

**NGA** National  
Gallery of  
Australia

# Annual Report 2019–20



# Snapshot of the National Gallery of Australia

## Who we are



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

## What we do



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

## Our purpose and outcome



As Australia's pre-eminent visual arts institution, the Gallery provides cultural and educational benefits for the community and enhances Australia's international reputation. The Gallery's one outcome, as outlined in the *Portfolio Budget Statements 2019–20*, 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

**321** staff at 30 June 2020. The Gallery has an inclusive workforce, employing people with a disability and people with culturally diverse backgrounds, including Aboriginal and Torres Strait Islander people. Women represent **65%** of the Gallery's workforce and **67%** of its Senior Management Group. Detailed staffing information is on pages **71–4**.

## Our collection



Over nearly half a century of collecting, the Gallery has achieved extraordinary outcomes in acquiring and displaying Australian and international art. The national art collection is valued at **\$6.2 billion** and has reached millions of people around Australia and the world through our displays and exhibitions at the Gallery in Canberra, our touring exhibitions and loans programs, publications and website. See the collection reach map on pages **20–1**.

## Our supporters



The Gallery nurtures strong relationships with external stakeholders, such as artists and their representatives, other galleries, schools, universities, the business sector, the media, the Australian Government and the wider community. These relationships help us to present the finest exhibitions and public and education programs and add significant value to the national collection through gifts and donations. Find our supporters at Appendix E, from page **125**.

Cover: Artist Patricia Piccinini with *Skywhale*, 2013, National Gallery of Australia, Canberra, gift of anonymous donor 2019, through the Australian Government's Cultural Gifts Program.

Back cover: Patricia Piccinini *Skywhale*, 2013, National Gallery of Australia, Canberra, gift of anonymous donor 2019, through the Australian Government's Cultural Gifts Program, photograph: Martin Ollman

# Performance highlights of 2019–20

Below are some of the National Gallery's performance highlights of 2019–20. Details of our performance are provided from page 26, and how we measure our performance is explained in the reporting framework on pages 24–5.

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## Building the national collection

**81**

works of art acquired during the year, highlights of which are given on pages 28–9.

**155,783**

individual works of art in the national collection at 30 June 2020.

**784**

works of art from the national collection on loan, nationally and overseas. See the collection reach map on pages 20–1.

**\$4.0** million

in cash donations assisted with purchases. Gifts of works of art valued at **\$7.5** million.

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## Exhibiting the art of Australia and the world

**12**

exhibitions held at the National Gallery in Canberra and **8** National Gallery exhibitions toured nationally and internationally.

**120,668**

visited *Monet: Impression Sunrise*.

**180,523**

visitors experienced the *Hugh Ramsay* retrospective.

**182,305**

people visited touring exhibitions around Australia.

---

## Connecting audiences with the visual arts

**534,304**

people experienced the national collection and exhibitions at the Gallery in Canberra, despite the impacts of the bushfires and COVID-19.

**3,766,064**

people visited exhibitions that included works from the national collection.

**69,418**

participated in the Gallery's diverse range of public programs, on-site, online and through outreach programs.

**128,565**

followers on Instagram,

**111,984**

followers on Facebook and

**40,193**

followers on Twitter.

---

## Education, access, health and wellbeing

**67,612**

students and teachers participated in programs on-site, online and through outreach programs, despite the impacts of the bushfires and COVID-19.

**103**

Aboriginal and Torres Strait Islander art workers from across Australia are now alumni of the Wesfarmers Indigenous Arts Leadership program.

**17**

teenagers were part of the Gallery's first Teen Council which was established in August 2019.

**1329**

people participated in access programs, including the Sensory Sunday, a new initiative for people on the Autism Spectrum and their families.

# Auditors, contacts and locations

## External auditor

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

## Contact us

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Canberra ACT 2601  
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[executive@nga.gov.au](mailto:executive@nga.gov.au)

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

Compliments and complaints:  
Attn: Visitor Experience Manager  
(02) 6240 6615 or (02) 6240 6411  
[complaints@nga.gov.au](mailto:complaints@nga.gov.au)  
[nga.gov.au/contactus/feedback](http://nga.gov.au/contactus/feedback)

## Locations and opening hours

National Gallery of Australia  
Parkes Place East, Parkes, ACT  
10am – 5pm (closed Christmas Day)

Free entry

[information@nga.gov.au](mailto:information@nga.gov.au)

#nationalgalleryaus

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

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

 [twitter.com/NatGalleryAus/](https://twitter.com/NatGalleryAus/)

## Annual report production

Co-ordinator: Kirsti Partridge

Editor: Sophie Tedmanson

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Typesetter: Eric Meredith

Indexer: Sherrey Quinn

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The National Gallery of Australia acknowledges the Ngunnawal and Ngambri peoples, the traditional custodians of the Canberra region, and recognises their continuous connection to culture, community and Country.

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# Letter of transmittal

**NGA**  
National Gallery of Australia

28 September 2020

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

Dear Minister

On behalf of the Council of the National Gallery of Australia, I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia's annual report covering the period 1 July 2019 to 30 June 2020.

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 2019–20 annual performance statements for the National Gallery of Australia, as required under paragraph 39(1)(a) of the PGPA Act. In my opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity and comply with subsection 39(2) of the PGPA Act.

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

Yours sincerely



Ryan Stokes AO  
Chair of Council





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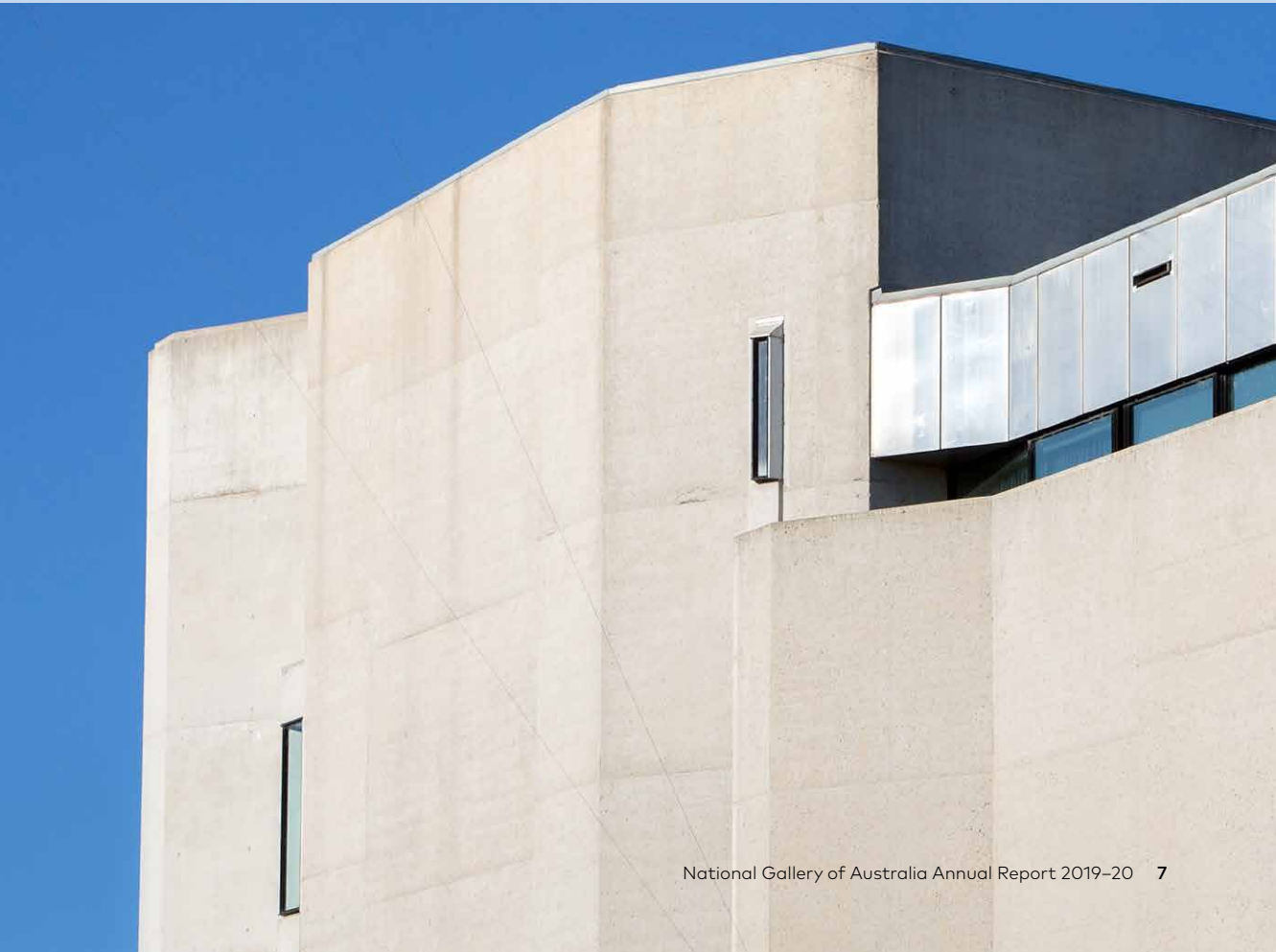




# PART 1

# EXECUTIVE SUMMARY

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## Chair's review

The 2019-20 year has been one of challenge and opportunity for the National Gallery of Australia. Through this year there has been substantial change and renewal for the National Gallery of Australia.

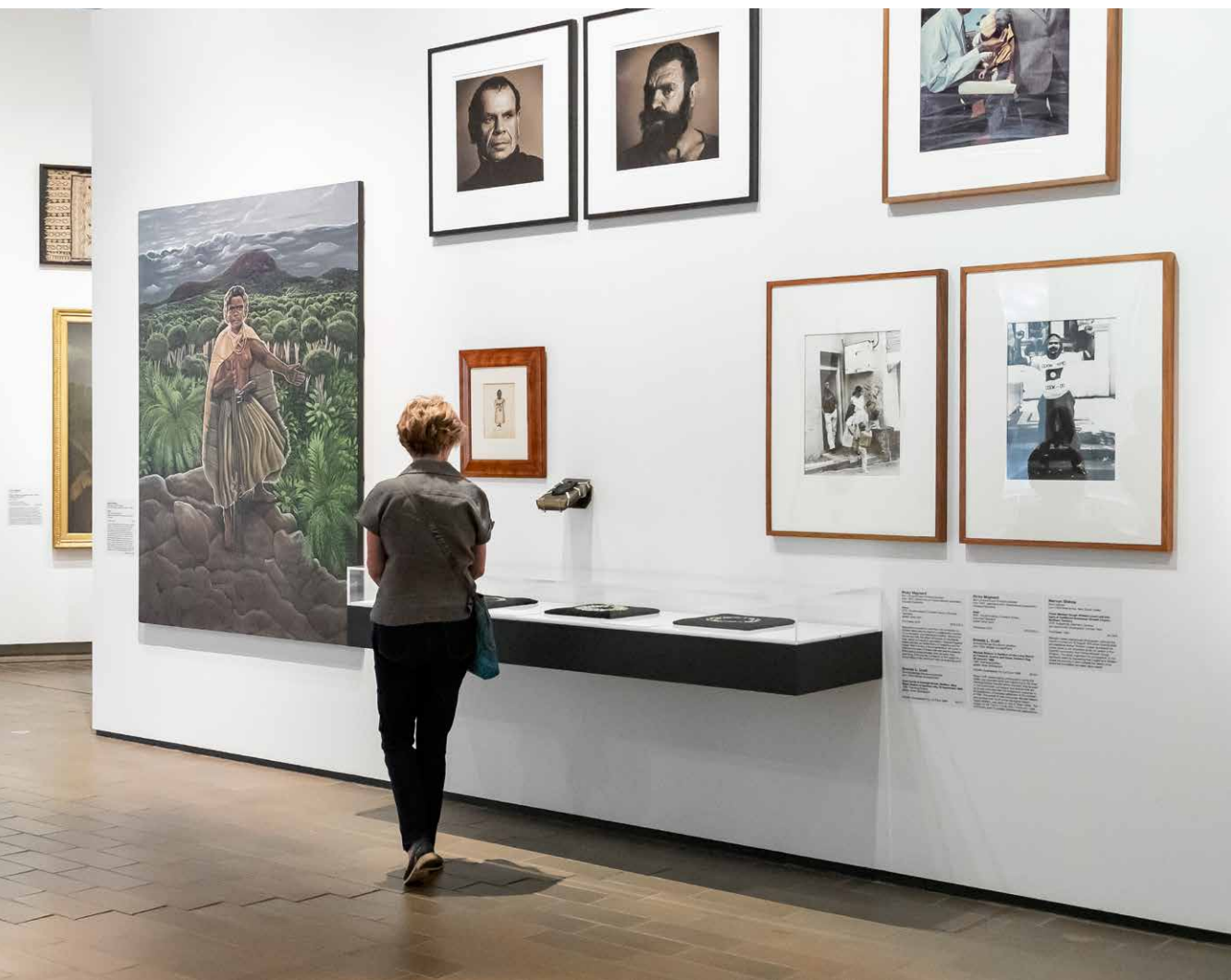
The National Gallery has a clear purpose and responsibility to increase understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally.

Our role is to serve all Australians through our Gallery in Canberra to our touring exhibition programs across the country and internationally. We hold the national collection, the most significant collection of visual art in the country. Our dedicated team preserves and builds on this incredible collection. While our purpose has not changed over the years, almost every aspect of

the way in which we fulfil that purpose continues to evolve at a rapid rate.

This report highlights the extensive activities and achievements of the National Gallery in 2019-20. This year the Director, Nick Mitzevich completed his foundation work of developing new visions for the Gallery and the national collection. Central to this is a mandate to bring the extraordinary collection to life, with exciting exhibitions and ensuring the collection on display will continue to express stories driven by original ideas and diverse narratives. This vision will also drive the acquisition strategy to focus on works of the highest quality and significance for the national collection.

The National Gallery focused this year on building an agile organisation to respond to the challenges presented by COVID-19 and effects of the



bushfires. Both situations required the Gallery to have periods of closure to the public and ongoing restrictions on accessibility. The Gallery worked swiftly to reposition its engagement with the public via technology through creating varied and high-quality content specifically for digital channels and will continue to adjust its operations and build resilience into 2020-21 and beyond.

The Gallery continues to implement its Financial Sustainability Strategy designed to build capacity and growth for its operations, capital investment and balance sheet management. This includes continuing to develop forward looking strategies to grow revenue streams and reduce operating costs.

During 2019-20, over \$6 million was spent to progress projects associated with the capital maintenance of the Gallery's infrastructure. Of the 31 projects that were identified during 2018-19, 22 are now complete and a further eight will be completed during 2020-21. The remaining project, planning for reglazing the building at Parkes, will continue throughout 2020-21.

The Gallery's initiatives this year aligned with the release of the 2020 Vision for the National Gallery. For almost 40 years, the National Gallery's collection has been used to tell stories of the connections between art, people and country. Until recently, the Australian art displays have kept First Peoples and non-Indigenous art in separate areas of the building, and the stories told in the displays have often reflected the experience of settlers. Aboriginal and Torres Strait Islander and non-Indigenous curators have worked together to find a way of drawing on the collection to tell the stories of the development of art in Australia from a range of points of view. The outcome of this work, *Belonging: Stories of Australian art*, draws together historical and contemporary work created by more than 170 artists from across Australia. This is the first stage of a comprehensive retelling of the stories of art in Australia; the Gallery's curators are currently working on a second stage that will launch

next year, drawing from the 20th and 21st century collections.

During the year we commenced development of the Gallery's Innovate Reconciliation Action Plan and established an implementation team who will work to deliver the actions outlined in the plan. The plan will ensure that the artistic program, policy and corporate areas effectively recognise Aboriginal and Torres Strait Islander perspectives and incorporate them into our everyday work, to increase opportunities for Indigenous staff, communities and business.

Many significant donations were made during the year which have enriched the national collection and supported specific projects. These achievements were due to the support of our many donors, benefactors, sponsors and artists. On behalf of the Gallery and its Council, I thank all our supporters for their outstanding and generous contributions. I also acknowledge the work of the Gallery's Foundation under the leadership of Stephen Brady AO, CVO who over the past year has strengthened its focus on building partnerships with corporate and philanthropic interests.

The National Gallery Council appreciates the ongoing support of the Australian Government through the Minister for Communications, Cyber Safety and the Arts, the Hon Paul Fletcher MP, and our colleagues at the Department of Infrastructure, Transport, Regional Development and Communications. We have been well served by the strong leadership and financial support provided during the COVID-19 related challenges, including our Minister being personally on site to welcome our first visitors back when we reopened to the public in June 2020.

I would like to acknowledge my colleagues on Council, with Professor Sally Smart, Michael Gannon and Dr Terri Janke joining the Council during the year and Rhonda White AO concluding her term after many years of distinguished service.

On behalf of the Council, I congratulate the Director, Nick Mitzevich, the Senior Management Group, and all the staff at the Gallery, who with

Opposite: Installation view of *Belonging: Stories of Australian art*, 2019, at the National Gallery of Australia.

such passion, continue to find ways of making things happen, often in challenging environments, and whose dedication and commitment to sharing the national collection continue to ensure the Gallery's important role in the cultural landscape of Australia.

This year has been successful on many fronts. The National Gallery is at a pivotal point as we carefully consider our priorities and strategies for the future and I look forward to working closely with the Director and my colleagues on Council to ensure that the National Gallery continues to be seen as one of our nation's most powerful assets.

A handwritten signature in black ink, appearing to read 'Ryan Stokes', with a stylized, cursive script.

**Ryan Stokes**  
Chair of Council

Opposite: National Gallery Director Nick Mitzevich, Scientific Director of the Musée Marmottan Monet, Marianne Mathieu, the Hon Paul Fletcher, Minister for Communications, Cyber Safety and the Arts, and National Gallery Chair Ryan Stokes at the opening of *Monet: Impression Sunrise*.

## Director's review

Each time a Director is tasked with developing the vision and strategy for the future of this extraordinary cultural institution, there is a common thread that weaves back to the National Gallery of Australia's foundation and its mandate to celebrate the role of art in our lives and to make it accessible to all Australians.

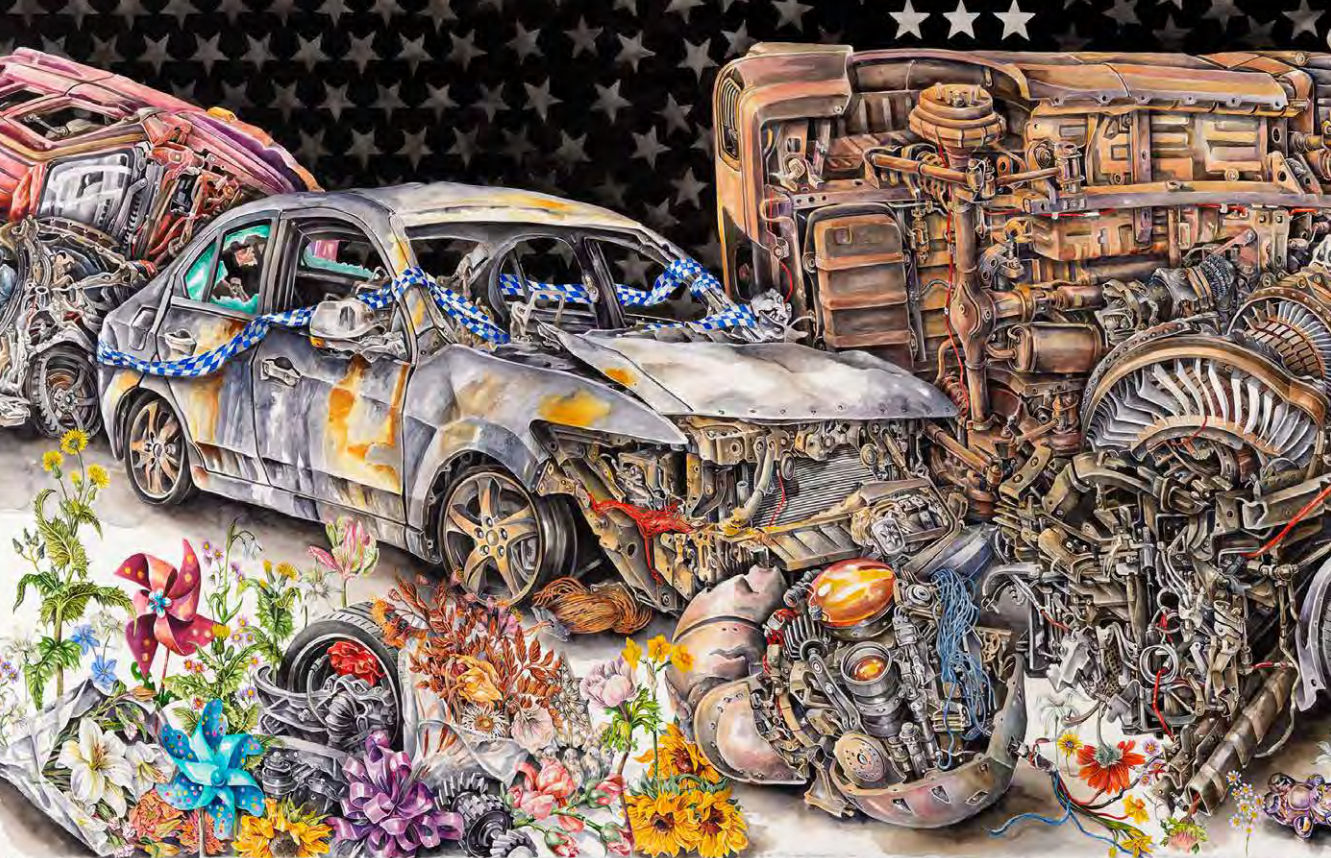
The new *Vision for the National Gallery of Australia*, endorsed by the National Gallery Council in December 2019, outlines strategies over the next 10 years to ensure that our vision to highlight the stories and histories of all Australians and embrace global ideas, challenge our audiences and disrupt conventions with new concepts and forms of cultural expression is achieved.

Central to our vision is the mandate to bring the national collection to life, with rigorous

exhibitions that are driven by ideas and diverse narratives that embrace the experiences of our evolving communities. To fulfil our mandate, the Gallery aims to continue to share art with the widest possible audience in diverse and accessible ways, including onsite, online and on tour.

2019-20 was challenging from a number of perspectives. National and international media coverage of smoke pollution in Canberra from bushfires across the region from November to January had a significant impact on the capital's image as a cultural destination. The National Gallery experienced visitor numbers 30% lower than the same time last year and took the unprecedented step to close the Gallery for two days in January to protect the collection and visitors from smoke ingress.





Subsequently the COVID-19 pandemic resulted in the Gallery's closure from 23 March 2020. When the Gallery reopened on 2 June 2020, state border closures further impacted visitation, falling to 10-15% of expected levels and significantly changed the visitor experience.

Although we worked closely with ACT Tourism to mitigate the risk to local tourism, to attract visitors back to Canberra and improve the Gallery's economic outcome, the impact on the Gallery's operations has been felt across the board through reduced revenue from the Gallery's cafes, retail outlets and the cancellation of event bookings.

These challenges were a catalyst for change and presented a chance to harness our new vision faster than we expected, and in a way that has transformed visitor engagement and become a blueprint for the creation of content and engagement for the National Gallery into the future.

#### **Building and refining the national collection**

The new *Vision for the national collection* has been implemented through acquisitions over the past 12 months. Refocusing our attention on the 20th and 21st century has been a priority, responding to both the initial national collection foundation document the Lindsay Report (1966), and the collecting philosophy developed by the Gallery's inaugural director, James Mollison AO (1971-89). The past year has focused attention on acquiring a number of works of singular artistic quality with 81 works acquired, 42 of which were gifts. This will continue to be an important strategic direction for the national collection's acquisitions program.

A full listing of acquisitions is included at pages 113 to 119. Highlights include works to increase our representation by women artists: feminist pioneer Vivienne Binns with one of her most resolved and most ambitious collaborative works *Tower of Babel*; and eX de Medici's extraordinary 6m-long watercolour *The wreckers*, the artist's

Above: eX de Medici, *The wreckers*, 2019 (detail), National Gallery of Australia, Canberra, purchased 2020, © eX de Medici

most complex work to date, is a sprawling scene of violence and destruction as a forerunner to the impacts of the uncertainty of 2020. Other works include the expatriate Australian disruptive fashion designers DI\$COUNT UNIVER\$E (10 looks from the Spring 2019 collection *WOMEN*), and the Ken family's collaborative canvas *Seven Sisters*.

Exceptional works were acquired by gift including: *untitled* (1990), an extraordinary painting by Rudolf Stingel, one of the most widely exhibited and collected figures in contemporary painting, a gift from James Erskine and Steven Nasteski; and *In our dreams we see another world* and *McHelter skelter*, two sculptures by Jake and Dinos Chapman, known for their exploration of death and destruction gifted by Steven Nasteski. Dr Dick Quan and John McGrath gifted a work by South Korean-born Haegue Yang, *Triple chalkies*, which continues the artist's exploration of the role 'handiwork' plays in our culture and the Russian collective AES+F's video installation *The Feast of Trimalchio*.

### Artistic program

The *Monet: Impression Sunrise* exhibition was developed in partnership with Art Exhibitions Australia and the Musée Marmottan Monet, and our visitors were thrilled to see in Canberra Monet's pioneering painting *Impression, Soleil levant* (*Impression, Sunrise*) from which Impressionism takes its name.

From July to October *Contemporary Worlds: Indonesia* showcased the work of 20 of Indonesia's most exciting emerging and established artists and was supported by a series of engaging public and educational programs.

The National Gallery's priority is to focus on new scholarship and adding to our understanding of Australian art history and contributing new primary research. *Hugh Ramsay* – the first major retrospective in 25 years – celebrated the legacy of one of Australia's best portrait painters and was the highest attended exhibition of the year, drawing major loans from public and private collections, including the Art Gallery of New South Wales and Art Gallery of South Australia. For *Belonging: Stories of Australian art*, we adopted an integrated approach informed by training and research to reframe the Gallery's historical

Australian collection by introducing works from the Aboriginal and Torres Strait Islander collection to present both First Nations and settler colonial perspectives – embracing the now in context with the past and providing richer, more truthful narratives of Australian art and life.

Over summer the Gallery also extended our national reach when Sidney Nolan's *Ned Kelly series*, which has rarely left Canberra since its acquisition in 1977 – continued its national tour. Over 110,000 people in six states enjoyed these iconic works during the ongoing tour which has so far covered 21,000kms.

The year came to a close with *Matisse & Picasso*, the Gallery's major international exhibition exploring the story of the artistic relationship and friendship between two of Europe's greatest twentieth-century artists. The exhibition – which was made possible through the generosity of more than 20 private and institutional lenders including the Musée Picasso, Paris, Tate, London and The Metropolitan Museum of Art, New York, as well as private lenders in Australia, England and France – delivered an economic impact of \$12 million to the ACT region, despite closing early as a result of the COVID-19 lockdown.

### Impact and reach of the collection

In September we celebrated 10 years of the successful Indigenous Arts Leadership and Fellowship program, supported by Wesfarmers Arts who have been generous with many facets of the Gallery's Aboriginal and Torres Strait Islander programs and staffing. Recognising the importance of increasing employment and working toward integrating strong Indigenous voices and perspectives across all programming and business areas, this financial year the Gallery welcomed three new Indigenous positions including Assistant Director, Indigenous Engagement, a unique position among art museums in Australia that was established to ensure an Indigenous voice at the executive level. With a new focus on Indigenous engagement many initiatives have begun to create a more culturally dynamic and safe space for Aboriginal and Torres Strait Islander artists, staff, arts workers, and stakeholders. Progress has been made on a Reconciliation Action Plan, a commitment we will deliver on in 2020-21, and

embedding the principles of the sector leading Australian Museum and Galleries Association First Peoples: Indigenous Roadmap across the institution.

