financial Sustainability Strategy. For further information see the Financial Management section of this report, and Financial Statements for analysis against the original budget.

Following receipt of additional government funding, the National Gallery is currently reviewing the five-year financial strategy, which is on track for endorsement by Council in the 2023–24 financial year.

MAXIMISE EARNED REVENUE OPPORTUNITIES

Our target: 100% paid exhibition ticket targets achieved

Our target: 100% commercial revenue targets achieved

Source: 2022–23 Corporate Plan p 30, 2022–23 PBS p 390

What we achieved

The target for paid tickets to the *Cressida Campbell* exhibition was exceeded by 86%. The target for commercial revenue was exceeded by 56%, largely driven by the high visitor numbers for *Cressida Campbell*.

DEVELOP FOUNDATION FUNDRAISING STRATEGY AND DELIVER ON COMMITMENTS

Our target: Fundraising strategy developed by 31 December 2022

Our target: At least 2% growth on prior year in private sector funding

Source: 2022–23 Corporate Plan p 30, 2022–23 PBS p 390

What we achieved

Fundraising has focused on priority initiatives with a broader strategy in development expected to be delivered by December 2023.

An 11.3% increase in cash donations was received from individual donors and grant makers during 2022–23.

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 National Gallery through advocacy, stewardship and fundraising.

The Foundation is a company limited by guarantee under the *Corporations Act 2001*, governed by a Board of Directors appointed by the National Gallery Council and including the National Gallery Director. The Patron of the Foundation is the Governor-General of the Commonwealth of Australia, His Excellency General the Honourable David Hurley AC DSC (Retd). The Foundation Board meets three times each year.

The Chair of the Foundation is Stephen Brady AO CVO and Philip Bacon AO is the Deputy Chair. The President of the American Friends of the National Gallery of Australia Michael Maher provides welcome representation on the Foundation Board. The Board gratefully acknowledges Foundation Board Director Geoffrey Pack, who concluded his term in February 2023.

Board members in 2022–23 were Stephen Brady AO CVO (Chair), Philip Bacon AO (Deputy Chair), Ryan Stokes AO (Council Chair), Dr Nick Mitzevich (Director), Julian Beaumont OAM, Anthony Berg AM, Robyn Burke, Julian Burt, Terrance Campbell AO, Sue Cato AM (leave of absence from 28 April 2023), the Hon Ashley Dawson-Damer AM, James Erskine, Andrew Gwinnett, Hiroko Gwinnett (appointed December 2022), Wayne Kratzmann AM, the Hon Dr Andrew Lu AM, Michael Maher (President, American Friends), Dr Michael Martin, Geoffrey Pack (retired February 2023), Roslyn Packer AC, Penelope Seidler AM, Ezekiel Solomon AM, Kerry Stokes AC and Ray Wilson OAM. The Foundation Secretary is Dr Peter Lundy RFD and the Executive Director is Maryanne Voyazis.

Private giving foundations

The National Gallery is fortunate to have ongoing relationships with private giving foundations that support important projects and initiatives that could not otherwise be realised.

Thanks to the multi-year support of the Oranges & Sardines Foundation, the National Gallery has taken a sector-leading approach to First Nations provenance practices. Important milestones were reached in the 2022–23 financial year with a complete assessment of the Gallery's First Nations Art collection completed. Further community consultation and industry engagement is planned to ensure that the work of the Associate Curator, Aboriginal and Torres Strait Islander Art Provenance

is widely shared and communicates the importance of thorough provenance processes to protect artists in the selling and acquiring of First Nations works of art.

The Lansdowne Foundation renewed its ongoing commitment to supporting and enriching the lives of those experiencing vulnerability as the National Gallery's Access Partner. This partnership enables the delivery of the industry leading Art & Dementia program and has allowed the National Gallery to launch the pioneering mental health program Art for Wellbeing. Geared towards the public, this program is a non-pharmacological approach to wellness through art.

The Gordon Darling Foundation maintained its investment in the National Gallery and was the Publication Partner for *Cressida Campbell*. The book was included in numerous bestseller lists and was nominated for the Australian Book Industry Awards. The *Spowers & Syme* publication, also supported by the Gordon Darling Foundation, has entered its third reprint following an Australia-wide tour of the exhibition.

Additionally, the Gordon Darling Foundation has generously supported three National Gallery staff members with Darling Travel Grants. Awarded for the purpose of conducting research that informs the work of National Gallery curators and other senior leaders, these grants support professional development and raise the profile of the National Gallery internationally.

The Australia-wide tours of Know My Name projects *Skywhales: every heart sings* and *Spowers & Syme* have been made possible through the support of the Naomi Milgrom Foundation; the Australian Government's Visions of Australia program; and David Thomas AM, who is the Major Patron for *Spowers & Syme*.

The experience of National Gallery touring exhibitions such as these is enriched through the John T Reid Outreach Program, which is supported by the John T Reid Charitable Trusts and connects audiences through meaningful public engagement programs. The National Gallery's beloved Art Cases, newly refurbished thanks to the support of the Neilson Foundation, have recommenced travel to schools, public libraries, community centres and care facilities around the country, providing understanding of works of art through tactile engagement.

Metal Manufactures again continued to support the National Gallery's Regional Initiatives Program, through a loans partnership that facilitates access to the national collection within regional and remote Australia. As a result of this partnership, works of art and exhibitions by some



National Summer Art Scholarship students in costume, during the workshop led by artist Joel Bray, Wiradjuri people, and National Gallery staff

of the world's most renowned artists have been viewed by regional audiences—including works by American Pop artists Andy Warhol and Roy Lichtenstein on display at Cairns Art Gallery in 2023.

Exhibition patronage

The National Gallery exhibitions program has been supported by individual and corporate donors, notably the 4th National Indigenous Art Triennial: *Ceremony* and *Cressida Campbell*. We are grateful to donors at all levels of giving and acknowledge the extraordinary support of Principal and Major Patrons Anthony and Suzanne Maple-Brown, the Margaret Olley Art Trust, and Philip Bacon AO, who were joined by other exhibition patrons and supporters to deliver these exhibitions.

The 4th National Indigenous Art Triennial: *Ceremony* was made possible through the generosity of the National Gallery's Indigenous Art Partner Wesfarmers Arts and philanthropic contributors who supported the presentation of the exhibition and the commissioning of works of art by leading First Nations artists. The national tour was made possible thanks to the Australian Government's Visions of Australia and National Collecting Institutions touring and outreach programs. Outreach programming for this touring exhibition was supported by the John T Reid Charitable Trusts.

Cressida Campbell was made possible with the support of philanthropic partners including Principal Patron the Margaret Olley Art Trust, the ACT Government through

VisitCanberra, Seven West Media, and Major Patron Philip Bacon AO, together with Film Fund Patrons Brian Abel and Mark Manton, Michael Gannon and Helen Gannon, Publication Partner the Gordon Darling Foundation, and all those individuals who gave to support the presentation of this exhibition.

A transformative anonymous donation in the early planning stages for the forthcoming *Emily Kam Kngwarray* exhibition made a tremendous impact on its evolution towards presentation over the 2023–24 summer. Additional philanthropic partners include Principal Patrons Michael Gannon and Helen Gannon, Major Patrons Sally White OAM and Geoffrey White OAM, Supporting Patrons Dr Michael Martin and Elizabeth Popovski, and Roslyn Packer AC, Exhibition Patrons Ilana Atlas AO and Tony D'Aloisio AM, and Penelope Seidler AM. We are thankful for all the supporters of the 2023 Annual Giving campaign, whose support will be directed towards the presentation of this exhibition and in advocating Emily Kam Kngwarray's remarkable legacy.

Major gifts

Donations to the Foundation in 2022–23 increased by 11.3% from the previous year. This marks a positive shift and demonstrates the ongoing support of the National Gallery's giving community, which has remained loyal and generously supported the presentation of priority programs and exhibitions. The Foundation received \$4.14 million in cash donations and 48 gifts of works of art valued at \$3.34 million.

Of significant impact to this result was an anonymous gift to support the research and delivery of the forthcoming *Emily Kam Kngwarray* exhibition. Curators Kelli Cole, Warumungu / Luritja peoples, and Hetti Perkins, Arrernte / Kalkadoon peoples, were able to dedicate time to living and working on Country, where they connected with Kngwarray's family and community to deepen their knowledge and understanding of Kngwarray's life and art. The impact of this investment has been widely felt and will be evident in the quality of the exhibition, accompanying publication and a film by Tamarind Tree Pictures.

The ongoing and transformational support of Visionary Benefactor Tim Fairfax AC is acknowledged and celebrated. It is Tim's support that has enabled the National Gallery to build a world-class digital platform and fund the continued investment in learning programs that facilitate connection with people across Australia. From live-streamed conversations with major international artists such as Kara Walker, hybrid in-person and online events such as the Australian Architects Speaker Series, and the annual Summer Art Scholarship for Year 11 students, the programs funded by Tim have enduring impact.

The recent major donation and ongoing commitment of Tony Berg AM and Carol Berg AM is gratefully acknowledged. Tony and Carol have supported the National Gallery since its foundation. Tony was a member of the National Gallery's Governing Council from 1997 to 2003 and was Chair of the Foundation from 1999 to 2016. Tony remains an active and valued Director of the Foundation Board.

Major gifts were also received from long-term supporters Sally White OAM and Geoffrey White OAM and Steven Johnston in memory of Dr Clinton Ng. They were joined in their generosity by Andrew Keats, whose notable gift was accredited to the Sculpture Garden Fund, and by Julian Burt and Alexandra Burt through the Wright Burt Foundation.

The Gallery continued to rely on donors to support privately funded roles, with 21 staff holding named positions throughout the year. Thanks to the Federal Government's investment in National Cultural Institutions, crucial roles will be funded from operating resources in future, and donations from our generous benefactors will be directed towards funding ambitious projects and initiatives.

Visionary Benefactor Kenneth E Tyler AO maintained his commitment to support the research and display of the Kenneth E Tyler Print Collection, including the touring exhibition *Rauschenberg & Johns: significant*

others. Additionally, Tyler is funding the publication of a catalogue raisonné to celebrate the extraordinary impact and legacy of his collaborations with major American postwar artists from 1986 to 2001 at Tyler Graphics, New York.

Other significant donations

Special acknowledgement is made of regular contributors who give significantly in general support of the National Gallery: Ruth and Steve Lambert through the De Lambert Largesse Foundation and Sue Maple-Brown AM.

The Robert and Eugenie Bell Decorative Arts and Design Fund was strengthened by gifts from Dr Eugenie Bell and other generous donors who are passionate about supporting acquisitions for this important area of the collection. This year, Kelly Austin's ceramic assemblage *Stilled composition 103 2022* was acquired through this Fund.

Jane Kinsman again donated to build the corpus of the Jane Kinsman International Travel Fund for junior National Gallery curators.

The National Gallery acknowledges all those generous Australians who believe in our National Gallery and who are willing to support aspirational projects, including exhibitions, that will make the national collection available to everyone—onsite in Canberra, on tour and online around the world. All contributors in the 2022–23 financial year are listed in Appendix E.

National Gallery Bequest Circle

The National Gallery Bequest Circle welcomed three new members: Dr Eugenie Bell FRAIA, Dale Chatwin and Murrelia Wheatley. There are now a total of 62 members who have chosen to remember the National Gallery as part of their legacy. The Bequest Circle allows deeper engagement with the National Gallery and a sense of belonging that comes with being in the company of like-minded people.

The contribution of bequest donors whose lives have been enriched through their connection to the National Gallery are seen in our collections. Henry Dalrymple's legacy was supported by a final gift from his estate that builds on the significant gift Henry made available to the National Gallery. Most recently, Henry's generosity was honoured by the acquisition of a watercolour by British natural history artist Sarah Stone, *A bronzewing pigeon, perched upon a rock c 1790–92*. The artist's superb rendering of the feathers of this male Australian pigeon reinforces her reputation as one of the finest



In foreground: Robert Rauschenberg, *Cardbird door* 1971 from the *Cardbird* series, National Gallery of Australia, Kamberri / Canberra, purchased 1975 © Robert Rauschenberg, VAGA / Copyright Agency

natural history illustrators of her era and makes this work a treasured addition to the national collection, which will always carry Henry's name.

American Friends of the National Gallery of Australia

The New York–based American Friends of the National Gallery of Australia (AFNGA) continued to actively represent and raise the profile of the National Gallery internationally, as well as steward US-based donors.

The new Patron of the American Friends of the National Gallery of Australia is Australian entrepreneur and arts patron Thérèse Rein, who is currently based in Washington DC with Australia's Ambassador to the United States, the Hon Kevin Rudd AC.

Former American Friends President Geoffrey Pack and Leigh Pack are warmly acknowledged for their ongoing contributions, as are Chris and Francesca Beale and former American Friends Board Secretary Dr Helen Jessup. Additionally, the major support of Kenneth E Tyler AO is gratefully received and celebrated.

Key members of the American Friends Board participated in the 40th anniversary Gala in October 2022 including Chair Carolyn Fletcher AM and President Michael Maher, enabling them to extend their relationships with National Gallery supporters, Council members, Foundation Board Directors and staff. This preceded a visit to the United States by the National Gallery Director in December 2022,

when the American Friends hosted a series of events to connect him with key benefactors, arts leaders and gallerists.

The American Friends of the National Gallery of Australia Board of Directors is made up of Chair Carolyn Fletcher AM, President Michael Maher, Treasurer Catherine Devine and Secretary Elizabeth Elder. They are joined by David Droga, Steve Martin, Sara McKeirhan, Daniel Tobin, Kenneth E Tyler AO and Jill Viola.

Vale

After another challenging year for many families, we were sad to farewell members of the National Gallery's donor family, including the ever gracious and elegant Eva Curran. Together with former Council Deputy Chair and Foundation Board Chair Charles Curran AC, Eva was a committed supporter of the arts and friend of the National Gallery.

Additionally, we were saddened by the untimely passing of American Friends Board Director Susan van der Griend, who was known and loved for her strong spirit and sense of adventure. Our condolences to all those friends of the National Gallery who have lost loved ones.

PART 4

MANAGEMENT AND ACCOUNTABILITY

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Corporate governance

The National Gallery of Australia is a body corporate established by the *National Gallery Act 1975* (the Act).

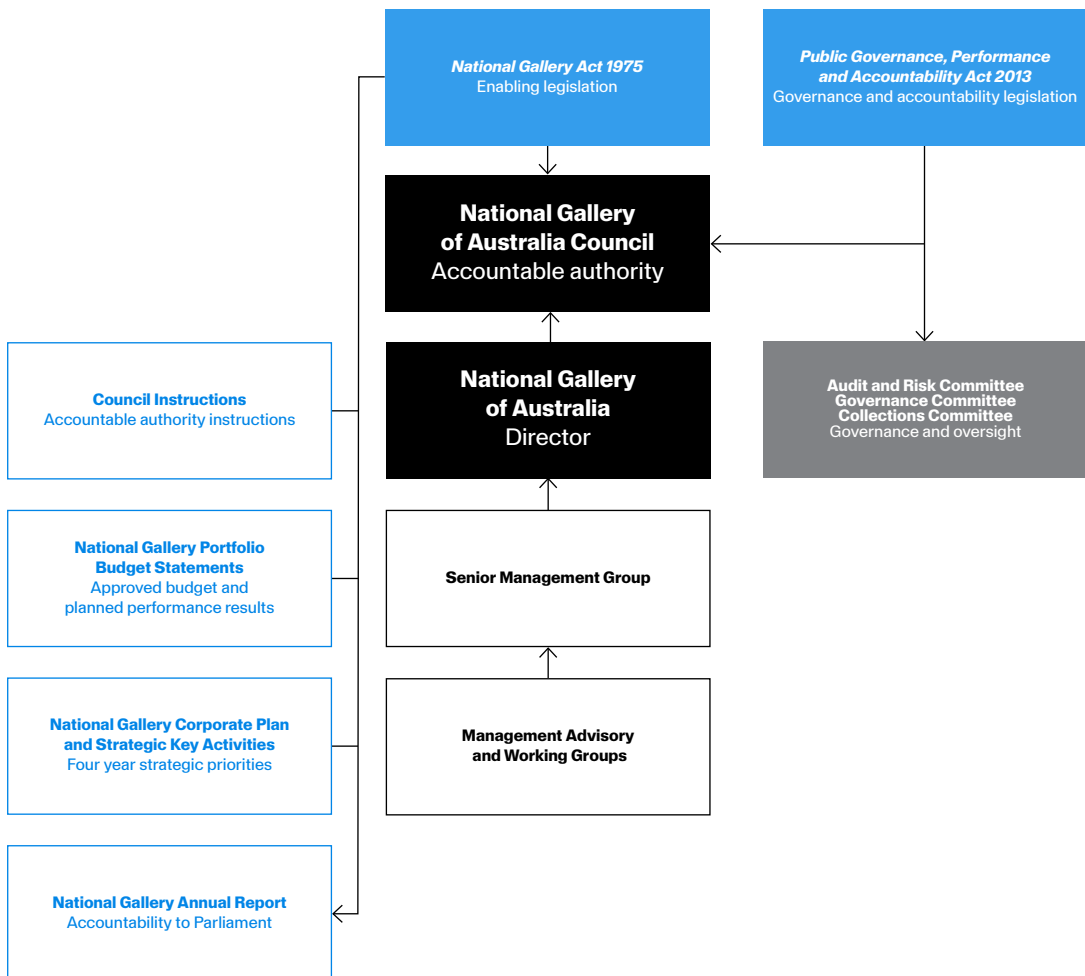
Section 6 of the Act defines the functions of the National Gallery as:

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

The Act states that in performing these functions, 'The Gallery shall use every endeavour to make the most advantageous use of the national collection in the national interest'.

The National Gallery is subject not only to the obligations contained in the Act, but to obligations contained in the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) applicable to Corporate Commonwealth Entities. The PGPA Act establishes a coherent system of governance and accountability across Commonwealth entities.

Figure 3: Corporate governance structure





Kara Walker, *Fons Americanus* (detail) 2019, courtesy of the artist and Sikkema Jenkins & Co., New York © Kara Walker

COUNCIL

The National 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 11 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 on 30 June 2023 are listed on pages 95–97, with details of their qualifications and relevant experience at the time of their appointment.

An annual performance review of Council and its Committees is facilitated by the National Gallery governance and strategic planning team. Ordinarily this involves a self-evaluation survey questionnaire, which is analysed and presented to the Chair of Council and each Committee to determine appropriate follow-up initiatives.

Table 2 on page 99 provides further information on members, including whether a member is an executive or 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 2022–23 financial year.



Ryan Stokes AO (Chair)

Qualifications: Bachelor of Commerce, Curtin University

Experience: Managing Director & Chief Executive Officer, Seven Group Holdings Limited; Chief Executive Officer, Australian Capital Equity; Chairman, WesTrac; Director, Seven West Media; Chairman, Coates Hire; Director, Beach Energy; Chairman, Boral; Committee Member, IOC Olympic Education Commission; appointed an Officer in the General Division of the Order of Australia on 8 June 2020



Dr Nick Mitzevich (Director)

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

Experience: Director, National Gallery of Australia; former Director, Art Gallery of South Australia, University of Queensland Art Museum and Newcastle Art Gallery; Member, Council of Australian Art Museum Directors; Trustee, Lionel Lindsay Gallery and Library Trust; Member, Newcastle University Gallery Advisory Board



The Hon Richard Alston AO

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

Experience: Chair, SR Op Co Pty Ltd; Director, China Telecom (Australian) Pty Ltd; Chair, Suzani Pty Ltd; Chair, Messen Pty Ltd; Chair, Marn Pty Ltd; Director, Waratah Group Enterprises Pty Ltd; Director, Waratah Investment Partners; Adjunct Professor, Bond University; Chair, National Advisory Pty Ltd (Strategic Advisory Services); Member, Advisory Board Market Eye (Investor Relations); Chair, J.C. Health Corporation Pty Ltd; Chair, Pay Me Now Please Pty Ltd; Associate Adjunct Professor, UNSW Canberra



Stephen Brady AO CVO

Qualifications: Bachelor of Arts (Honours), Australian National University

Experience: Chair, National Gallery of Australia Foundation; Director, EABC (Europe Australia Business Council); Member, 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 and Fellow, Australian Institute of Company Directors, Honorary CPA

Experience: WA Councillor, Australian Institute of Company Directors; Panel Member, UWA Resources Law Advisory Panel; Director, Juniper Aged Care; Director, Central Desert Native Title Service Ltd



Alison Kubler

Qualifications: Masters in Post War and Contemporary Art History, Manchester University; Bachelor of Arts, University of Queensland

Experience: Advisor, Sherman Centre for Culture and Ideas; Editor, Vault: Australasian Art and Culture; Owner, Renshaw & Kubler, Art Consultants



Professor Sally Smart

Qualifications: Diploma in Graphic Design, South Australian School of Art, Post-Graduate Diploma in Painting, Victorian College of Arts; Master of Fine Arts, University of Melbourne

Experience: Artist; Honorary Professorial Fellow and Member of the Advisory Board, Faculty of Fine Arts and Music, University of Melbourne; Director / Owner, Issues of Representation Pty Ltd



Ilana Atlas AO

Qualifications: Bachelor of Jurisprudence (Honours) and Bachelor of Laws (Honours), University of Western Australia; Master of Laws, University of Sydney

Experience: Chair, Jawun; Director, Scentre Group; Director, Origin Energy Limited; Director, Paul Ramsay Foundation; Director, Adara Development; Member, Panel of Adara Partners; Director, ANZ Group Holdings Limited; Director, ANZ Bank Group Limited; Member, Anacacia Capital Business Advisory Council



Esther Anatolitis

Qualifications: Bachelor of Arts (Honours), University of New South Wales; Zertifikat Bauhause Dessau, Bauhaus, Germany

Experience: Editor, Meanjin; Owner, Test Pattern; Honorary Associate Professor, RMIT School of Art; Partner Investigator, ARC Linkage Project 'Ambitious and fair: strategies for a sustainable visual arts sector'



Sally Scales

Qualifications: Bachelor of Commerce and Bachelor of Laws, Honorary Doctorate in Business, University of New South Wales

Experience: Member, APY Art Centre Collective; Member, Uluru Statement Dialogue Leadership; Director, Australian Children's Television Foundation



Michael Gannon (to 21 July 2022)

Qualifications: Chartered Accountant

Experience: Chairman, Cremorne Group of Companies



Dr Terri Janke (to 21 July 2022)

Qualifications: Bachelor of Arts—Bachelor of Laws, University of New South Wales; PhD, Australian National University

Associations: owner, solicitor and director, Terri Janke and Company Ltd Lawyers and Consultants



Nicholas Moore AO (to 22 November 2022)

Qualifications: Bachelor of Commerce, Bachelor of Laws, and an Honorary Doctorate in Business, University of New South Wales

Experience: Chair, Screen Australia; Chair, The Centre for Independent Studies; Chair, The Smith Family; Chair, Willow Technology Corporation; Chair, National Catholic Education Commission; Member, University of NSW Business School Advisory Council; Chair, Department of the Treasury Markets Taskforce Expert Advisory Panel; Chair, Financial Regulator Assessment Authority; Chair, Aldus Group; Australia's Special Envoy for Southeast Asia.