Two flagship programs were successfully delivered in early March: *Club Ate: In Muva we trust* and *Club Muva* for the Enlighten Festival, in which the Club Ate collective drew on their shared Filipino ancestry and close connection to Australia's LGBTIQ+ communities to create a world of 'future folklore' and which attracted 4,000 participants; and the public tether of Patricia Piccinini's *Skywhale* (which graces this cover), for the annual Canberra Balloon Spectacular which was attended by 10,000 people.

The COVID-19 pandemic was a catalyst for change. Taking the lead from our renewed vision – to inspire the nation through creativity, inclusivity, engagement and learning through art and artists – we were able to pivot our thinking and create positives out of the challenges of 2020. As the pandemic unfolded – during which a number of exhibitions were forced to close early or were delayed, and others extended – we had to become agile and get creative, which is what we do best. We activated a responsive plan and transformed our institution into a virtual gallery, moving exhibitions and engagement to digital platforms and creating new ways of producing content and new methods for our internal teams to collaborate, even while working from home.

This included refreshing sections of the website to showcase the diversity of digital content; reprioritising video for virtual exhibition walkthroughs; transforming the online presence of Public Programs, Learning and Education to profile virtual excursions for schools, art making activities, art talks and learning resources.

We leveraged the #MuseumFromHome movement with homemade videos from our curators, and one of my personal highlights of the lockdown period was seeing the engagement through the #BetweenArtandQuarantine movement on social media in which art lovers recreated their favourite masterpieces from household items. The recreation of Jackson Pollock's *Blue poles* in LEGO by the Vincent family became our most engaged social media post of all time. It was wonderful and energising to see

how people engaged with works in the national collection through our digital space.

The response to our adaptation during the closure was very positive with our digital and social media audiences – especially on Instagram, where the Gallery's following increased by 5.6%, double the rate of the national average.

The closure also brought unique opportunities such as the conservation and analysis of *Blue poles*. This ongoing project began in March and is investigating the painting utilising new techniques not available in earlier research as well as a new cleaning approach. It was conducted in situ in the International gallery during the closure and continued when the Gallery reopened in June. The project provided opportunities for the public to watch conservation live, as well as enabling staff across departments to create engaging multi-platform content, increase public engagement and awareness around the conservation of one of the Gallery's most iconic works.

We reopened on 2 June with two exhibitions: *XU ZHEN®: ETERNITY VS EVOLUTION* – the first solo exhibition of one of China's most significant artists and activists curated by the National Gallery of Australia in partnership with the White Rabbit Collection, Sydney; and *The Body Electric*, which brought together the work of 25 women artists on the subject of pleasure and desire. *The Body Electric*, *Skywhale* and *Club Ate: In Muva we trust* are part of Know My Name, an organisation-wide initiative celebrating women artists. This suite of programs, events and publications includes the flagship exhibition *Know My Name: Australian Women Artists 1900 to Now*; major artistic commissions by some of Australia's leading contemporary artists; Wikipedia Edit-A-Thons, multigenerational public and educational programs; and an anthology featuring essays and profiles on 150 Australian women artists by pre-eminent Australian writers.

In leading the way as a progressive and inclusive institution, the Gallery has committed to redressing the gender imbalance in the collection through Know My Name.

### **Building capability**

The challenges of 2020 have been a reminder to build resilience into 2021 and beyond and the





Gallery has continued to implement the Financial Sustainability Strategy with a focus on building capacity and growth.

The Business Continuity Plan was enacted twice during the year and I would like to acknowledge the work of the Business Continuity Team, led by Chief Finance Officer Kym Partington, and thank them for their action and engagement.

In July 2019 we welcomed Susie Barr to the National Gallery as Assistant Director Marketing and Engagement. The senior management structure was revised with two new externally-funded positions established. A bequest from long-time Gallery supporter, Barbara Jean Humphreys, funded the creation of the Assistant Director Indigenous Engagement. Bruce Johnson McLean joined the Gallery in December 2019 to advance and prioritise Indigenous engagement.

The ongoing support of former Council Deputy Chair and current Foundation Board Director, Tim Fairfax AC, facilitated the creation of

an Assistant Director Learning and Digital Engagement position, and we welcomed Heather Whitely Robertson in June 2020. This is the first time the National Gallery has prioritised learning and digital in such a senior role and this will transform our programs and ability to engage across the country and internationally. With Tim's support, during the year we also opened a dedicated children's gallery and learning environment, the Tim Fairfax Learning Gallery and Studio to engage school groups, children and families and elevates our capacity to deliver aspirational artistic, learning and access programs.

#### **James Mollison**

In January the arts community was saddened to hear of the death of inaugural Director, James Mollison AO. As Director from 1971 until 1989 James' impact was much wider than just art circles, and wider than just galleries. He had a

Above: National Gallery staff watch local Ngambri and Ngunnawal custodian Paul House perform a smoking ceremony and welcome as the Gallery re-opened on June 2 after the COVID-19 closure.

considerable impact and influence on the debate about art and culture in Australia.

While James will be mostly remembered by the Australian public for his controversial acquisition of Jackson Pollock's *Blue poles*, his collecting was ambitious and bold and he acquired many masterpieces from around the world, and helped open the eyes and minds of Australians to the world around them. James leaves a remarkable legacy for the people of Australia through our extraordinary collection, exhibitions and publications.

### **Acknowledgments**

It is an honour to lead the National Gallery and I would like to thank Council Chair, Ryan Stokes AO for his strong leadership and support during this extraordinary year. It is extremely fitting that Ryan's service to cultural institutions was recognised during the year through the Australian Honours and Awards program.

I also thank the National Gallery Council who make an invaluable contribution to Australian visual culture and I would particularly like to recognise Rhonda White AO whose term concluded during the year. During the year Terri Janke, Sally Smart and Michael Gannon joined the Council and bring with them considerable experience in the visual arts, Indigenous culture and engagement and business acumen.

The Gallery is grateful to the Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts for his strong support and advocacy for the Gallery and the arts across Australia. I would like to thank our colleagues at the Department of Infrastructure, Transport, Regional Development and Communications, particularly former Secretary Mike Mrdak AO and current Secretary Simon Atkinson and his team.

The National Gallery Foundation, under the stewardship of Chair Stephen Brady AO CVO and Deputy Chair Philip Bacon AM, has again been instrumental to growing the network of supporters who assist us in realising our ambition.

After almost 10 years of dedicated service, Geoffrey Pack retired from the role of President of the American Friends of the National Gallery of Australia. Geoff wholeheartedly invested his time, energy and expertise into strengthening the organisation and making ongoing connections for

both the American Friends in New York and the National Gallery in Canberra.

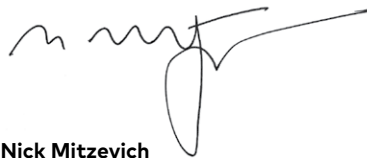
At the end of May, American Friends Board Director Michael Maher was appointed as President. Michael brings with him an enviable career in journalism, and a determination to continue the American Friend's efforts to connect Australians and Americans through cultural engagement.

In 2020, Dr Helen Jessup also retired from the American Friends Board after almost four decades of engagement. The Gallery is indebted to Helen for the extraordinary contribution she has made as an art historian, scholar and great connector of people across the world.

I would like to acknowledge the support and assistance received during the year from our many donors, corporate partners and sponsors including the Australian public.

It has certainly been a memorable year and the agility of the National Gallery staff, guides and volunteers during the year and their response to the rapidly changing environment has been inspirational and I express my sincere thanks and appreciation.

Over the next 12 months we will continue to reshape the National Gallery to ensure that we can fulfil our mandate particularly in the areas of off-site programs and online. We remain cautious but optimistic about the power of art to nurture a resilient, understanding and creative community.



**Nick Mitzevich**  
Director

# AGENCY OVERVIEW

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# About the National Gallery of Australia

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

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

## Vision

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

## Mission

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

## Capability

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

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

## People

Our workforce is highly skilled and trained, with many areas of specialisation. Full-time equivalent staff numbers fluctuate with seasonal visitation peaks, which are supported by casual staffing. The Gallery also has an important base of 180 voluntary guides, who are well trained and generous with their time. Further information about the Gallery's strategies for its workforce management and support is given on pages 71–4, including statistical information

for the 2018–19 year, as required by paragraph 17BE(ka) of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule).

See Figure 2 on page 20 for the Gallery's organisational structure as at 30 June 2020, as required by paragraph 17BE(k) of the PGPA Rule.

## Legislation and functions

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

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

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

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

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

## Outcome and program

The Gallery delivers one outcome achieved by delivering one program as outlined in its *Portfolio Budget Statements 2019–20* (PBS).

Outcome:

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

Program:

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

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

Strategies for meeting the outcome and priorities for the coming years are detailed in the *2019–2020 National Gallery of Australia Corporate Plan* and reported against in the annual performance statements on pages 26–60.

## **Ministerial responsibility, instruments and directions**

The Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts, was the responsible minister for the duration of the reporting year.

In accordance with the *National Gallery Act 1975*, the disposal of works of art from the national art collection must be approved by the National Gallery Council and the Minister for the Arts. During the year, three sculptures received approval for deaccession and were repatriated to India and delivered into the care of the Archaeological Survey of India, New Delhi. The disposal arose as a result of the Gallery's ongoing provenance review of its collections.

In 2019-2020, 225 works of art previously approved for deaccession from the Pacific arts collection exited the Gallery for transfer to the Papua New Guinea National Museum and Art Gallery.

## **Service Charter**

The Gallery's Service Charter, published on the website, outlines its services and the level of service visitors can expect as well as visitors' basic rights and responsibilities and how to provide feedback or make a complaint.

The Gallery aims to meet public expectations by providing services in a courteous, responsive and friendly manner, by ensuring staff addressing the public are well-informed and by providing and maintaining accessible public facilities.

# Collection reach

**Figure 1:** Australian and international exhibitions that include works of art from the national collection, 2019–20



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



**784** works worldwide

**51** venues

Denver •

• New York  
• Washington DC

• Houston

**16** works overseas

**8** venues

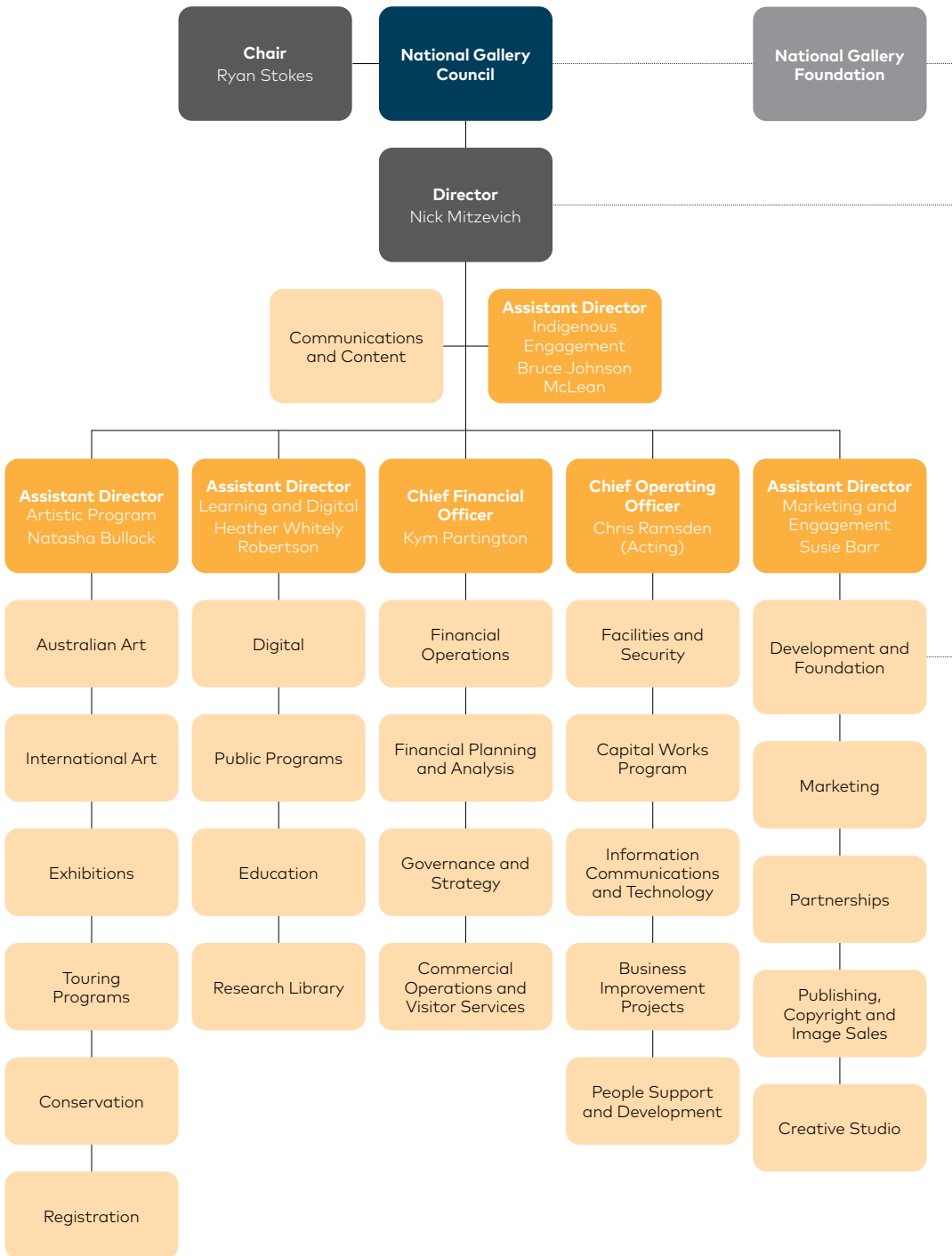
Works from the national collection:

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

Note: The list of National Gallery exhibitions for 2019–20 is at Appendix A.

# Organisational structure

Figure 2: The National Gallery's organisational structure at 30 June 2020





# REPORT ON PERFORMANCE

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# Reporting framework

The National Gallery of Australia delivers one outcome achieved by delivering one program as outlined in its *Portfolio Budget Statements 2019–20* (PBS). Strategies for meeting this outcome and the Gallery's priorities for the coming years are detailed in the *2019–2020 National Gallery of Australia Corporate Plan*. These activities align closely to the performance criteria specified in the PBS.

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



## Portfolio Budget Statements

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

Outcome:

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

Program:

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

Strategies:

- Strategy 1: National Gallery Artistic Programs  
Build and share Australia's national collection of art and present compelling and relevant exhibitions.
- Strategy 2: Audiences and engagement  
Engage broad and diverse people with art and ideas.

- Strategy 3: Partnerships and sustainability  
Build a community of government and non-government partners to support organisational capability and sustainability.

## Corporate plan

The *2019–2020 National Gallery of Australia Corporate Plan* covers the four-year period from 2019–20 to 2022–23 and identifies strategies associated with a set of objectives, actions and performance measures that can be linked to the Gallery's outcome and program in its PBS.

## Annual performance statements

The Gallery's annual performance statements (pages 22–60) provide analysis of its performance in 2019–20 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 Gallery's corporate plan.

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

# Annual performance statements

As the accountable authority of the National Gallery of Australia, I present the 2019–20 annual performance statements of the National Gallery of Australia, as required under subsection paragraph 39(1) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and covering the reporting period 1 July 2019 to 30 June 2020.

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

A handwritten signature in black ink, appearing to read 'Ryan Stokes', with a large, sweeping flourish at the end.

**Ryan Stokes AO**  
Chair of Council

**81** works of art acquired during the year, highlights of which are given on pages 28–9.

**155,783** individual works of art in the national collection at 30 June 2020.

**784** works of art from the national collection on loan, nationally and internationally.

## Strategy 1

# National Gallery Artistic Program

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

### Results

#### Performance criterion

#### Continued development and maintenance of the National Collection in accordance with the Art Acquisition Policy and Vision for the National Collection

**Source:** 2019–20 corporate plan, p 12-14; 2019–20 PBS, p 182

**MET**

#### Result:

In 2019-20, the National Gallery developed and maintained the vision for the national collection through a rich program of exhibitions, collection management, conservation, reach and acquisitions. During the financial year the Gallery acquired a total of 81 artworks, including 42 gifts. While this is a smaller number of acquisitions compared to previous years it reflects the Gallery's commitment to focusing on major works of calibre that enrich key collecting areas and fulfil the vision for the collection. A full list of acquired works is provided at Appendix C.

The Gallery's commitment to redressing the historical gender imbalance in the collection is evident in the acquisition of major works by women artists. Key works include a suite of textile works by DISCOUNT UNIVER\$E's Spring *WOMEN* collection and Vivienne Binns' seminal work *Tower of Babel*, both of which will be exhibited as part of *Know My Name: Australian Women Artists 1900 to Now* in late 2020. Other notable acquisitions by women artists include Julie Rrap's *Persona and shadow* series, Pat Brassington's photographic series *In my father's hour*, and two works by New York-based artist Kiki Smith.

Similarly, the Gallery's commitment to collecting and presenting the works of Aboriginal and Torres Strait Islander artists was reflected in key acquisitions, including: Tjungkara Ken, Sandra Ken, Yaritji Young, Freda Brady and Maringka Tunkin, *Seven Sisters*; a new Wesfarmers commission by Jonathan Jones, *untitled (walam-wunga.galange)*; Christopher Pease *Target 3* and *Souvenir*; and Tony Albert's projection commission for Enlighten 2019, *I AM VISIBLE*.

The Gallery launched 10 new exhibitions in 2019-20, showcasing works of art from Australia and around the world, accompanied by scholarship and interpretive material. While several exhibitions were extended or delayed, due to COVID-19, the Gallery presented a diverse artistic program.

#### Collection engagement through artistic vision:

*Māori Markings: Tā Moko*, explored the unique Māori art of marking the skin with connecting patterns that tell of authority and identity. Important early Māori sculpture, nineteenth-century prints, painting and contemporary photography traced the story of this unique cultural art form from its origin in the legend of Mataora and Niwāreka to its resurgence from the 1990s. *Māori Markings: Tā Moko* acted as a conduit for Māori people to engage with their ancestors through these portraits, many of which had never been seen before.

*Hugh Ramsay* was the first retrospective to focus on the artist in more than a quarter of a century and was accompanied by a significant publication containing original scholarship about the artist. *Matisse & Picasso*, the Gallery's ticketed summer show, brought together prints, costumes,

drawings and paintings of extraordinary quality, and expanded on the productive rivalry between the two artists.

The 19th century Australian collection was re-presented in the collection presentation *Belonging: Stories of Australian art*. Adopting a decolonising methodology informed by training and research, the presentation reframes the Gallery's colonial collection through Australian Indigenous perspectives such as the non-linear nature of time. By presenting colonial artworks alongside contemporaneous and contemporary works by Indigenous artists, a more fulsome version of Australian history and identity is expressed. This methodology will continue for planned re-presentations of the Australian collection into the future.

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**Analysis:** pp 28–37

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## Analysis

### Collection building

Over nearly half a century of collecting, the Gallery has achieved extraordinary outcomes in acquiring and displaying historical and contemporary Australian and international art. A discussion of the acquisition highlights for 2019–20 is given below and a full list of works acquired during the year is provided at Appendix C.

### Aboriginal and Torres Strait Islander Art

Important works by Indigenous Australian artists were acquired that challenge the ways in which past histories have been told. These include Christopher Pease's *Target 3* and Dale Harding's *Know them in correct judgement* 2017 which reveal the impact of colonisation — a key theme in the Gallery's recent *Belonging: Stories of Australian art* collection presentation. Danie Mellor's portrait of his great-grandmother in colonial dress, *A gaze still dark (a black portrait of intimacy)*, adds a poignant dimension to these narratives. The Gallery acknowledges several donors for major works gifted to the collection that speak to the ongoing significance of Country: *Larumba* by Clifford Possum Tjapaltjarri, donated by Jeff Hall and Sharon Grey; *Untitled* (2000) by Willy Tjungurrayi, gifted by Julian Beaumont; and Arthur Koo'ekka Pambegan Jnr's *Dancing sticks* from Andrew Baker.

Major contemporary commissions include *I am Visible* by Tony Albert, which was shown as part of Enlighten 2019, and Jonathan Jones' *untitled (walam -wunga. galang)*, with the support of Wesfarmers Arts. In addition, a major commission from the Tjanpi Desert Weavers (15 female artists) was realised in association with *Know My*

*Name: Australian Women Artists 1900 to Now. Seven Sisters* by the Ken Sisters Collaborative from Amata in South Australia was another major new acquisition highlight this year.

### Australian Art

The exhibition *Know My Name: Australian Women Artists 1900 to Now* is a broad initiative recognising the significant contributions by women artists across cultures. The Gallery's commitment to gender equity is demonstrated through a number of acquisitions including seven photographs by Julie Rrap from her ground-breaking *Persona and shadow* 1984 series, Sanné Mestrom's evocative sculpture *Me & you*, and a dramatic large watercolour by eX de Medici *The wreckers*. Generous donations also included in *Know My Name: Australian Women Artists 1900 to Now* are Margaret Worth's *Sukhāvati number 5*, combining colour and dynamism, from an anonymous donor, and Vivienne Binns' *Tower of Babel*, a collective work that challenges the divide between so-called high art and community art, gifted by the artist. The Gallery acquired ten works from DI\$COUNT UNIVER\$E shown at the 2019 New York Fashion Week and four outfits by Romance Was Born. Lynda Draper's sculpture *Black Widow* was acquired through the generosity of the Sid and Fiona Myer Family Foundation. The Gallery's collection of contemporary Australian women artists was enhanced through the acquisition of Angelica Mesiti's three-channel video installation *ASSEMBLY* and a unique photo-installation, *In my father's house* by Pat Brassington. The photography collection was augmented by a gift of a key photograph by Bill Henson from Ann Bennett.

### International art

The National Gallery acquired major works by contemporary artists from across the world who have until now not been collected by Australian institutions as well as examples of work by some of our region's most important figures.

Sydney collectors Dr Dick Quan and John McGrath made several significant gifts to the national collection. These include Haegue Yang's *Triple chalkies*, an intricate suspended assemblage that resonates with other works in the collection that use fibre and textiles, such as those by Eva Hesse and Annette Messager. Dr Quan and Mr McGrath also donated the Russian collective AES+F's video installation *The feast of Trimalchio*. Collector Steven Nasteski made a series of gifts, including two sculptures by British artists Jake and Dinos Chapman's *Hell* series. With James Erskine, Mr Nasteski donated the painter Rudolf Stingel's extraordinary diptych *Untitled* (1990), which will become one of the highlights in a collection with rich holdings in recent painting. The Gallery also acquired its first painting by the British pop artist Peter Phillips, *Zone II*, an acquisition partly gifted by the artist.

The Orde Poynton bequest funded the purchase of three drawings by Kiki Smith, the first major works by the artist to enter the collection, and the first significant examples of contemporary drawing acquired by the Gallery for some time. Other important purchases included four paintings from 1989-90 by the

acclaimed Pardhan-Gond (India) artist Jangarh Singh Shyam.

### Collection management

A major focus for the Collection Management System (CMS) has been providing collection data and statistics for a variety of programs during the year including the Know My Name initiative and collection valuation.

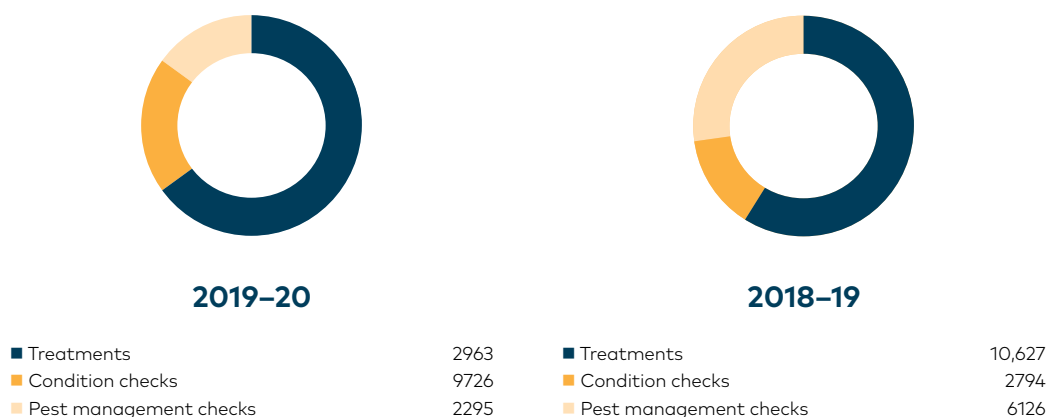
Data projects undertaken included Art Archive assessments, location and Art Handler field audits, Parties record duplication clean-ups, works on paper solander box audits and data clean-ups of various project works of art lists.

General systems developments during the year included uploading the Australian Institute of Aboriginal and Torres Strait Islander Studies thesaurus to the CMS to better assist with the indexing of Aboriginal and Torres Strait Islander Art. The CMS related Movement Request System was also upgraded to accommodate Media Assets.

### Conservation of the collection

This year has been atypical for the conservation and care of the collection. Bushfires and smoke issues, hail, and the closure due to COVID-19 have placed an unprecedented need to focus on preventive conservation activities. Conservation staff actively monitored the risks to the collection: undertaking particle analysis of art areas, and covering fragile works of art during the closure.

**Figure 4:** Key conservation activities, 2019–20 and 2018–19



These efforts ensured that the collection and works of art on loan to the National Gallery were always safe.

The closure also brought unique opportunities such as the conservation and analysis of Jackson Pollock's *Blue poles*. This ongoing project began in March and is investigating the painting utilising new techniques not available in earlier research and could lead to a new cleaning approach. It was conducted in situ with *Blue poles* on the wall in the International gallery during the closure, and continued when the Gallery reopened in June. The project provided unique opportunities for the public to watch conservation live, as well as enabling staff across different departments to create engaging multi-platform content, increase public engagement and awareness around conservation of one of the Gallery's most iconic works.

Despite these disruptions to normal gallery activities, the focus remains to prepare and care for the collection for display and lending. To meet our incoming loan commitments 796 conditions checks were undertaken along with 359 treatments. For the permanent collection, staff completed 8,611 condition checks and 2,590 treatments. Conservation also assisted with the installation of 1,338 works of art and packed and prepared 552 for specialist storage.

Lending works from the collection to other institutions, and through the Gallery's Touring Exhibition program, has been an important focus this year. 906 condition reports were completed for the lending program and 62 venues were assessed.

Conservation and Registration worked closely with Biosecurity Australia to meet the Gallery's requirements as a quarantine facility as well as monitoring the collection in storage and on display to protect the collection from insect activity. 2,289 pest checks were undertaken leading to 446 treatments being implemented.

### Collection reach

There were 12 exhibitions on display in 2019-2020 of which two were major ticketed exhibitions predominantly comprised of works on loan from other national and international institutions and private lenders. Works from the Gallery's collection were included in each exhibition

demonstrating the depth of the national collection.

The Gallery regularly changes its collection displays so that they continue to be dynamic and engaging for audiences while ensuring that fragile works are rested, recent acquisitions are shown, and popular works of art are rotated. In all 30 changeovers of the collection were completed during the year, covering the Aboriginal and Torres Strait Islander, Asian, Australian, International and Pacific galleries.

On 30 June 2020, 2,628 of works from the collection were on public display in Canberra.

A particular highlight of the collection-based exhibitions presented during the year was *Belonging: Stories of Australian art*. Featuring works by more than 170 Indigenous and non-Indigenous artists, *Belonging* highlights the endurance and resilience of Indigenous cultures and custodianship, as well as the impact and ongoing effects of colonisation. As part of the preparation for this display Galleries 11, 12 and 24 were refurbished creating a new look for the Australian art collection. *Devotion Nature Time People: Asian Art* was another major project involving the presentation of the collection. Galleries 8A and B were refurbished to present a fresh look at the Asian collection.

A full list of exhibitions is at Appendix A and further information on the National Gallery's exhibitions – future, current and past – is available at [nga.gov.au](http://nga.gov.au).

In addition to its own exhibitions and displays on-site and exhibitions that tour nationally and internationally, the Gallery has an active program of lending art from its collection, including for exhibition by other institutions and for display in official residences.

### Major and non-collection exhibitions

*Monet: Impression Sunrise* continued from the previous financial year and attracted 120,668 visitors while on display from 7 June to 1 September 2019. Featuring Claude Monet's pioneering painting *Impression, Soleil levant (Impression, Sunrise)*, from which Impressionism takes its name, this exclusive exhibition brought together works by Monet and other significant artists to examine the founding of an art



## Case study 1: **Belonging: Stories of Australian art**

In 2019-20 the National Gallery re-envisioned the presentation of Australian Art. *Belonging: Stories of Australian art* is the first major collection presentation at the National Gallery developed in collaboration with First Nations and non-Indigenous curators.

Following cultural training with Worimi teacher, artist and curator Genevieve Grieves, Nyoongar artist Dianne Jones and academic Odette Kelada, curators worked collaboratively to reflect art's active role in the story of colonisation in Australia. They also worked with artist James Tylor to identify Indigenous place names to include in wall labels.

*Belonging* involved the development of a new exhibition space, one carved out of what had been an underutilised transit zone and foyer space. This space welcomes visitors by immersing them in the Bidjara language of Christian Thompson's video work *Berceive* and a collection of ancestral objects including boomerangs, riji (carved pearl shells), baskets and shields.

The exhibition unfolds around ideas or themes that provide different entry points from a range of perspectives and experiences. These include the experience of place, making home and of movement across this continent.

Within the Country and place theme, for example, two of the most important Australian painting movements are shown side by side: paintings by Australian Impressionists and paintings produced by senior Aboriginal men at Papunya in the 1970s. This shows the differing ways in which First Nations and non-Indigenous artists experienced the landscape, understood place and expressed their connection to the land.

In bringing together historical and contemporary works of art by First Nations and non-Indigenous artists, *Belonging* considers the art of the past and how this art might help us think about the present and our future.

Installation view, *Belonging: Stories of Australian art*, 2019, National Gallery of Australia.





movement – a defining moment in art history. The exhibition included *Impression, Soleil levant (Impression, Sunrise)* with 40 impressionist and related paintings from the Musée Marmottan Monet, Paris, the Tate and Australian and New Zealand collections. *Monet: Impression Sunrise* was presented in partnership with Art Exhibitions Australia.

*Matisse & Picasso* was the second major ticketed exhibition in the reporting year and attracted 66,585 visitors while on display from 13 December to 22 March. Visitation to this exhibition was affected by the bushfires and COVID-19. *Matisse & Picasso* was the first exhibition in Australia to tell the story of the artistic relationship between two of Europe's greatest twentieth-century artists. Henri Matisse (1869–1954) and Pablo Picasso

(1881–1973) met in 1906 and for more than half a century followed each other's creative developments and achievements. The sustained rivalry between them was not only key to their individual success, it also changed the course of 20th century Western European art. This exhibition brought together masterpieces from collections across the world and included paintings that were on display in Australia for the first time.

The Gallery's first major free exhibition for the year was *Contemporary Worlds Indonesia* – another exhibition that continued from the previous financial year – which was on display from 21 June to 27 October 2019 and attended by 64,412. This exhibition looked at the creative practices of Indonesian artists working since the turn of the century.

## Case study 2: Hugh Ramsay exhibition

*Hugh Ramsay*, 30 November 2019 – 29 March 2020, was the first major retrospective to focus on this nineteenth century Australian artist in more than a quarter of a century. The exhibition shed light on an artist who deserved to be better known, exhibiting key works conveying the contribution of Ramsay nationally and internationally when he was living in France. The story of Ramsay, who died of tuberculosis at the age of 28, was a moving one, demonstrating the artist's remarkable talent and courage in the face of adversity.

The aim of this exhibition was to highlight new scholarship on artists in the national collection, to evolve the work of Australian artists and showcase them to a wider audience, building an understanding of our cultural history in Australia.

The exhibition attracted 180,523 visitors from across the country. Curated by Deborah Hart, Head of Australian Art, with the assistance of Rebecca Blake, *Hugh Ramsay* included loans from state, regional and university galleries and private collections. Fostering networks with arts professionals from institutions across the country, Ramsay's paintings, drawings and archival

items were displayed alongside works from the national collection.

The Hugh Ramsay symposium, held over the opening weekend to an audience of 115 visitors, brought together curators, writers, conservators and art historians from across Australia.

The exhibition was critically acclaimed in the press with reviews in *The Sydney Morning Herald*, *The Australian*, *The Canberra Times* and *Artshub* among others. It was also the Gallery's highest attended exhibition of the year.

Although the exhibition closed early due to COVID-19, the live-stream conversation between Deborah Hart and Adriane Boag in March was viewed by more than 9,900 people (1,700 YouTube and 8,200 Facebook) and received overwhelmingly positive responses from those who had hoped to attend the final weekend.

We gratefully acknowledge the support of our Exhibition Patrons Colin and Barbara Hindmarsh and Legal Partner Maddocks.

Deborah Hart, Head of Australian Art, in the exhibition *Hugh Ramsay*, 2019, National Gallery of Australia.

The Gallery's second major free exhibition for the year, *Hugh Ramsay*, was on display from 30 November 2019 to 22 March 2020. Hugh Ramsay (1877–1906) was an accomplished Australian artist whose portrait paintings achieved success here and in France before his untimely death at the age of 28. The retrospective was the first to focus on Ramsay in more than a quarter of a century. It brought together paintings, drawings, sketchbooks and letters from collections around the country to celebrate his achievements.

The Gallery's third major free exhibition for the year was *XU ZHEN®: ETERNITY VS EVOLUTION*, presented with the support of Dr Judith Neilson AM and the White Rabbit Collection, Sydney, on display from 14 March to 13 September 2020. Xu Zhen is

one of China's most significant artists and activists. His recent work centres on sculptural installations, video and performances that challenge cultural assumptions, questions social taboos and comments on the idea of art as a commodity.

### Touring exhibitions

In 2019-20, a total of 182,305 people visited the Gallery's touring exhibitions around Australia, including 78,332 for the National Gallery of Australia Art Cases which incorporate remote-access and disability-access components. Touring exhibitions are comprised almost entirely of works from the national collection. Since 1988, the Gallery has presented 129 touring exhibitions in all states and territories and overseas, which have been visited by 11,534,965 people. These figures

include the Art Cases, which have toured to 841 schools and community groups and reached 988,728 people since 1990.

The Gallery's touring exhibition Sidney Nolan's *Ned Kelly series* was a particular highlight. Since it was gifted to the national collection in 1977, the Kelly series has rarely left Canberra, compelling school groups and other visitors to make the trip to experience these works in person. In response to requests from regional venues the National Gallery has taken the *Ned Kelly series* on the road, covering over 21,000 kms over a two-year period, allowing 110,000 people in six states to enjoy these iconic works. The tour commenced in August 2018 at the Art Gallery of Western Australia in Perth, and then travelled to the heart of Ned Kelly country, where the series was exhibited at the Murray Art Museum Albury. The exhibition continued its tour at Geelong Art Gallery in Victoria and Riddoch Art Gallery in regional South Australia, before touring north to the Museum and Art Gallery of the Northern Territory, and on to the Cairns Art Gallery in far north Queensland.

During the year the National Gallery also embarked on a major touring initiative: the

national tour of *Terminus: Jess Johnson and Simon Ward*. This tour presented many people in regional Australia with the first opportunity to experience a virtual reality exhibition in their own communities. It is currently at the second of its six state eight venue tour.

Another highlight includes the preparation of the *Body Language* exhibition for tour. This exhibition, to tour nationally in 2020-21, incorporates a mobile Art Cart complete with hands-on art making facilities, a suite of educational activities delivered both online and through the use of iPads touring with the Art Cart, activity sheets prepared by participating artists and language quotes from Indigenous communities where the exhibition is to be displayed.

### Loans

Notwithstanding the effect of COVID-19, the National Gallery lent a total of 784 works of art from the national collection to exhibitions at other institutions and for display in official residences. Of these, 195 were lent to exhibitions nationally and internationally and another 110 were lent to institutions as long-term loans, such as archaeological artefacts to the classical museum

## Case study 3: Sidney Nolan's Ned Kelly series tour

For the first time in over a decade, the National Gallery toured Sidney Nolan's *Ned Kelly series* 1946-47 across the country, including back to the infamous outlaw's heartland in Victoria and to Darwin where the works were greeted by 100 locals dressed as bushrangers.

The aim of this tour was to share the national collection, support regional centres in presenting important works of Australian art history, and continue to promote the work of Australian artists.

Nolan's invention of an original and starkly simplified image for Kelly – as a slotted black square atop a horse – has become part of the shared iconography of Australia.

The *Ned Kelly series* has rarely left Canberra since the 26 paintings were gifted to the National

Gallery by Sunday Reed in 1977. However the recent tour covered more than 21,000 kms over a two-year period, allowing 110,000 people in six states and territories to enjoy the works.

The tour commenced in August 2018 at the Art Gallery of Western Australia in Perth, and travelled to the heart of Ned Kelly country, where the series was exhibited at the Murray Art Museum Albury. The exhibition continued its tour at Geelong Art Gallery in Victoria and Riddoch Art Gallery in regional South Australia, before travelling north to the Museum and Art Gallery of the Northern Territory, and on to the Cairns Art Gallery in far north Queensland.

Venues at each iteration of the tour adopted a creative local focus to engage the community with Nolan's paintings: The Museum and Art

collections at the Australian National University and the Nicholson Museum at the University of Sydney. These loans are an important teaching component for tertiary students studying ancient civilizations at both universities.

Another 226 works were lent to the official offices and residences of the Governor-General, the Prime Minister, the Minister for Communications, Cyber Safety and the Arts, the Australian Consul-General in New York and the Australian Ambassador in Washington DC. Other works from Australian diplomatic venues were returned to Canberra during the year after many years of being showcased.

A further 231 works of art were lent for the purposes of the Gallery's touring exhibition and education lending program.

Important works were lent overseas to museums and galleries. It included one major painting, *Triptych* by Francis Bacon to the exhibition *Bacon: Books and Painting* which was shown at the Musée national d'art modern, Centre Georges Pompidou, Paris and then the Museum of Fine Arts, Houston, USA. Claude Monet's *Meules, milieu du jour (Haystacks, midday)* was included

in the exhibition *Monet: Places*, at the Denver Art Museum, Denver, USA and then at the Museum Barberini, Potsdam, Germany.

David Hockney's *A Bigger Grand Canyon* continued its showing in Korea at the Seoul Museum of Art in the *David Hockney* exhibition and the Ballets Russes tunic *Costume for the Blue God* by Léon Bakst continued to be exhibited at the Meridan Gate Gallery of the palace Museum, Beijing, China.

The loan of two significant paintings by Philip Guston, destined for a four-venue tour of the USA and London in a major artist retrospective which was due to begin at the Museum of Fine Arts, Houston, was deferred to 2021 due to the pandemic.

The Gallery generously supported many Australian-based museums and galleries, particularly those with a focus on a single artist's practice. These included four barks to *The moment eternal: Nyapanyapa Yunupingu* at the Museum and Art Gallery of the Northern Territory, Darwin; 41 works to *Assembled: the art of Robert Klippel* at TarraWarra Museum of Art, Healesville, Victoria; 23 works to *Joy Hester: Remember Me* at

Gallery of the Northern Territory broke the record for the most number of Ned Kelly lookalikes, after over 100 locals donned their best bushranger attire as part of the #NedinDarwin Challenge; the Murray Art Museum Albury ran a film series in a specially-built theatre next to the display with support from the local cinema; and children and families at each venue participated in the self-led digital trail *My friend at the gallery: All about Ned* in which a Ned Kelly avatar guided visitors through the exhibition and encouraged a deeper engagement with the works.

The installation of Sidney Nolan's *Ned Kelly*, 1946, at the Museum and Gallery of the Northern Territory in 2019. The Ned Kelly series is a gift of Sunday Reed, 1977.



Heide Museum of Modern Art, Bulleen, Victoria and four works to *Grand Country: Fred Williams' Gippsland Landscapes* at Gippsland Art Gallery, Sale, Victoria.

The Gallery had a total of 195 outward loans during the year which supported major exhibitions arranged by other institutions around Australia and internationally. This was a much lower number than usual, largely reflecting the effect of the COVID-19 pandemic.

### Research and publishing

The National Gallery conducts a significant amount of research on its collection, exhibitions and activities every year. This research is published by the Gallery in its books, magazine and education resources and on its website [nga.gov.au](http://nga.gov.au), and it informs public lectures, talks and conference papers delivered at the Gallery and around the world.

Staff also contribute their knowledge and experience to specialised advisory boards and committees, and to projects such as the Australian prints and printmaking website. Staff participate in conferences and are cited nationally and internationally as leaders in their field. Information on the Gallery's major publishing activities and staff contributions to outreach initiatives is at Appendix B.

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

Many works from the national collection are reproduced in the Gallery's publications and online platforms each year, reaching hundreds of thousands of people. This year 81 works of art from the national collection were featured across the *Hugh Ramsay, Matisse & Picasso* and *Know My Name* publications. With new reporting methods, we can further identify that 567 reproductions of works from the collection were used as part of the Gallery's merchandise and promotional campaigns.

During the year, the Gallery processed 147 requests for 511 images of works in the national collection. Images were requested for publication in printed books, academic journals and exhibition catalogues, an increasing interest in digital prints, research requests and personal projects was noted due to lockdowns across the globe. The most popular works requested were *The Aboriginal Memorial*, followed by Claude Cahun's '*Aveux non avenues (Unavowed confessions)*' and Arthur Streeton's '*The selectors hut (Whelan on the log)*'.

### Research Library and Archives

The Research Library and Archives has a unique and valuable collection and is committed to acquiring, preserving, and providing access to primary source materials and general published material that supports the research needs of the National Gallery, scholars and the Australian community. The collection includes 216,500 books and exhibition catalogues including 2,630 valuable catalogues raisonnés, 50,862 Australian and New Zealand artist files, 42,000 international artist files, 151 Australian artist and art organisation archives, 56,200 auction catalogues from the 1820s onward, 400 art-related serials, 4,300 rare monographs and 202 rare serials titles, 4,800 posters and a variety of audio-visual material.

### Provenance research

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

Building on previous work to develop a methodology for examining and analysing provenance information and a revision of internal processes across all collecting areas to create a robust basis for future collecting practice, recent focus has been centred on the standardisation of expression for chains of ownership and the publication of known provenance information for all collection areas. Policies and procedures

were developed to support and streamline the preparation and circulation of consistent provenance-related data across the permanent and supplementary art and archival collections, and revised loans assessment processes are also in development. These documents and the associated processes were audited externally, and further measures were implemented to improve recording due diligence investigations and quality control over the acquisition process.

The Provenance Manager provided support to the acquisitions program and to fulfilling Protection of Cultural Objects on Loan scheme obligations for the international incoming loans program for major exhibitions *Matisse & Picasso* and *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*.

As a result of ongoing provenance research, three works from the Asian art collection were deaccessioned in August 2019 and repatriated to India:

- Pair of door guardians [dvarapala] India, 15th century (two works)
- The serpent king [Nagaraja] India, 6th–8th century.

**534,304** people visited the National Gallery in Canberra.

**3,766,064** people visited exhibitions that included works from the national collection.

**1,912,177** visits to the Gallery's online platforms.

## Strategy 2

# Audiences and engagement

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

### Results

Performance criterion	
<b>Total visitor engagements</b>	
<b>Source:</b> 2019–20 corporate plan, p 15-17; 2019–20 PBS, p 182	<b>MET</b>
<b>Result: 6,523,415</b> (Target: 4,605,850)	
On-site: 534,304 (Target: 900,000)	
On tour: 182,305 (Target: 220,000)	
Online: 1,760,000 website, 111,984 Instagram, 128,565 Facebook, 40,193 Twitter (Target: 1,985,850)	
On loan: 3,766,064 (Target: 1,500,000)	
<p>The number of people engaged in learning and public programs exceeded the Gallery's targets thanks to newly established online offerings, while on-site visitation was greatly affected by the bushfires, hailstorm, and the COVID-19 pandemic. The bushfires resulted in a decrease in tourism in Canberra over the summer, traditionally the Gallery's peak time for visitation. The ticketed summer exhibition <i>Matisse &amp; Picasso</i> had been on track to meet targets, however visitation decreased significantly during and after the bushfires. Similarly, the closure of the Gallery due to COVID-19 from 23 March to 1 June, along with the strict limitations on visitation after re-opening, resulted in a significant decrease in total visitation during this period. As a result, total on-site visitation for 2019-20 was 534,304 falling short of the target of 900,000.</p> <p>Targets for online visitation were almost reached thanks to diverse digital offerings made to audiences during the COVID-19 closure and period of restricted visitation. These programs, which included content such as videos of curatorial tours, blog posts, and art-at-home activity sheets, reached wide audiences, many of whom had not engaged with the Gallery previously. Total online visitation for 2019-20 was 1,912,177, close to the target of 1,985,850.</p> <p>Works of art from the Gallery's collection on tour were similarly affected by these external factors, with many regional and touring venues having to close for a period of time due to the pandemic. Total visitation on tour was 182,305 from a target of 220,000. However, visitation arising from works on loan greatly exceeded the target of 1,500,000. Thanks to a number of high-profile international exhibitions and loans, works from the national collection were seen by more than 3,766,064.</p>	
<b>Analysis:</b> pp 39–50	
<b>Total education and public program engagements</b>	
<b>Source:</b> 2019–20 corporate plan, p 15 - 17; 2019–20 PBS, p 182	<b>NOT MET</b>
<b>Result: 157,467</b> (Target: 200,000)	
Online: 7,236 (Target: 25,000)	
On-site: 49,831 Public Programs, 49,860 Students, 13,997 Tours (Target: 175,000)	



Outreach: 36,543

Due to cancellations of excursions, tours and public programs as a result of natural disaster and COVID-19, the total number of people engaged through education and public programs was 157,467.

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**Analysis:** pp 44–50

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## Analysis

### Promoting the National Gallery

A range of strategies and channels were employed to promote the Gallery and its exhibitions, events and programs, including advertising, public relations, social media, digital engagement and partnership initiatives.

The Gallery acknowledges the invaluable support from its media and tourism partners, whose investment enabled greater marketing reach and engagement nationally. Two major marketing campaigns for ticketed exhibitions were delivered in the reporting year. The campaign for *Monet: Impression Sunrise* concluded on 1 September 2019, generating 942 media items across print, radio, television and online with an equivalent advertising value of \$4.2 million. Signature marketing events were also undertaken to engage diverse audiences. The exhibition delivered an economic impact of \$20.5 million to the ACT.

The campaign for *Matisse & Picasso* commenced in September 2018. The exhibition was launched in Canberra on 11 December with a media preview, VIP opening and Gallery members opening. The exhibition together with all other Gallery displays was impacted by an unprecedented summer of bushfires and COVID-19. Despite this, the *Matisse & Picasso* campaign generated 2,131 media items with an equivalent advertising value of \$18.8 million, and the exhibition delivered an economic impact of \$12 million to the ACT.

Publicity and promotion was undertaken for collection displays and smaller exhibitions including *Body Language*, *Ta Moko*, *Lichtenstein to Warhol: The Kenneth Tyler Collection*, *Contemporary Worlds*, Urs Fischer's *Francesco*, Hugh Ramsay, *Belonging: Stories of Australian art*, XU ZHEN®: *ETERNITY VS EVOLUTION* and *The Body Electric*.

A significant focus during the period was the promotion of Know My Name, the Gallery's ongoing initiative to recognise and celebrate

women artists including the participation of Patricia Piccinini's *Skywhale* in the Canberra Balloon Spectacular, *Club Ate: In Muva We Trust* and *Club Muva* as part of the Enlighten Festival, International Women's Day events including the National Wiki-edit-a-thon, and the National Outdoor Art Event in partnership with oOh!media.

The Gallery's website, email marketing and social media continue to be major channels of awareness for audiences, while earned channels such as newspaper editorial and word of mouth also raised significant awareness, along with paid newspaper and magazine advertising. During COVID-19, the Gallery increased communications to key stakeholders, increased online activity to respond to an increasing demand for online content.

A highlight of the period was recognition at the Canberra Region Tourism Awards with the Gallery receiving the award for Best Major Tourist Attraction at the Canberra Region Tourism Awards and competing at the national awards.

### Know My Name

Launched in 2019, the Know My Name initiative aims to increase the representation of all women artists to enhance understanding of the contributions they make to Australia's cultural life, and to drive gender equity across the Gallery's activities.

Women represent about 25% of the National Gallery's Australian art collection and around 7.5% of the International collection. Know My Name seeks to acknowledge and address the oversights and inequities of the past within the institution, to educate national audiences and to lead by example within the cultural sector.

The initiative is being delivered in partnership with the Australian Broadcasting Corporation, oOh!media, Wikimedia Australia and cultural partners Australia Council for the Arts, The



## Case study 4: The COVID-19 closure

23 March, 2020 will forever be an historic day for the National Gallery; it was the day we temporarily closed to the public because of the COVID-19 lockdown, and the moment we permanently changed the way we approach digital content. The closure enabled us to pivot our thinking as an institution and imagine what a virtual gallery could look like.

As part of our strategy for digital activity during the closure, the Gallery identified priorities, and key initiatives went into production by the end of the first week. These initiatives included: refreshing the website homepage to showcase the diversity of digital content; reprioritising and repurposing video content for virtual exhibition walkthroughs; transforming the online presence of Public Programs, Learning and Education to profile new virtual excursions for schools, art making activities, art talks and learning resources; leveraging the #MuseumFromHome movement and profiling curator picks of the collection via homemade mobile videos; highlighting the #BetweenArtandQuarantine movement on social media in which art lovers recreated their favourite masterpieces from household items; and establishing weekly email updates to Members

sharing both video content and content on the Gallery's blog.

During the three-month closure, video content proved very popular with online Gallery audiences, combining curatorial insights and exhibition walkthroughs for the exhibitions *Matisse & Picasso*, *Hugh Ramsay*, and *XU ZHEN®: ETERNITY VS EVOLUTION*.

The #BetweenArtandQuarantine movement attracted extremely high levels of engagement, including an entry recreating Jackson Pollock's *Blue poles* in LEGO, which became the Gallery's highest performing social post and garnered considerable media attention.

One of the biggest success stories around online engagement during closure was the National Gallery's Instagram following, which increased by 5.6%. When benchmarking against the other major Australian galleries, the Gallery's account has grown at double the rate of the national average (2.8%).

Senior Conservator David Wise analyses Jackson Pollock's *Blue poles*, 1952, in situ during the COVID-19 lockdown at the National Gallery in April, 2020. © Pollock-Krasner Foundation, ARS/ Copyright Agency

Countess Report and National Museum of Women in the Arts, Washington D.C. The support of private donors, including Principal Patron Tim Fairfax AC, has helped to raise over \$2 million in support of Know My Name.

Know My Name was launched publicly on 24 May 2019 with a 24-hour event on-site at the Gallery and an associated social media campaign.

Through 2019 activities were focused on raising public awareness of the initiative, strategic development and fundraising, alongside the development of the Know My Name program.

The Gallery's annual Enlighten commission featured the work of Warrang/Sydney-based collective Club Ate (Bhenji Ra and Justin Shoulder). Drawing from the artists' shared Filipino ancestry and close connection to Australia's LGBTIQ+ communities, *Club Ate: In Muva We Trust* was projected onto the façade of the Gallery for eleven nights through late February to March. *Club Muva*, a one night only outdoor event featured contemporary and traditional performances by Asia-Pacific artists and community groups from Sydney and Canberra. Archie Rose Distilling Co. launched a limited edition #knowmyname tailored gin to support the Know My Name initiative as part of the event.

In partnership with Wikimedia Australia, the National Gallery celebrated International Women's Day in March with a national series of

Know My Name Wikipedia Edit-A-Thons. Events were held in Canberra, Sydney, Perth, Hobart, Alice Springs, Melbourne and Brisbane and facilitated by a national network of volunteer Wikipedia editors. The events focused on extending and creating new Wikipedia entries for Australian women artists and enabled the broader public to contribute directly to building understanding of and access to the work of women artists.

### Online and social media

The National Gallery's online presence is a critical gateway for existing and potential audiences. In 2019–20, the Gallery's website had 1.76 million visits, an increase of 1.2% over the previous year with 4.8 million-page views, 4.4% higher (2018-19 was 1.74 million visits with 4.6 million pageviews respectively). There was an almost even split between desktop and mobile visits. Major exhibitions continue to be a main driver for online visitation. The majority of traffic acquisition was via organic search representing 70% of all visits. The collection search formed a significant proportion of overall traffic acquisition, representing nearly 17% of overall visits and nearly 20% of overall pageviews.

An update of the Gallery's home page and key parts of the site was conducted to refresh the web presence and surface more content. There was also a major redevelopment of the Learning and What's on sections of the site to improve access and depth of content for

**Table 1:** Top ten sites on the National Gallery website, 2019–20

Rank	Site	Visits	Pageviews
1	Home	319,772	535,523
2	Collection search	293,028	947,329
3	Exhibition (aggregate previous exhibition)	153,773	394,861
4	Matisse & Picasso	146,076	313,362
5	Monet: Impression Sunrise	134,545	340,080
6	Exhibitions (What's on)	79,327	281,830
7	Calendar	35,226	118,329
8	About us	32,119	95,224
9	Collections	27,918	248,366
10	International collection	26,447	46,755

educators, students and event attendees. The improvements amplified the visibility of many new programs and initiatives while providing an enhanced platform for digital programs in support of the Gallery's COVID-19 response.

Table 1 on the previous page gives the Gallery's 10 most popular web pages, ranked by the number of visits and showing the number of pageviews as a measure of audience engagement.

The Gallery has also seen major growth across key social channels during the year. Facebook grew by 38% to 111,984 followers (2018-19 – 77,935 followers) and Instagram grew by 32% to 128,565 followers (2018-19 – 96,772 followers). Twitter grew by 2.8% to 40,193 followers (2018-19 – 39,076 followers).

The Gallery's social media reach increased by 136% for Facebook and 78% for Instagram, and engagement increased by 115% for Facebook and

16% for Instagram. Over a two-month closure period due to COVID-19 (23 March-27 May), the National Gallery's Instagram following increased by 5.6%.

### Membership

National Gallery Membership offers the opportunity to engage with the Gallery in a more meaningful way through exclusive events, exhibition and shop discounts, quarterly issues of *Artonview* magazine, access to the Members Lounge, reciprocal rights to partner institutions and other benefits.

Membership events continue to be popular with a net satisfaction rate of 93% from the 780 people who attended members events during the year.

There were 3,063 new members in 2019-20 compared to 2,417 in 2018-19, an increase of 21%. This was due to the popularity of *Matisse & Picasso* which saw an average of 12 new members

## Case study 5: Indigenous employment opportunities

As an institution that values and profiles Aboriginal and Torres Strait Islander art and culture prominently throughout our programs and activities, the National Gallery has recognised the importance of increasing Indigenous employment and is integrating Indigenous voices and perspectives across all areas.

This financial year the Gallery has welcomed: Bruce Johnson McLean, Assistant Director, Indigenous Engagement, funded by the estate of Barbara Jean Humphreys; Nadine Lee, Indigenous Project Officer, Travelling Exhibitions; and Aidan Hartshorn, Wesfarmers Assistant Curator, Aboriginal and Torres Strait Islander Art.