COUNCIL COMMITTEES

Council committees play an important role in governance and are responsible for overseeing the performance of the National Gallery in key operational areas. Details of the Council committees for the reporting period are:

Audit and Risk Committee

Responsibility: Monitors National Gallery finances and the framework for the management of risks and opportunities

Council members: Helen Cook (Chair), Ilana Atlas and Richard Alston

External members: Geoff Knuckey
(from 1 September 2022)

Collections Committee

Responsibility: Reviews proposals and makes recommendations to Council for the acquisition of works to the national collection and the deaccessioning of works from the collection. Also responsible for reviewing and making recommendations about National Gallery policies and procedures relating to its collections.

Council members: Alison Kubler (Chair), Sally Smart and Sally Scales (from 13 April 2023)

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 and oversees the development of a list of prospective members for appointment to Council.

Council members: Helen Cook (Acting Chair) and Stephen Brady



From left: Ishmael Marika, Yolŋu people, Assistant Director Bruce Johnson McLean, Wierdi / Birri-Gubba peoples, Arian Ganambarr-Pearson, Yolŋu people, Director Nick Mitzevich and Joseph Brady, at the launch of The Mulka Project, *Djarraṯawun* 2023, commissioned by the National Gallery of Australia for the 2023 Enlighten Festival, Kamberri / Canberra

Table 2: Members of the Council 2022–23

Member	Executive/ Non-executive	Date commenced	Date ceased	Meetings attended (eligible to attend)
Ryan Stokes AO (Chair)	Non-Executive	09/07/2018		6 (6)
Dr Nick Mitzevich (National Gallery Director)	Executive	02/07/2018		6 (6)
Richard Alston AO	Non-Executive	04/04/2019		4 (6)
Stephen Brady AO CVO	Non-Executive	06/12/2018		5 (6)
Helen Cook	Non-Executive	09/02/2017		5 (6)
Alison Kubler	Non-Executive	19/04/2018		6 (6)
Michael Gannon (Deputy Chair)	Non-Executive	22/07/2019	21/07/2022	0
Dr Terri Janke	Non-Executive	22/07/2019	21/07/2022	0
Professor Sally Smart	Non-Executive	25/07/2019		5 (5)
Nicholas Moore	Non-Executive	18/03/2021	22/11/2022	1 (2)
Ilana Atlas AO	Non-Executive	31/03/2022		6 (6)
Esther Anatolitis	Non-Executive	29/09/2022		5 (5)
Sally Scales	Non-Executive	08/12/2022		2 (3)



Gallery visitors viewing Giambattista Tiepolo, *Allegoria nuziale (Marriage or nuptial allegory)* c1737–47, National Gallery of Australia, Kamberri / Canberra, purchased 1974

MANAGEMENT STRUCTURE

Executive remuneration

The Council determines the Director's remuneration in accordance with the Remuneration Tribunal's framework for Principal Executive Officers (PEO). All other National Gallery staff are engaged under the *National Gallery Act 1975*.

Senior Management Group

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

The SMG includes the Director, four Assistant Directors, the Chief Finance Officer, the Chief Operating Officer, the Project Director Capital Works Task Force and the Executive Director of the National Gallery of Australia Foundation—a group responsible for the National Gallery's eight program areas:

- First Nations Engagement
- CFO and Commercial
- Corporate Services
- Building Services and Infrastructure
- Collections and Exhibitions
- Marketing, Communication and Visitor Services
- Learning and Digital
- National Gallery of Australia Foundation.

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 Project Director Capital Works Task Force is equivalent to the APS SES Band 2 classification. The Executive Director, National Gallery of Australia Foundation, is an Executive Level 2 position.

Remuneration and conditions for all other SES positions are covered by employment contract.

SES employment 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 National Gallery's Senior Executive Remuneration Guidelines and provide for a total remuneration approach that includes salary, allowances and employer superannuation contributions. Non-salary benefits for SES staff include electronic devices and parking.

The National Gallery did not engage any non-SES staff whose remuneration exceeded the threshold amount of \$240,000 stated in the PGPA Rule.

Appendix G provides a table of the average remuneration for executive staff in the reporting year in accordance with subsection 17CB(4) of the PGPA Rule.



Framer Surya Bajracharya preparing Nan Goldin's *Mark in the red car, Lexington, Mass. 1979*, National Gallery of Australia, Kamberri / Canberra, purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary. Work © Nan Goldin Studio

DEPARTMENT HEADS

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

NATIONAL GALLERY COMMITTEES AND GOVERNANCE GROUPS

National Gallery committees coordinate efforts across departments to achieve specific performance targets and operational objectives. They reflect the long-term goals and key priorities of the National Gallery, which are subject to change to meet priorities identified in the Corporate Plan. The following committees were active during the 2022–23 year:

- Artist Reference Group
- Building Services and Infrastructure Advisory Group
- Business Continuity Team
- Child Safety Working Group
- Deaccessioning Working Group
- Department Heads
- Disability Inclusion Action Plan Working Group
- Environmental Sustainability Action Plan Working Group
- Ethics Advisory Group
- First Nations Advisory Group
- Gallery Consultative Committee
- Gender Equity Working Group
- Information Technology Governance Advisory Group
- Leadership Group
- Loans Steering Group
- Programming Steering Group
- Provenance Working Group
- Publications Steering Committee
- Reconciliation Action Plan Working Group
- Senior Management Group
- Storage Working Group
- Tessitura System Working Group
- Work Health and Safety Committee

CORPORATE AND OPERATIONAL PLANNING

The following key corporate and operational planning documents are reviewed regularly:

- Art Acquisition Policy
- Art Deaccessioning Policy
- Business Continuity Plan
- Communications Policy
- Corporate Plan
- Crisis Communications Plan
- Cyber Security Strategy
- Disaster Recovery Plan
- Due Diligence and Provenance Policy
- Emergency Response Plan
- Exhibitions Policy
- Financial Sustainability Strategy
- Fraud Control Plan
- Integrated Pest Management Plan
- Inwards Loans Policy
- Outward Loans Policy
- Preservation Plan
- Privacy Policy
- Protective Security Policy
- Risk Management Framework and Policy
- Social Media Policy and Strategy
- Strategic Asset Management Plan

AUDIT ARRANGEMENTS

The Audit and Risk Committee, a Committee of Council, oversees audit and risk management activity at the National Gallery. This includes approving and monitoring the implementation of the Internal Audit Strategy & Workplan, engaging with internal and external auditors on both performance and compliance audits, and ensuring that outcomes from audits—including those performed at other Commonwealth entities by the Australian National Audit Office—are considered and inform the continuous improvement of National Gallery operations.

FRAUD CONTROL AND RISK MANAGEMENT

The National Gallery promotes the proper use of resources and takes all reasonable measures to prevent, detect, investigate and report on fraud. The National Gallery's Fraud Control Plan, complemented by mandatory online fraud-awareness training for all staff, supports compliance with the Commonwealth Fraud Control Framework.

The National Gallery has continued to embed its revised Risk Management Framework and Policy to support its pursuit of being a governance exemplar for cultural institutions both domestically and globally.

Enterprise risks—used to inform the strategic key activities, plans, projects and desired outcomes of the National Gallery—were also reviewed and updated. The Audit and Risk Committee met throughout the year to support the identification, monitoring and management of emerging risks.

EXTERNAL SCRUTINY

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



Child participating in an art-making program on the 40th anniversary weekend

STATUTORY COMPLIANCE

Advertising and market research

Market research conducted in 2022–23 cost \$105,250, compared to \$139,746 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 \$0.9 million, the same as the previous year. See Appendix H for details on advertising campaigns and expenditure.

Freedom of information

The National 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 National Gallery website at <https://nga.gov.au/about-us/information-publication-scheme>.

Public interest disclosure

The National 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

The National Gallery is strongly committed to our people and to attracting and retaining people with the right skills for our unique working environment. Over the year we continued to strengthen our health and safety culture and, in consultation with our people, reshaped some teams to meet business needs. The National Gallery remains firmly focused on building the capability of our workforce to ensure we operate effectively in a rapidly changing environment.

Table 3: All ongoing employees, current reporting period (2022–23)

	Male			Female			Uses a different term			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
ACT	49	7	56	115	9	124	-	-	-	180
Total	49	7	56	115	9	124	-	-	-	180

Table 4: All ongoing employees, previous reporting period (2021–22)

	Male			Female			Uses a different term			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
ACT	54	4	58	94	14	108	-	-	-	166
Total	54	4	58	94	14	108	-	-	-	166

Table 5: All non-ongoing employees, current report period (2022–23)

	Male			Female			Uses a different term			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
ACT	19	-	19	43	9	52	-	-	-	71
Total	19	-	19	43	9	52	-	-	-	71

Table 6: All non-ongoing employees, previous report period (2021–22)

	Male			Female			Uses a different term			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
ACT	11	2	13	32	7	39	-	-	-	52
Total	11	2	13	32	7	39	-	-	-	52

Table 7: Staff statistics, 30 June 2022 & 30 June 2023

Classification	Salary range (\$)	30 June 2022			30 June 2023		
		Female	Male	Total	Female	Male	Total
PEO		-	1	1	-	1	1
SES Band 2		1	-	1	1	-	1
SES Band 1		3	1	4	5	2	7
Executive Level 2	121,373–138,713	15	8	23	16	11	27
Executive Level 1	104,155–118,847	26	12	38	39	9	48
NGA Level 6	82,567–95,438	38	13	51	48	17	65
NGA Level 5	74,430–79,855	39	12	51	44	9	53
NGA Level 4	67,440–73,309	18	14	32	27	11	38
NGA Level 3	60,140–65,410	25	18	43	15	19	34
NGA Level 2	53,091–58,993	5	8	13	4	8	12
NGA Level 1	48,862–52,014	26	5	31	30	7	37
Total				288			323



Participants in the *Cressida Campbell* public program Art Together, with artist Lucy Irvine

INCLUSION AND DIVERSITY

The National Gallery continues to develop a workplace culture that values and respects the contribution of its employees, along with recognising the diversity of visitors and stakeholders.

This year the National Gallery deepened our commitment to diversity and inclusion through instigating our Gender Equity Action Plan, Disability Inclusion Action Plan and developing the Reconciliation Action Plan. These plans support the National Gallery to embed First Nations perspectives, gender equity and accessibility as core principles for decision making.

The National Gallery also committed to a calendar of significant national and international days to recognise issues important to our workforce and strengthen our culture of safety and belonging.

The National Gallery was successful in receiving its Breastfeeding Workplace re-accreditation, granted by the Australian Breastfeeding Association. This is an annual accreditation which reaffirms our commitment to providing a family-friendly, gender-equitable environment for our visitors and staff.

Table 8: Staff diversity profile, 30 June 2023

Classification	Female	Born overseas	English as second language	Aboriginal or Torres Strait Islander	Disability
PEO	-	-	-	-	-
SES Band 2	1	-	-	-	-
SES Band 1	5	-	-	1	-
Executive Level 2	16	5	1	1	1
Executive Level 1	39	11	4	-	3
NGA Level 6	48	11	5	4	-
NGA Level 5	44	10	3	2	1
NGA Level 4	27	9	6	2	2
NGA Level 3	15	10	4	-	-
NGA Level 2	4	3	4	1	1
NGA Level 1	30	3	1	3	1
Total	229	62	28	14	9

LEARNING AND DEVELOPMENT

The National Gallery has continued to provide a mix of in person and online learning opportunities. In addition to online training through the Gallery's learning management system, the Gallery offered in person sessions covering a range of corporate related content including finance, project management, recruitment, performance management, and Microsoft applications training. These sessions were led by Gallery staff and attended by approximately 130 staff.

In June the Gallery offered wellbeing and resilience workshops run by Oranges Toolkit (Camp Quality) to all staff. These courses included Beating Burnout, Renewing Resilience and Reframing Stress. 108 people attended the workshops.

Throughout the year, 100 plus staff participated in project management training run by the University of Sydney.

In November 2022, the Gallery launched a suite of inclusion learning modules including Aboriginal and Torres Strait Islander, Disability Inclusion, Gender, Age and Culture.

Study assistance continued to be available to employees. In 2022–23 the National Gallery maintained support for Department Heads to meet regularly and share information and perspectives on topics related to the work of the National Gallery as well as on leadership and management.

TERMS AND CONDITIONS OF EMPLOYMENT

Employment arrangements

The terms and conditions of employment for non-SES employees are covered by the National Gallery Enterprise Agreement 2018–2021. Individual flexibility arrangements are also made with some non-SES employees, where this meets the genuine needs of the National Gallery and the employee. The terms and conditions of employment for substantive SES are set out in common law contracts.

Negotiations for a new Enterprise Agreement for the Gallery are currently on hold following the release of the Government's Public Sector Interim Workplace Arrangements in October 2022 and subsequently the Government's Public Sector Workplace Relations Policy 2023 in March 2023.

Non-salary benefits provided to employees

The National Gallery provides employees with a range of non-salary benefits including those targeting health and wellbeing, support for professional and personal development, access to flexible working arrangements and a range of unpaid leave entitlements.

Flexible work

Flexible work arrangements are available for staff to support their wellbeing and inclusivity but are balanced to ensure they also meet the National Gallery's business priorities and goals. These work arrangements have been enabled by investment in technology, including portable devices and / or remote access for all employees.

Work health and safety

This report is made under schedule 2, part 4 of the *Work Health and Safety Act 2011*. The safety and wellbeing of our people is a priority for the National Gallery.

The Work Health and Safety Committee continued to meet quarterly to facilitate consultation and communication on work health and safety matters. Work health and safety information is reported at each Council meeting.

The National Gallery continued its focus on prevention strategies, including:

- an early-intervention approach to injury, with associated funding
- ergonomic workstation assessments for staff
- support and training for Health and Safety Representatives, First Aid Officers, Fire Wardens
- free influenza vaccinations for our employees
- reimbursement for screen-based eyewear
- personal protective equipment and footwear for eligible employees
- an Employee Assistance Program to provide professional counselling services to employees and their immediate families
- access to a free monthly health and wellbeing webinars through our Employee Assistance Program provider
- communications for work health and safety messages via multiple forums on safety tips
- access to wellbeing training for resilience, burnout and stress.

The National Gallery engaged industry professionals throughout the year to provide rehabilitation management services to ill or injured employees.

In 2022–23 the National Gallery had three compensation claims accepted.

The National Gallery had eleven notifiable Comcare incidents during 2022–23. All incidents notified to Comcare have been reviewed, and corrective actions taken. Comcare has advised that in all cases it has been satisfied with the actions taken by the National Gallery and has closed all inspector investigations, noting no outstanding compliance issues.

Financial management and business assurance

Financial assets

On 30 June 2023, the National Gallery had \$24.3 million in cash, a decrease of \$65.3 million from 30 June 2022. Investments increased from \$55.8 million on 30 June 2022 to \$106 million on 30 June 2023, while net trade and other receivables increased from 30 June 2022 to \$2 million. The National Gallery finished the financial year with \$132.4 million in financial assets, which is a decrease from \$147.1 million on 30 June 2022.

Non-financial assets

The total value of non-financial assets remained steady at \$7.35 billion, with only minor adjustments required from the full revaluation of the fair value of land and buildings. There were no changes to the fair values of heritage and cultural assets and property, plant and equipment assets following materiality reviews in 2022–23.

Heritage and cultural assets

Heritage and cultural assets include the national collection of works of art and the research library and archives collection. On 30 June 2023, JLL Public Sector Valuations Pty Ltd undertook a materiality review of both collections and independently determined that there was no material change to the valuation undertaken in 2021–22. The National Gallery continues to attract private support for the development of the national collection, receiving \$0.5 million in cash donations to assist with purchases and gifts of works of art valued at \$4 million.

Land, building, infrastructure, plant and equipment

In 2022–23, JLL Public Sector Valuations Pty Ltd undertook a full revaluation of the National Gallery's land and buildings, which resulted in a decrease of \$1.8 million to the value of these assets. Plant and equipment were subject to a materiality review in 2022–23, and JLL Public Sector Valuations Pty Ltd independently determined that there was no material change from the fair value determined through the full valuation undertaken in 2020–21.

Liabilities

The National Gallery's financial liabilities consist of leave provisions for employees and salaries and wages payable, supplier payables and unearned income. On 30 June 2023, liabilities totalled \$12.7 million, including provisions of \$6.8 million, payables of \$5.8 million and immaterial lease liabilities. Internal policies and procedures ensure appropriate resources are available to meet the National Gallery's financial obligations as and when they fall due.

Business continuity

The Business Continuity Plan continues to support responses to potential business continuity risks throughout the year. The Business Continuity Command Team was not required to meet throughout the year.

Outsourcing and procurement

In 2022–23 the National Gallery continued to uplift its procurement capability through the introduction of the Procure to Pay digitised procurement approval processes. The National Gallery also engaged external procurement advisors to support procurement connected with the National Gallery's significant program of capital works. These new resources and support, complemented by mandatory Procurement and PGPA Act training for all staff, ensures that the National Gallery's procurement practices are consistent with the PGPA Act, Commonwealth Procurement Rules and best practice principles.



Viewing Huma Bhabha, *Waiting for another game* 2018, National Gallery of Australia, Kamberri / Canberra, courtesy of the artist and Salon 94, New York, © Huma Bhabha



PART 5

FINANCIAL STATEMENTS

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INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Opinion

In my opinion, the financial statements of National Gallery of Australia and its subsidiaries (together the Consolidated Entity) for the year ended 30 June 2023:

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

The financial statements of the Consolidated Entity, which I have audited, comprise the following as at 30 June 2023 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;
- Cash Flow Statement; and
- Notes to the financial statements comprising a summary of significant accounting policies and other explanatory information.

Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the 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 (including Independence Standards)* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Accountable Authority's responsibility for the financial statements

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

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

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

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's 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



Clea Lewis

Executive Director

Delegate of the Auditor-General

Canberra

16 August 2023

STATEMENT BY THE COUNCIL, DIRECTOR AND CHIEF FINANCE OFFICER

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

In our opinion, at the date of this statement, there are reasonable grounds to believe that the National 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 AO
Chairman
16 August 2023



N Mitzevich
Director
16 August 2023



F McGinnes
Chief Finance Officer
16 August 2023

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OVERVIEW

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 which comprise 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), and
- 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), and
- Australian Accounting Standards and Interpretations: including simplified disclosures for Tier 2 Entities under AASB 1060 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.

SIGNIFICANT ACCOUNTING JUDGEMENT AND ESTIMATES

Heritage and Cultural Assets

The heritage and cultural asset class comprises the National Gallery's art and library collection (the collection), the fair value of which is based upon observations of the selling prices in the art and collectable markets. The collection is diverse with many objects being iconic with limited market comparisons. A full valuation of all iconic items plus a sample of objects from the different collection categories is undertaken at a minimum every five years. Where sampling is adopted an extrapolation is applied to the collection category. The value of the collection is adjusted after a full valuation is conducted.

A sample-based independent materiality review across all categories (including iconic objects) is adopted in years two through five of the valuation cycle. If there is evidence of a significant variation of at least 5% in the art market, a full revaluation will be conducted, and the collection value adjusted.

The last full valuation was completed by JLL Public Sector Valuations Pty Ltd as at 30 June 2022.

As at 30 June 2023 JLL Public Sector Valuations Pty Ltd independently undertook a materiality review of the fair value of the collection. The overall movement was 3.81%. This is not considered a significant movement therefore a full revaluation was not conducted, and the value of the collection has not been adjusted in the 2022–23 financial statements.

The market approach has been used to determine the fair value.

Land and Buildings

Valuations of land and buildings are undertaken at least every three years. A full valuation is undertaken in the first year of a three-year cycle. In years two and three the fair value is subject to a materiality review with only significant movements of at least 5% being brought to account.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS

For the year ended 30 June 2023

A full valuation of land & buildings was undertaken by JLL Public Sector Valuations Pty Ltd as at 30 June 2023 and the fair value was independently determined to be \$446.42 million, a decrease of 1% compared to carrying value. The 2022–23 financial statements have been adjusted to record a net downwards revaluation of \$1.82 million before additions.

The market approach has been used to determine the fair value of the buildings at Hume and the land assets. The replacement cost approach has been used to determine the fair value of the Parkes building. There has been no change in the valuation technique from the previous valuation.

Plant and Equipment

Valuations of plant and equipment are undertaken at least every three years. A full valuation is undertaken in the first year of a three-year cycle. In years two and three the fair value is subject to a materiality review with only significant movements of at least 5% being brought to account.

The last full valuation for plant and equipment was undertaken by JLL Public Sector Valuations as at 30 June 2021.

As at 30 June 2023 JLL Public Sector Valuations Pty Ltd independently undertook a materiality review of the fair value of plant and equipment. The overall movement was 0.57%. This is not considered a significant movement and the value of plant and equipment has not been adjusted in the 2022–23 financial statements.