The position of the Assistant Director, Indigenous Engagement, is unique among art museums in Australia and has been newly established to ensure an Indigenous voice at the executive level, to provide input across programming and to drive core Indigenous initiatives, including the development and implementation of a Reconciliation Action Plan and the formation of a First Nations Advisory Group. These core

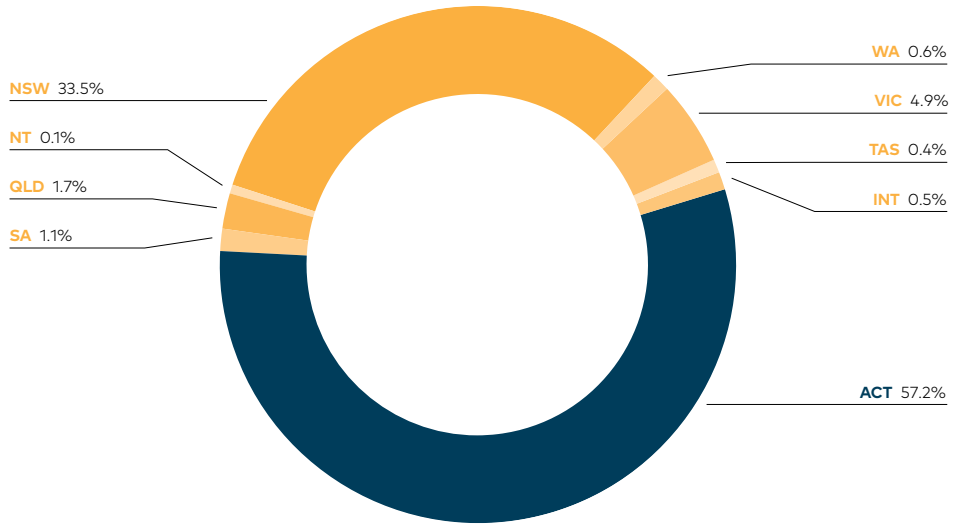
initiatives will help to increase Indigenous engagement across the organisation and through all programs and activities.

The Gallery's Touring program actively promotes Indigenous art by including at least two Indigenous-focused exhibitions annually. The Indigenous Project Officer role strengthens the successful delivery of these tours, allowing audiences to experience them from an authentically First Nations perspective.

The Wesfarmers Assistant Curator position was established with assistance of Indigenous Art Partner Wesfarmers Arts to provide greater opportunities for the National Gallery Indigenous Arts Leadership Program Alumni. The role's primary focus has been assisting in curating and preparing the major forthcoming international touring exhibition *Ever Present: The Art of Australia's First Peoples, 1887-2020*.

Left to right: Nadine Lee, Bruce Johnson-McLean and Aidan Hartshorn pictured at the National Gallery in front of *Rainbow Snake over Texas Downs, 1997*, by Queenie McKenzie (Gija people).

Figure 5: Distribution of memberships, 2019–20



## Case study 6: Club Ate & Enlighten

Over 11 nights, Warrang/Sydney-based collective Club Ate's (Bhenji Ra and Justin Shoulder) new animated projection *In Muva We Trust* – commissioned by the Gallery for this year's Enlighten Festival – bathed the Gallery's façade with mythic ancestral beings and landscapes to show how family and community can together find ways of living at one with the environment.

The work drew on the artists' shared Filipino ancestry and close connection to Australia's LGBTQI+ communities to create a world of 'future folklore'. *In Muva We Trust* was accompanied by a one-night-only performance event, *Club Muva* – a free street party attended by over 4000 people.

This major new commission builds on the success of Tony Albert's *I AM VISIBLE*, which illuminated the Gallery in 2019 and reaffirms the National Gallery's commitment to support contemporary artists and showcase their art to a wider audience.

Each night from 28 February to 9 March, *In Muva We Trust* illuminated the Gallery's façade with imagery inspired by Club Ate's notion of 'future folklore'. *In Muva We Trust* includes scenes of Shoulder dressed as a mythical winged figure in an ocean paradise and Ra as a mother earth goddess crying at the devastation of her world. The final scenes depict a beautiful, peaceful place where family and culture are in harmony.

*Club Muva* was an inclusive one-night only event. The projections became an epic backdrop for the street party with more than 80 performers from Sydney and Canberra. Performers included Ra's House of Slé, who have pioneered Australian voguing and ball culture, Canberra-based Penina ole Pasefika (Pearl of the Pacific) Cultural Dance Group, the Philippine Cultural Society Dance Troupe, Rondanihan Filipino String Ensemble and QL2's Quantum Leap Ensemble.

Co-produced with leading Australian production company, Insite Arts, *Club Muva* was the

per day, compared to the previous exhibition average of 10.

Total members increased from 15,655 at 30 June 2019 to 17,282 at 30 June 2020, an increase of 9.4%. This brings the membership tally to its highest point since 2015.

Member distribution by state and territory remained stable (see Figure 5 on previous page).

### Public and Education programs

In a challenging year the Education team deepened the engagement of 87,400 people through schools programming, teacher and adult professional learning and tours of our collection and special exhibitions on-site, on tour and online.

49,860 students and teachers visited the Gallery in 2019-2020, the majority of these attending in 2019. The combined impact of the bushfires and COVID-19 meant that many students were not able to visit the Gallery.

This year saw the expansion of digital excursions and online teacher professional learning, meeting a crucial need and reaching 234 students and teachers. With the onset of the COVID-19 lockdown the Education team moved teacher professional learning online from March 2020 including a session for 92 early childhood teachers on Art and Early Years in partnership with the ACT Education Directorate. From a modest pilot with the Canberra Hospital School, we opened bookings for nine new digital excursion programs for students from May 2020. The Gallery is now well positioned to continue to connect with students in circumstances where travel opportunities are limited.

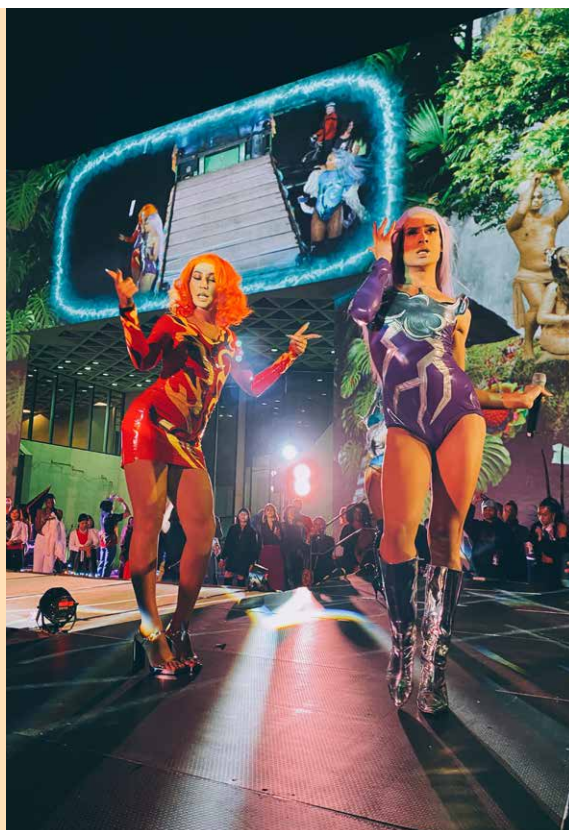
The launch of Art Weekends (see case study, page 47) in January 2020 saw strong early visitation for both January and February Art Weekends indicating potential success of this programming model. While the bushfires greatly impacted the community, Public Program attendance

Gallery's last major public event before the COVID-19 shutdown.

The National Gallery shared *In Muva We Trust* across Instagram, Facebook, YouTube and Twitter as well as our teen accounts to an audience of 271,000 people. We received over 140 user-generated social/visitor posts over the course of Enlighten. The first in the series of Know My Name education videos was created with Club Ate – this video has already been viewed 5,968 times across YouTube, Facebook and Instagram's IGTV.

*In Muva We Trust* and *Club Muva* inaugurated the Gallery's Know My Name initiative for 2020 and were made possible through the generosity of Tim Fairfax AC.

Performers on stage in front of *In Muva We Trust* during the *Club Muva* event as part of the Enlighten Festival at the National Gallery in March, 2020.



remained steady until COVID-19, followed by Gallery closure and a consequent cancellation of all on-site programs for both schools and the public to 30 June 2020. Fortunately, two flagship programs were successfully delivered in early March 2020 – Club Ate's *Club Muva* event for the Enlighten Festival (see case study, above) which attracted 4,000 participants and the public tether of Patricia Piccinini's *Skywhale* for the annual Canberra Balloon Spectacular on 9 March (attended by 10,000 people).

Outreach initiatives in early 2020 had strong engagement with a South Coast and Canberra school tour with Patricia Piccinini introducing her *Skywhales*. The J T Reid Outreach Coordinator commenced in January 2020 taking a trip to Darwin supporting the *Ned Kelly series* touring exhibition, reaching schools, teacher and museum professional learning as well as talks for the public. With these, and other outreach programs, a total of 36,543 people participated in programs

and learning connected with touring exhibitions and staff presentations across the country.

### Volunteering

180 volunteers at the Gallery have spent more than 10,000 hours engaging visitors with guided tours, primary school programs, and supporting activities in the Research Library, Curatorial and Conservation areas.

The Voluntary Guides enriched the experience of art for more than 46,900 visitors through guided tours of the collection, special exhibitions such as *Hugh Ramsay* and *Matisse & Picasso* and delivering primary school programs. As part of its response to COVID-19 the Gallery suspended guided tours in mid-March just ahead of the closure of the building.

In the second half of 2019 the Gallery implemented a volunteer management system, Better Impact, improving the rostering of volunteers. This was a major change

management process to bring a large group of volunteers on board with the new system. With a reference group and a detailed training plan we were able to implement introductory sessions, followed by small group peer-to-peer learning with the support of the dedicated group of Better Impact Champions skilled up within the Guiding body.

As part of the Know My Name campaign 18 volunteers participated in training sessions on the editing and creation of articles focused on biographical information on Australian Women artists in early June. In only a few weeks, more than 6,000 edits were made, increasing citations across more than 25 pages. This was a great way for our volunteers to continue to support the gallery when we were not able to offer tours, and they were excited with the new opportunity to develop their skills and undertake in depth online research.

### **Collection Study Room**

The Collection Study Room (CSR) provides access to works of art from the Collection that are not currently on display. A wide range of people visited the CSR for a variety of research purposes during the year, including artists, curators, the media, postgraduate students, academics and members of the public who have family connections to works of art from the national collection.

This year, despite closing the doors to public visitation during COVID-19, 326 visitors accessed 896 works of art via the CSR.

A noteworthy visitation highlight was the facilitation of research and filming of an ABC documentary with curatorial staff from the Art Gallery of New South Wales, in celebration of the upcoming 100th anniversary of the Archibald Prize. Another was the visitation by the Prime Minister of the Cook Islands, who joined the Gallery's Curator of Pacific arts in viewing a 19th century cultural object, *No'oanga (Seat for a noble)*.

### **Indigenous engagement**

#### **NAIDOC Week: Voice. Treaty. Truth.**

In response to the 2019 NAIDOC week theme *Voice. Treaty. Truth.* and 2019 being the International Year of Indigenous Languages, the Gallery hosted an Introduction to Ngambri

language, culture, and history with Ngambri custodian Paul House, welcoming an audience of 50 on 11 July.

#### **Wesfarmers Indigenous Arts Leadership Program**

2019 saw the celebration of the tenth anniversary of the Indigenous Arts Leadership Program, celebrating the long-term partnership with Wesfarmers Arts who have generously supported many areas of the Gallery. The 2020 Leadership Program was held at the Gallery in November 2019, bringing together nine Aboriginal and Torres Strait Islander arts workers from across the country for an intensive 10-day program that included dialogue, exchange and networking, *Decolonising Museums and Galleries* training, professional development workshops, presentations from arts industry leaders and participation in an industry forum.

To mark the anniversary a 10 Year Anniversary Symposium was held, with 47 Leadership Program Alumni returning to the Gallery to participate in the event. Alumni presented insights from their field of leadership within the arts, reflecting on the importance of the Indigenous Arts Leadership Program on their leadership journey and providing feedback on the future directions of the program.

A special dinner was held in Gandel Hall which was opened with a smoking ceremony and welcome by Ngambri custodian Paul House and featured an address by Marcus Hughes on the *AMaGA First Peoples: Indigenous Roadmap* and an in-conversation between Brenda L Croft, Associate Professor, Indigenous Art History and Curatorship at the Australian National University, and Helen Carroll, Curator of the Wesfarmers Collection of Australian Art about the genesis of the partnership between the National Gallery and Wesfarmers Arts.

#### **National Reconciliation Week**

Due to the COVID-19 closure, activities for Reconciliation Week 2020 pivoted to a digital delivery. The primary platform for celebrating National Reconciliation Week was through social media, where an Indigenous takeover saw 93 pieces of Indigenous-focused content published across Facebook, Instagram and Twitter, reaching an audience of over 560,144 people. Highlights included a new documentary video showcasing





## Case study 7: Re-envisioning Public Programs and Learning

Three principles guide the new suite of public program and learning initiatives: 'Art is for everyone', 'Artists are key collaborators' and 'First Nations first'. The new offering launched in late 2019 caters to more diverse audiences and encourages life-long learning.

Art Weekends, produced in collaboration with living artists and held monthly, included a curated program of exhibitions, music, art making, conversations, screenings and dedicated programs for families. Disability inclusion was embedded across offerings, including Auslan tours, Art by Description for those that are blind or with low vision, and Sensory Sundays which support people with social anxiety and people on the autism spectrum.

Gallery staff have deepened their engagement with Aboriginal and Torres Strait Islander artists, performers and cultural leaders in developing and delivering programs. This approach has been supported by cultural awareness and decolonisation training for staff, building capacity within our teams to better engage with First Nations artists, artworks and audiences.

During the COVID-19 shutdown, new online initiatives were developed. Artists were commissioned to create activities for children inspired by their work or by works of art in

the Gallery's collection. The Gallery's team collaborated to produce Art by Description, a new series of podcasts that describe art for low vision and blind audiences.

The Gallery's education offerings were recast to reflect new principles that are now more inclusive of living artists, women and Aboriginal and Torres Strait Islander artists. This work enabled a suite of digital excursions for students and teachers, launched at the beginning of Term 2.

The Gallery also refreshed its website, and programs are now presented by audience demographic and aligned fully with Australian Curriculum priorities. Over 100 learning resources were collated and now appear on a single page for ease of reference. Access programs are now inclusive of digital accessibility touchstones, with programs presented by disability and inclusive of universal access symbols.

Additionally, our Stories of Australian Art education program has now been listed as a tier 2 PACER approved program, enabling subsidised support for interstate schools visiting the National Gallery.

Gallery educator and students engaging with works of art in *Belonging: Stories of Australian art*, 2019, National Gallery of Australia.

## Case study 8: Art IRL

Art IRL ('in real life') is the new program of free events and activations connecting young audiences with the art, artists and ideas at the heart of the national collection. Art IRL was established through the generosity of Education Patron Tim Fairfax AC and aims to build younger audiences while boosting their confidence.

Art IRL launched in July 2019 with the recruitment of the inaugural Teen Council comprising of 19 creatives aged 13-17. The Teen Council came from all over greater Canberra and worked alongside the Tim Fairfax Program Producer.

### Teen Takeover

On Saturday 7 December, the Gallery came alive for the inaugural Art IRL: Teen Takeover, a mini festival of performance, art activities and participant activities. A highlight of the evening, which included partnerships with 14 cultural organisations and 48 young performers, was a performance eight Indigenous teens created with the Bangarra dance company, in collaboration with local Ngunnawal and Ngambri Elders.

Almost 300 teens attended the night, 28% of which had never visited or had only visited the Gallery once before. Average age groups were evenly distributed from Years 7 to 12, representing students from 61 schools in the ACT and NSW. Project partners included the Australian War Memorial, Bangarra Dance Theatre, Canberra

Symphony Orchestra, Canberra University Faculty of Arts and Design, Canberra Youth Theatre, Girls Rock! Canberra, headspace, National Film and Sound Archive, National Museum of Australia, National Portrait Gallery, QL2 Dance, Royal Australian Mint and Warehouse Circus.

### Instagram and IG Live

From April 2020, Art IRL has hosted a fortnightly interview series live on Instagram. The Teen Council interviewed experts including artists Abdul Abdullah and April Phillips, National Gallery staff, and youth representatives from the Museum of Contemporary Art and Art Gallery of South Australia.

### Online Art Labs

Art IRL held a series of Online Art Labs in April and May 2020. They included Digital Art and Creative Critique with April Phillips, held in collaboration with Project O, Portraiture with Abdul Abdullah, Ableton 101 with Corin Iletto of Club Ate, and AR Face Filters with Jess Herrington inspired by collection work *Terminus* by Jess Johnson and Simon Ward. Collectively, the Labs welcomed 50 young creatives in states and territories across Australia.

Teenagers enjoyed a range of activities as part of the Art IRL: Teen Takeover at the National Gallery in December, 2019.



the Wesfarmers Indigenous Arts Leadership Program and films launching new Indigenous artist-led activity sheets introduced by the artists themselves.

#### Reconciliation Action Plan Working Group

Acknowledging the critical contribution Aboriginal and Torres Strait Islander staff and stakeholders make to the Gallery, the Gallery has committed to developing its first published and endorsed Reconciliation Action Plan (RAP), at the Innovate level. With the arrival of the Assistant Director, Indigenous Engagement, and acknowledging significant changes in staffing in recent years, a new RAP Working Group has been established.

The RAP Working Group as well as developing the RAP is also reviewing and strengthening a Statement of Cultural Safety and are contributing additional actions and opportunities unique to National Gallery business.

#### Decolonising Museums and Galleries training

To support focus on increasing and embedding Indigenous engagement across the range of the National Gallery, three intensive multi-day workshops on *Decolonising Museums and Galleries* were held with staff to help identify ways in which Aboriginal and Torres Strait Islander governance, decision making and self-determination can be incorporated and embedded across the institution. These multi-day sessions have been facilitated by Genevieve Grieves, a Worimi educator, curator, filmmaker, artist, oral historian, researcher, writer and industry leader. An additional *Decolonising Museums and Galleries* workshop was delivered to the 2019 Indigenous Arts Leadership Program participants and a related *Racial Literacy* workshop was delivered to guides to help increase cultural awareness, competency and understanding within this crucial area at the National Gallery's public interface.

#### Art IRL

In the lead-up to the launch of teen program Art IRL, the Gallery hosted a performance intensive for local young Aboriginal and Torres Strait Islander creatives with the internationally acclaimed Bangarra Dance Theatre. Over the course of a week, the group of eight dancers worked alongside Bangarra and Ngunnawal and Ngambri Elders toward a performance to share and celebrate local history, story, and lore.

This performance was shared with family and community, then to an audience of 294 teens at Art IRL's Teen Takeover on 7 December.

In April, Art IRL held an Online Art Lab in collaboration with Big hArt and Neo learning, as part of Project O. Hosted by Wiradjuri-Scottish artist April Phillips across two sessions in April, the Lab welcomed an audience of 20 young participants from around the country.

#### This Place: Artist Series

The Gallery collaborated with the ABC to produce this six-part documentary series focusing on six Aboriginal and Torres Strait Islander artists from the national collection: Julie Gough, Mabel Juli, Vernon Ah Kee, Yvonne Koolmatrerie, Banduk Marika AO and Ken Thaiday Snr. The series is hosted on the ABC iview platform and episodes have been shared widely on social media.

#### Tim Fairfax Learning Gallery & Studio, Mobile Studio

Centred on key works on display in *Body Language*, the Studio was officially opened on the Gallery's birthday, 12 October with an audience of 2,104. Until 9 February, it continued to engage children and families with 16,593 people responding to works by Indigenous artists in art making activities. In addition, this offering was extended to the Mobile Studio, which welcomed a further 3,732 people in the Gallery.

#### Other initiatives of Indigenous engagement through Learning and Public Programs departments included:

- the commissioning of Artists Activity Sheets during the COVID-19 lockdown - including Indigenous artists and collectives Daniel Boyd, Iltja Ntjarra Many Hands Art Centre, Judy Watson, Karla Dickens, Nongirrnga Marawili and Tony Albert - which was popular on Instagram: Karla Dickens' activity and video has been viewed more than 21,000 times and Daniel Boyd's over 16,000 times
- the Belonging: Stories of Australian art launch event, a day of free talks by contemporary artists and curators including David Gough, Genevieve Grieves, Jonathon Jones, Julie Gough, r e a and Vernon Ah Kee, attended by 160 people
- the Schools Reconciliation Challenge

- The Vernon Ah Kee Virtual Excursion, an event held through Zoom to celebrate the opening of the Tim Fairfax Learning Gallery and Studio attended by 50 primary and secondary students
- Arone Meeks Art Weekend, during which 1,958 attended three days of Art by Night, Sensory Sundays and Super Sundays programs celebrating Indigenous excellence
- Art Ways of Learning, which saw the Learning team partnering with the ACT Education Directorate and working together with local Indigenous educators to develop a proposal for a program that engages in Indigenous ways of learning.

### Digitisation of the collection

The Digital Asset Management System (DAMS) team has continued to develop the system to support the changing requirements of the Gallery. The team has worked closely with the Conservation team on a project to convert the audio-visual collection from the old analogue material to digital formatted files and preserved within the DAMS. The works of art are required to be digitised due to the aging material and due to works of art going on display.

The DAMS team has also been working on the development of the new search the collection interface.

During COVID-19, the Imaging team commenced a project to start scanning the Gallery's archival material including a slide archive ranging from 1982 to 1988. This scanned archive will be a foundation of visual material for the Gallery's 40th anniversary in 2022.

### Multimedia

Livestream: Imaging collaborated with Public Programs and Marketing to deliver four new livestream events generating 320mins of new content for social channels. The streams were viewed by both national and international audiences and attendance grew with each live event with a steady increase in views and comments.

Imaging have created 28 new videos for a range of channels generating 142mins of video content promoting the Gallery's on-site and online activities. During COVID-19 the team

created a suite of videos to be used as part of the #museumfromhome movement, these included artwork vignettes, curator's collection highlights and artist making videos.

### Search the Collection

As a result of the Collection Discoverability Program project implemented last year, the ICT and Registration teams have been working together to develop an Application Program Interface (API) to maximise the efficiencies of system integration and to enhance the data provided from the Gallery's Collection Management System (EMu) and Digital Asset Management System (DiVA) to downstream publishing channels.

67 works displayed on 3,000 static and digital locations.

43 major gifts of works of art valued at \$7.5 million.

14 staff employed in privately funded roles.

## Strategy 3

### Partnerships and sustainability

Build a community of government and non-government partners to support organisational capability and sustainability. (Outcome 1)

#### Results

##### Performance criterion

##### 10% year on year growth in philanthropic donations

Source: 2019–20 corporate plan, p 19-20; 2019–20 PBS, p 182

**NOT MET**

##### Result:

The difficulties and challenges of the first half of 2020 have impacted philanthropic giving. However, significant gifts received last year by way of major bequests elevated the fundraising result. Despite an overall decrease in cash donations, it is evident that our community of supporters view the Gallery as vital to the cultural heart of this country and want to support us to succeed. In the past financial year, the Gallery received just over \$4 million in cash donations and 43 major gifts of works of art valued at \$7.5 million. We are heartened by the support of our donors, many of whom increased their giving on previous years.

In the lead up to the end of the financial year a number of major donations were received, including a generous gift from our Education Patron, Tim Fairfax AC, who supports the Gallery's education and access programs in memory of former Director Betty Churcher, and has funded numerous roles to develop the Gallery's digital initiatives and youth engagement.

Tim Fairfax AC is also the Principal Patron of the Know My Name campaign which attracted donors at all levels and included a general appeal that was supported by more than 410 individuals prior to 30 June. Several key private giving foundations including the Neilson, Medich and Keir foundations, also invested in this initiative, making it one of the Gallery's most successful overall giving campaigns. It is also worth noting that 31% of donors to this campaign had not previously given to the Gallery.

The Gallery's efforts to secure funding for named positions has raised the total current number of staff in privately funded roles to 14, including the Assistant Director Learning and Digital, and Assistant Director, Indigenous Engagement.

Analysis: pp 53–8

##### Grow the philanthropic and corporate supporter group

Source: 2019–20 corporate plan, p 19-20; 2019–20 PBS, p 182

**MET**

##### Result:

During this year the Gallery invested in digital campaigns and new communication approaches to encourage wider support of our philanthropic initiatives. This new focus broadened the Gallery's donor base as demonstrated by the results of the Know My Name appeal. Another key focus has been preparation for the implementation of a new customer relationship management system that will facilitate a data-led approach to fundraising and the capacity to manage engagement more effectively with our audiences, members and donors.

Significant growth in corporate support was achieved during the year with cash partnership revenue increasing by 50%. This was primarily attributable to valued partnerships with Wesfarmers Arts, our Indigenous Art Partner and VisitCanberra, our Strategic Partner through the ACT Government.

The Gallery also generated in-kind advertising, accommodation, flights, marketing, and beverage support from a range of partners valued at over \$9 million. The in-kind support has significantly increased from last financial year by \$8.7 million. This was made possible largely through the generous support of oOh!media, our Know My Name Strategic Partner who provided in excess of \$5.8 million of in-kind support during the National Outdoor Art Event. The Seven Network continued to support the Gallery with over \$2.5 million of in-kind television, digital and print advertising, providing invaluable marketing support for the promotion of exhibitions including *Monet: Impression Sunrise* and *Matisse & Picasso* to a national audience.

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**Analysis:** pp 53–60

### Secure new partnerships for content and education to build online and offsite audiences

**Source:** 2019–20 corporate plan, p 19-20; 2019–20 PBS, p 182

**MET**

#### **Result:**

New content partnerships in 2019-20 enabled the Gallery to reach new audiences and appear in platforms and environments that previously had little engagement.

COVID-19 provided an unanticipated opportunity for Gallery Volunteers to develop online content. In association with the Know My Name initiative the Gallery partnered with Wikimedia to train and support our volunteers to contribute and edit biographical entries on Australian women artists on Wikipedia. To June 30, 18 volunteers have trained and become Wikipedia Editors. In under 2 weeks they have edited 22 articles, added 30 references and over 6,000 words to Wikipedia biographical entries on Australian women artists.

The oOh!media partnership was a media-first of its kind to showcase art made by women on this national scale during the National Outdoor Art Event. The 67 art works were displayed on 3,000 static and digital locations across metro and regional Australia in large print and digital formats, which included billboards to bus shelters, railway stations, shopping centres, office block and cafes. This campaign reached 75% of people aged 25-54 through oOh!media's extensive network, or 12 million Australians.

A partnership with the ABC enabled the Gallery to celebrate the stories of Indigenous artists from the national collection as part of *This Place*, shown on ABC iview, and included in the "Walking Together" initiative to reflect, listen and build on the shared national identity of Indigenous and non-Indigenous people. These short documentaries captured the communities, stories and language that have influenced the six artists featured.

A partnership with Region Media helped us to increase our engagement with regional NSW and ACT through their network of digital news, social and destination websites. With a regular audience of over 500,000 people through sites such as *RiotACT!* and *About Regional* we targeted local engagement in the digital space.

Through ABC Classics we reached a national audience of over 100,000 on radio, with a live broadcast of the ABC Classic breakfast show on the opening weekend of *Matisse & Picasso*. Hosted by Ed Ayres, this special 3-hour broadcast invited local audiences to come along and be part of the broadcast which included live performances by artists from the Canberra Symphony Orchestra and Royal Military College at Duntroon. The broadcast finished with an off-air choir sing-a-long of festive carols. Ed Ayres also loaned his voice to our *Matisse & Picasso* audio tour as part of the partnership.

The Australian Artists Film Fund was initiated and the documentary, *Quilty: Painting the Shadows*, was supported by a group of passionate patrons. The documentary, directed by Catherine Hunter,

screened on ABC television in November, was available on the ABC's online platform iview, and featured on Qantas' inflight entertainment.

To round off the year, National Gallery Director Nick Mitzevich was a guest curator on the documentary platform, Doc Play, selecting his favourite art documentaries for subscribers. Powered by Madman films, the live-streaming platform hosts over 700 documentaries, including the National Gallery documentary *Blue Poles* by filmmaker Alison Chernick.

We also partnered with the University of Canberra to provide access to the National Gallery's membership program as part of the UC "Cultural Pass" available to all UC first year students, including many who travel from outside the Canberra region from interstate and overseas. This introductory cultural pass has been extended into first year students commencing in 2021.

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**Analysis:** pp 54–7

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## Analysis

### National Gallery of Australia Foundation

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

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

During the reporting period, the Foundation has been honoured to have the Governor-General of the Commonwealth of Australia His Excellency General the Honourable David Hurley AC DSC (Retd) as its Patron.

The two Chairs of the Foundation for the reporting period were John Hindmarsh AM (until 31 July 2019) and Stephen Brady AO CVO (from 1 August 2019). Philip Bacon AM was appointed as Deputy Chair of the Foundation Board in October 2019. Mr Hindmarsh continues to serve the Foundation as a Director of its Board. Three new Foundation Board Directors were appointed: Geoffrey Ainsworth AM; Sue Cato; and Dr Michael Martin.

Board members in 2019-20 were Stephen Brady AO CVO (Chair), Philip Bacon AM (Deputy Chair), Ryan Stokes AO (Council Chair), Nick Mitzevich (Director), Geoffrey Ainsworth AM (appointed September 2019), Julian

Beaumont OAM, Anthony Berg AM, Robyn Burke, Julian Burt, Terrence Campbell AO, Sue Cato (appointed February 2020), the Hon Mrs Ashley Dawson-Damer AM, James Erskine, Tim Fairfax AC, Andrew Gwinnett, Wayne Kratzmann, Dr Andrew Lu OAM, Dr Michael Martin (appointed April 2020), Geoffrey Pack, Roslyn Packer AC, John Schaeffer AO, Penelope Seidler AM, Ezekiel Solomon AM, Kerry Stokes AC and Ray Wilson OAM. The Foundation's Secretary is Dr Peter Lundy RFD and the Executive Director is Maryanne Voyazis.

The Foundation encourages and accepts donations to support acquisitions, exhibitions, touring exhibitions, work of art loan programs and educational and access initiatives.

### National Gallery of Australia Gala

The National Gallery's annual Gala is an invitation-only fundraising event that encourages existing and potential supporters to come to Canberra for a curated two-day program that provides special access to the national collection, special exhibitions, and National Gallery staff. In addition to the ticket cost, guests are invited to make a tax-deductible contribution that supports a specific acquisition or program.

This year, the Gala was due to take place on 20 and 21 March 2020 but was unfortunately postponed due to COVID-19. Despite guests having paid for tickets and made donations, the majority of guests generously chose to continue their support and did not request a refund. All contributions to the 2020 Gala Fund will support Know My Name and a special event will

be held to honour this year's Gala guests during the time of *Know My Name: Australian Women Artists 1900 to Now*.

### Members Acquisition Fund

This year's Members Acquisition Fund continued to raise funds for Danie Mellor's monumental nine-panelled photographic work *Landstory* 2018, which had been the focus of the 2018–19 appeal. In 2019–20 significant gifts in support of this major acquisition were gratefully received from Foundation Board Directors Penelope Seidler AM and Julian Beaumont OAM and Annie Beaumont.

Their contributions to this collective giving appeal have amplified a tremendous response with over 728 donations from 667 generous donors (some of who gave more than once), at all giving levels – a result that far exceeded results for all past Members Acquisition Fund campaigns.

### Know My Name

Know My Name is an organisation-wide initiative that has been a key focus of the Foundation's fundraising efforts during the 2019–20 financial

year. Funds raised in support of Know My Name will support: the presentation of the flagship exhibition *Know My Name: Australian Women Artists 1900 to Now* at the National Gallery; major artistic commissions by some of Australia's leading contemporary artists; multigenerational public and educational programs presented across the country; a world-first exhibition of Patricia Piccinini's *Skywhales: Every Heart Sings*; and an anthology featuring essays and profiles on 150 Australian women artists by pre-eminent Australian writers.

Former Deputy Council Chairman, and current Foundation Board Director, Tim Fairfax AC was the Gallery's inaugural major donor to the Know My Name initiative as our Principal Patron. Tim's visionary support and commitment elevates our capacity to deliver aspirational artistic, learning and access programs.

Additional major gifts, given in general support of the Gallery and which have made a major impact on helping to realise the ambitions for Know My Name include those of Kerr Neilson and the Trustees of the Neilson Foundation, and Sally White OAM and Geoffrey White OAM.

## Case study 9: Australian Artists Film Fund

A documentary about Australian artist Ben Quilty was the inaugural feature produced through the National Gallery's Australian Artists Film Fund in 2019. The Film Fund was established to support the commissioning and production of feature films about leading Australian artists that will broaden the exposure of art and artists across the country. The National Gallery aims to expand its reach by moving beyond traditional exhibitions and publications to access a broader audience through different mediums, like film.

Directed and produced by Catherine Hunter, *Quilty: Painting the Shadows* provides an intimate look at Quilty and his significant career as an artist who is dedicated to telling stories that unearth dark truths.

The film's narrative focuses on the evolution of a major new painting about the Myall Creek

Massacre of 1838, when a gang of 11 white settlers brutally slaughtered 28 Aboriginal men, women and children on the Myall Creek cattle station in northern NSW. The 12-panel painting, which Quilty refers to as *Irin Irinji*, was made in close consultation with the Gamilaraay Elders of the region, who also consulted on the documentary.

With unprecedented access to the artist, the director followed Quilty and his creation of the work. Hunter says: "There has been little coverage of Ben working in the studio and the idea of following a painting from the beginning was always the driving force of this documentary". The film also features interviews with National Gallery Director Nick Mitzevich.

*Quilty: Painting the Shadows* premiered at the Brisbane International Film Festival in October



During the reporting period, other significant gifts in support of Know My Name were gratefully received from Council Chairman Ryan Stokes AO and Claire Stokes, Philip Keir and Sarah Benjamin (through the Keir Foundation), and the Wright Burt Foundation.

Supporting Patrons of Know My Name are warmly acknowledged for their contributions: American Friends of the National Gallery of Australia with the generous support of Geoffrey Pack and Leigh Pack; Gandel Philanthropy; Kerry Gardner AM; Dr Andrew Lu OAM and Dr Geoffrey Lancaster AM; Penelope Seidler AM; Rhonda White AO and Ray Wilson OAM.

The Know My Name project has also received considerable support through the many contributions to the 2020 Gala Fund.

#### Australian Artists Film Fund

The Australian Artists Film Fund was established to support the commissioning and production of feature films about eminent Australian artists (see case study, below).

The inaugural film – a documentary featuring Australian painter Ben Quilty titled *Quilty*:

2019. The film screened on ABC Television in November, followed by ABC iView, and featured on Qantas' inflight entertainment for three months from February to April.

The film was made possible by the generous support of donors to the National Gallery's Australian Artists Film Fund, who collectively contributed over \$100,000 to offset production costs and enable the creation of a film that shines a light on a major contemporary Australian artist.

*Quilty: Painting the Shadows*, the first feature produced through the National Gallery's Australian Artists Film Fund, featured unprecedented access to artist Ben Quilty creating the new work *Irin Irinji*, photograph: Daniel Boud

*Painting the Shadows* was made possible thanks to the generous support of: Philip Bacon AM; American Friends of the NGA through the generous support of Francesca Macartney Beale and Chris Beale; Sue Cato; Professor Andrew Clouston; Jason Karas; Sam Meers AO; Jan Minchin; Jan Murphy and Sydney Williams QC; Justine and Damian Roche; and Zeke Solomon AM.

#### Foundation Board Publishing Fund

The Foundation Board Publishing Fund was set up in 2011 to assist with the production of scholarly publications and online publishing initiatives focused on the national art collection.

In 2020, the National Gallery will release the *Know My Name* publication, an anthology on 150 Australian women artists; this major publication, one of the Gallery's largest ever, was made possible through the support of the Foundation Board Publishing Fund.

This fund is built through generous annual gifts from Foundation Directors. Gifts made in 2019–20 will be used to fund future publishing





## Case study 10: The Know My Name National Outdoor Art Event

Works of art by 45 women artists from the national collection were displayed across almost 3,000 locations – on billboards, bus shelters, railway stations, shopping centres, office blocks and cafes – around Australia for six weeks from 24 February 2020, an extraordinary scale of promotion similar to the launch of a million-dollar international blockbuster film campaign.

The National Outdoor Art Event was part of the National Gallery's major initiative Know My Name, launched in May 2019, to recognise and celebrate Australian women artists and the contributions they have made to Australian cultural life. This was coupled with a commitment by the Gallery to new Guiding Principles for Gender Equity, the first visual arts organisation in Australia to do so.

The event brought the work of women artists into the public domain and the everyday lives of Australians. It featured a total of 76 works of art by 45 women artists. These included both contemporary and historical works and diverse art forms from paintings and works on paper to photographs and sculptures. The project offered communities unexpected encounters with works of art while they were walking, standing and driving, day and night.

The National Outdoor Art Event was the result of a major partnership with oOh!media, one

of Australia's leading outdoor advertising and media companies, who saw the potential to utilise its platforms to support the gender equity conversation.

The event was launched in Melbourne's CBD with works of art towering over Bourke and Lonsdale Streets on digital billboards. National Gallery Director Nick Mitzevich, contemporary Australian artist Sally Smart and oOh!media's Chief Content & Creative Officer Neil Ackland spoke to the media about the initiative.

The event was celebrated as one of the best Out of Home creative and innovative executions in 2020 when the Outdoor Media Association Creative Collection awarded the National Gallery and oOh!media 'Best use of Multi Format Winner'.

The National Gallery acknowledges and thanks oOh!media for their significant and generous support. This unique partnership has delivered incredible outcomes in support of Know My Name and the Gallery's vision to recognise and celebrate Australian women artists.

*Outside Dibiridibi*, 2008, by Mirdidingkingathi Juwarnda Sally Gabori (Kaiadilt people), featured on a billboard as part of the Know My Name National Outdoor Art Event.

projects that will increase understanding and engagement with the national collection.

### Major gifts

Education Patron Tim Fairfax AC has not only continued his support of the National Gallery's learning, access and digital programs in honour of former National Gallery Director Betty Churcher AO, but also provided additional funding to grow and transform the National Gallery's capacity and programs. Tim's support has enabled the engagement of an Assistant Director, Learning and Digital, a Teen Programs Producer, and provided countless opportunities for audiences of all ages to engage with the National Gallery and the national collection both online and on-site.

The upgrade and refurbishment of the James Fairfax Theatre was completed in February 2020 (see case study, page 59) and enabled through the generous support of the executors of James' estate through Bridgestar. This modern theatre will continue to be named after James in gratitude of his ongoing generosity.

The Naomi Milgrom Foundation has generously pledged its support of the 2021 national tour of Patricia Piccinini's *Skywhales: Every Heart Sings* project. With the support of the Naomi Milgrom Foundation, these two marvellous hot air balloon sculptures will make their way to communities and galleries around Australia to be seen and experienced by thousands of people nationally.

The Neilson Foundation has contributed an additional major grant to support the National Gallery of Australia Art Cases program. The original three cases were made possible through the generosity of founding patrons Elaine and Jim Wolfensohn and will now be joined by two new cases, all of which will tour Australian schools, libraries and community centres.

In 2019, the National Gallery received confirmation of a major gift from Metal Manufactures Ltd towards expanding and reshaping the National Gallery's loans program, thereby enabling greater access to the national collection. This generous support will help the National Gallery send major works of art on long-term loan to Galleries across remote and regional parts of Australia, ensuring that the national collection can be experienced by audiences everywhere.

### Exhibition Patronage

In recent years, the support of Exhibition Patrons has been essential to the successful presentation of exhibitions. The gift of former Council Chairman Allan Myers AC QC to support *Contemporary Worlds: Indonesia* was gratefully received in 2019. Council Member Rhonda White AO provided support for the 2019 blockbuster *Matisse & Picasso*, alongside Foundation Director Tony Berg AM and Carol Berg.

Additionally, four generous Exhibition Patrons have already given or pledged to support next year's presentation of *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*. Foundation Board Directors Penelope Seidler AM and Dr Michael Martin are joined by Maurice Cashmere and Sally White OAM and Geoffrey White OAM as our lead Patrons for this exhibition.

New donors to the Foundation: Anthony and Juliana Medich have generously supported *The Body Electric* exhibition through The Medich Foundation. This grant will also support the acquisition of a work of art for the National Gallery's contemporary photography collection.

Looking forward, Dr David Paul has continued his annual giving in support of Aboriginal and Torres Strait Islander art and programs. In particular, David was a significant donor to the 3rd National Indigenous Art Triennial and has given to support the fourth Triennial in 2021.

### Other Significant Donations

The National Gallery gratefully acknowledges donors who have shown support with an untied donation in acknowledgement of areas of the greatest need for the Gallery. Gifts of all sizes enable aspirational projects such as groundbreaking exhibitions, public and learning programs and funded positions to be realised.

Special thanks are extended to the following donors who have made substantial contributions in support of our activities: Anthony and Suzanne Maple-Brown; former Head of International Art and now Distinguished Adjunct Curator Dr Jane Kinsman; Read Taylor Price and Zoe Phillips-Price; Susan Maple-Brown AM; the De Lambert Largesse Foundation; and Dr Eugenie Bell, who continues to support Decorative Arts and Design and the National Gallery in honour and memory of former Senior Curator Dr Robert Bell AM.

The support of our giving family allows the Gallery to reach diverse new audiences of all ages on-site, online and on tour and helps us to grow and care for the national collection, ensuring it remains accessible to everyone for many generations to come.

### **National Gallery's Bequest Circle**

In early 2020, two recent bequests enabled the recruitment of two notable positions at the National Gallery. The first, funded by the late Barbara Jean Humphreys, was the Assistant Director, Indigenous Engagement, and the second was the Chief Content Officer, funded by the late Henry Dalrymple. Both of these bequests were altruistically given to support the National Gallery to achieve its goals by providing much-needed funds that could be attributed where they could make a noticeable and positive impact.

The National Gallery of Australia's Bequest Circle was introduced in 2008 to encourage our supporters to consider the Gallery as part of their legacy and to acknowledge bequest donors during their lifetime. The Bequest Circle provides bequest donors with the opportunity to enjoy a closer relationship with the National Gallery and allows us to better connect with our legacy patrons. At the end of June 2020, the National Gallery was honoured to have 58 members in its Bequest Circle.

### **American Friends of the National Gallery of Australia**

The American Friends of the National Gallery of Australia Inc (AFNGA) was founded in the early 1980s by then Council Chairman Gordon Darling AC CMG. The American Friends is an independent organisation that supports the activities of the National Gallery of Australia and is registered under Section 501(c)(3) of the Internal Revenue Code in the United States, meaning that donations to AFNGA by American taxpayers are fully tax-deductible. The Board of the American Friends is supported by a part-time administration team and continues to work tirelessly to attract fundraising support and nurture cross-cultural communication and education with a focus on the visual arts.

The Board of the American Friends is made up of American and expatriate Australian business and arts professionals. For the past six years,

Geoffrey Pack has been President of the AFNGA Board. At the Annual General Meeting in May, Mr Pack stepped down as President and was succeeded by Michael Maher.

Mr Pack continues his association with the National Gallery as a Director of the Foundation Board. Founding AFNGA Board member and great supporter Dr Helen Jessup, resigned from her role as Secretary and also stepped down from the AFNGA Board. Dr Jessup will continue her association with the AFNGA as a supporter.

The AFNGA Board of Directors includes President Michael Maher, Chairman Philip Colbran, Secretary Jill Viola, and Treasurer Robert Moore II who are joined by Sara McKerihan, Susan van der Griend and recently appointed member Elizabeth Elder.

During the reporting period, a major gift was made by the American Friends of the National Gallery of Australia with the generous assistance of Kenneth Tyler AO and Marabeth Cohen-Tyler towards the Kenneth Tyler Print Collection.

### **Corporate partnerships**

During the year, the Gallery generated \$1.2 million of cash sponsorship income which was primarily attributable to partnerships with Wesfarmers Arts, our Indigenous Art Partner and VisitCanberra, our Strategic Partner through the ACT Government.

Wesfarmers Arts supports our Indigenous Leadership Program and enables us to celebrate and share Aboriginal and Torres Strait Islander art, educate and inspire audiences through year-round public programming, and build capacity and leadership among First Nations art practitioners.

VisitCanberra supports major exhibition marketing campaigns to continue to grow and attract tourism to the ACT region. Major exhibitions at the National Gallery attract 70% of visitation from interstate, and research shows that these exhibitions contribute millions of dollars annually to the visitor economy.

The Gallery also generated in-kind advertising, accommodation, flights, marketing and beverage support from a range of partners worth \$9.3 million. The Gallery's primary contra partnership arrangement was with oOh!media, our Know My Name Strategic Partner who

## Case study 11: James Fairfax Theatre refurbishment

The modernisation of the James Fairfax Theatre was completed this financial year, creating a space with new capabilities to stream performances, lectures and screenings.

Aiming to increase accessibility and embrace new technology, the theatre refurbishment is an example of how the Gallery partners with private donors beyond art. The refurbishment was enabled through a generous donation from the estate of James Fairfax AC and bears the National Gallery patron's name.

Leading Architects Woods Bagot made major improvements to the existing theatre, significantly enhancing the experience of all visitors through improved access, usability and digital innovation.

New flooring, wall carpet and theatre seating was installed, while a technology upgrade and re-fit included updates to visual and electrical equipment, cabling, and installation of new cinema quality projector and speakers, transforming the space into a theatre fit for the twenty first century.

The theatre was refurbished sympathetically to all heritage requirements of the National Gallery

building. For example, the original aluminium side panels, a non-functional feature of the space, were removed, cleaned, and relocated.

The theatre is now completely accessible for all audiences following the installation of an underfloor hearing loop and accessible seating platforms. It seats 244 people with an additional three wheel-chair accessible positions.

A founding member of the National Gallery of Australia Council and Foundation, James Fairfax was a significant contributor to the National Gallery from its beginnings. James was both a governing officer and a lifetime benefactor, who also bequeathed works of art by prominent Australian artists including William Dobell, John Olsen, and Russell Drysdale.

The enthusiasm and support of James' family and Bridgestar, James' former holding company that administers his estate, are gratefully acknowledged for this major and transformative gift.

The newly refurbished James Fairfax Theatre, with increased technology and accessibility, was enabled through a generous donation from the estate of James Fairfax.



provided in excess of \$5.8 million of in-kind support during the National Outdoor Art Event to celebrate the significant contributions of Australian women artists. oOh!media provided the Gallery with access to 3,000 digital and static locations nationally, displaying works of art from more than 45 Australian women artists from the national collection.

The Seven Network, the Gallery's Presenting Partner continued their support with \$2.5 million of in-kind television, digital and print advertising on each major exhibition, helping to promote exhibitions such as *Monet: Impression Sunrise* and *Matisse & Picasso* to a national audience.

### **Commercial operations**

The year under review has been challenging for the Gallery's catering operations with the external environmental elements including bushfires and smoke in Canberra over summer, causing the cafe to close several times over the major exhibition period, thus impacting revenue to the retail food and beverage outlets. In addition, the global pandemic impacted on the Gallery's function business with most advance event bookings cancelled or rescheduled to the following 12-month period.

With the contracted catering provider's term due to conclude by the end of June 2020, the Gallery went to market towards the end of 2019 with two independent and separate procurement opportunities for the retail food and beverage outlets and functions, venue management and catering business. The procurement process for catering is complete and the Gallery is optimistic about the future, with a food and beverage partner coming on board to manage the Gallery's function spaces and event catering. The new provider joins the Gallery with very strong international and national experience in catering and event management. The Gallery's venues will reopen with anticipation and enthusiasm and a desire to continue to drive commercial growth and provide outstanding culinary experiences for all visitors into the future.

The Gallery's retail strategy is to position the Gallery Shop as a destination, differentiated by its location, merchandise and customer service. The focus is on developing a range of exclusive merchandise and books inspired by,

and connecting the visitor to, the Collection, campaigns, and exhibitions. Merchandise and publications produced by the Gallery are available on-site in Parkes. A limited range of merchandise is available at regional galleries hosting touring exhibitions. The Gallery's publications are distributed online through NewSouth Books. A full list of book titles published by the Gallery during 2019-20 is in Appendix B.

# MANAGEMENT AND ACCOUNTABILITY

Corporate governance	62
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# Corporate governance

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

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

In performing these functions, the Act states the 'Gallery shall use every endeavour to make the most advantageous use of the national collection in the national interest' (section 6(2)) and 'has power to do all things necessary or

convenient to be done for or in connection with the performance of its functions' (section 7(1)).

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

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

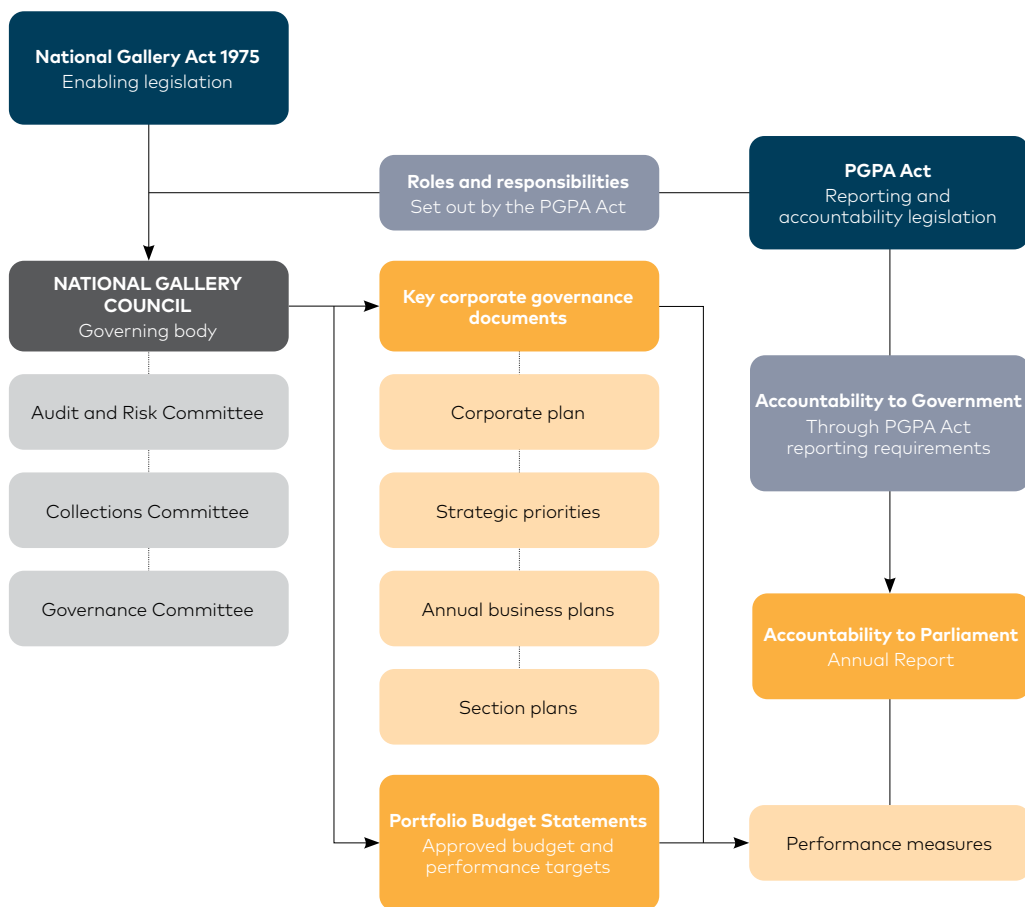
## Council

The Gallery is governed by the Council of the National Gallery of Australia in accordance with





**Figure 6:** Corporate governance structure



the *National Gallery Act 1975*. Section 13 of the Act stipulates that:

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

As the accountable authority, the Council oversees and endorses the strategic planning and performance framework and monitors progress through regular reports on performance against the endorsed four-year corporate plan. The Council meets six times a year. Members of Council at 30 June 2020 are pictured in Figure 7 on page 64 and listed on the following pages with details of their qualifications and relevant experience at the time of their tenure.

Table 2 on page 65 provides further information on members, including whether a member is an

Opposite: National Gallery Chair Ryan Stokes and Director Nick Mitzevich with Melinda Harper's *Untitled 2001*, National Gallery of Australia, Canberra, purchased 2001.

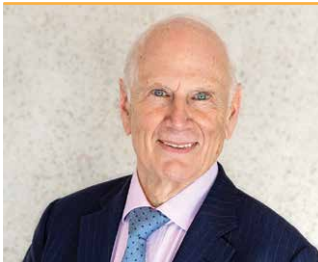
**Figure 7:** Members of the Council at 30 June 2020



Ryan Stokes AO  
(Chair)



Nick Mitzevich  
(NGA Director)



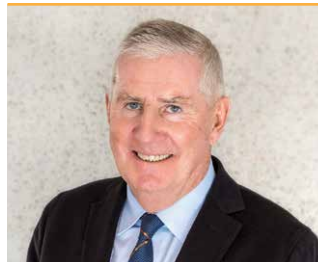
Richard Alston AO



Stephen Brady AO  
CVO  
(Chair of  
Foundation)



Helen Cook  
(Chair of  
Audit and Risk  
Committee)



Michael Gannon  
(Deputy Chair)



Dr Terri Janke  
(Chair of  
Governance  
Committee)



Alison Kubler  
(Chair of  
Collections  
Committee)



Professor Sally  
Smart



Ezekiel Solomon  
AM

executive or a non-executive member, the date the member commenced on Council, the date they ceased (where relevant) and the number of meetings the member attended during the 2019–20 financial year.

#### Ryan Stokes AO (Chair)

Qualifications: Bachelor of Commerce, Curtin University

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

#### Nick Mitzevich (Director)

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

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

#### The Hon Richard Alston AO

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

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

#### Stephen Brady AO, CVO

Qualifications: Bachelor of Arts, Australian National University

**Table 2:** Members of the Council, 2019–20

Member	Executive/ Non-executive	Date commenced	Date ceased	Meetings attended (eligible to attend)
Ryan Stokes AO (Chair)	Non-Executive	09/07/2018	-	6 (6)
Nick Mitzevich (NGA Director)	Executive	02/07/2018	-	6 (6)
Richard Alston AO	Non-Executive	04/04/2019	-	6 (6)
Stephen Brady AO CVO	Non-Executive	06/12/2018	-	6 (6)
Helen Cook	Non-Executive	25/04/2017	-	6 (6)
Tim Fairfax AC (Deputy Chair to 21/7/19)	Non-Executive	10/03/2011	21/07/19	0 (0)
Michael Gannon (Deputy Chair from 6/12/19)	Non-Executive	22/07/2019	-	5 (6)
John Hindmarsh AM	Non-Executive	10/03/2011	21/07/19	0 (0)
Jane Hylton	Non-Executive	15/06/2010	24/07/19	0 (0)
Dr Terri Janke	Non-Executive	22/07/2019	-	6 (6)
Alison Kubler	Non-Executive	19/04/2018	-	6 (6)
Professor Sally Smart	Non-Executive	25/07/2019	-	5 (6)
Ezekiel Solomon AM	Non-Executive	26/03/2015	-	6 (6)
Rhonda White AO	Non-Executive	17/06/2015	31/12/19	2 (3)

Experience: Chair, National Gallery of Australia Foundation, Director, Ethics Centre; Member, Bangarra Indigenous Dance Company; Chair, France Australia Centenary Trust; Director, EABC (Europe Australia Business Council); Member, Australian Strategic Policy Institute; Adjunct Professor of International Relations, Bond University

#### **Helen Cook**

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

Experience: Deputy Chair, Fremantle Ports; Non-Executive Director, RACWA Holdings Pty Ltd; Non-Executive Director, RAC Finance Ltd; Director, Minerals Research Institute of Western Australia; WA Councillor, Australian Institute of Company Directors; Member, Australia Council—Multi Year Funding Finance and Governance Advisory Panel; Member, University of Western Australia Resources Law Advisory Panel

#### **Tim Fairfax AC (Council member to 21 July 2019)**

Qualifications: Honorary Doctorate, University of the Sunshine Coast

Experience: Chairman, Tim Fairfax Family Foundation; Director, Vincent Fairfax Family Foundation; President, Queensland Art Gallery Foundation; Member, National Portrait Gallery Foundation; Director, Australian Philanthropic Services; Director, Cambooya Pty Ltd; Director, Rawbelle Management Pty Ltd.