The market and depreciation replacement cost approaches have been used to determine the fair value of plant and equipment. There has been no change in the valuation technique from the previous valuation.

NEW AUSTRALIAN ACCOUNTING

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.

TAXATION

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

SUBSEQUENT EVENTS

There are no events that occurred after 30 June 2023 that have a material impact on the 2022–23 financial statements.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
STATEMENTS OF COMPREHENSIVE INCOME

For the year ended 30 June 2023

		2023	2022	Original Budget 2023 ¹
	Note	\$'000	\$'000	\$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	A1.1	28,621	25,394	25,911
Supplier expenses	A1.2	31,621	25,738	25,450
Depreciation and amortisation		32,421	28,854	28,525
Impairment loss allowance	A1.3	(13)	156	–
Write-down and impairment of assets	A1.4	63	566	65
Interest on lease liabilities		2	4	–
Other expenses		–	104	–
Total expenses		92,715	80,816	79,951
Own-source revenue				
Revenue from contracts with customers	A2.1	8,866	4,954	5,683
Contributions	A2.2	8,303	6,906	7,299
Interest		5,152	715	750
Other revenue	A2.3	2,547	1,864	1,995
Total own-source revenue		24,868	14,439	15,727
Gains				
Works of art – gifts		4,004	1,743	5,000
Net gain from remeasuring investments		82	–	–
Total gains		4,086	1,743	5,000
Total own-source income		28,954	16,182	20,727
Net cost of services		(63,761)	(64,634)	(59,224)
Revenue from Government	C1.1	48,658	49,925	48,045
Deficit on continuing operations	C2.1	(15,103)	(14,709)	(11,179)
OTHER COMPREHENSIVE INCOME				
Revaluation (decrement) / increment	B2.1	(2,040)	772,655	–
Total other comprehensive income		(2,040)	772,655	–
Total comprehensive (deficit) / income		(17,143)	757,946	(11,179)

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

¹ Budget reported in the 2022–23 Portfolio Budget Statements published on 25 October 2022.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
STATEMENTS OF COMPREHENSIVE INCOME

For the year ended 30 June 2023

		2023	2022	Original Budget 2023 ¹
	Note	\$'000	\$'000	\$'000
ASSETS				
Financial assets				
Cash	B1.1	24,297	89,590	30,000
Investments	B1.2	106,030	55,762	92,405
Trade and other receivables	B1.3	2,024	1,687	1,506
Other financial assets	B1.4	66	87	237
Total financial assets		132,417	147,126	124,148
Non-financial assets				
Heritage and cultural assets	B2.1	6,860,608	6,857,301	6,863,138
Land and buildings	B2.1	477,569	469,329	491,347
Plant and equipment	B2.1	7,869	6,189	6,189
Intangibles	B2.1	1,385	1,438	1,438
Inventory	B2.2	745	665	350
Prepayments		588	493	425
Total non-financial assets		7,348,764	7,335,415	7,362,887
Total assets		7,481,181	7,482,541	7,487,035
LIABILITIES				
Payables				
Supplier payables	B3.1	3,371	5,176	4,512
Other payables	B3.2	2,466	2,526	1,976
Total payables		5,837	7,702	6,488
Interest bearing liabilities				
Leases	B4.1	36	328	204
Total interest bearing liabilities		36	328	204
Provisions				
Employee provisions	B5.1	6,589	5,855	5,900
Other provisions	B5.2	240	77	–
Total provisions		6,829	5,932	5,900
Total liabilities		12,702	13,962	12,592
Net assets		7,468,479	7,468,579	7,474,443
EQUITY				
Contributed equity		470,012	452,969	470,012
Asset revaluation reserve		6,451,773	6,453,813	6,453,814
Retained surplus		546,694	561,797	550,617
Total equity		7,468,479	7,468,579	7,474,443

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

¹ Budget reported in the 2022–23 Portfolio Budget Statements published on 25 October 2022.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
STATEMENTS OF CHANGES IN EQUITY

For the year ended 30 June 2023

		2023	2022	Original Budget 2023 ¹
	Note	\$'000	\$'000	\$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		452,969	395,154	452,969
Contributions by owners				
Collection development acquisition budget	C1	17,043	16,827	17,043
Capital injection	C1	–	40,988	–
Closing balance as at 30 June		470,012	452,969	470,012
ASSET REVALUATION RESERVE				
Opening balance				
Balance carried forward from previous period		6,453,813	5,681,158	6,453,814
Comprehensive income				
Revaluation (decrement) / increment	B2.1	(2,040)	772,655	–
Closing balance as at 30 June		6,451,773	6,453,813	6,453,814
RETAINED SURPLUS				
Opening balance				
Balance carried forward from previous period		561,797	576,506	561,796
Comprehensive income				
Deficit for the period		(15,103)	(14,709)	(11,179)
Closing balance as at 30 June		546,694	561,797	550,617
TOTAL EQUITY				
Opening balance				
Balance carried forward from previous period		7,468,579	6,652,818	7,468,579
Comprehensive income				
Deficit for the period		(15,103)	(14,709)	(11,179)
Revaluation (decrement) / increment		(2,040)	772,655	–
Total comprehensive (deficit) / income		(17,143)	757,946	(11,179)
Transactions with owners				
Contributions by owners				
Collection development acquisition budget	C1	17,043	16,827	17,043
Capital injection	C1	–	40,988	–
Closing balance as at 30 June		7,468,479	7,468,579	7,474,443

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

¹ Budget reported in the 2022–23 Portfolio Budget Statements published on 25 October 2022.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
CASHFLOW STATEMENT

For the year ended 30 June 2023

	2023	2022	Original Budget 2023 ¹
Note	\$'000	\$'000	\$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government	48,658	49,925	48,045
Goods and services	10,997	5,144	7,038
Contributions	5,807	5,654	–
Net GST received	4,153	3,413	1,203
Interest	4,533	727	732
Other	1,973	1,266	8,708
Total cash received	76,121	66,129	65,726
Cash used			
Employees	27,648	24,998	25,830
Suppliers	36,702	29,186	28,304
Interest payments on lease liabilities	2	4	77
Total cash used	64,352	54,188	54,211
Net cash from operating activities	11,769	11,941	11,515
INVESTING ACTIVITIES			
Cash received			
Investments	163,285	41,297	80,000
Total cash received	163,285	41,297	80,000
Cash used			
Payments for buildings, plant and equipment	23,972	8,490	51,231
Purchase of intangibles	420	674	–
Payments for heritage and cultural assets	19,239	15,873	–
Investments	213,467	52,245	116,644
Total cash used	257,098	77,282	167,875
Net cash (used by) investing activities	(93,813)	(35,985)	(87,875)
FINANCING ACTIVITIES			
Cash received			
Collection development acquisition budget	17,043	16,827	17,043
Capital injection	–	40,988	–
Total cash received	17,043	57,815	17,043
Cash used			
Principal payments of lease liabilities	292	288	273
Total cash used	292	288	273
Net cash from financing activities	16,751	57,527	16,770
Net (decrease) / increase in cash held	(65,293)	33,483	(59,590)
Cash at the beginning of the reporting period	89,590	56,107	89,590
Cash at the end of the reporting period	24,297	89,590	30,000

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

¹ Budget reported in the 2022–23 Portfolio Budget Statements published on 25 October 2022.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

For the year ended 30 June 2023

A: FINANCIAL PERFORMANCE		
A1: Expenses		
	2023	2023
	\$'000	\$'000
A1.1: Employee benefits		
Wages and salaries	21,122	19,077
Superannuation:		
Defined contribution plans	2,832	2,340
Defined benefit plans	1,029	1,020
Leave and other entitlements	2,695	1,847
Sitting fees	270	296
Other employee benefits	673	814
Total employee benefits	28,621	25,394
A1.2: Supplier expenses		
Goods and services supplied or rendered		
In-kind expense	2,496	1,280
Contractors and consultants	8,719	7,660
Commercial catering and events	3,084	2,287
Freight and travel	3,326	2,075
Utilities	3,812	3,160
Cost of goods sold	1,692	788
Information technology	1,912	1,616
Advertising	913	857
Exhibition services	170	276
Repairs and maintenance	1,468	1,386
Insurance	1,261	1,020
Printing and office supplies	757	712
Workers compensation premiums	139	213
External audit fee	76	80
Other goods and services	1,793	2,323
Total goods and services supplied or rendered	31,618	25,732
Goods supplied	3,705	2,650
Services rendered	27,913	23,082
Total goods and services supplied or rendered	31,618	25,732
Other supplier expenses		
Short-term leases	3	6
Total other supplier expenses	3	6
Total supplier expenses	31,621	25,738

Short-term leases and leases of low-value assets

The National Gallery has elected not to recognise right-of-use assets and lease liabilities for short-term leases of assets that have a lease term of 12 months or less and leases of low-value assets (less than \$10,000 per asset). The National Gallery recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

The National Gallery has one short-term lease commitment of \$3,045 including GST, and no low value lease commitments as at 30 June 2023 (one short-term lease commitment of \$6,182 including GST, and no low value lease commitments as at 30 June 2022). There are no options with the lease.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

For the year ended 30 June 2023

	2023	2022
	\$'000	\$'000
A1.3: Impairment loss allowance		
Movement in bad debt expense on receivables	(13)	22
Unrealised net loss from remeasuring investments	–	134
Total impairment loss allowance	(13)	156
A1.4: Write-down and impairment of assets		
Movement in slow-moving and obsolete stock	63	66
Write-down of assets	–	500
Total write-down and impairment of assets	63	566

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

For the year ended 30 June 2023

A2: Own-source income		
	2023	2022
	\$'000	\$'000
A2.1: Revenue from contracts with customers		
Commercial catering and events	3,184	1,836
Exhibition admissions	1,678	934
Merchandising	3,453	1,677
Membership	551	507
Total revenue from contracts with customers	8,866	4,954
Sale of goods	3,453	1,677
Rendering of services	5,413	3,277
Total revenue from contracts with customers	8,866	4,954

The National Gallery generates its own-source revenue principally from the provision of commercial catering and events, admission to major exhibitions, the sale of goods through its shop and the sale of annual and bi-annual memberships.

Commercial catering and event revenue is recognised when the event takes place. Admissions revenue is recognised over the course of the exhibition. Amounts paid as a deposit in advance of the event date and pre-purchased tickets to exhibitions are treated as unearned revenue and disclosed as a liability in the Statement of Financial Position.

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

Membership revenue is recognised evenly over the period as performance obligations are met.

The transaction price is the total amount of consideration to which the National Gallery expects to be entitled in exchange for transferring promised goods or services to a customer. The consideration promised in a contract with a customer may include fixed amounts, variable amounts, or both.

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

A2.2: Contributions		
Sponsorship, including in-kind	4,146	2,932
Donations (excluding gifts of works of art)	4,157	3,974
Total contributions	8,303	6,906

A2.3: Other revenue		
Dividends and distributions	921	975
Exhibition management	127	169
Other revenue	1,499	720
Total other revenue	2,547	1,864

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

For the year ended 30 June 2023

B: FINANCIAL POSITION

B1: Financial assets

	2023	2022
	\$'000	\$'000
B1.1: Cash		
Cash on hand or on deposit	24,297	89,590
Total cash	24,297	89,590
B1.2: Investments		
Term deposits	102,015	52,000
Shares	4,015	3,762
Total investments	106,030	55,762
B1.3: Trade and other receivables		
Goods and services receivables		
Goods and services	177	881
Total goods and services receivables	177	881
Other receivables		
GST receivable from Australian Taxation Office	1,049	545
Interest receivable	751	132
Withholding tax receivable	69	164
Total other receivables	1,869	841
Total trade and other receivables (gross)	2,046	1,722
Less expected credit loss allowance	(22)	(35)
Total trade and other receivables (net)	2,024	1,687

Credit terms for goods and services are within 30 days (2022: 30 days).

B1.4: Other financial assets

Contract assets	66	87
Total other financial assets	66	87

Contract assets are accrued revenue associated with events and catering. Refer to note B3.2 for information relating to contract liabilities.

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

For the year ended 30 June 2023

Financial assets

The National Gallery and its controlled entities classify financial assets in the following categories:

- financial assets at fair value through profit or loss, or
- 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 cashflows from the financial asset expire or are transferred.

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

Cash is recognised at its nominal amount. Cash includes: cash on hand and demand deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash, receivables and term deposits held for the purpose of collecting contractual cashflows are measured at amortised cost using the effective interest method adjusted for any loss allowance. Term deposits over three months are considered investments. The National Gallery does not have any financial assets classified as financial assets at fair value through other comprehensive income.

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 which 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 12-month expected credit losses if risk has not increased.

A simplified approach for measuring 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.

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 listed 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
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B2: Non-financial assets

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

For the year ended 30 June 2023

	Land	Buildings	Plant and equipment	Heritage and cultural assets	Intangibles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2022						
Gross book value	26,175	444,173	7,637	6,857,307	2,330	7,337,622
Accumulated depreciation and impairment	–	(1,019)	(1,448)	(6)	(892)	(3,365)
Total as at 1 July 2022	26,175	443,154	6,189	6,857,301	1,438	7,334,257
Additions						
Purchase	–	20,655	3,317	19,239	420	43,631
Works of art – gifts	–	–	–	4,004	–	4,004
Revaluations recognised in other comprehensive income	2,060	(3,876)	–	(224)	–	(2,040)
Depreciation and amortisation	–	(10,329)	(1,624)	(19,712)	(473)	(32,138)
Depreciation on right-of-use assets	–	(270)	(13)	–	–	(283)
Total as at 30 June 2023	28,235	449,334	7,869	6,860,608	1,385	7,347,431
Represented by:						
Gross book value	28,235	450,386	10,953	6,880,326	2,737	7,372,637
Accumulated depreciation and impairment	–	(1,052)	(3,084)	(19,718)	(1,352)	(25,206)
Total as at 30 June 2023	28,235	449,334	7,869	6,860,608	1,385	7,347,431
Carrying amounts of right-of-use assets	–	29	4	–	–	33

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 are:

Asset class	2023 Useful life	2023 Threshold
Buildings	30 to 200 years	\$2,000
Plant and equipment	3 to 20 years	\$2,000
Heritage and cultural assets	50 to 480 years	\$2,000
Intangibles	3 to 5 years	\$2,000
Right-of-use assets	2 to 5 years	\$10,000

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The useful life of identifiable subcomponents in the buildings asset class has been independently assessed by JLL Public Sector Valuations Pty Ltd in 2022–23 as between 30 and 200 years (2021–22: 40 and 200 years).

The depreciation rates for right-of-use assets are based on the commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term.

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 2022 23 (2021–22: Nil). No assets under development were identified to not meet the threshold for asset capitalisation and written off in accordance with AASB 116 Property, Plant and Equipment (2021–22: \$0.3 million).

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 2022 23 (2021–22: 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 their useful lives.

No assets were identified through the National Gallery's deaccessioning framework as having no future economic benefit and were derecognised and written off through the Statement of Comprehensive Income (2021–22: \$0.43 million). Assets currently under investigation for deaccessioning have been identified as impaired, and an adjustment of \$0.22 million through the Asset Revaluation Reserve has been made in accordance with AASB 116 *Property, Plant and Equipment* (2021–22: \$5.4 million).

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Intangibles

The National Gallery recognises intangible assets only if it is probable that future economic benefits will flow to the National Gallery and the cost of the asset can be measured reliably. Intangible assets held by the National Gallery comprise websites (\$0.72 million) and software (\$0.66 million). These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

All intangible assets are assessed for indications of impairment at the end of each reporting period. No indicators of impairment were found for intangibles in 2022/23 (2021–22: Nil). Intangible assets with a net book value of nil were decommissioned as they were no longer in use and written off in accordance with AASB 116 *Property, Plant and Equipment* (2021–22: \$0.04 million).

Lease right-of-use assets

Lease right-of-use assets are capitalised at the commencement date of the lease and comprise the initial lease liability amount plus initial direct costs incurred when entering into the lease. These assets are accounted for as separate asset classes to corresponding assets owned outright but included in the same column as where the corresponding underlying assets would be presented if they were owned.

Revaluations of non-financial assets

Following initial recognition at cost, property, plant and equipment (excluding right-of-use assets) are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets 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 market approach has been used to determine the fair value of the buildings at Hume and the Land assets. The replacement cost approach has been used to determine the fair value of the Parkes building. The fair value plant and equipment has been taken to be the depreciated replacement cost. The market approach has been used to determine the fair value of heritage and cultural assets.

Commitments for the acquisition of buildings, plant and equipment, heritage and cultural assets and intangibles

	Within 1 year		Between 1 and 5 years		Total	
	2023	2022	2023	2022	2023	2022
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Capital commitments payable (including GST):						
Capital commitments						
Buildings	8,960	11,815	48	2,709	9,008	14,524
Plant and equipment	506	812	–	–	506	812
Heritage and cultural assets	8,626	9,957	–	2,862	8,626	12,819
Intangibles	210	284	–	–	210	284
Total capital commitments payable	18,302	22,868	48	5,571	18,350	28,439

As at 30 June 2023, no capital commitments had been entered over five years (2022: Nil).

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	2023 \$'000	2022 \$'000
B2.2: Inventory		
Inventory held for sale	745	665
Total inventory	<u>745</u>	<u>665</u>

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		
B3.1: Supplier payables		
Trade creditors and accruals	3,341	5,080
Other creditors	30	96
Total supplier payables	<u>3,371</u>	<u>5,176</u>

Settlement is usually made within 21 days (2022: 21 days).

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.

B3.2: Other payables		
Unearned income	1,583	1,882
Accrued salaries and wages	883	644
Total other payables	<u>2,466</u>	<u>2,526</u>

Unearned income meets the definition of contract liabilities under AASB 15 *Revenue from Contracts with Customers*. Contract liabilities are associated with commercial events and catering, sponsorships, memberships and touring exhibitions that will occur in the future. Refer to note B1.4 for information relating to contract assets.

B4: Interest bearing liabilities		
B4.1: Leases		
Lease liabilities	36	328
Total leases	<u>36</u>	<u>328</u>

The total cash outflow for leases during 2022–23 was \$0.3 million (2022: \$0.3 million).

B4.2: Leases – Maturity		
Maturity analysis – contractual undiscounted cash flows		
Within 1 year	36	293
Between 1 to 5 years	–	35
More than 5 years	–	–
Total leases	<u>36</u>	<u>328</u>

The National Gallery has applied AASB 16 *Leases* to account for lease arrangements. The National Gallery in its capacity as lessee has five leasing arrangements on which fixed monthly repayments are made.

The above lease disclosures should be read in conjunction with the accompanying notes A1.2 and B2.1.

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For the year ended 30 June 2023

B5: Provisions

	2023	2022
	\$'000	\$'000
B5.1: Employee provisions		
Annual leave	2,111	2,013
Long service leave	4,328	3,676
Separations and redundancies	150	166
Total employee provisions	6,589	5,855

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 estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Separations and redundancies

Provision is made for separation and redundancy payments when there is a detailed formal plan and employees have been informed that the redundancies will be carried out.

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.

B5.2: Other provisions

	Provision for inward loans	Provision for storage	Total
	\$'000	\$'000	\$'000
As at 1 July 2021	77	–	77
Additional provisions made	141	150	291
Amounts used	(59)	–	(59)
Amounts reversed	(69)	–	(69)
Total as at 30 June 2022	90	150	240

The provision for storage relates to the Gallery's obligation to pay storage costs for works of art held abroad.

The provision for inward loans relates to the Gallery's obligation to pay the return freight costs of short term loans of works of art.

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C: Funding		
C1: Revenue from Government		
	2023	2022
	\$'000	\$'000
C1.1: Revenue from Government		
Corporate Commonwealth entity payments	48,045	49,592
Grants from Government	613	333
Total revenue from the Government	48,658	49,925

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, Collection Development Acquisition Budget (CDAB) or a loan, in which case it is recognised as a contribution by owner directly in equity. CDAB funding of \$17.0 million was recognised directly in equity during 2022–23 (2021–22: \$16.8 million) and there were no capital injections in the financial year (2021–22: \$41.0 million).

C2: Net cash appropriation arrangements		
	2023	2022
	\$'000	\$'000
C2.1: Net cash appropriation arrangements		
Total comprehensive income less depreciation expense on heritage and cultural assets and right-of-use assets plus principal repayments on leased assets	4,600	3,155
Plus: depreciation expense on heritage and cultural assets	(19,712)	(17,860)
Plus: depreciation on right-of-use assets	(283)	(292)
Less: principal repayments – leased assets	292	288
Total comprehensive deficit as per Statement of Comprehensive Income	(15,103)	(14,709)

From 2009–10, the Government replaced revenue appropriations for the heritage and cultural depreciation expenses of designated collecting institutions, with a separate Collection Development Acquisition Budget (CDAB) provided as an equity contribution.

The inclusion of depreciation and amortisation expenses related to right-of-use leased assets and the lease liability principle repayment amount reflects the cash impact on implementation of AASB 16 *Leases*, it does not directly reflect a change in appropriation arrangements.

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D: Other items

D1: Current / non-current distinction for assets and liabilities

	2023	2022
	\$'000	\$'000

D1.1: Current / non-current distinction for assets and liabilities

Assets expected to be recovered in:

No more than 12 months

Cash	24,297	89,590
Investments	102,015	52,000
Trade and other receivables	2,024	1,687
Other financial assets	66	87
Inventory	745	665
Prepayments	502	462
Total no more than 12 months	129,649	144,491

More than 12 months

Heritage and cultural assets	6,860,608	6,857,301
Land and buildings	477,569	469,329
Plant and equipment	7,869	6,189
Intangibles	1,385	1,438
Investments	4,015	3,762
Prepayments	86	31
Total more than 12 months	7,351,532	7,338,050
Total assets	7,481,181	7,482,541

Liabilities expected to be settled in:

No more than 12 months

Suppliers	3,371	5,176
Other payables	2,374	2,434
Leases	36	292
Employee provisions	2,769	2,528
Other provisions	240	77
Total no more than 12 months	8,790	10,507

More than 12 months

Other payables	92	92
Leases	-	36
Employee provisions	3,820	3,327
Total more than 12 months	3,912	3,455
Total liabilities	12,702	13,962

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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 2023, the National Gallery and its controlled entities had two contingent assets, being land and a building, with a fair value estimate of \$1.9 million (2022: \$1.8 million) and no quantifiable contingent liabilities (2022: Nil).