#### **Michael Gannon (Deputy Chair) (commenced 22 July 2019)**

Qualifications: Chartered Accountant

Experience: Chairman, Cremorne Group of Companies

#### **John Hindmarsh AM (Council member to 21 July 2019)**

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

Experience: Founder and Executive Chairman of Hindmarsh, Life Member of the Canberra Business Council; Director of The Village Building Co Limited, Australian Capital Ventures

Limited, Significant Capital Ventures and The Healthy Grain Pty Ltd; Honorary Ambassador for Canberra.

#### **Jane Hylton (Council member to 24 July 2019)**

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

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

#### **Dr Terri Janke (commenced 22 July 2019)**

Qualifications: Bachelor of Arts – Bachelor of Legislative Law, University of New South Wales; PhD, Australian National University

Experience: Owner, Solicitor and Director, Terri Janke and Company Ltd Lawyers and Consultants; Director, Aqua Song Pty Ltd; Director, Jatt & Kin Pty Ltd; Member, Telstra Indigenous Advisory Committee; Member, University of New South Wales Faculty of Law – Law Advisory Council; Graduate, Australian Institute of Company Directors

#### **Alison Kubler**

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

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

#### **Professor Sally Smart (commenced 25 July 2019)**

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

Experience: Vice-Chancellors Professorial Fellow, University of Melbourne; Faculty Advisory Board, Faculty of Fine Arts and Music (University of Melbourne); Director, Issues of Representation Pty Ltd.

#### **Ezekiel Solomon AM**

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

Experience: Senior Advisor, Allens; Director, National Gallery of Australia Foundation;

Patron, Australian World Orchestra; Adjunct Professor of Law, University of Sydney; Adjunct Professor of Law, University of Technology, Sydney; Founding Governor, Institute for Regional Security; Director, Lagata

#### **Rhonda White AO** (Council member to 31 December 2019)

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

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

#### **Council committees**

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

##### **Audit and Risk Committee**

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

Council members: Helen Cook (Chair), Ezekiel Solomon AM, Richard Alston AO, Ryan Stokes AO (ex-officio)

External members: John Nguyen

Refer to Appendix F for further information on the Gallery's Audit and Risk Committee.

##### **Collections Committee**

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

Council members: Alison Kubler (Chair), Dr Terri Janke, Sally Smart

##### **Governance Committee**

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

Council members: Dr Terri Janke (Chair), Helen Cook, Ezekiel Solomon AM

## **Management structure**

#### **Executive remuneration**

The Council determines the Director's remuneration in accordance with the Remuneration Tribunal's framework for Principal Executive Officers (PEO). During 2019-20 the Director's position was reclassified as PEO Band D. All other National Gallery staff are engaged under the *National Gallery Act 1975*.

The six Assistant Director positions are Senior Executive Service (SES) Band 1 equivalents.

Performance bonuses, which are determined by performance review, were provisioned but deferred. Non-salary benefits for SES staff included electronic devices, parking and payment in lieu of a vehicle.

The Gallery did not engage any non-SES staff whose remuneration exceeded the threshold amount of \$225,000 specified in the PGPA Rules.

#### **Senior Management Group**

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

The SMG includes the Director, four Assistant Directors, the Chief Finance Officer and the Chief Operating Officer. The Head of Communications and Content and the Head of Development and Executive Director, National Gallery of Australia Foundation, attend the SMG meetings as subject-matter experts. The SMG group is responsible for the Gallery's eight program areas:

1. Indigenous Engagement
2. Corporate Services
3. Artistic Programs
4. Marketing and Engagement
5. Finance and Commercial Operations
6. Learning and Digital
7. Communications and Content
8. Development and 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 Chief Finance Officer is on secondment from a Commonwealth Government Department, and remuneration and conditions for that position are covered by a memorandum of understanding between the Gallery and the relevant Department. Remuneration and conditions for all other SES positions are covered by employment contracts made between the Director and the employee.

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

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.

## Department Heads

Department Heads are actively engaged in developing and monitoring programs that meet the Gallery's key goals and priorities. Department Heads meet once every fortnight, although weekly meetings have been taking place since the end of March 2020, to discuss a wide range of operational and strategic matters to ensure effective management control and project oversight across departments.

## National Gallery committees

The Gallery's committees coordinate efforts across departments to achieve specific performance targets and operational objectives. They reflect the Gallery's long-term goals and key priorities but are also subject to change to meet priorities identified in the corporate plan. Committees active during the 2019–20 year included the:

- Senior Management Group
- Department Heads
- Gallery Consultative Committee
- Health and Safety Committee
- Business Continuity Team
- Risk Management Advisory Committee
- ICT Investments and Projects Committee
- Property Project Committee
- Reconciliation Action Plan Working Group
- Ethics Advisory Committee
- Child Safety Framework Working Group
- A Gender Equity Action Working Group and a Disability and Inclusion Action Working Group have been established but have not formally met.

## Corporate and operational planning

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

- Business Continuity Plan
- Corporate Plan
- Disaster Recovery Plan
- Emergency Response Plan
- Fraud Risk Assessment
- Fraud Control Plan
- Preservation Plan
- Integrated Pest Management Plan

- Security Incident Plan
- Risk Management Framework
- Strategic Asset Management Plan
- Financial Sustainability Strategy
- ICT Strategy
- Fundraising Strategy
- Partnership Strategy
- Social Media Policy and Strategy.

## Risk management

Risk management is a key element of the Gallery's strategic planning, decision making and business operations. The Gallery has a Risk Management Advisory Committee which meets three times per year to advise senior management on matters relating to risk management, including the strategic risks, internal audit program, Fraud Plan and Business Continuity Plan.

During the year, the Strategic Risk Register was updated to reflect the reorientation of the Gallery's business priorities and the changing environment. The Gallery's strategic risks include: financial sustainability, property management, external stakeholder management, gallery workforce and culture, information technology and information management, audience engagement and experience, collection acquisition, management and preservation and safety and wellbeing.

### Internal Audit

Five performance and compliance audits were undertaken during the year in accordance with the Strategic Internal Audit Plan. Audit activity is monitored by the Audit and Risk Committee in accordance the requirements set out in the *Public Governance, Performance and Accountability Act 2013*.

## Fraud control

The Gallery promotes the proper use of resources and takes all reasonable measures to prevent, detect, investigate, and report on fraud. It has a detailed Fraud Control Plan and has introduced mandatory online Fraud Awareness training for all staff.

During the year, the Galley undertook a review of the design and implementation of the provenance governance framework, controls and processes

to ensure compliance with the Commonwealth Fraud Control Guidelines.

## Ethical standards

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

## External scrutiny

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

## Statutory compliance

### Work health and safety

The results of the Gallery's work health and safety initiatives in 2019–20 are detailed in Appendix H in accordance with Schedule 2, Part 4 of the *Work Health and Safety Act 2011*.

### Advertising and market research

Market research conducted in 2019-20 cost \$166,128, compared to \$174,005 the previous year. Exhibition surveys examined visitor demographics and psychographics, use of facilities and awareness of advertising and communications initiatives. Expenditure on advertising totalled \$1.5 million, consistent with the previous year. See Appendix I for details on advertising campaigns and expenditure.

### Environmental performance

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

- Collection storage conditions: environmental storage conditions are managed in line with international curatorial standards.

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

### **Freedom of information**

The Gallery complies with the requirement in Part II of the *Freedom of Information Act 1982* to publish information to the public as part of the Information Publication Scheme (IPS). A plan outlining what information is published in accordance with the IPS requirements is on the Gallery's website: [nga.gov.au/aboutus/ips](http://nga.gov.au/aboutus/ips).

### **Public interest disclosure**

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



# Workforce management and support

The National Gallery utilises a blend of ongoing and non-ongoing employment (temporary fixed-term and casuals) to manage workload fluctuations arising from its exhibitions schedule. All employment and recruitment requests are subject to Senior Management Group scrutiny to ensure staffing levels are sustainable.

## Staffing

At 30 June 2020, the National Gallery had 321 members of staff on a headcount basis, all employed in the Australian Capital Territory, which translates to a full-time equivalent (FTE) of 221.9 employees. This is a decrease on last year's headcount of 326 employees.

The total number of staff at the end of the 2019–20 reporting period consists of 173 ongoing employees (164.0 FTE) and 148 non-ongoing (including casuals) employees (56.9 FTE), compared to the previous year's 178 ongoing employees (166.9 FTE) and 148 non-ongoing employees (72.8 FTE).

Of the ongoing employees this year, 144 were full-time and 29 were part-time. Of the non-ongoing employees, 44 were full-time, 3 were part-time with an additional 101 who were casuals. Figure 8 on page 72 shows the number of ongoing and non-ongoing male and female staff employed full-time and part-time at the end of both the 2019–20 and previous reporting period.

## Agreements

The National Gallery's Director and five SES-equivalent senior executive staff are on common law agreements. All other employees' terms and conditions of employment are prescribed by the *National Gallery of Australia Enterprise Agreement 2018–2021*, which came into effect on 20 December 2018.

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

## Non-salary benefits

Contributing to its employee value proposition and to help staff balance their work and non-work responsibilities and aspirations, the National Gallery offered a wide range of additional benefits and supports outside of the provisions of the enterprise agreement. These include, though are not limited to:

- home-based work
- mentoring and coaching programs
- in-house capability development programs
- a confidential employee assistance program for employees and their immediate families
- access to flexible working arrangements, and
- contributions to relevant professional memberships.

In addition to the programs listed above, the Gallery also provided a number of health and well-being initiatives:

- health checks
- the 'Global Challenge' and 'Smiling Minds' workshops
- flu immunisation
- discounted gym membership
- discounted childcare placements
- subsidised lunchtime yoga sessions
- resilience training
- salary packaging arrangements and financial education seminars through a partnership with Smartsalary.

## Inclusion and diversity

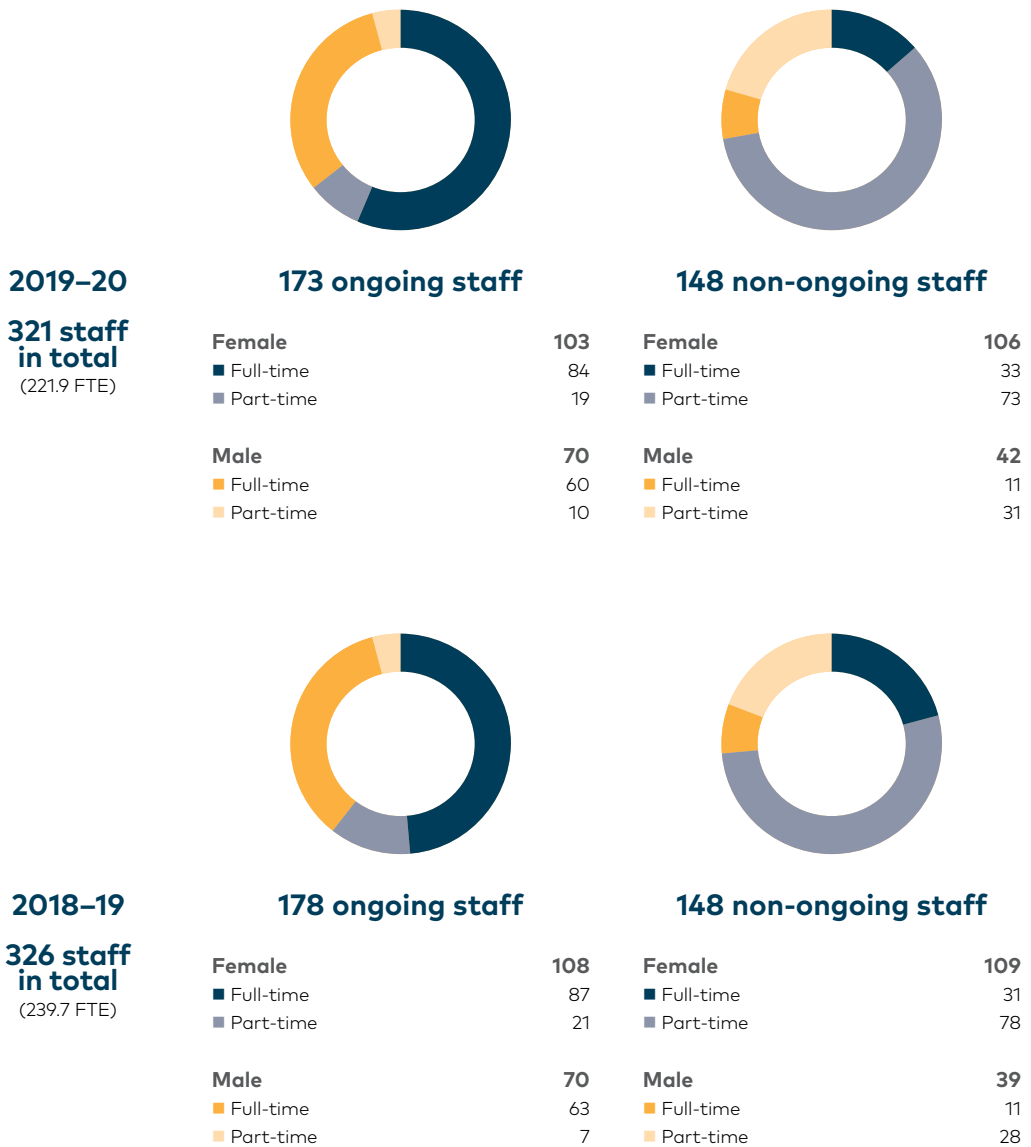
Inclusion and diversity remain a key priority for the National Gallery. This commitment is demonstrated through establishing working groups to develop the following:

- Reconciliation Action Plan (RAP)
- Gender Equity Action Plan, and
- Disability and Inclusion Action Plan

During the year, the Gallery supported events to raise awareness of diversity (e.g. National Reconciliation Week, NAIDOC Week and promoting and participating in International Women's Day)

- providing flexible working arrangements to encourage an increased uptake of arrangements by female and male employees.

**Figure 8:** Staff statistics, 2019–20 and 2018–19



Note: All figures are on a headcount basis.

At 30 June 2020, 209 of staff were women, 58 were born overseas, 18 used English as a second language, 8 identify as Aboriginal or Torres Strait Islander and 4 identify as having a disability.

To support workforce diversity, the Gallery offered:

- flexible working arrangements and a family-friendly work environment
- access to working-from-home arrangements
- part-time employment. At 30 June 2020, 9.66% per cent of employees worked part-time, and
- the Gallery is also accredited as a breastfeeding-friendly workplace.

The Gallery also supports a mature workforce with 15.89% of its workforce aged over 60.

### Pulse Survey

In 2018-19 the Gallery conducted a whole of gallery employee perception or pulse survey. In October 2019 the Gallery conducted a further smaller pulse survey to gauge perceptions of process against the earlier survey. This revealed staff felt that the organisation had improved its performance in regard to reward and recognition of effort. Feedback has provided further emphasis on project management and building

capability to ensure the organisation continues to modernise and is sustainable.

## Performance management

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

The key principle underpinning the framework support include:

- regular conversations
- purposeful and constructive conversations, and
- no surprises.

In 2019-20 the focus continued to be on offering learning and development to build capability through workshops and online, and a variety of face to face workshops (refer Learning and development).

### Recognition of outstanding performance

In place of Australia Day Achievement Medallion Awards, the Gallery initiated awards coinciding with the anniversary of the Gallery's opening. The awards were announced in October 2019

**Table 3:** Staff diversity profile at 30 June 2020

Classification	Female	Male	Born overseas	English as second language	Aboriginal or Torres Strait Islander	Disability
PEO	0	1	0	0	0	0
SES Band 2	0	0	0	0	0	0
SES Band 1	4	1	0	0	1	0
Executive Level 2	18	9	4	1	1	0
Executive Level 1	23	8	5	2	0	1
NGA Level 6	32	13	8	3	2	1
NGA Level 5	43	15	9	4	2	0
NGA Level 4	21	16	8	2	1	0
NGA Level 3	12	23	8	1	0	2
NGA Level 2	6	14	4	3	1	0
NGA Level 1	50	12	12	2	0	0
<b>TOTAL</b>	<b>209</b>	<b>112</b>	<b>58</b>	<b>18</b>	<b>8</b>	<b>4</b>

based on the Gallery's core values and recognition of exceptional efforts and contributions by individual employees and teams.

## Learning and development

The National Gallery continues to provide face to face training and capability development complemented by its online learning platform LearnHub. Lynda.com remains a resource within the platform. The eLearning platform allows staff to access training from their desktop and at a time that suits them, subject to operational requirements.

In 2019-20 there has been a continued focus on mandatory online training that now includes:

- work health and safety
- bullying and harassment
- risk management
- cultural appreciation or diversity, and
- cyber security.

Complementing this the Gallery continues to provide face to face workshops and in 2019-20 these included:

- resilience
- cultural capability focused on decolonisation, and
- project management.

## Formal complaints

The National Gallery has a range of policies in place that allow employees to raise concerns or make formal complaints. Wherever possible the Gallery seeks to resolve complaints at the local level.

The Senior Management Group and the National Gallery's Council receive reports and provide oversight of formal and informal complaints, including bullying and harassment.

A range of support services for employees is also provided for staff encountering workplace issues, including confidential counselling and support services through an employee assistance provider, and a network of WHS representative and contact officers.

## Work health and safety

Maintaining a collaborative and consultative workplace remains a priority. A variety of

pathways are used to ensure the National Gallery consults with employees, including through the Work Health and Safety Committee and regular communication with safety representatives. The National Gallery's Work Health and Safety Committee met four times during 2019-20.

Health and wellbeing initiatives supporting a positive workplace environment included ongoing access to the Gallery's employee assistance provider ACCESS EAP. Flu vaccinations and health checks were also made available to employees and volunteers. The workplace harassment contact officers' network and a network of first aid officers and fire wardens was also maintained, with training provided to ensure professional services and support is available when required.

The 2019-20 year presented some unprecedented challenges at the National Gallery with the summer bushfires, hailstorm and COVID-19. Flexible work arrangements, additional personal protective equipment, and modifications to first aid kits helped mitigate personal health and safety risks during these times. The Gallery was also mindful of the psychological impact of these extenuating circumstances on employees and provided resources to help staff maintain sound mental health.

The WHS management system 'Donesafe' continued to be tailored to meet Gallery requirements. The incident reporting and workplace inspection modules are complete and have high utilisation rates. This has provided visibility of health and safety related issues and allowed transparency of corrective actions.

# Financial management and business assurance

The National Gallery receives ongoing funding from the Australian Government to support increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally.

In 2019-20, the Gallery received revenue from Government totalling \$59.2 million to safeguard and exhibit the national art collection. The Gallery managed the financial impact of the bushfires, hailstorm and COVID-19 global pandemic. The combined impact of these events significantly affected revenue from the *Matisse & Picasso* paid exhibition and all commercial revenue streams.

The Gallery also receives capital funding through an equity injection from the Australian Government for the development and acquisition of the national collection and capital works. During 2019-20, the Gallery received a total equity injection of \$21.9 million for development and acquisition of the national collection and capital works.

## Financial assets

At 30 June 2020, the Gallery had \$30.2 million in cash, a decrease of \$3.9 million from 30 June 2019. Investments increased from \$21.0 million at 30 June 2019 to \$46.4 million, while net trade and other receivables decreased from 30 June 2019 to \$0.6 million.

The Gallery finished the financial year with \$77.6 million in financial assets, which is an increase from \$56.6 million at 30 June 2019.

## Non-financial assets

The total value of non-financial assets increased from \$6.3 billion last year to \$6.6 billion this year.

### Heritage and cultural assets

Heritage and cultural assets include the national collection of works of art and the Research Library and Archives collection. As at 30 June 2020, JLL Public Sector Valuations Pty Ltd undertook a full valuation of both collections and independently determined the fair values to be \$6.1 billion and \$36.3 million, a combined increase of \$179.5 million.

The National Gallery continues to attract private support for the development of the national collection, receiving \$4.0 million in cash donations to assist with purchases and gifts of works of art valued at \$7.5 million.

### Land, building, infrastructure, plant and equipment

As at 30 June 2020, JLL Public Sector Valuations Pty Ltd undertook a full valuation of the Gallery's land and buildings and independently determined the fair value at \$422.0 million. Plant and equipment are valued at \$4.6 million.

The National Gallery's main building in Parkes, Canberra was originally completed in 1981. Most of the building remains in its original form, although new extensions have been added to the Temporary Exhibition Gallery and the combined front entrance.

The building is regularly upgraded as part of normal operations.

In 2018, the National Gallery submitted a Capital Works Funding Report to Government seeking funding for 54 critical building infrastructure projects. The Gallery was granted \$25.5 million to undertake 31 of the projects known as Phase 1.

Works commenced on site in March 2019. As of June 2020, 22 of the 31 projects have been successfully completed with approximately \$10.1 million of the \$25.5 million budget expended. Planning for the remaining nine projects, which involve major roofing and glazing works, is progressing well. It is anticipated that all Phase 1 projects will be completed by June 2021 except for the glazing replacement works. Work on the glazing project will continue into the following year.

In addition to the major capital works, the Gallery finalised two minor works projects during the year. The Tim Fairfax Learning Studio was completed in 2019 and is a multi-use studio space capable of hosting creative workshops and other events for children and adults. The Tim Fairfax Learning Studio is a fully inclusive space with a design emphasis on accessibility and functionality.

The second of the minor works projects was the refurbishment of the Gallery's James Fairfax Theatre, completed in February 2020. The refurbishment has resulted in an inclusive

and accessible theatre with improved acoustic performance and spaces for presenters and upgraded audio-visual technology. It is a respectful interpretation of original Gallery architect Col Madigan's design.

## Liabilities

The National Gallery's financial liabilities consist of leave provisions for employees and salaries and wages payable, supplier payables and unearned income. At 30 June 2020, liabilities totalled \$13.5 million, including provisions of \$9.6 million, payables of \$3.5 million and lease liabilities of \$0.4 million. Internal policies and procedures ensure appropriate resources are available to meet the Gallery's financial obligations as and when they fall due.

## Security

The security of the Gallery including the national art collection, its staff and visitors, continues to be of the upmost priority for the Gallery. There were no significant security breaches throughout the year and the Gallery continues to monitor and assess its security risks, systems, procedures, policies, and practices.

In the spirit of continual improvement, the Gallery engaged Warrgambi Consulting Services to conduct a Security Threat Assessment against the government's Protective Security Policy Framework criteria and National Counter Terrorism Committee guidelines. The Gallery will use this assessment as the basis for ensuring the Gallery continues to appropriately manage and enhance the security of the Gallery and occupants.

## Business continuity

During 2019-20 the Gallery made a number of important updates to the Business Continuity Plan (the BCP). The BCP was expanded to include the Pandemic Plan and a Crisis Communications Strategy to manage internal and external communications during business interruption events.

In accordance with the BCP's testing schedule, the Gallery undertook scenario testing to assess the capacity and capability to respond to information technology disasters. The results identified a high level of capability in all key areas.

The Gallery activated the BCP when business was interrupted and the Gallery closed for two days, as result of air pollution caused by the bushfires across New South Wales in January 2020.

The outbreak of COVID-19 was declared a global pandemic by the World Health Organisation on 11 March 2020. The BCP was activated when the Gallery closed to visitors on 23 March 2020 and the majority of staff moved to working remotely from home. The Business Continuity Command Team met regularly to support staff in the new working arrangements and deliver expanded online programs including new digital content and learning opportunities to support the community. The Gallery reopened to the public on 2 June 2020 to small groups of visitors in line with Government guidelines and social distancing policies.

## Outsourcing and procurement

Contractors and consultants are engaged when either:

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

The National Gallery's practices and procedures are consistent with the Commonwealth Procurement Rules and best practice principles. Services outsourced include cleaning, legal, internal auditing, printing, casual security, construction and painting and market research.

No contracts of \$100,000 or more were executed where the Auditor-General did not have access to the contractor's premises if required.

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## INDEPENDENT AUDITOR'S REPORT

### To the Minister for Communications, Cyber Safety and the Arts

#### Opinion

In my opinion, the financial statements of the National Gallery of Australia and its subsidiary (together the Consolidated Entity) for the year ended 30 June 2020:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Consolidated Entity as at 30 June 2020 and its financial performance and cash flows for the year then ended.

The financial statements of the Consolidated Entity, which I have audited, comprise the following as at 30 June 2020 and for the year then ended:

- Statement by the Council, Director and Chief Finance Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cashflow Statement; and
- Notes to and forming part of the financial statements, 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 Consolidated 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 – Reduced Disclosure Requirements 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 entity's 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 Fax (02) 6203 7777



### **Auditor's responsibilities for the audit of the financial Statements**

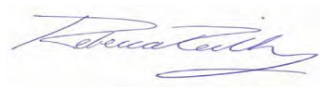
My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that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

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

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

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

Australian National Audit Office



Rebecca Reilly  
Executive Director  
Delegate of the Auditor-General

Canberra  
25 August 2020

## STATEMENT BY THE COUNCIL, DIRECTOR AND CHIEF FINANCE OFFICER

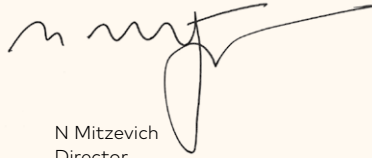
In our opinion, the attached financial statements for the year ended 30 June 2020 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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  
Chair  
24 August 2020



N Mitzevich  
Director  
24 August 2020



K Partington  
Chief Finance Officer  
24 August 2020

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## OVERVIEW

For the year ended 30 June 2020

### Objectives of the National Gallery of Australia

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

The National Gallery is structured to meet a single outcome:

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

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

### Basis of preparation of the financial statements

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

- section 42 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), 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: reduced disclosure requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

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

### Significant accounting judgement and estimates

JLL Public Sector Valuations Pty Ltd valued the National Gallery's art and library collection and land and buildings as at 30 June 2020. The outbreak of the Novel Coronavirus (COVID-19) was declared as a global pandemic by the World Health Organisation on 11 March 2020. Their valuations are therefore reported on the basis of significant valuation uncertainty.

### 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 every five years. Where sampling is adopted an average value is applied to the collection category. The value of the collection is adjusted after a full valuation is conducted.

A sample-based valuation across all categories (including iconic objects) is adopted in years two through five. The value is extrapolated and adjusted where there is evidence of a significant variation.

The global art market is being impacted by the uncertainty that the COVID-19 outbreak has caused, and market conditions continue to change. As at 30 June 2020, JLL Public Sector Valuations Pty Ltd undertook a full valuation of the collection and independently determined the fair value to be \$6,159.3 million (2019: \$5,979.8 million), an increase of \$179.5 million.

The last full valuation for heritage and cultural assets was undertaken by Simon Storey Valuers as at 30 June 2017. Annual reviews were undertaken in 2018 and 2019 which did not identify any material movements.

## Land and Buildings

Valuations of land and buildings are undertaken at least every three years.

The real estate market is being impacted by the uncertainty that the COVID-19 outbreak has caused, and conditions are changing daily. As at 30 June 2020 JLL Public Sector Valuations Pty Ltd independently determined:

- The fair value of land, based upon the estimated market value, as \$20.8 million (2019: \$19.3 million).
- The fair value of buildings based upon depreciated replacement cost, as \$400.8 million (2019: \$284.3 million).  
The useful life of identifiable subcomponents has been assessed between 30 and 200 years (2019: 30 and 80 years).  
The change in useful life has been made as at 30 June 2020 and depreciation expense will be adjusted prospectively in accordance with AASB 116 *Property, Plant and Equipment* and AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors*.

These valuations are current at the date of valuation. The value may change significantly and unexpectedly over a relatively short period of time, including as a result of factors that the valuer could not reasonably have been aware of at the time of valuation. The National Gallery will review the valuation when the impact of the COVID-19 event on prices is known and the market stabilised.

The previous valuation for land and buildings was undertaken by Colliers International as at 30 June 2018.

## Plant and Equipment

Valuations of plant and equipment are undertaken at least every three years.

The fair value of plant and equipment has been taken to be the depreciated replacement cost as assessed by an independent valuer. The most recent valuation of plant and equipment was undertaken by Aon Valuation Services as at 15 November 2017 and was brought to account in 2017-18.

The Gallery has conducted an assessment at 30 June 2020 and determined that the fair value of plant and equipment does not materially differ from that determined in 2017-18.

## New Australian Accounting Standards

### Adoption of new Australian Accounting Standard requirements

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

All new, revised or amending standards that were issued prior to the sign-off date and applicable to the current reporting period did not have a material effect on the National Gallery and its controlled entities' financial statements. Details are provided below.

*Application of AASB 15 Revenue from Contracts with Customers / AASB 2016-8 Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-Profit Entities, AASB 1058 Income of Not-For-Profit Entities*

The initial application of AASB 15, AASB 2016-8 and AASB 1058, effective from 1 July 2019, did not have a material effect. Revenue recognition for material revenue contracts and arrangements were consistent with the previous accounting standard. Performance obligations are explained in the respective note disclosures.

### *Application of AASB 16 Leases*

On transition to AASB 16 the National Gallery elected to apply the practical expedient to not reassess whether a contract is, or contains, a lease at the date of initial application. Contracts entered into before the transition date that were not identified as leases under AASB 117 *Leases* were not reassessed. The definition of a lease under AASB 16 was applied only to contracts entered into or changed on or after 1 July 2019. The National Gallery has also elected not to recognise right-of-use assets and lease liabilities for some leases of low value assets based on the value of the underlying asset when new or for short-term leases with a lease term of 12 months or less.

On transition to AASB 16, the National Gallery recognised right-of-use assets and lease liabilities of \$0.66 million. No adjustment to retained earnings was required. Refer to note B2 for further detail.

Lease liabilities were measured at the present value of the remaining lease payments, discounted using the incremental borrowing rate as advised by the Department of Finance as at 1 July 2019. The incremental borrowing rate is the rate at which a similar borrowing could be obtained from an independent creditor under comparable terms and conditions.

The right-of-use assets were measured at the carrying value that would have resulted from AASB 16 being applied from the commencement date of the leases, subject to the practical expedients noted above.

The National Gallery adopted AASB 16 using the modified retrospective approach and accordingly the comparative information presented for 2019 is not restated and is presented as previously reported under AASB 117 and related interpretations.

The following table reconciles the minimum lease commitments disclosed in the National Gallery's consolidated financial statements for the period ending 30 June 2019 to the amount of lease liabilities recognised on 1 July 2019:

	\$'000
Minimum operating lease commitment at 30 June 2019	182
Less: GST	(16)
Less: short-term leases not recognised under AASB 16	(17)
Less: low value leases not recognised under AASB 16	(6)
Plus: effect of extension options reasonably certain to be exercised	529
<b>Undiscounted lease payments</b>	672
Less: effect of discounting using the incremental borrowing rate as at the date of initial application	(9)
<b>Lease liabilities recognised at 1 July 2019</b>	663

#### Taxation

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

#### Subsequent events

There are no events that occurred after 30 June 2020 that have a material impact on the 2019-20 financial statements.

## STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2020

	Note	2020 \$'000	2019 \$'000	Original Budget 2020 <sup>1</sup> \$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	A1.1	28,394	25,019	23,754
Supplier expenses	A1.2	36,345	31,700	32,307
Depreciation and amortisation		29,851	28,929	28,236
Impairment loss allowance	A1.3	438	3	-
Write-down and impairment of assets	A1.4	840	1,519	65
Interest on lease liabilities	A1.5	5	-	-
Other expenses		30	33	-
<b>Total expenses</b>		<b>95,903</b>	<b>87,203</b>	<b>84,362</b>
<b>Own-source revenue</b>				
Revenue from contracts with customers	A2.1	9,158	12,202	12,778
Contributions	A2.2	13,799	10,226	8,000
Interest		1,148	1,242	800
Other revenue	A2.3	2,485	1,599	1,650
<b>Total own-source revenue</b>		<b>26,590</b>	<b>25,269</b>	<b>23,228</b>
<b>Gains</b>				
Works of art - gifts		7,525	5,277	5,000
Gains on sale of assets		3	12	-
Other gains	A2.4	-	115	-
<b>Total gains</b>		<b>7,528</b>	<b>5,404</b>	<b>5,000</b>
<b>Total own-source income</b>		<b>34,118</b>	<b>30,673</b>	<b>28,228</b>
<b>Net cost of services</b>		<b>(61,785)</b>	<b>(56,530)</b>	<b>(56,134)</b>
Revenue from Government	C1.1	59,188	45,822	44,928
<b>Deficit on continuing operations</b>	C2.1	<b>(2,597)</b>	<b>(10,708)</b>	<b>(11,206)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
Revaluation increment	B2.1	299,319	-	-
<b>Total other comprehensive income</b>		<b>299,319</b>	<b>-</b>	<b>-</b>
<b>Total comprehensive income</b>		<b>296,722</b>	<b>(10,708)</b>	<b>(11,206)</b>

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

1. Budget reported in the 2019-20 Portfolio Budget Statements published on 2 April 2019.

## STATEMENT OF FINANCIAL POSITION

As at 30 June 2020

	Note	2020 \$'000	2019 \$'000	Original Budget 2020 <sup>1</sup> \$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash	B1.1	30,147	34,079	25,876
Investments	B1.2	46,416	20,983	1,677
Trade and other receivables	B1.3	566	1,052	930
Other financial assets	B1.4	473	479	-
<b>Total financial assets</b>		<b>77,602</b>	<b>56,593</b>	<b>28,483</b>
<b>Non-financial assets</b>				
Heritage and cultural assets	B2.1	6,159,340	5,979,796	5,999,720
Land and buildings	B2.1	421,962	303,538	318,697
Plant and equipment	B2.1	4,609	4,226	5,083
Intangibles	B2.1	654	369	388
Inventory	B2.2	415	507	781
Prepayments		528	414	334
<b>Total non-financial assets</b>		<b>6,587,508</b>	<b>6,288,850</b>	<b>6,325,003</b>
<b>Total assets</b>		<b>6,665,110</b>	<b>6,345,443</b>	<b>6,353,486</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Supplier payables	B3.1	1,609	4,946	3,334
Other payables	B3.2	1,885	1,465	1,478
<b>Total payables</b>		<b>3,494</b>	<b>6,411</b>	<b>4,812</b>
<b>Interest bearing liabilities</b>				
Leases	B4.1	397	-	-
<b>Total interest bearing liabilities</b>		<b>397</b>	<b>-</b>	<b>-</b>
<b>Provisions</b>				
Employee provisions	B5.1	8,884	6,006	5,448
Other provisions	B5.2	687	-	-
<b>Total provisions</b>		<b>9,571</b>	<b>6,006</b>	<b>5,448</b>
<b>Total liabilities</b>		<b>13,462</b>	<b>12,417</b>	<b>10,260</b>
<b>Net assets</b>		<b>6,651,648</b>	<b>6,333,026</b>	<b>6,343,226</b>
<b>EQUITY</b>				
Contributed equity		367,004	345,104	367,004
Asset revaluation reserve		5,690,674	5,391,355	5,391,358
Retained surplus		593,970	596,567	584,864
<b>Total equity</b>		<b>6,651,648</b>	<b>6,333,026</b>	<b>6,343,226</b>

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

1. Budget reported in the 2019-20 Portfolio Budget Statements published on 2 April 2019.



## STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2020

	Note	2020 \$'000	2019 \$'000	Original Budget 2020 <sup>1</sup> \$'000
<b>CONTRIBUTED EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		345,104	316,235	345,104
<b>Contributions by owners</b>				
Collection development acquisition budget	C1	16,733	16,605	16,733
Capital injection	C1	5,167	12,264	5,167
<b>Closing balance as at 30 June</b>		<b>367,004</b>	<b>345,104</b>	<b>367,004</b>
<b>ASSET REVALUATION RESERVE</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		5,391,355	5,391,355	5,391,358
<b>Comprehensive income</b>				
Revaluation increment	B2.1	299,319	-	-
<b>Closing balance as at 30 June</b>		<b>5,690,674</b>	<b>5,391,355</b>	<b>5,391,358</b>
<b>RETAINED SURPLUS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		596,567	607,275	596,070
<b>Comprehensive income</b>				
Deficit for the period		(2,597)	(10,708)	(11,206)
<b>Closing balance as at 30 June</b>		<b>593,970</b>	<b>596,567</b>	<b>584,864</b>
<b>TOTAL EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		6,333,026	6,314,865	6,332,532
<b>Comprehensive income</b>				
Deficit for the period		(2,597)	(10,708)	(11,206)
Revaluation increment		299,319	-	-
<b>Total comprehensive income</b>		<b>296,722</b>	<b>(10,708)</b>	<b>(11,206)</b>
<b>Transactions with owners</b>				
<b>Contributions by owners</b>				
Collection development acquisition budget	C1	16,733	16,605	16,733
Capital injection	C1	5,167	12,264	5,167
<b>Closing balance as at 30 June</b>		<b>6,651,648</b>	<b>6,333,026</b>	<b>6,343,226</b>

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

1. Budget reported in the 2019-20 Portfolio Budget Statements published on 2 April 2019.

## CASHFLOW STATEMENT

For the year ended 30 June 2020

	Note	2020 \$'000	2019 \$'000	Original Budget 2020 <sup>1</sup> \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Receipts from Government		59,188	45,822	44,928
Goods and services		11,626	12,917	14,039
Contributions		4,529	9,791	8,000
Net GST received		2,543	2,138	1,948
Interest		909	1,145	800
Other		2,258	2,056	1,650
<b>Total cash received</b>		<b>81,053</b>	<b>73,869</b>	<b>71,365</b>
<b>Cash used</b>				
Employees		25,440	23,980	23,420
Suppliers		33,558	34,043	35,460
Interest payments on lease liabilities		5	-	-
Other		25	-	-
<b>Total cash used</b>		<b>59,028</b>	<b>58,023</b>	<b>58,880</b>
<b>Net cash from operating activities</b>		<b>22,025</b>	<b>15,846</b>	<b>12,485</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Proceeds from buildings, plant and equipment		-	12	-
Investments		91,773	55,789	-
<b>Total cash received</b>		<b>91,773</b>	<b>55,801</b>	<b>-</b>
<b>Cash used</b>				
Payments for buildings, plant and equipment		12,437	5,008	14,613
Purchase of intangibles		459	231	100
Payments for collection development acquisitions		8,853	5,872	19,233
Investments		117,643	74,978	-
<b>Total cash used</b>		<b>139,392</b>	<b>86,089</b>	<b>33,946</b>
<b>Net cash used by investing activities</b>		<b>(47,619)</b>	<b>(30,288)</b>	<b>(33,946)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Collection development acquisition budget		16,733	16,605	16,733
Capital injection		5,167	12,264	5,167
<b>Total cash received</b>		<b>21,900</b>	<b>28,869</b>	<b>21,900</b>
<b>Cash used</b>				
Other		-	-	-
Principal payments of lease liabilities		238	-	-
<b>Total cash used</b>		<b>238</b>	<b>-</b>	<b>-</b>
<b>Net cash from financing activities</b>		<b>21,662</b>	<b>28,869</b>	<b>21,900</b>
<b>Net (decrease)/increase in cash held</b>		<b>(3,932)</b>	<b>14,427</b>	<b>439</b>
Cash at the beginning of the reporting period		34,079	19,652	25,437
<b>Cash at the end of the reporting period</b>	B1.1	<b>30,147</b>	<b>34,079</b>	<b>25,876</b>

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

1. Budget reported in the 2019-20 Portfolio Budget Statements published on 2 April 2019.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

**A: FINANCIAL PERFORMANCE****A1: EXPENSES**

	2020	2019
	\$'000	\$'000
<b>A1.1: Employee benefits</b>		
Wages and salaries	19,523	17,835
Superannuation:		
Defined contribution plans	2,074	2,043
Defined benefit plans	1,353	1,346
Leave and other entitlements	2,275	2,579
Sitting fees	288	264
Other employee benefits	2,881	952
<b>Total employee benefits</b>	<b>28,394</b>	<b>25,019</b>
<b>A1.2: Supplier expenses</b>		
<b>Goods and services supplied or rendered</b>		
In-kind expense	9,270	560
Contractors and consultants	5,326	6,722
Commercial catering and events	3,465	4,562
Freight and travel	3,234	4,049
Utilities	3,441	3,799
Cost of goods sold	1,016	1,837
Information technology	1,581	1,651
Advertising	1,500	1,544
Exhibition services	1,687	1,471
Repairs and maintenance	1,092	922
Insurance	1,278	836
Printing and office supplies	753	813
Workers compensation premiums	165	134
External audit fee	72	72
Other goods and services	2,452	2,452
<b>Total goods and services supplied or rendered</b>	<b>36,332</b>	<b>31,424</b>
Goods supplied	2,924	4,581
Services rendered	33,408	26,843
<b>Total goods and services supplied or rendered</b>	<b>36,332</b>	<b>31,424</b>
<b>Other supplier expenses</b>		
Operating lease rentals <sup>1</sup>	-	276
Short-term leases	11	-
Low value leases	2	-
<b>Total other supplier expenses</b>	<b>13</b>	<b>276</b>
<b>Total supplier expenses</b>	<b>36,345</b>	<b>31,700</b>

1. The National Gallery has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117.

**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). The entity 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 \$5,795, including GST, and no low value lease commitments as at 30 June 2020. There are no options with the lease.

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	2020 \$'000	2019 \$'000
<b>A1.3: Impairment loss allowance</b>		
Bad debts expense on receivables	5	3
Unrealised net loss from remeasuring investments	<u>433</u>	<u>-</u>
<b>Total impairment loss allowance</b>	<u>438</u>	<u>3</u>
<b>A1.4: Write-down and impairment of assets</b>		
Provision for slow-moving and obsolete stock	81	253
Write-down of assets	<u>759</u>	<u>1,266</u>
<b>Total write-down and impairment of assets</b>	<u>840</u>	<u>1,519</u>

**A1.5: Interest on lease liabilities**

The National Gallery has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117.

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**A2: OWN-SOURCE INCOME**

	2020	2019
	\$'000	\$'000
<b>A2.1: Revenue from contracts with customers</b>		
Commercial catering and events	3,380	5,069
Exhibition admissions	2,984	3,323
Merchandising	2,288	3,210
Membership	506	600
<b>Total revenue from contracts with customers</b>	<b>9,158</b>	<b>12,202</b>
Sale of goods	2,288	3,210
Rendering of services	6,870	8,992
<b>Total sale of goods and rendering of services</b>	<b>9,158</b>	<b>12,202</b>

The National Gallery generates its revenue principally from the provision of commercial catering and events, admission to major exhibitions, the sale of goods through its shops 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 National Gallery provided a six-month extension upon closing the National Gallery as a direct result of COVID-19. This resulted in a deferral of \$0.2m as a contract liability as at 30 June 2020.

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.

The National Gallery expects to recognise as income any liability for unsatisfied obligations associated with revenue from contracts with customers in the 2020-21 financial year. Refer to note B3.2 for information relating to contract liabilities.

**A2.2: Contributions**

Sponsorship, including in-kind	9,776	2,128
Donations (excluding gifts of works of art)	4,023	8,098
<b>Total contributions</b>	<b>13,799</b>	<b>10,226</b>

**A2.3: Other revenue**

Dividends and distributions	797	727
Grants	625	1
Exhibition management	131	64
Other revenue	932	807
<b>Total other revenue</b>	<b>2,485</b>	<b>1,599</b>

**A2.4: Other gains**

Net gain from remeasuring investments	-	115
<b>Total other gains</b>	<b>-</b>	<b>115</b>

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**B: FINANCIAL POSITION**

**B1: FINANCIAL ASSETS**

	2020	2019
	\$'000	\$'000
<b>B1.1: Cash</b>		
Cash on hand or on deposit	30,147	34,079
<b>Total cash</b>	<b>30,147</b>	<b>34,079</b>
<b>B1.2: Investments</b>		
Term deposits	43,470	18,000
Shares	2,946	2,983
<b>Total investments</b>	<b>46,416</b>	<b>20,983</b>
<b>B1.3: Trade and other receivables</b>		
<b>Goods and services receivables</b>		
Goods and services	69	298
<b>Total goods and services receivables</b>	<b>69</b>	<b>298</b>
<b>Other receivables</b>		
GST receivable from Australian Taxation Office	457	710
Withholding tax receivable	50	49
<b>Total other receivables</b>	<b>507</b>	<b>759</b>
<b>Total trade and other receivables (gross)</b>	<b>576</b>	<b>1,057</b>
Less impairment loss allowance	(10)	(5)
<b>Total trade and other receivables (net)</b>	<b>566</b>	<b>1,052</b>
Credit terms for goods and services were within 30 days (2019: 30 days).		
<b>B1.4: Other financial assets</b>		
Accrued interest	239	97
Accrued income	189	141
Contract assets	45	241
<b>Total other financial assets</b>	<b>473</b>	<b>479</b>

Contract assets are associated with a partnership agreement and events and catering. Refer to note B3.2 for information relating to contract liabilities.

**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, 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.

The National Gallery does not have any financial assets classified as financial assets at fair value through other comprehensive income.

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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 held on the Australian Stock Exchange. The maximum exposure to credit risk is the risk that arises from potential default of a trade debtor. The National Gallery has policies and procedures that outline the investment of surplus cash and debt recovery techniques.

Market risk

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

**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 2020**

	Land \$'000	Buildings \$'000	Plant and equipment \$'000	Heritage and cultural assets \$'000	Intangibles \$'000	Total \$'000
<b>As at 1 July 2019</b>						
Gross book value	19,275	292,474	6,693	6,017,515	1,442	6,337,399
Accumulated depreciation and impairment	-	(8,211)	(2,467)	(37,719)	(1,073)	(49,470)
<b>Total as at 1 July 2019</b>	<b>19,275</b>	<b>284,263</b>	<b>4,226</b>	<b>5,979,796</b>	<b>369</b>	<b>6,287,929</b>
Recognition of right-of-use asset on initial application of AASB 16	-	632	31	-	-	663
<b>Adjusted total as at 1 July 2019</b>	<b>19,275</b>	<b>284,895</b>	<b>4,257</b>	<b>5,979,796</b>	<b>369</b>	<b>6,288,592</b>
<b>Additions</b>						
Purchase	-	9,715	2,722	8,853	459	21,749
Right-of-use assets	-	411	-	-	-	411
Works of art - gifts	-	-	-	7,525	-	7,525
Revaluations recognised in other comprehensive income	1,535	115,682	-	182,102	-	299,319
Depreciation and amortisation	-	(8,879)	(1,599)	(18,936)	(174)	(29,588)
Depreciation on right-of-use assets	-	(251)	(12)	-	-	(263)
Other movements of right-of-use assets	-	(421)	-	-	-	(421)
Write-down of assets in net cost of sales	-	-	(759)	-	-	(759)
<b>Total as at 30 June 2020</b>	<b>20,810</b>	<b>401,152</b>	<b>4,609</b>	<b>6,159,340</b>	<b>654</b>	<b>6,586,565</b>
<b>Represented by:</b>						
Gross book value	20,810	401,386	7,825	6,159,340	1,674	6,591,035
Accumulated depreciation and impairment	-	(234)	(3,216)	-	(1,020)	(4,470)
<b>Total as at 30 June 2020</b>	<b>20,810</b>	<b>401,152</b>	<b>4,609</b>	<b>6,159,340</b>	<b>654</b>	<b>6,586,565</b>
Carrying amounts of right-of-use assets	-	371	19	-	-	390

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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	2020 useful life	2020 threshold
Buildings	30 to 80 years	\$2,000
Plant and equipment	3 to 20 years	\$2,000
Heritage and cultural assets	20 to 480 years	\$2,000
Computer software	3 to 5 years	\$2,000

The useful life of identifiable subcomponents in the buildings asset class has been independently assessed by JLL Public Sector Valuations Pty Ltd in 2019-20 as between 30 and 200 years (2019: 30 and 80 years). The change in useful life has been made as at 30 June 2020 and depreciation expense will be adjusted prospectively in accordance with AASB 116 and AASB 108. Asset thresholds remain unchanged.

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 2019-20 (2018-19: nil).

#### 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 2019-20 (2018-19: 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 indicators of impairment were found for heritage and cultural assets in 2019-20. In 2018-19 assets with a net book value of \$1.3 million were identified through the National Gallery's provenance governance framework as having no future economic benefit and were derecognised in accordance with AASB 116 *Property, Plant and Equipment*.



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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 a website (\$0.09 million), purchased software (\$0.46 million) and internally developed software (\$0.1 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 2019-20 (2018-19: nil).

**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.

On initial adoption of AASB 16 the National Gallery recognised right-of-use assets of \$0.7 million representing leases for the storage of works of art (\$0.63 million) and leases for computer equipment (\$0.03 million). One storage contract was renegotiated during 2019-20 on more favourable terms.

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

Further information is outlined in the overview note in relation to the challenges and uncertainties of COVID-19.

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

	Less than 1 year		Between 1 and 5 years		Total	
	2020	2019	2020	2019	2020	2019
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000

**Capital commitments payable (including GST):**

**Capital commitments**

Buildings	3,885	3,672	-	333	3,885	4,005
Plant and equipment	226	718	-	-	226	718
Heritage and cultural assets	2,121	50	91	-	2,212	50
Intangibles	231	-	-	-	231	-
<b>Total capital commitments payable</b>	<b>6,463</b>	<b>4,440</b>	<b>91</b>	<b>333</b>	<b>6,554</b>	<b>4,773</b>

As at 30 June 2020, no capital commitments had been entered over 5 years (2019: nil).

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	2020	2019
	\$'000	\$'000
<b>B2.2: Inventory</b>		
<b>Inventory held for sale</b>		
Finished goods	752	791
Less: provision for slow-moving and obsolete stock	<u>(337)</u>	<u>(284)</u>
<b>Total inventory held for sale</b>	<u>415</u>	<u>507</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**

	2020	2019
	\$'000	\$'000
<b>B3.1: Supplier payables</b>		
Trade creditors and accruals	1,605	4,785
Other creditors	<u>4</u>	<u>161</u>
<b>Total supplier payables</b>	<u>1,609</u>	<u>4,946</u>

Settlement is usually made within 30 days.

**B3.2: Other payables**

Unearned income	1,444	1,100
Salaries and wages	<u>441</u>	<u>365</u>
<b>Total other payables</b>	<u>1,885</u>	<u>1,465</u>

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

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.

**B4: INTEREST BEARING LIABILITIES**

	2020	2019
	\$'000	\$'000
<b>B4.1: Leases</b>		
Lease liabilities	<u>397</u>	-
<b>Total leases</b>	<u>397</u>	-

The National Gallery has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117.

The total cash outflow for leases during 2019-20 was \$0.2 million.

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**B5: PROVISIONS**

	2020	2019
	\$'000	\$'000
<b>B5.1: Employee provisions</b>		
Annual leave	2,040	1,912
Long service leave	4,311	4,094
Separations and redundancies	2,533	-
<b>Total employee provisions</b>	<b>8,884</b>	<b>6,006</b>

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

**Leave**

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

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

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

**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
	\$'000
<b>As at 1 July 2019</b>	-
Additional provisions made	687
Amounts used	-
<b>Total as at 30 June 2020</b>	<b>687</b>

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**C: FUNDING**

**C1: REVENUE FROM GOVERNMENT**

	2020	2019
	\$'000	\$'000

**C1.1: Revenue from Government**

Corporate Commonwealth entity payments	57,618	45,010
Grants from Government	<u>1,570</u>	<u>812</u>
<b>Total revenue from the Government</b>	<u><b>59,188</b></u>	<u><b>45,822</b></u>

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.

**C2: NET CASH APPROPRIATION ARRANGEMENTS**

	2020	2019
	\$'000	\$'000

**C2.1: Net cash appropriation arrangements**

<b>Total comprehensive income less depreciation expense on heritage and cultural assets and right-of-use assets plus principal repayments on leased assets</b>	16,364	8,197
Plus: depreciation expense on heritage and cultural assets	(18,936)	(18,905)
Plus: depreciation right-of-use assets	(263)	-
Less: principal repayments - leased assets	<u>238</u>	<u>-</u>
<b>Total comprehensive income as per Statement of Comprehensive In-come</b>	<u><b>(2,597)</b></u>	<u><b>(10,708)</b></u>

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

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, it does not directly reflect a change in appropriation arrangements.

**D: OTHER ITEMS**

**D1: TOTAL ASSETS AND LIABILITIES**

	2020	2019
	\$'000	\$'000

**D1.1: Total assets and liabilities**

**Assets expected to be recovered in:**

No more than 12 months	75,590	54,501
More than 12 months	<u>6,589,520</u>	<u>6,290,942</u>
<b>Total assets</b>	<u><b>6,665,110</b></u>	<u><b>6,345,443</b></u>

**Liabilities expected to be settled in:**

No more than 12 months	9,515	8,482
More than 12 months	<u>3,865</u>	<u>3,935</u>
<b>Total liabilities</b>	<u><b>13,380</b></u>	<u><b>12,417</b></u>

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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 2020, the National Gallery and its controlled entities had two contingent assets, being land and a building, with a fair value estimated of \$1.3 million (2019: \$1.4 million) and no quantifiable contingent liabilities (2019: nil).

**Unquantifiable contingencies**

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

**D3: KEY MANAGEMENT PERSONNEL REMUNERATION**

	2020	2019
	\$'000	\$'000
<b>D3.1: Key management personnel remuneration</b>		
Short-term employee benefits	815	825
Post-employment benefits	60	77
Other long-term employee benefits	10	6
Termination benefits	-	142
<b>Total key management personnel remuneration</b>	<b>885</b>	<b>1,050</b>

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 2019-20 for 14 KMP who held office at some time during the year (2018-19: 13). The remuneration and benefits for the Portfolio Minister are excluded from the table as they are set by the Remuneration Tribunal and are not paid by the National Gallery or its controlled entities.

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

**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 \$0.8 million in 2019-20 (2018-19: \$1.1 million).

The Foundation donated \$4.1 million to the National Gallery in 2019-20 (2018-19 \$4.7 million). Donations consisted of funds for the development of the national collection of works of art and to support the National Gallery's programs. The National Gallery donated \$1.0 million to the Foundation from a bequest to the National Gallery during the 2018-19 financial year. No similar donation was made in 2019-20.

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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 \$0.04 million (2018-19: \$0.1 million) to the development of the national collection of the National Gallery during 2019-20, consisting of contributions towards program expenses and, in 2018-19, works of art.

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

**D4.2: Council members**

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

<b>Name</b>	<b>Date commenced</b>	<b>Date retired</b>
Mr R Stokes AO (Chair)	09/07/2018	
Mr T Fairfax AC (Deputy Chair)	10/03/2011	21/07/2019
Mr M Gannon (Deputy Chair from 6 December 2019)	22/07/2019	
Hon R Alston AO	04/04/2019	
Mr S Brady AO, CVO	06/12/2018	
Ms H Cook	25/04/2017	
Mr J Hindmarsh AM	10/03/2011	21/07/2019
Ms J Hylton	15/06/2010	24/07/2019
Dr T Janke	22/07/2019	
Ms A Kubler	19/04/2018	
Mr N Mitzevich (Director of the National Gallery)	02/07/2018	
Prof S Smart	25/07/2019	
Mr E Solomon AM	26/03/2015	
Mrs R White AO	17/06/2015	31/12/2019

**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 shop and cafe. All purchases were conducted under normal terms and conditions and are therefore not separately disclosed in this note.

Giving consideration to relationships with related parties, and transactions entered into during the reporting period by the National Gallery and its controlled entities, there are no related party transactions to be separately disclosed in 2019-20 (2018-19: nil).