Unquantifiable contingencies

The National Gallery's provenance governance framework identifies collection assets may be at risk of future write-off if there is uncertainty over provenance status. No material collection assets have been identified at balance date to have uncertain provenance status that are not already written off.

D3: Key management personnel remuneration

	2023	2022
	\$'000	\$'000
D3.1: Key management personnel remuneration		
Short-term employee benefits	845	831
Post-employment benefits	59	60
Other long-term employee benefits	12	10
Total key management personnel remuneration	916	901

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. The National Gallery and its controlled entities have determined the KMP to be the Portfolio Minister, Council members and the Director.

The above table includes the remuneration in 2022–23 for 13 KMP who held office at some time during the year (2021–22: 12). 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.

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 \$0.79 million in 2022–23 (2021–22: \$0.84 million).

The Foundation donated \$4.56 million to the National Gallery in 2022–23 (2021–22: \$2.87 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 Foundation's results are included in the National Gallery consolidated financial statements. All inter entity transactions are eliminated on consolidation (refer to note D6).

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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 \$0.09 million to the National Gallery in 2022–23 (2021–22: \$0.34 million). Contributions consisted of funds for the development of the national collection of works of art and to support the National Gallery’s programs. The Fund’s results 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 R Stokes AO (Chairman)	09/07/2018	
Mr M Gannon (Deputy Chairman)	22/07/2019	21/07/2022
Hon R Alston AO	04/04/2019	
Mr S Brady AO, CVO	06/12/2018	
Ms H Cook	09/02/2017 ¹	
Dr T Janke	22/07/2019	21/07/2022
Ms A Kubler	19/04/2018	
Dr N Mitzevich (Director of the National Gallery)	02/07/2018	
Mr N Moore	18/03/2021	22/11/2022
Prof S Smart	25/07/2019 ²	
Ms I Atlas AO	31/03/2022	
Ms E Anatolitis	29/09/2022	
Ms S Scales	08/12/2022	

¹ Ms H Cook’s second term of appointment ended 8 February 2023, reappointed for third term 13 April 2023.

² Prof S Smart’s first term of appointment ended 24 July 2022, reappointed for second term 29 September 2022.

D4.3: Transactions with related parties

The National Gallery is an Australian Government controlled entity. Related parties to the National Gallery are KMP, KMP related entities 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 art store, café and events. 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 2022–23 (2021–22: nil).

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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 2022–23, the National Gallery and its controlled entities reported total expenses of \$92.7 million, \$12.8 million more than originally budgeted.

Supplier expenses were \$6.2 million higher than budget driven by an increase in activity and visitation levels. This includes additional costs of goods for retail operations resulting from higher than expected sales and unbudgeted in-kind support for exhibition production of \$2.5 million, which is also recognised as a revenue contribution. Increases were also evidenced across a number of supplier costs including insurance, utilities, travel and freight. Employee benefits were \$2.7 million higher than budget, primarily driven through an increase in staffing levels during the year to support the increased activity.

Depreciation and amortisation totalled \$31.6 million in 2022–23, \$3.9 million greater than budget due to increases in the fair value of buildings and the national collection following independent valuations completed at 30 June 2022.

Own-source revenue totalled \$24.9 million in 2022–23, \$9.1 million greater than the original budget of \$15.7 million. The success of the ticketed exhibition in 2023 helped to drive the revenue from contracts with customers, including across the Gallery's commercial operations, to \$8.9 million, \$3.2 million better than budget. The \$2.5 million unbudgeted in-kind revenue contribution resulted in contributions revenue exceeding budget by \$1.0 million.

Cash flows were managed throughout the year to maximise returns, interest rates increased during the year resulting in interest revenue being \$4.4 million greater than the original budget. Other revenue was \$0.6 million greater than budget predominantly reflecting dividends on the investment portfolio being greater than budgeted due to changed market conditions since the budget was developed.

During 2022–23, gifts of works of art valued at \$4.0 million were received by the National Gallery and its controlled entities against a budget of \$5.0 million. By nature, these gifts vary from year to year and are difficult to forecast.

The combination of these effects resulted in net cost of services of \$63.8 million, 7.7 percent higher than the budget of \$59.2 million.

Total comprehensive deficit of \$17.1 million includes the net downwards revaluation of the land and buildings, \$1.8 million, and impairment of artworks in the collection, \$0.2 million, which could not be foreseen when the budget was developed.

Statement of Financial Position

As at 30 June 2023, net assets were \$7.47 billion, consistent with the budget. The value of the national collection is \$6.86 billion and land and buildings \$477.6 million collectively account for 98 percent of net assets.

Financial assets totalled \$132.4 million as at 30 June 2023 against an original budget of \$124.1 million. The variance to the original budget is partially attributed to the prior year results (which are not known when the original budget is published some 14 months earlier), current year operating results plus the cashflow associated with timing of the acquisition of works of art and the rescheduling of some elements of the capital works program. Cash is invested in term deposits until it is required. At \$2.0 million, trade receivables were higher than budget by \$0.5 million primarily driven by the unbudgeted increase in GST receivable from invoices paid in June.

As at 30 June 2023, liabilities totalled \$12.7 million consistent with the budget of \$12.6 million. Supplier payables were \$1.1 million lower than budgeted due to the payment of a number of large invoices just prior to year-end. Provisions totalled \$6.8 million, \$0.9 million more than the original budget. Employee provisions were \$0.7 million more than the budget due to unforeseen changes in the factors used to measure long service leave liabilities.

Statement of Changes in Equity

The \$7.47 billion closing equity position is consistent with the original budget plus the revaluation land and buildings as already described.

Cashflow Statement

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

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D6: National Gallery of Australia and controlled entities financial information

	National Gallery		Controlled Entities ¹	
	2023	2022	2023	2022
	\$'000	\$'000	\$'000	\$'000
D6.1: National Gallery and controlled entities financial information				
STATEMENT OF FINANCIAL POSITION				
ASSETS				
Current assets	115,504	129,769	14,155	14,747
Non-current assets	7,347,517	7,334,263	4,016	3,762
Total assets	7,463,021	7,464,032	18,171	18,509
LIABILITIES				
Current liabilities	8,797	10,507	6	–
Non-current liabilities	3,910	2,787	–	668
Total liabilities	12,707	13,294	6	668
EQUITY				
Contributed equity	470,012	452,969	–	–
Retained surplus	528,529	543,956	18,165	17,841
Asset revaluation reserve	6,451,773	6,453,813	–	–
Total equity	7,450,314	7,450,738	18,165	17,841

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

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

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	National Gallery		Controlled Entities ¹	
	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
D6.1: National Gallery and controlled entities financial information—Income Statement				
STATEMENT OF COMPREHENSIVE INCOME				
NET COST OF SERVICES				
Expenses				
Employee benefits	28,216	24,937	468	457
Supplier expenses	32,016	25,344	390	394
Depreciation and amortisation	32,421	28,854	–	–
Impairment loss allowance	(13)	22	–	134
Write-down and impairment of assets	63	566	–	–
Interest on lease liabilities	2	4	–	–
Other expenses	–	–	4,587	3,305
Total expenses	92,705	79,727	5,445	4,290
Own-source revenue				
Revenue from contracts with customers	8,833	4,954	31	–
Contributions	8,816	6,430	4,137	3,715
Interest	4,673	650	479	65
Other revenue	2,294	588	1,040	1,264
Total own-source revenue	24,616	12,622	5,687	5,044
Gains				
Works of art – gifts	4,004	1,743	–	–
Other gains	–	–	82	–
Total gains	4,004	1,743	82	–
Total own-source income	28,620	14,365	5,769	5,044
Net income / (cost) of services	(64,085)	(65,362)	324	754
Revenue from Government	48,658	49,925	–	–
Income / (deficit) on continuing operations	(15,427)	(15,437)	324	754
OTHER COMPREHENSIVE INCOME				
Revaluation increment	(2,040)	772,655	–	–
Total other comprehensive income	(2,040)	772,655	–	–
Total comprehensive income / (deficit)	(17,467)	757,218	324	754

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

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**

For the year ended 30 June 2023

D7: Assets held in trust (recoverable GST exclusive)

	2023	2022
	\$'000	\$'000
D7.1: Gordon Darling Australia Pacific Print Fund		
Balance carried forward from previous year	3,936	4,085
Investment and other income	259	423
Unrealised net gain from remeasuring investments	82	–
Total income and gains	341	423
Unrealised net loss from remeasuring investments	–	134
Realised loss on sale of shares	–	90
Expenses	66	4
Payments for works of art	23	344
Total payments and expenses	89	572
Balance carried forward to next year	4,188	3,936

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 and shares listed on the Australian Stock Exchange.

PART 6

APPENDICES

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Appendix A

Exhibitions

NATIONAL GALLERY OF AUSTRALIA

Exhibitions presented at the National Gallery at Parkes Place on Ngunnawal and Ngambri Country in 2022–23.

4th National Indigenous Art Triennial: *Ceremony*

26 March 2021 – 31 July 2022

106,870 visitors

The 4th National Indigenous Art Triennial: *Ceremony*, is the National Gallery's flagship exhibition of contemporary Aboriginal and Torres Strait Islander art. *Ceremony* remains central to the creative practice of many Aboriginal and Torres Strait Islander artists. From the intimate and personal to the collective and collaborative, ceremonies manifest through visual art, film, music and dance. Featuring the work of 35 artists from across Australia, this exhibition revealed how ceremony is at the nexus of Country, culture and community. The National Indigenous Art Triennial was made possible through the generosity of the Gallery's Indigenous Art Partner Wesfarmers Arts and philanthropic supporters who supported the presentation of the exhibition and the commissioning of works of art by leading First Nations artists.

The national tour was made possible thanks to the Australian Government's Visions of Australia and National Collecting Institutions Touring and Outreach programs. Outreach programming for this touring exhibition was supported by the John T Reid Charitable Trusts.

26 August – 26 November 2022

UQ Art Museum, Brisbane, QLD

17 December 2022 – 26 February 2023

Shepparton Art Museum, VIC

25 March – 12 June 2023

Araluen Arts Centre, Mparntwe / Alice Springs, NT

Curator: Hetti Perkins, Arrernte / Kalkadoon peoples, Senior Curator-at-large, with National Gallery curators

Rauschenberg & Johns: significant others

11 June 2022 – 29 January 2023

84,383 visitors

In the early 1950s, at the height of Abstract Expressionism in the United States, a new avant-garde art movement emerged from the adjoining studios of American artists Robert Rauschenberg and Jasper Johns. Both artists began to introduce everyday signs, objects and media into their work, collapsing the distinction between art and life. Rauschenberg and Johns lived and worked together for six years in a run-down New York apartment, producing art that radiates with the new ideas born of their creative exchange. This exhibition drew on prints by both Rauschenberg and Johns produced between 1968 and 1973 from the National Gallery's Kenneth E Tyler Collection, and holdings of key works by their forebears and contemporaries.

The national tour was made possible thanks to the Australian Government's Visions of Australia program.

11 March – 14 May 2023

Araluen Arts Centre, Mparntwe / Alice Springs, NT

3 June – 30 July 2023

Ipswich Art Gallery, QLD

Curator: David Greenhalgh, Kenneth E Tyler Assistant Curator, International Prints and Drawings

Kara Walker

13 August 2022 – 5 February 2023

66,386 visitors

This project explored the narratives of race, slavery and sexuality in the art of leading American artist Kara Walker. Her moving image work, *Testimony: Narrative of a Negress Burdened by Good Intentions* 2004, was acquired for the national collection in 2021 and was the centrepiece of the first monographic exhibition of Walker's art to be held in Australia. Walker's work examines the nature of the master–slave relationship, the perpetuation of racist and gender stereotypes in popular culture, and the continued global power imbalance brought about through the colonial enterprise. *Kara Walker* was a Know My Name project. To coincide with the National Gallery's 40th anniversary, the 2022 Annual Lecture featured Kara Walker in conversation with Daniel Browning, Bundjalung / Kullilli peoples, with funding provided by the US Government.

Curator: Sally Foster, Senior Curator, Prints and Drawings

Cressida Campbell

24 September 2022 –19 February 2023

Ticketed: 87,396 visitors

Inspired by her surroundings, for over forty years Gadigal Nura / Sydney-based Cressida Campbell has transformed commonplace experiences from her life into single edition prints and painted woodblocks. Combining keen observation with a delicacy of line, Campbell's woodblock paintings and prints capture the overlooked beauty of the everyday. Through views of a working harbour or burnt bushland, an arrangement of nasturtiums or a plate of ripening persimmons, Campbell captures the transitory moments of life. The exhibition presented her work in depth, extending from intimate interior views through to panoramic coastal landscapes. It was accompanied by a commissioned documentary film and an exhibition catalogue featuring writing from curators, artists, poets and other voices. *Cressida Campbell* was a Know My Name project made possible through generous philanthropic support.

Curator: Sarina Noordhuis-Fairfax, Curator, Australian Prints and Drawings

Justene Williams *Victory over the sun*

14 & 15 October 2022

400 attendees

Australian artist Justene Williams's performance *Victory over the sun* 2016 was commissioned for the 20th Biennale of Sydney. It was a collaboration between Williams and the Sydney Chamber Opera. With Williams's costumes newly acquired into the National Gallery collection, the work was restaged in celebration of the Gallery's 40th anniversary. Williams's adaptation of the Russian futurist opera *Victory over the sun* has been described as 'baroque grunge'. She presents it with new choreography and reinterprets the costume designs originally made by the Russian artist Kazimir Malevich. The performance depicts the revolutionary overthrow of the sun, with characters trapping it in a black box, to stop time and reimagine civilisation. *Victory over the sun* was a Know My Name project.

Curator: Elspeth Pitt, Senior Curator, Australian Art

Angelica Mesiti *ASSEMBLY*

5 November 2022 – 29 January 2023

40,280 visitors

A leading voice of her generation, artist Angelica Mesiti represented Australia at the 58th Venice Biennale with the three-channel video installation *ASSEMBLY* 2019. Her video portraits consider how communities are formed through shared movement and communication. The work probes the nature of connection. She uses a stenographic machine to transpose into shorthand a 1976 poem by Australian writer David Malouf, 'To be written in another tongue'. These notes become the basis of a musical score by Australian composer Max Lyandvert and a dance performance by the artist and Indigenous choreographer Deborah Brown. This is performed in the work by musicians and dancers who represent the many ancestries that make up contemporary Australia. Commissioned by the Australia Council for the Arts, the work premiered in Australia at the National Gallery. Angelica Mesiti's *ASSEMBLY* was a Know My Name project.

Curator: Shaune Lakin, Senior Curator, Photography

The Mulka Project: *Djarraṯawun*

3–13 March 2023

86,005 visitors

For the 2023 Enlighten Festival the National Gallery commissioned a new projection and sound-based work by The Mulka Project. Working across video, animation and new media, The Mulka Project sustains and protects Yolŋu cultural knowledge in North-east Arnhem Land. Under the leadership of community Elders, they presented *Djarraṯawun*. The three major elements of *Djarraṯawun* are walu (sunlight), makarran (lightning) and gurtha (fire). These elements intertwine with songlines and atmospheric soundscapes, immersing audiences in the Yolŋu world.

Curator: Bruce Johnson McLean, Wierdi / Birri-Gubba peoples, Assistant Director, First Nations Engagement and Head Curator, Aboriginal and Torres Strait Islander Art

Jonathan Jones

4 March – 23 July 2023

70,142 visitors

Wiradjuri / Kamilaroi artist Jonathan Jones's *untitled (walam-wunga.galang)* 2020–21 was a collaborative project with Uncle Stan Grant Senior and Beatrice Murray. It celebrates the cultural practice in south-east Australia of collecting seeds, grinding them to make flour to make bread, to feed families—a practice that has occurred for countless generations. A grindstone believed to be 32,000 years old was unearthed in central New South Wales, establishing the Aboriginal people of this region as some of the world's oldest bread-makers. Yet, like most Aboriginal stories, this story has been displaced by Australia's colonial narrative. This work is about bringing those stories to light. It has drawn on the work of Uncle Bruce Pascoe and Bill Gammage, key thinkers in the conversation about how south-east Australia is understood. Commissioned and supported by Wesfarmers Arts, the Gallery's Indigenous Arts Partner since 2012.

Curator: Tina Baum, Gulumirrgin (Larrakia) / Wardaman / Karajarri peoples, Curator, Aboriginal and Torres Strait Islander Art

Haegue Yang: changing from from to from

27 May – 15 October 2023

7,667 visitors to 1 July 2023

Haegue Yang's immersive multimedia environments combine diverse materials and cultural traditions with references ranging from science and art history to political events. Constantly on the move, the Seoul- and Berlin-based artist continually seeks out unexplored narratives, processes and materials, combining industrial objects and intensive, craft-based techniques to produce immersive and engaging artworks. This exhibition featured recent works that explore interconnectivity and movement: from the activation of the sculptures *Sonic intermediates—Three Differential Equations* 2020 to the layered imagery of shifting water and weather patterns in the wallpaper work *Non-Linear and Non-Periodic Dynamics* 2020. This is a Know My Name project.

Curators: Russell Storer, Head Curator, International Art and Beatrice Thompson, Associate Curator, Asian and Pacific Art

COLLECTION DISPLAYS**Worldwide**

opened 24 September 2022

Worldwide is structured around pivotal works in the collection, at the heart of which is *The Aboriginal Memorial* 1987–88. One of the most significant installations in Australian art, it comprises 200 dupun (hollow log coffins) that stand as a memorial to all Aboriginal and Torres Strait Islanders who lost their lives to conflict and trauma in colonial and settler Australia from 1788 to 1988. The selection of works ranges across time, place and media, charting aspects of modern art, the cultural traditions of Australia, Asia and the Pacific, the centrality of First Nations art to understanding place, and the radical experimentation of each era. Celebrating the diversity of art and cultures across the globe, this presentation shows how landscape, abstraction, memory, the body and the power of art itself continue to resonate and demonstrate the interconnectedness of culture and our understanding of the world.

Australian art

opened 1 October 2022

This major collection presentation tells wide-ranging and complex stories of Australian art. From the outset it recognises the fundamental importance of First Nations artists and knowledges to Australian cultural life, acknowledging that the stories of Aboriginal and Torres Strait Islander art in this land reach back millennia.

The selection of works of art through the galleries sets up conversations across time, place and cultural perspectives. Through multiple forms of expression and media, artists invite us to reflect on personal and shared experiences, often informed by regional, urban or suburban locations as well as by the precious natural resources of this country.

The displays engage with the fluid interactions and sources of inspiration that artists have experienced within this country as well as beyond our geographical boundaries, with many Australian artists travelling and working internationally. Across time and place the works on view convey the vital importance of women artists to the stories of Australian art.

Aboriginal and Torres Strait Islander art

The displays of the Aboriginal and Torres Strait Islander galleries offer a glimpse into the historical and contemporary work of artists and communities across Australia. Drawn from the National Gallery's Aboriginal and Torres Strait Islander art collection, the largest in the world, this major presentation showcases new acquisitions, thematic groupings, solo presentations and communities to highlight the diversity of Aboriginal and Torres Strait Islander art, culture and experience.

Linda Marrinon *Woman in jumpsuit*

opened 24 September 2022

Linda Marrinon's *Woman in jumpsuit* 2022 is the first in a series of temporary commissions for the Sculpture Garden at the National Gallery. Marrinon is a Naarm / Narm / Melbourne-based artist whose paintings, watercolours and sculptures are informed by wit, feminism, and deep engagement with art history. In this sculpture she combines a classical pose with a popular culture reference—in this case dressing the woman in a jumpsuit. Standing at over two metres tall, the work is painted bronze and emulates Marrinon's characteristic medium of delicate painted plaster. Supported by Art Makers.

Curator: Elspeth Pitt, Senior Curator, Australian Art

Tracey Emin *When I sleep*

opened 24 September 2022

Tracey Emin's large-scale bronze sculpture, *When I sleep* 2018, was installed in the Sculpture Garden at the National Gallery. Emin, one of Britain's most internationally celebrated artists, developed the 4-metre sculpture from smaller works, some hand-sized. The marks of her fingers in clay are enlarged, imprinted with great sensitivity on the bronze surface of the work. The role of sleep—or lack of it—is a recurring theme in Emin's work. *When I sleep* captures her reputation for bravery, for being an artist who consistently exposes her angst, personal suffering and humour.

Curator: Lucina Ward, Senior Curator, International Art

TOURING EXHIBITIONS AND MAJOR LOANS

Yayoi Kusama: *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS*

1 April 2022 – 2 April 2023

Art Gallery of South Australia, Tarndanya / Adelaide

Described as 'the world's most popular artist', Japanese-born Yayoi Kusama is best known for her immersive polka-dot and mirror installations. Over the course of her 60-year career, she has engaged with an expansive idea of space and the human body through the aesthetics of accumulation and obsession. She repeatedly uses several recurring motifs—dots, eyes, nets and pumpkins. With their anthropomorphic forms, pumpkins are the most mystical of Kusama's motifs and have attained the status of fetish objects within her oeuvre. In this installation, the dots of the outer room and the pumpkins within the 'peep-space' seem to reproduce at an alarming rate, outgrowing their environment and threatening to obliterate the viewer's body. Yayoi Kusama: *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* was a National Gallery Touring Exhibition made possible with the support of Andrew and Hiroko Gwinnett.

Curator: Carol Cains, Senior Curator, Asia and the Pacific Art

Ever Present: *First Peoples Art of Australia*

28 May – 25 September 2022

National Gallery, Singapore

40,049 visitors

Ever Present: First Peoples Art of Australia surveyed historical and contemporary works by Aboriginal and Torres Strait Islander artists from across Australia. Drawn from the collections of the National Gallery and The Wesfarmers Collection of Australian Art, the works bridge time and place and are interconnected through story and experience. *Ever Present* included works by over 80 artists and considered seven interlinked themes: Ancestors + Creators; Country + Constellations; Community + Family; Culture + Ceremony; Trade + Influence; Resistance + Colonisation; and Innovation + Identity. Contesting populist views of Australian history, these works underlined the ever-present existence of the First Peoples of Australia. *Ever Present* was a National Gallery Touring Exhibition in partnership with Wesfarmers Arts and the Australian Government through the Office for the Arts. Outreach programming was supported by the John T Reid Charitable Trusts.

Curator: Tina Baum, Gulumirgin (Larrakia) / Wardaman / Karajarri peoples, Curator, Aboriginal and Torres Strait Islander Art

Jess Johnson & Simon Ward: *Terminus*

25 June – 28 August 2022

Hazelhurst Arts Centre, NSW

1 October – 4 December 2022

Western Plains Cultural Centre, Thubbo / Dubbo, NSW

17 December 2022 – 5 February 2023

Wagga Wagga Art Gallery, NSW

16 June – 13 August 2023

Hyphen—Wodonga Library Gallery, VIC

31,435 visitors

Inspired by sci-fi, comics and fantasy movies, *Jess Johnson & Simon Ward: Terminus* was a virtual reality (VR) installation that transported the viewer into an imaginary landscape of colour and pattern populated by human clones, moving walkways and gateways to new realms. Johnson's drawings were transformed into digital animations by Ward and Kenny Smith and enriched with a soundtrack by Andrew Clarke. This created the cross-disciplinary collaboration that is *Terminus*: a mysterious universe of alien architecture populated by humanoid clones and cryptic symbols, explored via a network of travellers and gateways. *Terminus* is in the third year of its 12-venue all-state tour. The national tour was made possible by the Australian Government through Visions of Australia and the National Collecting Institutions Outreach and Touring program. *Jess Johnson & Simon Ward: Terminus* is a Know My Name project and part of The Balnaves Contemporary Series.

Curator: Simeran Maxwell, Assistant Curator, Australian Art

Skywhales: every heart sings

10 July 2022

Art Gallery of Ballarat, VIC

3 September 2022

Cairns Art Gallery, QLD

24 September 2022

Araluen Arts Centre, Mparntwe / Alice Springs, NT

6 May 2023

Tamworth Regional Gallery, NSW

10,950 visitors

Patricia Piccinini's *Skywhalepapa* 2020, a new sculpture in the form of a hot air balloon, accompanied *Skywhale* 2013 on a national tour. Together they formed a skywhale family, a project about nature, family, evolution, care and wonder. *Skywhales: every heart sings* is a National Gallery Touring Exhibition and part of the Balnaves Contemporary Series. The tour has been made possible by the support of the Naomi Milgrom Foundation and Visions of Australia. It is a Know My Name project. Outreach programming was supported by the John T Reid Charitable Trusts.

Curator: Elspeth Pitt, Senior Curator, Australian Art

Spowers & Syme

16 July – 16 October 2022

Geelong Gallery, VIC

3 December 2022 – 12 February 2023

S.H. Ervin Gallery, Gadigal Nura / Sydney, NSW

10 March – 4 June 2023

QUT Art Museum, Meanjin / Brisbane, QLD

23,196 visitors

Celebrating the artistic friendship of Melbourne artists Ethel Spowers and Eveline Syme, the touring exhibition *Spowers & Syme* presented the changing face of interwar Australia through the perspective of two women artists. Studying together in Paris, and later with avant-garde printmaker Claude Flight in London, Spowers and Syme returned to the art world of Australia. There they became enthusiastic exponents of modern art in Melbourne during the 1930s and 1940s. The exhibition showcased the artists' dynamic approach to lino and woodcut techniques through prints and drawings. The rhythmic patterns of these works reflect the fast pace of the modern world through everyday observations of childhood themes, overseas travel and urban life. *Spowers & Syme* was a National Gallery of Australia touring exhibition and Know My Name project. The touring exhibition and publication were supported by the Gordon Darling Foundation and David Thomas AM.

Curator: Sarina Noordhuis-Fairfax, Curator, Australian Prints and Drawings

Judy Watson & Helen Johnson: the red thread of history, loose ends

10 September – 12 November 2022

Monash University Museum of Art,
Naarm / Narrm / Melbourne, VIC

27 May – 23 July 2023

Museum of Art and Culture yapang /
Lake Macquarie, NSW

5,673 visitors

Judy Watson & Helen Johnson: the red thread of history, loose ends was a National Gallery Touring Exhibition presenting work by two of Australia's leading artists—Judy Watson and Helen Johnson. The works of art in the exhibition reflect on their individual and Ancestral cultural experiences living in Australia. Watson, a Waanyi woman, and Johnson, a second-generation immigrant of Anglo descent, have each developed new works that explore complex and varied perspectives on colonisation, with an emphasis on the experience of women. *Judy Watson & Helen Johnson: the red thread of history, loose ends* is a Know My Name project and part of The Balnaves Contemporary Series. Outreach programming for the touring exhibition was supported by the John T Reid Charitable Trusts. The national tour was made possible thanks to the Australian Government's National Collecting Institutions Touring and Outreach program.

Curators: Tina Baum, Gulumirrgin

(Larrakia) / Wardaman / Karajarri peoples, Curator,
Aboriginal and Torres Strait Islander Art and Elspeth Pitt,
Senior Curator, Australian Art

ART CASES PROGRAM

Five Art Cases contain recent and commissioned artworks that are grouped thematically. The cases travel to schools, libraries, community centres, galleries and aged care homes, where people are invited to handle the works. The program is accompanied by a printed learning resource designed to support object-based learning, which encourages participants to actively explore works of art by looking, handling and making. The Art Cases are supported by the Neilson Foundation.

Earth (blue case) & Past, Present and Future (yellow case)

13 February – 10 March 2023

Tamworth Regional Gallery, NSW

24 April – 26 May 2023

Telopea Park School, Kamberri / Canberra, ACT

12 June – 7 July 2023

Devonport Library, TAS

Bodies (red case) & Form and Function (orange case)

13 February – 10 March 2023

Tumut Library, NSW

24 April – 26 May 2023

Telopea Park School, Kamberri / Canberra, ACT

12 June – 22 July 2023

Ngununggula Retford Park Southern Highlands Regional Gallery, Bowral, NSW

Country (copper case)

1 November 2022 – 31 January 2023

Museum and Art Gallery of the Northern Territory, Garramilla / Darwin, NT

16 February – 17 March 2023

Libraries ACT (ACT)

24 April – 26 May 2023

Telopea Park School, Kamberri / Canberra, ACT

12 June – 16 July 2023

Mandurah Community Museum, WA

COLLECTION LOAN PARTNERSHIPS

A regional initiative, with loans from the National Gallery supported by Metal Manufactures Pty Limited.

Expansive ground: Sidney Nolan in the Wimmera

10 December 2022 – 5 March 2023

Horsham Regional Art Gallery, VIC

Arguably one of Australia's most important artists, Sidney Nolan is synonymous with Australian modernism, particularly the loose grouping of artists known as the Heide Circle. In 1942 Nolan painted in Dimboola in the Wimmera region of Victoria, while being stationed in the area on army duty during the Second World War. During this time he created some of his most sophisticated paintings. This exhibition explored how Nolan saw the Wimmera region, its landscapes and people, as he developed a versatile visual language that re-envisioned the Australian landscape.

Andy Warhol / Roy Lichtenstein

25 March – 18 June 2023

Cairns Art Gallery, QLD

The names Andy Warhol and Roy Lichtenstein are synonymous with the influential Pop art revolution that swept the world in the 1960s. Warhol and Lichtenstein's works are now iconic references for a time when young artists began to revolt against the prevailing art styles being taught at art schools and shown in galleries around the world. This exhibition was a partnership between the Cairns Art Gallery and the National Gallery.

No easy answers

10 March – 16 July 2023

Murray Art Museum Albury, NSW

No easy answers explored art as a way of thinking. Bringing together six artists from across Australia and the United States, it made the case for art as a necessary strategy in confronting contemporary challenges that have no easy answers.

Clarice Beckett—atmosphere

1 April – 9 July 2023

Geelong Gallery, VIC

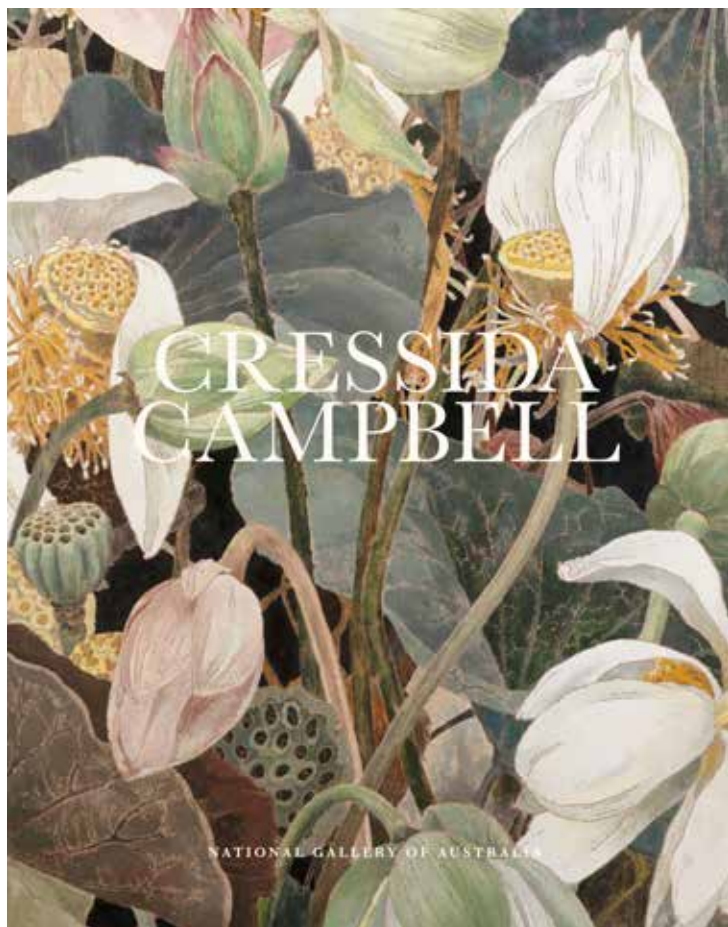
A focused, thematic survey of the work of Australian artist Clarice Beckett (1887–1935) presented key works from across Beckett's oeuvre ranging from 1919 to the early 1930s. Exclusive to Geelong, the exhibition provided a critical representation of this enduringly enigmatic modernist artist's atmospheric depictions of light, climate and bayside Melbourne.

Appendix B

Publishing, lectures 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 NATIONAL GALLERY PUBLICATIONS



Cressida Campbell

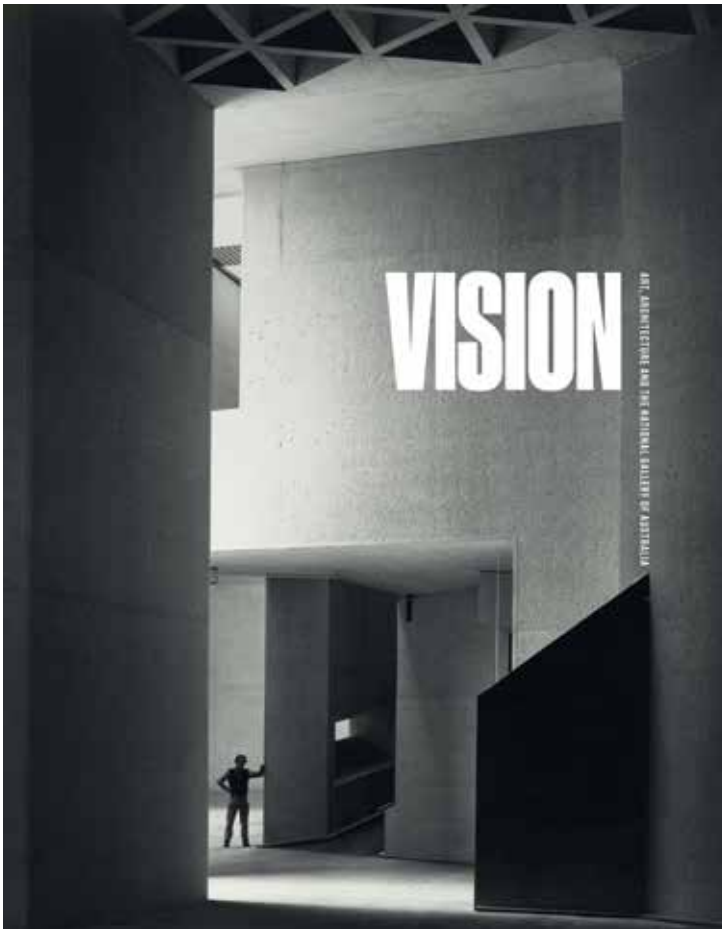
Curator / author: Sarina Noordius-Fairfax

Hardback, 264 pp, fully illustrated

Date of publication: September 2022

Staff contributors: Nick Mitzevich, Sarina Noordius-Fairfax, Carol Cains, Imogen Dixon-Smith, Rebecca Edwards

Works from the collection: 4



Vision: art, architecture and the National Gallery of Australia

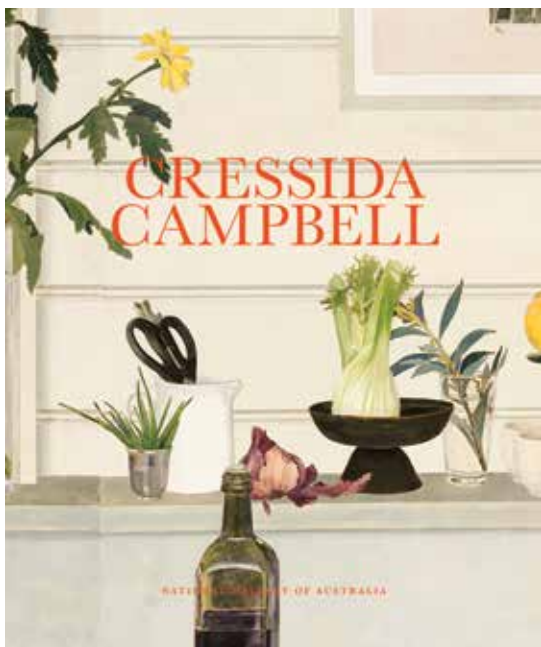
Authors: Philip Goad, Lucina Ward and Simeran Maxwell

Hardback, 112 pp, fully illustrated

Date of publication: November 2022

Staff contributors: Nick Mitzevich, Bruce Johnson
McLean, Lucina Ward and Simeran Maxwell

Works from the collection: 120



The kitchen shelf

Author: National Gallery of Australia

Hardback, 20 pp, fully illustrated

Date of publication: December 2022

Staff contributors: n/a

Works from the collection: 0



The Annual

Editor: Jennifer Higgin

Paperback, 200 pp, fully illustrated

Date of publication: December 2023

Staff contributors: Nick Mitzevich, Carol Cains, Beatrice Thompson, Kelli Cole, Hetti Perkins, David Greenhalgh, Elspeth Pitt, Keren Nicholson

Works from the collection: 75

Haegue Yang: changing from from to from

Curators / authors: Russell Storer, Beatrice Thompson

Paperback, 16 pp, fully illustrated

Date of publication: May 2023

Staff contributors: Russell Storer, Beatrice Thompson

Works from the collection: 3

CORPORATE PUBLICATIONS

National Gallery of Australia Annual Report 2021–22

National Gallery of Australia Foundation Annual Report 2021–22

STAFF CONTRIBUTIONS TO EXTERNAL EVENTS AND PUBLICATIONS

Lectures, speeches, conference contributions

- Beattie, Natalie, 'The role of the museum registrar', address to Bachelor of Art History and Curatorship students, School of Art, Australian National University, Kamberri / Canberra, 22 September 2022.
- Blake, Rebecca, 'Food and medicine', online lecture, AAANZ Conference: Demonstrations, University of Melbourne, 1–3 December 2022.
- Bolin, Melissa and Michelle Hunter, 'A futurist opera: assessing the future of Justene Williams's opera costumes for use in performance', online contribution, ICOM-CC Semi-Synthetic and Synthetic Textile Materials in Fashion, Design and Art conference, 21–23 February 023.
- Cains, Carol, Bronwyn Campbell, Sam Cooper, Russell Storer and Beatrice Thompson, participants and contributors to gandara.net digital repatriation framework, a joint project of the Australian National University; Power Institute, University of Sydney; Prakaś Foundation; Wilfrid Laurier University; Lahore University of Management Sciences; and Australian Research Data Commons, July 2022, ongoing.
- Campbell, Bronwyn, 'Expert panel: the future of the art market and museums', panel contributor, The International Conference on Cultural Property Protection: The Prevention of the Illicit Trafficking of Cultural Properties – An ASEAN Perspective, Siem Reap, Cambodia, 5–8 September 2022.
- , 'Ethics in action', workshop facilitator, Public Sector Leaders Executive Colloquium, Cranlana Centre for Ethical Leadership, Canberra, 15 September and 30 March 2023; and Vincent Fairfax Fellowship, Cranlana Centre for Ethical Leadership, Kamberri / Canberra, 19 October 2022.
- , 'Due diligence and provenance essentials', lecture, Contemporary Curating, University of New South Wales, Gadigal Nura / Sydney, 1 March 2023; and Collections Management Master of Art Curatorship, University of Melbourne, Naarm / Narm / Melbourne, March 2023.
- , 'Best practice: National Gallery of Australia', online panel contribution, G20 Culture Working Group Webinar 1 / 4: Protection and Restitution of Cultural Property (Knowledge Sharing and Exchange of Good Practices), UNESCO, New Delhi, 28 March 2023.
- , contributor to panel discussion on repatriation, Discomfort: AMaGA National Conference 2023, AMaGA, Muluubinba / Newcastle, 19 May 2023.
- , 'Recent case of restitution from Australia to India', online panel contribution, Panel Discussion Priority 1: G20 Culture Track – Protection and Restitution of Cultural Property, UNESCO, New Delhi, 23 May 2023.
- , 'Due diligence and provenance essentials', lecture, Art and Politics of Collecting, Australian National University, Kamberri / Canberra, 24 May 2023.
- Cannon, Deirdre, 'Holding form: the life and art of Barbara Brash', online lecture, AAANZ Conference: Demonstrations, Melbourne University, Naarm / Narm / Melbourne, 1–3 Dec 2022.
- , 'In conversation, Clarice Beckett: Atmosphere', gallery talk, Geelong Gallery, Djilang / Geelong, 23 July 2023.
- Close, Georgia, 'Know My Name: gender equity at the National Gallery of Australia', online lecture, Zart Education Conference, 11–12 September 2022.
- Edwards, Rebecca, 'Anne Dangar and Moly-Sabata', contribution to panel, Artists' Colonies in the World / The World in Artists' Colonies, part of the Australian Research Council Discovery Project: The Abbey Art Centre: Reassessing Postwar Australian Art, 1946–1956, University of Melbourne, Naarm / Narm / Melbourne, 28–30 November 2022.
- Howarth, Crispin, 'Introduction of Taonga', lecture, Te Rere o te Tarakao Māori Cultural Group, National Gallery of Australia, Kamberri / Canberra, 17 July 2022.
- , 'Arts of the Papuan Gulf', address at book launch, Parcours des Mondes art fair, Rue Visconti, Paris, 8 September 2022.
- , "'In the manner of"—forged artefact to return of ancestral remains', panel contribution at conference, Gendered Objects in Oceania, Musée du Quai Branly, Paris, 15 September 2022.
- , 'Collecting and collections, Pacific Arts at the National Gallery of Australia', lecture, School of Culture, History & Language, College of Asia and the Pacific, Australian National University, Kamberri / Canberra, 4 October 2022.
- , 'The return of ancestral remains', address, Oceanic Art Society 2022 Forum, Australia in the Pacific: Cultures Past, Present & Future, South Australian Museum, Tarndanya / Adelaide, 26 November 2022
- Little, Elizabeth and Lea Simson, 'Counts count: Looking gender diversity in research library collections', online presentation, Winging It: Art Libraries on the Winds of Change, Arlis / ANZ Biennial Conference, 1–2 December 2022
- Mendel, Julia, 'Speaking up: reflecting on the National Gallery of Australia's pilot program supporting young critical voices', lecture, AMAGA Conference, Muluubinba / Newcastle, 16–19 May, 2023.
- Mitzevich, Nick, Occasional address to the 2022 University of Newcastle Graduates, graduation ceremony, University of Newcastle, Muluubinba / Newcastle, 8 July 2022.
- , address to an art dinner, The Art Club, Gadigal Nura / Sydney, 11 August 2022.

- , welcome address, Contemporary Australian Architects Speaker Series, Lecture 4, National Gallery of Australia, Kamberri / Canberra, 28 September 2022.
- , opening speaker for exhibition *Lindy Lee: Moon in a dew drop*, Canberra Museum and Art Gallery, Kamberri / Canberra, 29 September 2022.
- , opening speaker for exhibitions by Nicholas Harding and Kirsten Coelho, Philip Bacon Galleries, Meanjin / Brisbane, 18 November 2022.
- , 'Forty years that changed Australian culture through the national collection', address at Queen Victoria Museum and Art Gallery, Launceston, 17 February 2023.
- , 'In-conversation with Andrew Denton', Ngungungula Gala Dinner, Ngungungula Retford Park Southern Highlands Regional Gallery, Bowral, 6 May 2023.
- , 'In conversation with Lauretta Morton & Braddon Snape', Newcastle Art Gallery Foundation, Muluubinba / Newcastle, 12 May 2023.
- O'Keefe, Jacob, 'Ethics in action', workshop contributor, Vincent Fairfax Fellowship, Cranlana Centre for Ethical Leadership, Kamberri / Canberra, 19 October 2022.
- Pitt, Elspeth, 'Bea Maddock, this time (1967–1969)', online lecture, AAANZ Conference: Demonstrations, University of Melbourne, 1–3 Dec 2022.
- Storer, Russell, online contributor, panel discussion on museum collections, Collecting Entanglements and Embodied Histories research project, Goethe-Institut, Jakarta, 7 July 2022.
- , 'National pictures: exhibiting collections at National Gallery Singapore', online talk, The Asian Arts Society of Australia (TAASA), 1 September 2022.
- , 'Where in the world: Curating internationally, locally', lecture, Higher Degrees by Research (HDR) Conference, School of Art and Design, Australian National University, Kamberri / Canberra, 1 November 2022.
- , chair of online panel discussion, 'Revisiting the 1990s', Shifting Grounds, New Horizons: Thinking and Doing Contemporary Southeast Asian Art Now conference, Monash University, Naarm / Narrm / Melbourne, 4 November 2022.
- , 'Collecting international art at the National Gallery of Australia', lecture for Art and Politics of Collecting, a School of Art and Design course, Australian National University, Kamberri / Canberra, 19 April 2023.
- Taylor-Rodgers, Isobel, 'Reconnecting with resilience: the future of sector connectedness and engagement', closing address, Regional and Public Galleries NSW Conference, Bega, NSW 2–3 March 2023
- , 'Returning Audiences: the present & the future of audience engagement for galleries' panel contribution, Regional and Public Galleries NSW Conference, Bega, NSW, 2–3 March 2023
- Underschultz, Simon, 'The inspiring archive: exploring curatorial and artistic collaborations with archives', panel discussion, Here We Are, Australian Society of Archivists National Conference 2022, Kamberri / Canberra, 18–19 October 2022.
- Vassallo, Kate, 'Reimagining wholesale and VIP complimentary vouchers', presentation, Tessitura Learning & Community Conference 2022, Sofitel Sydney Wentworth, Gadigal Nura / Sydney, 17–18 November 2022.
- Voyazis, Maryanne, 'Fundraising and Philanthropy in the Arts', lecture for Curatorship: History and Evolution, a School of Art and Design course, Australian National University, Kamberri / Canberra, 13 October 2022.
- Winesmith, Keir and Hayman Marcus, contributed data, spoke at, and judged the Women in Big Data Challenge, Australian National University, Kamberri / Canberra, 7 November 2022.
- Whitely Robertson, Heather, 'Museums Australia Multimedia & Publication Design Awards (MAPDA) 2022 / Best in Show Digital – National Gallery of Australia', short paper and video interview, The Best in Heritage 2023 Conference, published on YouTube and The Best in Heritage website 5 June 2023.
- , interviewed about the National Gallery website by Peter Pavement, *TBIH2023 IMAGINES | National Gallery of Australia*, <https://www.youtube.com/watch?v=rtWu7tRQYI>

Essays and articles

- Baum, Tina, 'Yhonnie Scarce in glass edition', *Art Monthly Australasia*, no 334, Summer 2022–23.
- , 'Teho Ropeyarn: a floral tribute', *The National 4: Australian art now*, exh cat, Art Gallery of New South Wales, Campbelltown Arts Centre, Carriageworks, and Museum of Contemporary Art Australia, Sydney, 2023.
- Howarth, Crispin, "'In the manner of"—forged artefact to return of ancestral remains' in *Oceanic Art Society Journal*, vol 28, no 2, 2023, pp 2–8.
- , 'Agiba and arts of the Gulf of Papua', in Jonathan Fogel (ed). *Agiba and the head cult of the Kerewo*, Pebbles Editions, Novato, CA, 2022, pp 76–94.
- Loughhead, Anja, 'The taste of lilac', *Bodies without organs*, online exh cat, Canberra Contemporary Art Space, https://issuu.com/ccas_canberra/docs/catalogue_-_bodies_without_organ, 2023, pp 5–17.
- , 'You're almost tomorrow', *Louis Grant: breakable heaven*, Canberra Contemporary Art Space, Canberra, 2022.
- , 'Different dream, the same colour blue', *Emma Beer: zooper dooper*, exh cat, Drill Hall Gallery Publishing, Canberra, 2022, pp 45–54.

Pitt, Elspeth, 'Dionisia Salas', profile, *Art Collector*, no 104, April–June 2023, p 99.

——, 'Linda Marrinon', interview, *Art Collector*, no 104, April–June 2023, p 137.

Storer, Russell, interviewed by Gina Fairley, 'Glancing in the rear view mirror, while driving forward', *Artshub*, 3 October 2022, <https://www.artshub.com.au/news/features/glancing-in-the-rear-view-mirror-while-driving-forward-2583175>.

Storer, Russell, with Sadiyah Boonstra, Lisa Horikawa, Aarin Seeto and Seng Yu Jin, 'Indonesian art in the world: A curator's roundtable', *Artlink*, vol 43, no 1, 2023, pp 78–85.

Storer, Russell, 'Regional solidarities: collections at National Gallery Singapore and the National Gallery of Australia', *TAASA Review*, vol 32, no 1, March 2023, pp 16–17.

Thompson, Beatrice, 'Soundscapes in Haegue Yang: changing from from to from', *TAASA Review*, vol 33, no 2, June 2023, pp 10–11.

Ward, Lucina and Simeran Maxwell, 'See great works of art in our great work of art: the opening displays at the Australian National Gallery, Canberra', *Vision: art, architecture and the National Gallery of Australia*, Black Inc, Melbourne, 2022, pp 94–108.

Appendix C

Acquisitions

All purchase prices are in Australian dollars.

AUSTRALIAN ART

Raymond Arnold (born Australia 1950)

Elsewhere world final panorama 2021, hardground etching on copper plates, printed in black ink on ten sheets of paper, edn artist proof. Purchased 2022. Purchase price \$20,000.00. 2022.88.A–J

Kelly Austin (born Vancouver 1985)

Stilled composition 103 2022, glazed stoneware, collected earthen materials, timber, synthetic polymer paint. Gift of Robert and Eugenie Bell Decorative Arts and Design Fund 2023. Purchase price \$5250.00. 2023.102.A–I

Cressida Campbell (born Australia 1960)

Through the windscreen [recto], *John Dory* [verso] 1986–87, incised woodblock, painted in watercolour. Gift of Vivienne Sharpe 2023. Donated through the Australian Government's Cultural Gifts Program. 2023.82

Ethel Carrick (England 1872 – Australia 1952)

Esquisse en Australie 1908, oil paint on wood. Purchased 2023. Purchase price \$245,455.00. 2023.67

Gunter Christmann (Germany 1936 – Australia 2013)

PINK 1971, synthetic polymer paint on canvas. Purchased 2022. Purchase price \$40,000.00. 2022.89

Daniel Crooks (born New Zealand 1973)

Structured light 2022, single-channel video. Commissioned and purchased with The Balnaves Foundation 2022. Purchase price \$50,000.00. 2022.126

Bessie Davidson (Australia 1880 – France 1965)

Tulips with white pot c1935, oil on board. Purchased 2023. Purchase price \$77,727.27. 2023.34

Russell Drysdale (England 1912 – Australia 1981)

Composition 1937, drawing in pencil, crayon and watercolour. Purchased 2023. Purchase price \$42,954.55. 2023.72

Bonita Ely (born Australia 1946, artist)

Menindee fish kill 2019, pigment inkjet print. Purchased 2023. Purchase price \$21,818.18. 2023.93

Emily Floyd (born Australia 1972, artist), **Martin King** (born Australia 1957, printer), **Eliza Turnbull** (born Australia, printer), **Australian Print Workshop**

Structure and silence of the cognitariat 2012, colour lithograph. Gift of the Gordon Darling Australia Pacific Print Fund, 2023. Purchase price \$5454.55. 2023.98; *Herrnhut commune* 2012, colour lithograph. Gift of the Gordon Darling Australia Pacific Print Fund, 2023. Purchase price \$5454.55. 2023.99; *Linux for beginners* 2012, colour lithograph. Gift of the Gordon Darling Australia Pacific Print Fund, 2023. Purchase price

\$5454.55. 2023.100; *Social insects* 2012, colour lithograph. Gift of the Gordon Darling Australia Pacific Print Fund, 2023. Purchase price \$5454.55. 2023.101

Rosalie Gascoigne (New Zealand 1917 – Australia 1999)

Smoko 1984, weathered wood, dried grass (possibly African lovegrass, *Eragrostis curvula*). Gift of Daniel Thomas AM in celebration of the National Gallery of Australia's 40th anniversary 2022. 2022.79.A–J

Janina Green (born Germany 1944)

Untitled 1986, silver-dye bleach print, embossing. Gift of the artist, 2022. 2022.99; *Untitled* 1986, silver-dye bleach print, embossing. Gift of the artist, 2022. 2022.100; *Untitled* 1986, silver-dye bleach print, embossing. Purchased 2022. Purchase price \$9000.00. 2022.101; *Untitled* 1986, silver-dye bleach print, embossing. Purchased 2022. Purchase price \$9000.00. 2022.102; *Untitled* 1986, silver-dye bleach print, embossing. Purchased 2022. Purchase price \$9000.00. 2022.103

Nicholas Harding (born United Kingdom 1956)

Ikara-Wangarra 2022, oil on linen. Purchased 2022. Purchase price \$114,545.45. 2022.98

Ludwig Hirschfeld-Mack (Germany 1893 – Australia 1965)

not titled 1921–22, oil on canvas. Purchased 2023. Purchase price \$79,772.73. 2023.69

Paula Hyland (born 1946)

Dulcie and Lucy at interval 1993, wool sewing on hessian. Purchased 2023. Purchase price \$6500.00. 2023.95; *Drag queen* 1996, wool sewing on hessian. Purchased 2023. Purchase price \$9500.00. 2023.96

Iordanes Spyridon Gogos (fashion house), **Jordan Gogos** (born Australia 1994, fashion designer), **Julia Baldini** (born Australia 1992, collaborator), **Nathaniel Youkhana** (born Australia 1990, collaborator)

Outfit (look 26) 2022, braided fabric. Purchased 2022. Purchase price \$6818.18. 2022.114

Iordanes Spyridon Gogos (fashion house), **Jordan Gogos** (born Australia 1994, fashion designer), **Julia Baldini** (born Australia 1992, collaborator), **Alvi Chung** (born Australia 1989, collaborator), **Andy Lee** (born Australia 1982, collaborator)

Outfit (look 10) 2022, felted cotton denim, plastic. Purchased 2022. Purchase price \$6818.18. 2022.115

Iordanes Spyridon Gogos (fashion house), **Jordan Gogos** (born Australia 1994, fashion designer), **Julia Baldini** (born Australia 1992, collaborator), **Gisella Candi** (born Australia collaborator), **Benn Hamilton** (born South Africa 1998, collaborator), **Stephanie Liakos** (born Australia 2000, collaborator), **Mikele Simone** (collaborator)

Outfit (look 3) 2022, painted cotton, metal nail jewellery, felting. Purchased 2022. Purchase price \$6818.18. 2022.116

Iordanes Spyridon Gogos (fashion house), **Jordan Gogos** (born Australia 1994, fashion designer),

Mary Argyropoulos (born Australia 2002, collaborator), **Julia Baldini** (born Australia 1992, collaborator), **Darren Bischoff** (born Australia 1960, collaborator)

Outfit (look 4) 2022, embroidered fabric. Purchased 2022. Purchase price \$6818.18. 2022.117

Kate Just (born United States 1974)

Another world is possible 2021, knitted wool. Purchased 2022. Purchase price \$7650.00. 2022.85

Margo Lewers (Australia 1908–1978)

Closer development 1963, oil on composition board. Purchased 2022. Purchase price \$20,000.00. 2022.91

Helen Maudsley (born Australia 1927)

Selves, surviving others 1985–86, oil on canvas. Purchased 2022. Purchase price \$50,000.00. 2022.87

Louisa Anne Meredith (England 1812 – Australia 1895)

not titled [still life of insects and plants including a Tasmanian waratah (*Telopea truncata*)] c1870, watercolour. Purchased 2023. Purchase price \$49,090.91. 2023.22

David Noonan (born Australia 1969)

Untitled (sancers) 2012, silkscreen on linen collage. Gift of Dr Clinton Ng and Steven Johnston 2022. Donated through Australian Government's Cultural Gifts Program. 2022.77

Michael O'Connell (England 1898–1976)

Length of fabric 1934, wax resist handprinted linen. Purchased 2022. Purchase price \$11,000.00. 2022.104

Bronwyn Oliver (Australia, 1959–2006)

Siren 1985, fibreglass, paper, cane and paint. Purchased 2023. Purchase price \$63,636.36. 2023.24; *Mantle* 1985, fibreglass, paper and paint. Purchased 2023. Purchase price \$63,636.36. 2023.25; *Hermaphrodite* 1984, fibreglass, paper, brass and lead. Purchased 2023. Purchase price \$100,000.00. 2023.26; *Ark* 1987, fibreglass, paper and wood. Purchased 2023. Purchase price \$30,909.09. 2023.27; *Helmet 1* 1986, fibreglass, paper and copper. Purchased 2023. Purchase price \$29,090.91. 2023.28; *Blade* 1986, fibreglass, paper and aluminium. Purchased 2023. Purchase price \$32,727.27. 2023.29; *Os (bone)* 1985, fibreglass, paper and lead. Purchased 2023. Purchase price \$36,363.64. 2023.30; *Lot's wife* 1987, fibreglass, paper, cane and gilt. Purchased 2023. Purchase price \$30,909.09. 2023.31; *Clasp* 1987, fibreglass, paper and cane. Purchased 2023. Purchase price \$30,909.09. 2023.32; *Ladder* 1987, fibreglass, paper, cane and resin. Purchased 2023. Purchase price \$36,363.64. 2023.33

Debra Phillips (born Australia 1958)

A perfect thing moves in circles (fig. 1) 2017, pigment inkjet print. Purchased 2022. Purchase price \$9545.45. 2022.118; *A perfect thing moves in circles* (fig. 3) 2017, pigment inkjet print. Purchased 2022. Purchase price \$9545.45. 2022.119; *Untitled (Constant #2b)* 2017, gelatin silver photograph. Purchased 2022. Purchase price \$5454.55. 2022.120; *Untitled (Constant #4)* 2017, gelatin

silver photograph. Purchased 2022. Purchase price \$3636.36. 2022.121; *Untitled (Constant #5)* 2017, gelatin silver photograph. Purchased 2022. Purchase price \$3636.36. 2022.122; *Untitled (PTB, Braunschweig #1)* 2017, pigment inkjet print. Purchased 2022. Purchase price \$2818.18. 2022.123; *Untitled (PTB, Braunschweig #7)* 2017, pigment inkjet print. Purchased 2022. Purchase price \$2818.18. 2022.124

Margaret Preston (Australia 1875–1963)

Molong show 1946, mixed media on canvas. Purchased 2023. Purchase price \$171,818.18. 2023.70

Alison Rehfish (Australia 1900–1975)

Lemon and grey 1933, oil on canvas on board. Purchased 2023. Purchase price \$67,500.00. 2023.68

Freda Robertshaw (Australia 1916–1997)

Bushwalkers 1944, oil on canvas. Gift of the Nickl family 2022. In loving memory of Joe and Josie Nickl. Donated through the Australian Government's Cultural Gifts Program. 2022.74

Romance Was Born (fashion house), **Anna Plunkett** (born Australia 1982, fashion designer), **Luke Sales** (born Australia 1981, fashion designer)

[Pastel reef pleated sea urchin party frock] 2022, various fabrics, including lurex, wool and polyester; lace, weaving, beading. Purchased 2022. Purchase price \$8500.00. 2022.92.A–C; [Handwoven rainbow beaded crop jacket, printed lace unitard] 2022, various, including lurex, wool, polyester; lace, weaving, beading. Purchased 2022. Purchase price \$8500.00. 2022.93.A–B; [Rainbow jellyfish organza frill gown] 2022, various, including lurex, wool, polyester; lace, weaving, beading. Purchased 2022. Purchase price \$11,500.00. 2022.94.A–B; [Beaded parrot crop jacket, handwoven rainbow ribbon balloon skirt] 2022, various, including lurex, wool, polyester; lace, weaving, beading. Purchased 2022. Purchase price \$11,000.00. 2022.95.A–B

Robert Rooney (Australia 1937–2017)

Red death 1960, oil on composition board. Bequest of the artist 2023. 2023.19; not titled [boy walking in field] 1950s, etching, printed in black and yellow ink, from two plates. Bequest of the artist 2023. 2023.10; not titled [boy walking alone with flowers around] 1950s, etching, printed in black ink, from one plate. Bequest of the artist 2023. 2023.11; *Boys skipping* 1956, linocut, printed in colour, from two blocks. Bequest of the artist 2023. 2023.12; not titled [page from *Skipping rhymes*] 1956, linocut, printed in colour, from two blocks. Bequest of the artist 2023. 2023.13; not titled [two boys wrestling] c1957, linocut, printed in colour, from one block. Bequest of the artist 2023. 2023.14; not titled [child with string around hands and flowers] 1950s, screenprint. Bequest of the artist 2023. 2023.15; not titled [abstract figures] 1950s, etching, printed in colour, from two zinc plates. Bequest of the artist 2023. 2023.16; *Fight* 1958, etching, printed in black ink, from one zinc plate, edn 1/8. Bequest of the artist 2023. 2023.17; not titled [two boys and Coke bottle] 1958,

etching, printed in black ink, from one zinc plate. Bequest of the artist 2023. 2023.18; not titled [abstract figures and moon] 1950s, etching, printed in coloured ink. Bequest of the artist 2023. 2023.20; not titled [abstract figures in red] 1950s, etching, printed in coloured ink. Bequest of the artist 2023. 2023.21; not titled 1950s, collage of printed and painted papers. Bequest of the artist 2023. 2023.7; not titled [boy taking off shirt in bedroom] 1950s, drawing in charcoal and pencil. Bequest of the artist 2023. 2023.8; not titled [two children holding hands] 1950s, drawing in charcoal; drawing on verso in pencil and gouache. Bequest of the artist 2023. 2023.9

Julie Rrap (born Australia 1950)

Drawn out 2022, video and drawing, sound, 12 mins. Purchased 2023. Purchase price \$29,090.91. 2023.94.1–2

John Russell (Australia 1858–1930)

A blossom tree, Belle-Île 1887, oil on canvas. Purchased 2023. Purchase price \$368,181.82. 2023.71

Gemma Smith (born Australia 1978)

Vacuum 2019, synthetic polymer paint on linen. Purchased 2023. Purchase price \$24,545.45. 2023.103

Sarah Stone (England c1760–1844)

A bronzewing pigeon perched upon a rock 1790–92, watercolour. Gift of Henry Dalrymple 2023. Purchase price \$171,818.18. 2023.97

Peter Tully (Australia 1947 – France 1992)

Indian love call 1981, plastic beads, cotton thread. Gift of Jeffrey Stewart 2022. 2022.127; *Masai moments* 1976, plastic beads. Gift of Jeffrey Stewart 2022. 2022.128; *Bandana with various attachments on leather* 1984, leather, metal, plastic beads. Gift of Jeffrey Stewart 2022. 2022.129; *'US whip' belt* 1986, leather, metal and plastic beads, metal hardware. Gift of Jeffrey Stewart 2022. 2022.130; *UV necklace* early 1980s, plastic beads. Gift of Jeffrey Stewart 2022. 2022.131; *Bejewelled whistle* 1992, metal, plastic. Gift of Jeffrey Stewart 2022. 2022.132; *Bracelet* 1981, painted acrylic. Gift of Jeffrey Stewart 2022. 2022.133; *Australia badge (a la Pollock)* early 1980s, paint, acrylic, metal hardware. Gift of Jeffrey Stewart 2022. 2022.134

John R Walker (born Australia 1957)

Eagle spirit, Vathiwarta 1 2021, archival oil on polyester. Purchased 2023. Purchase price \$60,000.00. 2023.35; *Flinders Ranges sketchbook* 2021, gouache, pencil and ink on concertina artist book. Purchased 2023. Purchase price \$13,636.36. 2023.36

Jenny Watson (born Australia 1951)

Night pod 2021, oil, synthetic polymer paint, pigment and wood glue on rabbit skin glue primed cotton duck canvas. Purchased 2022. Purchase price \$27,272.73. 2022.84

ABORIGINAL & TORRES STRAIT ISLANDER ART

Nym Bunduk (Australia c1904–1981, Murrinh-Patha people)

Kardu Timandji 1959, natural earth pigments on composition board. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023. Purchase price \$800,000.00. 2023.46; *Map of Murrinh-Patha Country, 2* 1959, natural earth pigments on composition board. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023. Purchase price \$900,000.00. 2023.47; *Map of Murrinh-Patha Country, 1* 1959, natural earth pigments and watercolour on composition board. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023. Purchase price \$900,000.00. 2023.48; *Between Wadeye and Memarl creeks* 1959, natural earth pigments on composition board. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023. Purchase price \$800,000.00. 2023.49; *Ku Wandatji, the rock python* 1959, natural earth pigments on composition board. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023. Purchase price \$250,000.00. 2023.50; *Tjimandji and the Honey Dreamings in Diminhin Country* 1959, natural earth pigments on composition board. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023. Purchase price \$125,000.00. 2023.51; *Untitled (landscape with three waterholes)* c1959, natural earth pigments on composition board. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023. Purchase price \$10,000.00. 2023.52; *Untitled (trees and rainbow: study for All the world)* c1959, natural earth pigments on composition board. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023. Purchase price \$2500.00. 2023.53; *Untitled (trees)* c1959, natural earth pigments on eucalyptus bark. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023. Purchase price \$2500.00. 2023.54

Penny Evans (born Australia 1966, Kamilaroi / Gomeri peoples)

gudhuwali BURN 2021, terracotta and black clays, black slip, pooling glaze and underglazes. Commissioned by the National Gallery of Australia, Kamberri / Canberra for the 4th National Indigenous Art Triennial: *Ceremony*, with the support of Pamela Pearce and Wally Patterson through the Patterson Pearce Foundation. Purchased 2022. Purchase price \$120,000.00. 2022.90.1–282

Nicole Foreshe (born Australia 1982, Wiradjuri people)

Mambanha (the cry of mourning) 2021, white paper clay, red oxide. Commissioned by the National Gallery of Australia, Kamberri / Canberra for the 4th National Indigenous Art Triennial: *Ceremony*. Purchased 2022. Purchase price \$920.00. 2022.97.1

Hermannsburg Potters

Hayley Panangka Coulthard (born Australia 1967, Western Arrarnta people)

Gospel in Mount Liebig 2022, glaze on terracotta. Purchased 2023. 2023.58.A–B

Andrew Ebatarinja (born Australia 1968, Western Arrarnta people)

Playing guitar on Country 2022, glaze on terracotta. Purchased 2023. 2023.59.A–B

Beth Mbitjana Inkamala (born Australia 1977, Western Arrarnta people)

Western Aranda music—four stories 2022, glaze on terracotta. 2023.60.A–B

Judith Pungarta Inkamala (born Australia 1948, Western Arrarnta people)

Gus and Rhonda Williams 2022, glaze on terracotta. 2023.61.A–B

Verena Morris-Davis (born Australia 1968, Western Arrarnta people)

Ntharpa-errama, Lyihama, Palm Valley (Dancing and singing at Palm Valley) 2022, glaze on terracotta. 2023.62.A–B

Abel Pareroutja (Western Arrarnta people)

George Burarrwanga—Warumpi Band 2022, glaze on terracotta. 2023.63.A–B

Hubert Pareroutja (born Australia 1952, Luritja / Western Aranda peoples)

Tnorala (Gosse Bluff), NT 2022, watercolour on paper. 2023.42

Anita Mbitjana Ratara (born Australia 1943, Western Arrarnta people)

Sing-song at Palm Valley 2022, glaze on terracotta. 2023.64.A–B

Andrea Pungkarta Rontji (born Australia 1980, Western Arrarnta people)

The Country Lads 2022, glaze on terracotta. 2023.65.A–B

Dawn Ngala Wheeler (born Australia 1953, Luritja / Western Arrarnta peoples)

Finke River blues 2022, glaze on terracotta. 2023.66.A–B
Hermannsburg Potters works purchased 2023.
Total purchase price \$17,700.

Timo Hogan (born Australia 1973, Pitjanjatjara people)

Lake Baker 2021, synthetic polymer paint on linen. Purchased 2022. Purchase price \$65,000.00. 2022.125.A–B

Matilda Williams House (born Australia 1945, Ngambri (Walgalu) / Wallaballoo (Ngunnawal) / Pajong (Gundungurra) / Wiradjuri (Erambie) peoples),

Paul Girrawah House (born Australia 1970, Ngambri (Walgalu) / Wallaballoo (Ngunnawal) / Pajong (Gundungurra) and Wiradjuri (Erambie) peoples)

Mulanggarri yur-wang (Alive and strong) 2021–22, carved and inscribed eucalyptus trees. Purchased 2022. Purchase price \$50,000.00. 2022.76.1–16

Emily Kam Kngwarray (Australia c 1914–1996, Anmatyerr people)

Alhalker—my Country 1992, synthetic polymer paint on canvas. Purchased in 2023 in celebration of the National Gallery of Australia's 40th anniversary 2022. Purchase price \$1,500,000.00. 2023.75

Nongirrŋa Marawili (born Australia c 1939, Madarrpa people)

Baratjala 2022, natural earth pigments, binder and recycled print toner on eucalyptus stringybark. Purchased 2023. Purchase price \$35,000.00. 2023.37;
Djapu 2022, natural earth pigments, binder and recycled print toner on eucalyptus wood. Purchased 2023. Purchase price \$18,000.00. 2023.38; *Djapu* 2022, natural earth pigments, binder and recycled print toner on eucalyptus wood. Purchased 2023. Purchase price \$18,000.00. 2023.39

Albert Namatjira (Australia 1902–1959, Western Arrarnta people)

Ghost gums, Haasts Bluff range c 1957, watercolour over drawing in pencil on paper, Gordon and Marilyn Darling Hermannsburg Fund 2023. Purchase price \$136,363.64. 2023.76; *Blackwood trees at Rapid Creek, Darwin* 1950, painting in watercolour over under-drawing in black pencil on paper, Gordon and Marilyn Darling Hermannsburg Fund 2023. Purchase price \$122,727.27. 2023.78

Leigh Namponan (born Australia 1965, Wik Alken people)

Ngak Apalech—clear water 2022, natural earth pigment and binder on yuk imp / eucalyptus stringy bark. Purchased 2023. Purchase price \$3181.82. 2023.40; *Ngak Apalech—clear water* 2022, natural earth pigment and binder on yuk imp / eucalyptus stringy bark. Purchased 2023. Purchase price \$3181.82. 2023.41

Darrell Sibosado (born Australia 1966, Bard people)

Ngarrgidj Morr (the proper path to follow) 2022, powder-coated steel, LED tubes, fittings and electrical component. Commissioned by the National Gallery of Australia, Kamberri / Canberra for the 4th National Indigenous Art Triennial: Ceremony. Purchased 2022. Purchase price \$75,000.00. 2022.96.A–C

Charlie Tarawa (Wartuma) Tjungurrayi (Australia 1919–1999, Pintupi people)

Untitled (Men's Ceremony) 1972, synthetic polymer paint on composition board. Purchased 2023. Purchase price \$85,909.09. 2023.77;

James Tylor (born Australia 1986, Kaurua people)

The darkness of enlightenment 2021, daguerrotypes, bronzes. Commissioned by the National Gallery of Australia, Kamberri / Canberra for the 4th National Indigenous Art Triennial: *Ceremony* with the support of Ray Wilson OAM. Purchased 2022. Purchase price \$90,000.00. 2022.136.A–AL

Tjimari Wagin (Australia c1901–1974, Murrinh-Patha people)

Tjinimin the bat c1952, natural earth pigments on hardboard. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023. Purchase price \$60,000.00. 2023.55

Mr Wajambi (Australia 1962–2022, Marrakulu / Dhurili peoples)

Wawurritjpal 2022, mixed media on metal. Purchased 2022. Purchase price \$40,909.09. 2022.105; *Wawurritjpal* 2021, mixed media on metal. Purchased 2022. Purchase price \$22,727.27. 2022.106; *Wawurritjpal* 2021, natural earth pigments and binder on eucalyptus wood. Purchased 2022. Purchase price \$27,272.73. 2022.107; *Destiny* 2021, natural earth pigments and binder on eucalyptus wood. Purchased 2022. Purchase price \$31,818.18. 2022.108; *Destiny* 2021, natural earth pigments and binder on eucalyptus wood. Purchased 2022. Purchase price \$31,818.18. 2022.109; *Mittji* 2021, natural earth pigments and binder on eucalyptus wood. Purchased 2022. Purchase price \$27,272.73. 2022.110; *Wawurritjpal* 2022, natural earth pigments and binder on eucalyptus wood. Purchased 2022. Purchase price \$27,272.73. 2022.111

Djirrirra Yukuwa Wunungmurra (born Australia 1968, Dhalwangu / Narrkalla peoples)

Yukuwa 2021, natural earth pigments and binder on eucalyptus wood. Purchased 2022. Purchase price \$14,545.45. 2022.112; *Yukuwa* 2021, natural earth pigments and binder on eucalyptus bark. Purchased 2022. Purchase price \$7727.27. 2022.113

Yarrenyty Altere Artists, Trudy Inkamala (born Australia 1940, Western Arrarnta / Luritja peoples), **Marlene Rubuntja** (born Australia 1961, Western Arrarnta people), **Dulcie Sharpe** (born Australia 1957, Luritja / Western Arrante), **Rhonda Sharpe** (born, Luritja), **Louise Robertson** (born, Walpiri), **Nanette Sharpe** (born Australia 1994, Western Arrarnta people), **Rosabella Ryder** (born Australia 1975, Arrernte), **Cornelius Ebatarinja** (born Australia 1982, Western Arrarnta and Arrernte), **Maurice Petrick** (born Australia 1973, Arrernte / Alyawarr)

Blak Parliament House 2021, bush dyed woollen blankets, wool, cotton, feathers, metal frame, found sticks, wire and synthetic polymer paint on corflute. Commissioned by the National Gallery of Australia, Kamberri / Canberra for the 4th National Indigenous Art Triennial: *Ceremony*. Purchased 2022. Purchase price \$27,000.00. 2022.135.A–AZ

Djakangu Dorothy Yunupingu (born Australia 1950, Gumatj people)

Tears of the Djulpan 2022, natural earth pigments and binder on eucalyptus stringybark. Purchased 2023. Purchase price \$9000.00. 2023.43; *Tears of the Djulpan* 2022, natural earth pigments and binder on eucalyptus stringybark. Purchased 2023. Purchase price \$8500.00. 2023.44

Ms D Yunupingu (Australia c1945–2022, Gumatj people)

Seven Sisters 2022, natural earth pigments, binder and recycled print toner on eucalyptus stringybark. Purchased 2023. Purchase price \$55,000.00. 2023.45.A–F

INTERNATIONAL ART

Catherine Buckley (born United Kingdom)

[Patchwork dress] 1970s, silk jacquard. Purchased 2023. Purchase price \$3723.22. 2023.80

Pierre Cardin (Italy 1922 – France 2020)

[Futuristic evening dress] 1969–70, wool crepe and chromed metal. Purchased 2022. Purchase price \$4746.14. 2022.78

Andre Courreges (France 1923–2016)

[Mondrian dress] 1980s, wool with patent leather. Purchased 2023. Purchase price \$2482.15. 2023.81

Urs Fischer (born Switzerland 1973)

Small rain 2013, painted plaster 'raindrops', stainless steel fittings and nylon filament. Gift of Danny Goldberg OAM 2023. Donated through the Australian Government's Cultural Gifts Program. 2023.231–1080

Ludwig Hirschfeld-Mack (Germany 1893 – Australia 1965), **Bauhausdruck** (print workshop)

Bauhaus Ausstellung Weimar (Bauhaus exhibition, Weimar)] 1923, lithograph, printed in black ink, from one stone, edn undesignated impression, Poynton Bequest 2023. Purchase price \$5890.91. 2023.84; *Drachenfest Weimar (kite festival, Weimar)* 1922, lithograph, printed in black ink, from one stone; hand-coloured in watercolour, edn undesignated impression, Poynton Bequest 2023. Purchase price \$7977.27. 2023.85; *Drachenfest Weimar (kite festival, Weimar)* 1922, lithograph, printed in black ink, from one stone; hand-coloured in watercolour, edn undesignated impression, Poynton Bequest 2023. Purchase price \$6750.00. 2023.86

Isaac Julien (born United Kingdom 1960)

Lessons of the hour 2019, five-screen 35mm film and 4K digital installation, colour, sound, edn artist's proof. Purchased 2023. Purchase price \$378,630.12. 2023.74.A–E

Paul Klee (Switzerland 1879–1940)

Lanternfest Bauhaus (lantern festival, Bauhaus) 1922, lithograph, printed in black ink, from one stone; hand-coloured in watercolour, edn undesignated impression, Poynton Bequest 2023. Purchase price \$29,454.55. 2023.83

Wangechi Mutu (born Kenya 1972)

The seated IV 2019, bronze, edn 3/3. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price \$1,006,557.44. 2022.86

Robert Nava (born United States of America 1985)

3.30 shoulder monster (time devourer) 2022, synthetic polymer paint, grease and oil stick on canvas. Gift of Steven Alexander Nasteski 2023. Donated through the Australian Government's Cultural Gifts Program. 2023.105

Paco Rabanne (Spain 1934 – France 2023)

Amour dress 1967–68, nickel-plated brass. Purchased 2022. Purchase price \$104,320.17. 2022.83

Bridget Riley (born United Kingdom 1931)

Dancing to the music of time 2022, synthetic polymer paint, graphite on plaster wall. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price \$425,627.09. 2022.75

Lorna Simpson (born United States of America 1960, artist), **Peter Norton Family** (United States of America 1988–2018, publisher), **21 Steps** (printer)

III 1994, cedar box with sliding lid, waterless lithograph on felt, ceramic, bronze, and silicone rubber sculptures, offset lithograph printed in coloured inks, on paper. Gift of Steven Pozel and Andrew Barron 2023. 2023.104.A–F

Kara Walker (born United States of America 1969, artist), **Peter Norton Family** (United States of America 1988–2018, publisher)

Freedom, a fable 1997, offset lithograph, laser-cut paper, brown leather binding. Gift of Steven Pozel and Andrew Barron 2023. 2023.79

ASIAN ART

Korakrit Arunonondchai (born Thailand 1986)

Untitled (history painting) 2012, denim, inkjet print, canvas, stretcher bars. Gift of Danny Goldberg OAM 2023. Donated through the Australian Government's Cultural Gifts Program. 2023.1; *Untitled (2557–2558) (mirror 3)* 2014–15, mirrored acrylic, UV print, MDF, enamel paint, wood, printed canvas and acrylic paint, bench, video. Gift of Danny Goldberg OAM 2023. Donated through the Australian Government's Cultural Gifts Program. 2023.2.A–D; *Untitled (ground)* 2016, UV-cured print on mirrored Plexiglas, wood, soil, resin, denim, twigs, hardware and electronic parts. Gift of Danny Goldberg OAM 2023. Donated through the Australian Government's Cultural Gifts Program. 2023.3.A–B; *Untitled (mannequin)* 2016, mixed media. Gift of Danny Goldberg OAM 2023. Donated through the Australian Government's Cultural Gifts Program. 2023.4.A–B; *Untitled (mannequin)* 2016, mixed media. Gift of Danny Goldberg OAM 2023. Donated through the Australian Government's Cultural Gifts Program. 2023.5.A–B

Eko Nugroho (born Indonesia 1977)

Menghasut badai-badai (Instigating storms) 2008–12, bamboo, oil containers, rope, fibreglass resin, acrylic paint, stainless steel, synthetic fur, synthetic fibre, plastic, books, megaphone, batik, teakwood; single channel video, 5 mins, colour. Gift of Dr Dick Quan 2023. Donated through the Australian Government's Cultural Gifts Program Private collection. 2023.6.A–N

Haegue Yang (born South Korea 1971)

Sonic intermediates—Three Differential Equations 2020, powder-coated steel frame, mesh and handles, casters, red brass-, copper- and nickel- plated bells, split rings, plastic twine, broom, zip ties, turbine vent. Purchased 2023. Purchase price \$352,228.95. 2023.56.1–2; *Non-Linear and Non-Periodic Dynamics* 2020, digital colour print on self-adhesive vinyl film, edn 1. Purchased 2023. The selection of local elements was made in consultation with Paul Girrawah House, Ngambri (Walgalu) / Wallabalooa (Ngunnawal) / Pajong (Gundungurra) / Wiradjuri (Erambie) peoples. Featuring Barbara Hepworth's *Two figures*, 1968, National Capital Authority © Bowness. Purchase price \$62,898.03. 2023.57

PACIFIC ARTS

Fijian people

Masi [bark cloth] mid twentieth century, bark cloth, pigments. Gift of Helen & Paul Cooney. 2022.80; *Masi* [bark cloth] mid 20th century, bark cloth, pigments. Gift of Helen & Paul Cooney. 2022.81

John Danger (born Papua New Guinea 1969, Chimbu people)

not titled [man and woman] 2000, paint on canvas blind. Gift of Rosemary Oxer 2023. 2023.91

Elizabeth Kauage (born Papua New Guinea)

not titled [tandem] 2001, paint and ink on canvas. Gift of Rosemary Oxer 2023. 2023.92

Mathias Kauage (Papua New Guinea 1944–2003, Chimbu people)

not titled [mermaid] 2001, paint and ink on canvas. Gift of Rosemary Oxer 2023. 2023.87; *Tupela sista ya welmeri painim kaikai na man c* 2000, paint and ink on canvas. Gift of Rosemary Oxer 2023. 2023.88; *Setelait* 2002, paint and ink on canvas. Gift of Rosemary Oxer 2023. 2023.89; *Dispela sandin men bilong ol gega* 2000, paint and ink on canvas. Gift of Rosemary Oxer 2023. 2023.90

Kulimoe'anga Stone Maka (born Tonga 1971, Tongan people, Western Polynesia)

Tufunga Fulutāmākia 2020, painted barkcloth. Purchased 2022. Purchase price \$49,475.47. 2022.82

Appendix D

Inward loans

Table D1 lists the public lenders to the National Gallery and provides the number of works they lent in 2022–23, including a breakdown by loan category. It also provides the number of works on loan from all private lenders during the year.

Table D1: Public lenders to the National Gallery, 2022–23

	Long-term loan	National Gallery exhibition	National Gallery travelling exhibition	Total
Australian Academy of Science, Canberra, ACT	1	0	0	1
Art Gallery of New South Wales, Sydney, NSW	0	6	0	6
American Friends of the National Gallery of Australia Inc., New York, NY, United States of America	68	0	0	68
APY Art Centre Collective, Adelaide, SA	30	0	0	30
Michael and Anne Back, Brisbane, QLD	0	1	0	1
Joel Bray, Melbourne, VIC	0	1	1	2
Chau Chak Wing Museum, The University of Sydney, NSW	0	4	0	4
Patricia Church and Timothy Church, Canberra, ACT	1	0	0	1
Agnes and Peter Cooke, Brisbane, QLD	0	1	0	1
Private collection courtesy of D'Lan Contemporary, Melbourne, VIC	0	1	0	1
The Hon Mrs Ashley Dawson-Damer AM, Sydney, NSW	0	1	0	1
Department of Agriculture, Water and the Environment, Canberra, ACT	1	0	0	1
Penny Evans, Lismore, NSW	0	1	1	2
Rob and Jenny Ferguson, Southern Highlands, NSW	0	5	0	5
Robert Fielding & Mimili Maku Arts, Alice Springs, NT	0	10	0	10
Nicole Foreshe, Upper Orara, NSW	0	2	1	3
Griffith University Art Museum, Nathan, QLD	0	2	0	2
Hamilton Art Gallery, Hamilton, VIC	0	1	0	1
Jo Horgan and Peter Wetenhall, Brisbane, QLD	0	0	3	3
Helen Johnson and Sutton Gallery, Melbourne, VIC	0	0	6	6
Jess Johnson and Simon Ward, New York, United States of America	0	0	1	1
Jonathan Jones, Sydney, NSW	0	0	26	26
Justin Miller Collection, Paddington, NSW	0	1	0	1
Private collections, courtesy of Mr John Keats, Melbourne, VIC	0	0	6	6

	Long-term loan	National Gallery exhibition	National Gallery travelling exhibition	Total
Macquarie Group Collection, Sydney, NSW	0	1	0	1
Milani Gallery, Brisbane, QLD	1	0	0	1
Hayley Millar Baker and Vivien Anderson Gallery, Melbourne, VIC	0	1	1	2
Monash University, Melbourne, VIC	0	0	1	1
Chris and Helen Montgomery, Melbourne, VIC	0	0	1	1
Mornington Peninsula Regional Gallery, VIC	0	1	0	1
Mosman Art Gallery, NSW	0	1	0	1
Julia Murray, VIC	0	1	0	1
Mantua Nangala and Papunya Tula Artists, Alice Springs, NT	0	4	0	4
Mr Steven Alexander Nasteski, Byron Bay, NSW	2	0	0	2
National Library of Australia, Canberra, ACT	32	0	0	32
Newcastle Art Gallery, NSW	0	3	0	3
SJ Norman, Sydney, NSW	0	1	1	2
Collection of William Nuttall and Annette Reeves, Melbourne, VIC	0	3	0	3
Parliament House Art Collection, Department of Parliamentary Services, Canberra, ACT	0	1	0	1
Patricia Piccinini, Melbourne, VIC	1	0	0	1
Perpetual Trustee Company Limited, Canberra, ACT	1	0	0	1
Private collection, courtesy of Justin Miller Art, Paddington, NSW	0	1	0	1
Private collections, courtesy of Philip Bacon Galleries, Fortitude Valley, QLD	0	8	0	8
Private collections, courtesy of Smith & Singer Fine Art, Melbourne, VIC	0	3	0	3
Queensland University of Technology Art Museum, Brisbane, QLD	0	1	0	1
Margaret Rarru Garrawurra, Milingimbi Art & Culture and Outstation Gallery, Darwin, NT	0	4	0	4
Dylan River, Alice Springs, NT	0	1	1	2
Roslyn Oxley9 Gallery, Paddington, NSW	1	0	0	1
Anne Schofield AM, Sydney, NSW	0	1	0	1
Joel Sherwood-Spring, Sydney, NSW	0	1	0	1
Darrell Sibosado, Dampier Peninsula, WA	0	3	0	3
Andrew Snelgar, Old Bar, NSW	0	19	0	19
State Library of New South Wales, Sydney, NSW	0	1	0	1
Tangentyere Council, Alice Springs, NT	0	30	30	60

	Long-term loan	National Gallery exhibition	National Gallery travelling exhibition	Total
Collection of Paul, Sue and Kate Taylor, Brisbane, QLD	0	2	0	2
Sebastian Tesoriero and David Marr, Sydney, NSW	0	1	0	1
Mrs Catherine Thompson, courtesy of Mr John Keats, Melbourne, VIC	0	0	1	1
Tweed Regional Gallery & Margaret Olley Art Centre, Murwillumbah, NSW	0	2	0	2
James Tylor, Canberra, ACT	0	1	1	2
University College, University of Melbourne, VIC	0	0	2	2
University of New South Wales, Sydney, NSW	0	1	0	1
Kara Walker and Sikkema Jenkins & Co., New York, NY, United States of America	0	12	0	12
Warrnambool Art Gallery, VIC	0	1	0	1
Judy Watson and Milani Gallery, Brisbane, VIC	0	0	13	13
Wesfarmers Collection of Australian Art, Perth, WA	0	0	32	32
Yarrenyty Arltene Artists, Alice Springs, NT	0	1	1	2
Gutiñarra Yunupingu and The Mulka Project, Yirrkala, NT	0	1	1	2
Total PUBLIC	139	149	131	419
TOTAL PUBLIC LENDERS	139	149	131	419
PRIVATE LENDERS	26	234	0	261
TOTAL	165	383	131	680

Appendix E

Supporters

AUSTRALIAN GOVERNMENT

Funded programs

The National Gallery acknowledges the significant support it received through government funding in the 2022–23 financial year and the impact of these funds in increasing the reach of the National Gallery collection and its accessibility to the people of Australia.

Visions of Australia

Visions of Australia, administered by the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, provides financial assistance to cultural organisations for the development and touring of cultural exhibitions across Australia.

Visions of Australia supported four National Gallery touring exhibitions in 2022–23: *Spowers & Syme*, *Rauschenberg & Johns: significant others*, *Jess Johnson & Simon Ward: Terminus* and the 4th National Indigenous Art Triennial: *Ceremony*.

National Collecting Institutions Touring and Outreach Program

The National Collecting Institutions Touring and Outreach Program, administered by the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, is an Australian Government initiative to improve access to the national collections for all Australians.

The program supported four National Gallery exhibitions in 2022–23: the development of *Single Channel* and *Know My Name*, and the tours of *Judy Watson & Helen Johnson: the red thread of history, loose ends* and *Ever Present: First Peoples Art of Australia*.

The International Cultural Diplomacy Arts Fund

This Australian Government program actively promotes Australia's artistic excellence abroad and promotes Australia's creative sector internationally. In 2022–23 the program supported *Ever Present: First Peoples Art of Australia*.

FOUNDATIONS AND GRANTS

Private giving foundations

The National Gallery is fortunate to have ongoing relationships with private giving foundations that support important projects and initiatives that could not otherwise be realised.

Thanks to the multi-year support of the **Oranges & Sardines Foundation**, the National Gallery has taken a sector-leading approach to First Nations provenance practices. Important milestones were reached in the

2022–23 financial year, with the completion of a full assessment of the Aboriginal and Torres Strait Islander art collection. Further community consultation and industry engagement will ensure that the work of the Associate Curator, Aboriginal and Torres Strait Islander Art Provenance in developing provenance processes that protect First Nations artists in the selling and acquiring of works of art is widely shared.

The **Lansdowne Foundation**, as Access Partner of the National Gallery, renewed its commitment to supporting and enriching the lives of those experiencing vulnerability. This partnership enables the delivery of the industry-leading Art & Dementia program and has allowed the Gallery to launch the mental-health initiative Art for Wellbeing. Geared towards the public, this program is a non-pharmacological approach to wellness through art.

The **Gordon Darling Foundation** maintained its investment in the National Gallery and was the Publication Partner for *Cressida Campbell*. This book was included in numerous bestseller lists and was nominated for the Australian Book Industry Awards. The *Spowers & Syme* publication, also supported by the Gordon Darling Foundation, has entered its third reprint following an Australia-wide tour of the exhibition.

Additionally, the **Gordon Darling Foundation** has generously supported three National Gallery staff members with Darling Travel Grants. Awarded to National Gallery curators and other senior leaders, these grants support professional research and development and raise the profile of the National Gallery internationally.

The Australia-wide tours of Know My Name projects *Skywhales: every heart sings* and *Spowers & Syme* have been made possible through the support of the **Naomi Milgrom Foundation**, the Australian Government's Visions of Australia program and David Thomas AM, who is the Major Patron for *Spowers & Syme*.

The John T Reid Outreach Program, supported by the **John T Reid Charitable Trusts**, has connected audiences to National Gallery touring exhibitions through meaningful public-engagement programs. The National Gallery's beloved Art Cases, newly refurbished thanks to the support of the **Neilson Foundation**, have recommenced travel to schools, public libraries, community centres and care facilities around the country, providing understanding of works of art through tactile engagement.

Metal Manufactures again continued to support the National Gallery Regional Initiatives Program, a loans partnership program which facilitates access to the national collection within regional and remote Australia. Through this partnership, works of art by some of the world's most renowned artists have been viewed by regional audiences, for instance in the exhibition *Andy Warhol / Roy Lichtenstein* held at Cairns Art Gallery in Autumn 2023.

CORPORATE PARTNERSHIPS

The corporate partners of the National Gallery value art, culture and creativity. Our partners across Australia's business community help us make art accessible for all Australians, ensuring that Australia's cultural landscape continues to prosper. Their contributions go toward staging major exhibitions and artistic initiatives. The generous support in 2022–23 totalled **\$641,000** in cash and **\$2,496,080** in kind.

Strategic Partners	ACT Government through VisitCanberra Seven Network
Indigenous Art Partner	Wesfarmers Arts
Major Partners	Qantas ISPT Super Property
Legal Partner	Maddocks
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Sally White OAM and Geoffrey White OAM

Urban Art Projects

Lyn Williams AM

Jane Kinsman International Travel Fund

Dr Jane Kinsman

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American Friends of the National Gallery of Australia
with the generous assistance of Kenneth Tyler AO
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Know My Name

Cynthia Anderson

Karen McVicker

Tahleasin Parker

The Right Hon Margaret Reid AO

Ellen Shipley

and 1 donor who wishes to remain anonymous

National Indigenous Art Triennial

National Rural Health Alliance Staff

Sculpture Garden

FL Adamson

Berg Family Foundation

JA Keats and BG Keats

Andrew Rogers and Judith Rogers

JA Avery

Shane Baker and Linda Pearson

Suzanne J Baker-Dekker

Matthew Brown and Julie Alt

Vicki Brown

Joan ten Brummelaar

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Maureen Chan

The Sargeson Family

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Rhonda White AO and Terry White AO

Barbara Whitlock
Dr Jonathan Williams and Cathryn Williams
and 17 donors who wish to remain anonymous

Tim Fairfax Fund for Learning and Digital
Tim Fairfax AC

Treasure a textile
The late Dr Maxine Rochester

Appendix F

Audit Committee

PGPA RULE SECTION ON 17BE (TAA)—AUDIT COMMITTEE

The National Gallery's Audit and Risk Committee reviews and monitors and provides advice and assurance to the Council on the appropriateness of the National Gallery's financial reporting, performance reporting, system of risk oversight and management and systems of internal control. A full copy of the Audit and Risk Charter is on our website.

Financial reporting

The Committee reviews, monitors and provides advice recommending the signing of the annual financial statements (*Public Governance, Performance and Accountability Act* [PGPA Act], section 42) and management representations.

The Committee reviews the audited annual financial statements before presentation to the Council, to ensure they represent a true and fair view of the organisation's financial position and performance and the organisation's cash flow.

The Committee reviews the annual budget, assessing alignment to strategic and business plans and the appropriateness of underlying assumptions before recommending it to the Council.

Performance reporting

The Committee reviews and monitors the framework for developing and reporting key performance indicators and the National Gallery's annual performance statements (PGPA Act, section 29).

System of risk oversight and management

The Committee reviews and monitors the National Gallery's system of risk oversight and management (PGPA Act, section 16).

The Committee reviews and monitors the National Gallery's fraud control arrangements.

System of internal control

The Committee reviews and monitors the National Gallery's system of internal control, as reflected in its governance, risk management, security, business continuity and disaster recovery and compliance arrangements.

Internal audit resourcing and coverage in relation to the key risks is undertaken by the Committee, which recommends approval of the Internal Audit Plan.

The Committee provides internal and external audit reports, advising Council about significant issues identified and monitoring the implementation of agreed actions.

Other

The Committee monitors developments and changes in legislation, regulations and government policy to identify possible impact on the responsibility and liability of the Council and the National Gallery.

The Committee ensures the National Gallery has appropriate mechanisms for reviewing relevant parliamentary committee reports, external reviews and evaluations of the National Gallery and implementing, where appropriate, any resultant recommendations.

The Committee advises the Council of any significant compliance breaches.

Table F1: Members of the Audit Committee, 2022–23

Member name	Qualifications, knowledge, skills or experience	Number of meetings attended / total number of meetings	Total annual remuneration
Helen Cook (Chair)	Bachelor of Science, University of Western Australia; Graduate Diploma Financial Management, Securities Institute of Australia; Graduate and Fellow Australian Institute of Company Directors, CPA (Honorary)	3/3	\$0
Richard Alston AO	Bachelor of Laws, Bachelor of Arts, Bachelor of Commerce, Melbourne University; Master of Laws, Master of Business Administration, Monash University	2/3	\$0
Ilana Atlas AO	Bachelor of Jurisprudence (Honours) and Bachelor of Laws (Honours), University of Western Australia; Master of Laws, University of Sydney	3/3	\$0
Geoff Knuckey	Fellow of the Institute of Chartered Accountants in Australia Registered Company Auditor (since 1995) Graduate Member of Australian Institute of Company Directors Member of the Institute of Internal Auditors Bachelor of Economics, Australian National University	2/2	\$3,520

Appendix G

Executive remuneration

During the reporting period ended 30 June 2023, the National Gallery had 13 executives who met 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 the tables below.

Table G1: Key management personnel remuneration

Name	Position title	Base salary	Short-term benefits	
			Bonuses	Other benefits and allowances
Nick Mitzevich	Gallery Director	478,000	101,400	–
Ryan Stokes AO	Council Chair	60,000	–	–
Michael Gannon	Council Deputy Chair	2,000	–	–
Richard Alston AO	Council member	27,000	–	–
Stephen Brady AO CVO	Council member	27,000	–	–
Helen Cook	Council member	26,000	–	–
Terri Janke	Council member	2,000	–	–
Alison Kubler	Council member	27,000	–	–
Nicholas Moore	Council member	11,000	–	–
Sally Smart	Council member	22,000	–	–
Ilana Atlas	Council member	27,000	–	–
Esther Anatolitis	Council member	20,000	–	–
Sally Scales	Council member	15,000	–	–
Total		744,000	101,400	–

Table G2: Senior Executive Remuneration

Remuneration Band	Number of Senior Executives	Average base salary	Short-term benefits	
			Average bonuses	Average other benefits and allowances
\$0 to \$220,000	2	74,000	–	–
\$220,001 to \$245,000	1	193,000	–	–
\$245,001 to \$270,000	4	212,000	–	–
\$270,001 to \$295,000	1	226,000	–	–
\$295,001 to \$320,000	1	254,000	–	–

Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
Superannuation contributions	Long service leave	Other long-term benefits		
36,000	12,000	–	–	627,400
–	–	–	–	60,000
–	–	–	–	2,000
3,000	–	–	–	30,000
3,000	–	–	–	30,000
3,000	–	–	–	29,000
–	–	–	–	2,000
3,000	–	–	–	30,000
2,000	–	–	–	13,000
2,000	–	–	–	24,000
3,000	–	–	–	30,000
2,000	–	–	–	22,000
2,000	–	–	–	17,000
59,000	12,000	–	–	916,400

Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
Average superannuation contributions	Average long service leave	Average other long-term benefits	Average termination benefits	Average total remuneration
13,000	1,000	–	–	88,000
25,000	3,000	–	–	221,000
32,000	7,000	–	–	251,000
35,000	10,000	–	–	271,000
40,000	9,000	–	–	303,000

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 2022–23 of more than \$13,800 (inclusive of GST) as well as details on the advertising campaigns conducted by the National 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, 2022–23

Company	Activity	Amount (\$)
Nine Publishing	Print and advertising for ticketed exhibitions	85,250.00
Morris Hargreaves McIntyre	Audience research for ticketed exhibitions	26,292.75
News Corp Australia	Advertising for ticketed exhibitions	131,003.73
oOh!media Ltd	Print and advertising for ticketed exhibitions	91,376.98
Rural Press Fairfax Media	Print and advertising for ticketed exhibitions	30,786.80
Win Television TV	Advertising for ticketed exhibitions	80,947.96
Freshlime Media Pty Ltd	Advertising for ticketed exhibitions	23,100.00
Broadsheet Media Pty Ltd	Print and advertising for ticketed exhibitions	49,500.00
Nielsen Sports Pty Ltd	Audience research for ticketed exhibitions	44,165.00
Val Morgan & Co (Aus) Pty Ltd	Advertising for ticketed exhibitions	22,550.00
Scentre Group	Advertising for ticketed exhibitions	16,500.00
Leapfrog Publishers Pty Ltd trading as Swift Digital	Direct email service for major exhibitions	53,900.00
		655,373.22

ADVERTISING CAMPAIGNS

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

Environmental performance

The National Gallery strives to reduce its environmental impact while complying with environment-related legislation, including the *Environment Protection and Biodiversity Conservation Act 1999* and in line with the Government's APS Net Zero 2023 policy. Demonstrating an ongoing commitment to environmental sustainability, the National Gallery took the following steps.

Identified targets and priority actions:

- Launching an Environmental Sustainability Action Plan (ESAP) in September 2022 that focuses on reducing our carbon footprint. The ESAP breaks down each of the emissions and waste sources identified in our baseline carbon inventory and outlines priority actions and targets for each emissions source. Emission sources with the largest carbon footprint, including electricity and gas, have been targeted as the highest priority. In 2018–19, electricity accounted for 69.9% of the Gallery's total carbon emissions (8,996 tonnes CO₂e) followed by natural gas at 24.7% (3,181 tonnes CO₂e). The ESAP outlined the targets of a 30% reduction in electricity use and a 30% reduction in natural gas use by 2025.
- Commissioning a biannual report to determine the National Gallery's carbon emissions and monitor the National Gallery's performance against the baseline. This will establish data trending for our carbon footprint, against which savings targets can be measured in coming years.

Reduced reliance on electricity and gas:

- Installing rooftop solar panels at the onsite storage facility to generate onsite renewable energy, with installation completed in April 2023.
- Replacing an aging Building Management System (BMS) at the Parkes facility with a new integrated system of data gathering and monitoring with automatic control capabilities, which allows the National Gallery to track, optimise and report on its energy, gas and water consumption as required, with construction completed in April 2023.

Improved management systems:

- Undertaking a risk-assessment to understand the potential impacts of climate change on Gallery buildings, infrastructure, assets, collection management and operations.
- Implementing procure-to-pay software to significantly reduce paper use in purchasing and accounts payable processes.
- Continuing to use internal communication channels to provide staff with sustainability performance updates, including hosting an internal staff event to celebrate World Environmental Day on 5 June 2023.

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

The Greenhouse Gas Emissions Inventory presents greenhouse gas emissions over the 2022–23 period. Results are presented based on Carbon Dioxide Equivalent (CO₂e) emissions. Greenhouse gas emissions reporting has been developed using a methodology that is consistent with the whole-of-government approach as part of the APS Net Zero 2030 policy. Not all data sources were available at the time of the report and adjustments to baseline data may be required for future reports.

Table I1: Environmental Performance for 2022–23: location based

Emission Source	Scope 1 kg CO2e	Scope 2 kg CO2e	Scope 3 kg CO2e	Total kg CO2e
Electricity (Location Based Approach)	N/A	5,716,839	469,884	6,186,723
Natural Gas	2,152,265	N/A	547,151	2,699,416
Fleet Vehicles	5,582	N/A	1,420	7,001
Domestic Flights	N/A	N/A	141,213	141,213
Other Energy	–	N/A	–	–
Total kg CO2e	2,157,847	5,716,839	1,159,667	9,034,352

The electricity emissions reported above are calculated using the location-based approach. When applying the market-based method, which accounts for activities such as Greenpower, purchased LGCs and / or being in the ACT, the total electricity emissions are as listed in Table I2 below.

Table I2: Environmental Performance for 2022–23: market based

Emission Source	Scope 1 kg CO2e	Scope 2 kg CO2e	Scope 3 kg CO2e	Total kg CO2e
Electricity (Market Based Approach)	N/A	466,951	61,802	528,754
Natural Gas	2,152,265	N/A	547,151	2,699,416
Fleet Vehicles	5,582	N/A	1,420	7,001
Domestic Flights	N/A	N/A	141,213	141,213
Other Energy	–	N/A	–	–
Total kg CO2e	2,157,847	466,951	751,586	3,376,383

Appendix J

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 J1 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 is met or not applicable (n/a). Table J2 indexes other statutory provisions relating to annual reports.

Table J1: Index of requirements

Requirement	Reference	Page
Legislation establishing the body	17BE (a)	25
Objects and functions as set out by legislation	17BE (b) (i)	25
Purposes as set out by the corporate plan	17BE (b) (ii)	32–33
Names of responsible ministers	17BE (c)	25
Ministerial directions	17BE (d)	25
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Location of major activities and facilities	17BE (l)	1
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Transactions with related Commonwealth entities and related companies	17BE (n&o)	n/a
Key activities and changes affecting operations or structure	17BE (p)	n/a
Judicial decisions and decisions of administrative tribunals	17BE (q)	n/a
Reports on the National Gallery	17BE (r)	n/a
Information not obtained from a subsidiary	17BE (s)	n/a
Indemnities	17BE (t)	n/a
Executive remuneration	17BE (ta)	101, 176–77

Table J2: Index of other statutory requirements

Requirement	Reference	Page
Work health and safety	Schedule 2, Part 4, <i>Work Health and Safety Act 2011</i>	111
Ecologically sustainable development and environmental performance	Section 516A, <i>Environment Protection and Biodiversity Conservation Act 1999</i> <i>APS Net Zero 2030</i>	179–80
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Figure 2: The National Gallery's organisational structure as at 30 June 2023

Figure 3: Corporate governance structure

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Table 2: Members of the Council, 2022–23

Table 3: All ongoing employees, current reporting period (2022–23)

Table 4: All ongoing employees, previous reporting period (2021–22)

Table 5: All non-ongoing employees, current report period (2022–23)

Table 6: All non-ongoing employees, previous report period (2021–22)

Table 7: Staff statistics, 30 June 2022 & 30 June 2023

Table 8: Staff diversity profile, 30 June 2023

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Table H1: Advertising and market research expenditure, 2022–23

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Table J1: Index of requirements

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IMAGES

Cover image: The Mulka Project, *Djarraṭawun* (detail) 2023, projection commissioned by the National Gallery of Australia for the 2023 Enlighten Festival, Kamberri / Canberra © The Mulka Project

pp 6–7: Linda Marrinon, *Woman in jumpsuit* 2021–22, National Gallery of Australia Sculpture Garden, Kamberri / Canberra, commissioned with the generous support of Art Makers 2022, purchased 2023 © Linda Marrinon

pp 8–9: Installing the *Cressida Campbell* exhibition, National Gallery of Australia, Kamberri / Canberra. All works © Cressida Campbell / Copyright Agency

pp 22–23: Installation view, *Haegue Yang: Changing From From To From*, National Gallery of Australia, Kamberri / Canberra © the artist

pp 30–31: The Mulka Project, *Djarraṭawun* (detail) 2023, projection commissioned by the National Gallery of Australia for the 2023 Enlighten Festival, Kamberri / Canberra © The Mulka Project

pp 90–91: Hanging Jackson Pollock's *Blue poles* 1952, National Gallery of Australia, Kamberri / Canberra, purchased 1973. Work © Pollock-Krasner Foundation, ARS / Copyright Agency

pp 114–15: Installation view of *Worldwide*. In foreground: Eko Nugroho *Carnival trap 1* (detail) 2018; on wall, clockwise from top: Richard Bell, *Big brush stroke* (detail) 2005; Andy Warhol, *Electric chair* (detail) 1967; and Roy Lichtenstein, *Kitchen stove* (detail) 1961–62. National Gallery of Australia, Kamberri / Canberra. Works © the artists

pp 144–45: George Baldessin, *Pear—version number 2* 1973, National Gallery of Australia Sculpture Garden, Kamberri / Canberra, purchased 1973 © Estate of George Baldessin

Inside back cover: Patricia Piccinini, *Skywhales: every heart sings*, National Gallery Touring Event 2021–22. *Skywhales* is a Know My Name project and part of the Balnaves Contemporary Series © Patricia Piccinini,

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Abbreviations and acronyms

AAM	Australian Antarctic Medal	PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
AAP	Australian Associated Press	PGPA Rule	<i>Public Governance, Performance and Accountability Rule 2014</i>
AASB	Australian Accounting Standards Board	PSM	Public Service Medal
ABC	Australian Broadcasting Corporation	PSS	Public Sector Superannuation Scheme
AC	Companion of the Order of Australia	PSSap	PSS accumulation plan
ACT	Australian Capital Territory	QLD	Queensland
AFNGA	American Friends of the National Gallery	SA	South Australia
AM	Member of the Order of Australia	SES	Senior Executive Service
AMaGA	Australian Museums and Galleries Association	SMG	Senior Management Group
ANU	Australian National University	TAS	Tasmania
AO	Officer of the Order of Australia	UK	United Kingdom
API	Application Programming Interface	US	United States of America
APS	Australian Public Service	VIC	Victoria
c	circa (approximately, about)	VR	Virtual Reality
CDAB	Collection Development Acquisition Budget	WA	Western Australia
CSS	Commonwealth Superannuation Scheme		
DIAP	Disability Inclusion Action Plan		
edn	edition		
EL 1, EL 2	Executive Level 1, Executive Level 2		
ESAP	Environmental Sustainability Action Plan		
Est	established		
FRAIA	Fellow of the Royal Australian Institute of Architects		
FRR	<i>Public Governance, Performance and Accountability (Financial Reporting) Rule 2015</i>		
GST	Goods and Services Tax		
Hon	Honourable		
ICT	Information and Communications Technology		
IPS	Information Publication Scheme		
IRL	Interdisciplinary Research Leaders		
IT	Information Technology		
KMP	Key Management Personnel		
LED	Light Emitting Diode		
MP	Member of Parliament		
NSW	New South Wales		
NT	Northern Territory		
OAM	Medal of the Order of Australia		
PBS	Portfolio Budget Statements		
PEO	Principal Executive Officers		





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