## 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 2019-20, the National Gallery and its controlled entities reported total expenses of \$95.9 million, \$11.6 million more than originally budgeted. This was primarily due to \$9 million of unbudgeted in-kind support for exhibition production, plus the recognition of a redundancy provision estimated at \$2.5 million as at 30 June 2020. There were some other increases to supplier costs, including insurance, repairs and maintenance, and adjustments to leave provisions, however these were largely offset by reductions in other costs whilst the Gallery was closed due to COVID-19 restrictions.

The \$9.0 million unbudgeted in-kind support, which is also recognised as a revenue contribution, was the primary driver in 2019-20 own source revenue being \$26.6 million compared to the original budget of \$23.2 million. This was partially offset by donations from patrons being \$3 million under budget combined with a \$3.6 million reduction in revenue from contracts with customers as a result of COVID-19 restrictions and the closure of the Gallery. Cash flows were managed throughout the year to maximise returns resulting in interest revenue being \$0.3 million greater than the original budget.

During 2019-20, gifts of works of art valued at \$7.5 million were received by the National Gallery and its controlled entities against a budget of \$2.5 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 \$61.8 million, ten percent higher than the budget of \$56.1 million. Additional revenue was provided by Government through *Appropriation Act No. 5 2019-20* to respond to the economic impacts of the coronavirus.

Total comprehensive income of \$296.7 million includes the upwards revaluation of the collection, \$182.1 million, and land and buildings, \$117.2 million, which could not be foreseen when the budget was developed.

### Statement of Financial Position

As at 30 June 2020, net assets were \$6.65 billion, five per cent higher than the budget of \$6.34 billion. This variance reflects the independent revaluation of the collection to \$6.16 billion, and land and buildings to \$422.0 million. Collectively these two classes of assets account for 99 per cent of net assets.

Financial assets totalled \$77.6 million as at 30 June 2020 against an original budget of \$28.5 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), plus the cashflow associated with timing of the acquisition of works of art, the rescheduling of some elements of the capital works program and the impact of COVID-19 restrictions. Cash is invested in term deposits until it is required.

As at 30 June 2020, liabilities totalled \$13.4 million compared to a budget of \$10.3 million. This variance is mainly a result of coronavirus impacts and changes to accounting standards.

Supplier payables were \$1.7 million lower than budgeted due to reduced activity in the final quarter of the year, other payables were \$0.4 million higher due to postponed events and functions increasing unearned revenue and \$0.4 million of right-of-use lease liabilities were recognised for the first time.

Provisions totalled \$9.6 million, \$4.1 million more than the original budget. Employee provisions were \$3.4 million higher than the budget due to unforeseen changes in the factors used to measure leave liabilities and the recognition of a provision for redundancies. Given COVID-19 travel restrictions, the Gallery had obligations under loan agreements to return works of art to the lenders that could not be fulfilled by 30 June 2020. This has resulted in the recognition of a provision of \$0.7 million.

### Statement of Changes in Equity

The \$6.65 billion closing equity position is consistent with the original budget plus the revaluation of the collection and 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.

NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS  
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**D6: NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES FINANCIAL INFORMATION**

	National Gallery		Controlled entities <sup>1</sup>	
	2020	2019	2020	2019
	\$'000	\$'000	\$'000	\$'000
<b>ASSETS</b>				
Current assets	65,024	40,735	10,566	10,784
Non-current assets	6,586,819	6,290,942	2,946	2,982
<b>Total assets</b>	<b>6,651,843</b>	<b>6,331,677</b>	<b>13,512</b>	<b>13,766</b>
<b>LIABILITIES</b>				
Current liabilities	9,480	8,482	35	-
Non-current liabilities	4,192	3,935	-	-
<b>Total liabilities</b>	<b>13,672</b>	<b>12,417</b>	<b>35</b>	<b>-</b>
<b>EQUITY</b>				
Contributed equity	367,004	345,104	-	-
Retained surplus	580,495	582,801	13,477	13,766
Asset revaluation reserve	5,690,672	5,391,355	-	-
<b>Total equity</b>	<b>6,638,171</b>	<b>6,319,260</b>	<b>13,477</b>	<b>13,766</b>

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 <sup>1</sup>	
	2020	2019	2020	2019
	\$'000	\$'000	\$'000	\$'000
<b>STATEMENT OF COMPREHENSIVE INCOME</b>				
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	27,782	24,551	612	468
Supplier expenses	36,917	32,122	257	629
Depreciation and amortisation	29,851	28,929	-	-
Impairment loss allowance	5	3	433	-
Write-down and impairment of assets	840	1,519	-	-
Interest on lease liabilities	5	-	-	-
Other expenses	-	953	4,115	4,794
<b>Total expenses</b>	<b>95,400</b>	<b>88,077</b>	<b>5,417</b>	<b>5,891</b>
<b>Own-source revenue</b>				
Revenue from contracts with customers	9,152	12,202	6	-
Contributions	13,861	8,042	4,023	7,898
Interest	1,063	1,109	85	133
Other revenue	2,302	1,388	1,012	1,234
<b>Total own-source revenue</b>	<b>26,378</b>	<b>22,741</b>	<b>5,126</b>	<b>9,265</b>
<b>Gains</b>				
Works of art - gifts	7,525	5,277	-	-
Gains on sale of assets	3	12	-	-
Other gains	-	2	-	113
<b>Total gains</b>	<b>7,528</b>	<b>5,291</b>	<b>-</b>	<b>113</b>
<b>Total own-source income</b>	<b>33,906</b>	<b>28,032</b>	<b>5,126</b>	<b>9,378</b>
<b>Net cost of services</b>	<b>(61,494)</b>	<b>(60,045)</b>	<b>(291)</b>	<b>3,487</b>
Revenue from Government	59,188	45,822	-	30
<b>Deficit on continuing operations</b>	<b>(2,306)</b>	<b>(14,223)</b>	<b>(291)</b>	<b>3,517</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
Revaluation increment	299,319	-	-	-
<b>Total other comprehensive income</b>	<b>299,319</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total comprehensive income</b>	<b>297,013</b>	<b>(14,223)</b>	<b>(291)</b>	<b>3,517</b>

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

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**D7: ASSETS HELD IN TRUST**

	2020	2019
	\$'000	\$'000
<b>D7.1: Gordon Darling Australia Pacific Print Fund</b>		
Balance carried forward from previous year	3,487	3,175
Investment and other income	182	328
Unrealised net gain from remeasuring investments	-	113
<b>Total income and gains</b>	<b>182</b>	<b>441</b>
Unrealised net loss from remeasuring investments	433	-
Expenses	41	66
Payments for works of art	-	63
<b>Total payments and expenses</b>	<b>474</b>	<b>129</b>
<b>Balance carried forward to next year</b>	<b>3,195</b>	<b>3,487</b>

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

## APPENDICES

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# Appendix A

## Exhibitions

### National Gallery of Australia

Exhibitions presented at the National Gallery's Parkes Place location in 2019–20.

#### Temporary Exhibition Galleries

##### Contemporary Worlds: Indonesia

21 June – 27 October 2019

This major exhibition of contemporary Indonesian art showcased 20 of the most exciting emerging and established artists from Bali and Java's key artistic centres of Bandung, Yogyakarta and Jakarta.

Principal Patron: Allan Myers AC QC,  
Exhibition Patrons: Ezekiel Solomon AM,  
The Keir Foundation

Supporting Partners: Molonglo Group,  
Department of Foreign Affairs and Trade  
through the Australia-Indonesia Institute

##### Matisse & Picasso

13 December 2019 – 13 April 2020

(closed 23 March 2020 due to COVID-19)

The first exhibition in Australia to tell the story of the artistic relationship, friendship and rivalry between two of Europe's greatest twentieth-century artists, featuring more than 60 paintings and sculptures, as well as drawings, prints and costumes.

Strategic Partner: ACT Government through VisitCanberra

Major Partners: Australian Government  
International Exhibition Insurance Program, Seven  
Network, Qantas.

Exhibition Patrons: Tony Berg AM and Carol Berg,  
Rhonda White AO

Supporting Partners: Capital Hotel Group,  
Champagne Perrier Jouët

Media Partners: The Australian, The Daily  
Telegraph, ABC Classic FM, The Sydney Morning  
Herald, The Age, The Canberra Times, WIN,  
Region, QMS

Creative Partner: Sydney Dance Company

Signage Partner: FlashGraphics

Beverage Partners: Lerida Estate, Capital  
Brewing Company

#### Temporary Exhibitions Galleries 2

##### Monet: Impression Sunrise

7 June – 1 September 2019

Featuring Claude Monet's pioneering painting

*Impression, Soleil levant (Impression, Sunrise)* 1872, from which Impressionism takes its name, this exclusive exhibition brought together works from the impressionist master and other significant artists to examine the founding of an art movement- a defining moment in art history. Presented in partnership with the Musée Marmottan Monet and Art Exhibitions Australia (AEA) with the support of the ACT Government through VisitCanberra, Australian Government International Exhibitions Insurance Program, and Seven Network

Principal Patron: Neilson Foundation  
Exhibition Patrons: Philip Bacon AM, Kay Bryan,  
Krystyna Campbell-Pretty AM, The Hon Mrs  
Ashley Dawson-Damer AM, Wayne Kratzmann,  
Australian International Cultural Foundation  
AEA Principal Donor: Singapore Airlines  
Supporting Partners: Capital Hotel Group,  
National Australia Bank, Champagne Perrier  
Jouët

NGA Airline Partner: Qantas

AEA Media Partners: The Australian, Herald Sun,  
The Daily Telegraph, Mix 106.3, Hit 104.7

NGA Media Partners: The Sydney Morning Herald,  
The Age, The Canberra Times, WIN, QMS  
Promotional Partners: FlashGraphics, ABC  
Classic FM, Audi Centre Canberra

##### Hugh Ramsay

30 November 2019 – 29 March 2020

(closed 23 March 2020 due to COVID-19)

This major retrospective, the first in more than 25 years, celebrated the legacy of Australian artist Hugh Ramsay (1977-1906), whose portrait paintings achieved success here and in France before his untimely death at the age of 28.

Exhibition Patrons: Colin Hindmarsh and  
Barbara Hindmarsh

Legal Partner: Maddocks

Accommodation Partner: Doma Hotels

##### Orde Poynton Gallery

##### Māori Markings: Tā Moko

22 March 2019 – 25 August 2019

*Tā moko* is the unique Māori art of marking the skin with connecting patterns that tell of prestige, authority and identity. This exhibition explored this tradition from its origin in the legend of Mataora and Niwāreka to its contemporary resurgence from the 1990s. Important early Māori

sculpture, nineteenth-century prints, painting and photography and contemporary photography traced the story of this unique cultural art form. Exhibition Supporters: The New Zealand High Commission, Canberra; Toi Māori Aotearoa

### **Lichtenstein to Warhol: The Kenneth Tyler Collection**

7 September 2019 – 9 March 2020

This exhibition of prints paid tribute to the collaborations between master printer Kenneth Tyler and some of the twentieth century's most prominent artists, including Anni Alberts, Jasper Johns, Roy Lichtenstein, Joan Mitchell and Andy Warhol.

The National Gallery gratefully acknowledges the ongoing patronage of Kenneth E Tyler AO and Marabeth Cohen-Tyler

### **The Body Electric**

22 June 2020 – 26 January 2021

Works by women artists on the subjects of sex, pleasure and desire were presented in this exhibition. Included were celebrations of woman's erotic experience; stories of intimacy and the emotional experience of love, and works that interrogate the ways that women's sexuality has been historically represented.

Major Partner: The Medich Foundation

### **NGA Play**

#### **Sally Smart**

10 November 2018 – 21 July 2019

In this exhibition the artist Sally Smart created a *Ballets Russes*-inspired world of colourful cut-out assemblages and activities. Children and parents could create their own costumes and headwear before stepping into a performance, dancing alongside projections of Brooke Stamp who responded to the original dances with her own dance improvisation. The space also unfolded to reveal immersive places to create narratives in pencil and felt, blackboard activities and paper construction.

NGA Art Education and Access Programs are made possible with the support of Tim Fairfax AC in honour of Betty Churcher AO

### **Tim Fairfax Learning Gallery**

#### **Body Language**

10 May – 3 November 2019

*Body Language* explored the identity of Australia's diverse Aboriginal and Torres Strait Islander people and communities. Through story, dance, song, kinship, carvings, painting and markings on bodies and objects, it highlighted the rich complexity of Australia's Indigenous cultural expression.

#### **Patricia Piccinini: Skywhales**

7 March 2020 – 1 August 2021

Patricia Piccinini's Skywhale family are two sculptures in the form of hot air balloons that will take to the skies during Canberra's Balloon Spectacular in March 2021. This exhibition presents the evolution of the work through studio drawings, 3D models and an interview with the artist.

A Know My Name project and part of the Balnaves Contemporary Series.

### **Sculpture Galleries 9 & 10**

#### **Bodies of Art: Human Form from the National Collection**

30 November 2018 – 28 January 2020

Two bold new sculpture galleries traversed genre, gender and time through investigations of the human form with works of art including Jeff Koons' *Balloon Venus Dolni Vestonice*, Peruvian figures from 900 AD and Francis Bacon's *Triptych*.

#### **XU ZHEN®: ETERNITY VS EVOLUTION**

14 March 2020 – 14 March 2021

XU ZHEN® is one of China's most significant artists and activists. His recent work centres on sculptural installations, video and performances that challenge cultural assumptions, question social taboos and comment on the idea of art as a commodity. This is the artist's first solo exhibition in Australia.

Presented with the support of Dr Judith Neilson AM and the White Rabbit Collection, Sydney

### **Permanent Collection Changeover Highlights**

#### **Galleries 11, 12 and 24**

##### **Belonging: Stories of Australian art**

This major collection presentation recasts the story of nineteenth-century Australian art. Informed by the many voices of Indigenous and non-Indigenous cultures and communities, the display reconsiders Australia's history of

colonisation.

Supported by: Wesfarmers Arts

#### Galleries 8A and 8B

##### **Devotion Nature Time People: Asian Art**

This collection display explores Asian art across geography, time, religion and culture. Structured by theme, the 174 works on display include Indian paintings and textiles, Chinese funerary goods, Indonesian ancestor figures and Japanese woodblock prints.

#### Gallery 6

##### **Yayoi Kusama: Infinity Room**

Cult contemporary artist Yayoi Kusama's popular infinity room *The Spirits of the Pumpkins Descended into the Heavens* is an immersive installation of endless reflection, yellow pumpkins and black dots and has been acquired for the national collection.

Made possible through the generous and committed support of Andrew and Hiroko Gwinnett.

#### Gallery 15

##### **Urs Fischer's Francesco**

This acquisition from one of the art world's rising stars was unveiled in March 2019 with a second iteration installed in December 2019. The four-metre high wax 'candle' sculpture, *Francesco*, by Swiss artist Urs Fischer continuously melts from a flame that is lit daily.

## Touring nationally and internationally

National Gallery exhibitions that toured nationally in 2019–20.

### **3rd National Indigenous Art Triennial: Defying Empire**

Contemporary art responding to the 50th Anniversary of the 1967 Referendum.

Mildura Art Gallery,  
26 July – Sunday 13 October 2019

### **The Ned Kelly Series**

Sidney Nolan's iconic paintings of the exploits of Ned Kelly and his gang.

The Riddoch Art Gallery,  
21 June – 4 August 2019

Museum and Art Gallery Northern Territory,  
16 November 2019 – 23 February 2020

Cairns Art Gallery,  
6 March – extended until 8 August 2020

### **Art Deco from the National Collection: The World Turns Modern**

Stylish items from an age of jazz and flappers, glamorous fashion and design.

Tweed Regional Art Gallery,  
31 May – 25 August 2019

Ipswich Art Gallery,  
7 September – 27 October 2019

Horsham Regional Art Gallery,  
16 November – 2 February 2020

### **Terminus: Jess Johnson and Simon Ward**

A virtual reality (VR) installation that transports the viewer into an imaginary landscape of colour and pattern by human clones, moving walkways and gateways to new realms.

Heide Museum of Art,  
2 November 2019 – 1 March 2020

Plimsoll Gallery,  
13 March – closed due to COVID-19

Commissioned as part of the Balnaves Contemporary Series in 2018.

### **David Hockney Prints**

Hockney's printmaking practice through key works from the collection

Hazelhurst Arts Centre,  
13 July – 8 September 2019

Mornington Peninsula Regional Gallery,  
5 October – 1 December 2019

### **National Gallery of Australia Art Cases**

#### **Red Case: Myths and Rituals and Yellow Case: Form, Space and Design**

Kingborough Council Civic Centre,  
10 July – 7 August 2019

Shepparton Library,  
1 September – 6 October 2019

Southern Vales Christian College,  
14 October – 30 October 2019

Geelong Library and Heritage Centre,  
4 November – 10 December

Tamworth Regional Gallery,  
29 January 2019 – 27 February 2020

Cooma Library,  
2 March – 13 April 2020

#### **Blue Case: Technology**

Latrobe Council,  
1 July – 31 July 2019

Mt Annan High School,  
15 August – 26 September 2019

Warragul Library,  
2 October – 30 October 2019

The Royal Australian Mint,  
2 December 2019 – 3 February 2020

#### **1888 Melbourne Cup**

Burra Regional Gallery,  
1 November – 18 November 2019

The National Gallery of Australia Art Cases touring program is supported by the Neilson Foundation with grateful acknowledgement of founding patrons Elaine and Jim Wolfensohn.

# Appendix B

## Publishing and papers

This appendix shows the National Gallery's engagement in broader social and cultural discourses on the visual arts, nationally and internationally, through its publishing activities and public and education initiatives and through research published in external publications or presented in other arts and education institutions.

### Major publications

#### **Lichtenstein to Warhol: The Kenneth Tyler Collection**

Jane Kinsman  
September 2019  
Staff contributors: Jane Kinsman  
Works from the collection: 153

#### **Matisse & Picasso**

Jane Kinsman, Simeran Maxwell  
December 2019  
Staff contributors: Jane Kinsman, Simeran Maxwell  
Works from the collection: 74

#### **Hugh Ramsay**

Deborah Hart  
November 2019  
Staff contributors: Rebecca Blake, Deborah Hart, Emma Kindred  
Works from the collection: 86

### Artonview

Average readership per issue: 57,270

#### **Issue 99, spring 2019**

September 2019  
Staff contributors: Jaklyn Babington, Kelli Cole, Lucie Folan, Deborah Hart, Peter Johnson, Samantha Jones, Jane Kinsman, Nick Mitzevich, Anne O'Hehir, Kirsti Partridge, Elspeth Pitt, Katie Russell, Maryanne Voyazis  
Works from the collection: 106

#### **Issue 100, summer 2019**

December 2019  
Staff contributors: Celeste Aldahn, Jaklyn Babington, Tina Baum, Rebecca Blake, Carol Cains, Rebecca Edwards, David Greenhalgh, Deborah Hart, Bianca Hill, Jane Kinsman, Johanna McMahon, Nick Mitzevich, Shane Nelson, Lara Nicholls, Anne O'Hehir, Elspeth Pitt  
Works from the collection: 63

#### **Issue 101, autumn 2020**

'Know My Name Special Edition'  
March 2019  
Staff contributors: Jessica Ausserlechner, Jaklyn Babington, Natasha Bullock, Jessi England, Sophia Halloway, Deborah Hart, Samantha Jones, Shaune Lakin, Lara Nicholls, Keren Nicholson, Mary-Lou Nugent, Anne O'Hehir, Elspeth Pitt  
Works from the collection: 13

#### **Issue 101, autumn 2020 (Abridged)**

'Know My Name Special Edition'  
March 2019  
Staff contributors: Jaklyn Babington, Jessi England, Deborah Hart, Mary-Lou Nugent  
Works from the collection: 9

#### **Issue 102, winter, 2020**

June 2020 (COVID-19 issue)  
Staff contributors: Celeste Aldahn, Jaklyn Babington, Tina Baum, Roger Butler, Kelli Cole, Nick Mitzevich, Keren Nicholson, Sarina Noordhuis-Fairfax, Elspeth Pitt, Sophie Tedmanson, Lucina Ward  
Works from the collection: 64

### Corporate publications

#### **National Gallery of Australia Annual Report 2018–19**

#### **National Gallery of Australia Foundation Annual Report 2018–19**

### Outreach

Byrne, Janita, Questacon Little Explorers Month, Questacon, Canberra, 11 February 2020  
Byrne, Janita, Questacon Little Explorers Month, Questacon, Canberra, 13 February 2020  
Carrig, Anna & Piccinini, Patricia, Artist in schools, Melrose High School, Canberra, 24 February 2020  
Carrig, Anna & Piccinini, Patricia, Artist in schools, Dickson College, Canberra, 27 February 2020  
Carrig, Anna & Piccinini, Patricia, Artist in schools, Ainslie Preschool, Canberra, 27 February 2020  
Carrig, Anna, Babington, Jak & Piccinini, Patricia, Artist in schools, Blue Gum Community School, Canberra, 24 February 2020



- Carrig, Anna, Babington, Jak & Piccinini, Patricia, Artist in schools, Narraubundah College, Canberra, 24 February 2020
- Carrig, Anna, Murphy, Kate & Piccinini, Patricia, Artist in schools, Amaroo School, Canberra, 25 February 2020
- Carrig, Anna, Murphy, Kate & Piccinini, Patricia, Artist in schools, Miles Franklin Primary School, Canberra, 25 February 2020
- Cosgrove, Shane, National Gallery of Australia experiences for international tourists, Tourism Australia - Malaysia, online, 29 February 2020
- Edwards, Rebecca, symposium paper on NGA ceramics collection, Fired Up ceramics festival, Wellington, New Zealand, 22 February 2020
- Greenhalgh, David, guest Lecturer, ANU School of Art & Design, Art History course Art of the Modern Print on the topic of the Kenneth Tyler Collection & Archive, Australian National University, Canberra, 5 March 2020
- Halloway, Sophia, talk about careers in the visual arts, getting the most out of internships and honours/postgraduate study, Australian National University, Canberra, 24 February 2020
- Loughhead, Anja, guest Lecturer, ANU School of Art & Design, Art History course Art of the Modern Print on the topic of the Kenneth Tyler Collection & Archive, Australian National University, Canberra, 5 March 2020
- Mitzevich, Nick, judge for 2019 Napier Waller Art Prize, Australian War Memorial, Canberra, 20 September 2019
- Mitzevich, Nick, Creative Conversations, Brisbane Portrait Prize, online, 1 May 2020
- Mitzevich, Nick, Director to Director: MCA to National Gallery of Australia, online series hosted on Instagram by Elizabeth Ann Macgregor, Museum of Contemporary Art Australia, online, Sydney & Canberra, 11 June 2020
- Murphy, Kate, school tours of MAGNT Ned Kelly exhibition, outreach to Don Dale Youth Detention Centre, outreach to Millner Primary School, teacher professional learning session & museum staff workshop, Museum and Art Gallery of the Northern Territory, Darwin, 18–22 February 2020
- Murphy, Kate, professional learning for TAFE students and local artists, Tweed Regional Gallery & Margaret Olley Art Centre, Murwillumbah, 1 August 2020
- Murphy, Kate & Carrig, Anna, Arts Up Front Conference, CIT Reid, Canberra, 29 February 2020
- Murphy, Kate & Lightfoot, Viv, Questacon Little Explorers Month (Preschool excursion day), Questacon, Canberra, 14 February 2020
- Murphy, Kate & Piccinini, Patricia, Artist in schools, Karabar and Queanbeyan High School, Queanbeyan, 26 February 2020
- Murphy, Kate & Piccinini, Patricia, Artist in schools, Braidwood Central School, Braidwood, 26 February 2020
- Murphy, Kate & Piccinini, Patricia, Artist in schools, Batemans Bay Public School and High School, Batemans Bay, 26 February 2020
- Nicholson, Keren, webinar on information and insight into how to best integrate social media into their museum or gallery operations, Australian Museums and Galleries Association Social Media webinar, online, 20 February 2020
- Nicholson, Keren, social media webinar panel, AGAMA Deakin, Canberra, 20 February 2020
- Romeyn, Annika, Carrig, Anna & Murphy, Kate, teacher professional learning - skywhales focus, online, 19 & 26 May 2020
- Romeyn, Annika, Carrig, Anna & Murphy, Kate, professional learning for early childhood teachers - skywhales focus, ACT Education Directorate, online, 28 May 2020
- Voyazis, Maryanne, Music Business Course - 'Models of Funding' with a focus on fundraising, Monash University, Melbourne, 28 April 2020
- Wild, Frances & Anderson, Ingrid, lecture and workshops onsite at NGA, ANZAHPE Australian and New Zealand Association for Health Educators, National Gallery of Australia, Canberra, 1 July 2019
- Wild, Frances & Anderson, Ingrid, visual analysis introductory lecture for returned service personnel, ADF Arts for Resilience Leadership and Teamwork, University of Canberra Inspire Centre, Canberra, 14 November 2019

Wild, Frances, Murphy, Kate & Anderson, Ingrid,  
lecture and workshops for ANU teaching  
staff from all disciplines , ANU Telfest event,  
Australian National University, Canberra, 19 &  
20 November 2019

Wild, Frances, Artmed intro lecture to first  
year medical students, ANU Medical School,  
Australian National University, Canberra, 4  
March 2020

# Appendix C

## Acquisitions

### Australian art

#### Paintings

##### **Margaret Worth**

born Australia 1944

*Sukhavarti number 5* 1967

synthetic polymer paint

gift of an anonymous donor 2020

donated through the Australian Government's Cultural Gifts Program

2020.7

#### Sculptures and installations

##### **Vivienne Binns**

born Australia 1940

##### **Various collaborators**

*Tower of Babel* 1989

wood boxes containing mixed media

gift of Vivienne Binns 2020

2020.17.A-CZ

##### **Sanné Mestrom**

born Netherlands 1979

*Me & you* 2018

cast bronze

purchased 2019

2019.977

#### Prints and drawings

##### **eX de Medici**

born Australia 1959

*The wreckers* 2018–19

watercolour and gouache, underdrawing in pencil and gesso, additions in mica, writing in pencil

purchased 2020

2020.8

##### **Fredric Hardwicke**

UK c 1788 – Australia c 1880

*Fanny Hardwicke: a native with a ringtailed possum, Van Diemen's Land* c 1822–24

ink and watercolour

purchased 2019

2019.974

##### **M Ellis Rowan**

Australia 1848–1922

*Cootamundra wattle* 1880s

watercolour and gouache

gift of Megan Webb 2020

in memory of Muriel Selwood Webb

donated through the Australian Government's Cultural Gifts Program

2020.11

*Wattle* 1880s

watercolour and gouache

gift of Megan Webb 2020

in memory of Elsie Maud Bell Selwood

donated through the Australian Government's Cultural Gifts Program

2020.10

##### **Muriel Shaw**

Australia 1911–1990

*Ashore (Taylor's Bay, near Mona Vale NSW)* 1936

wood-engraving, printed in black ink, from one block

gift of Margaret Collerton and Helen Creagh 2020

in memory of Muriel Shaw

2020.32

*Derby Day* 1939

etching, printed in black ink, from one plate

gift of Margaret Collerton and Helen Creagh 2020

in memory of Muriel Shaw

2020.36

*From Kandy* 1938

wood-engraving, printed in black ink, from one block

gift of Margaret Collerton and Helen Creagh 2020

in memory of Muriel Shaw

2020.31

*Latin Quarter, Paris* 1939

etching, printed in black ink, from one plate

gift of Margaret Collerton and Helen Creagh 2020

in memory of Muriel Shaw

2020.37

not titled [*Garden*] 1938  
wood-engraving, printed in black ink, from  
one block  
gift of Margaret Collerton and Helen  
Creagh 2020  
in memory of Muriel Shaw  
2020.35

not titled [*Girl with seagulls*] c 1937  
wood-engraving, printed in black ink, from  
one block  
gift of Margaret Collerton and Helen  
Creagh 2020  
in memory of Muriel Shaw  
2020.33

not titled [*New Farm Ferry, Brisbane*] 1938  
wood-engraving, printed in black ink, from  
one block  
gift of Margaret Collerton and Helen  
Creagh 2020  
in memory of Muriel Shaw  
2020.34

not titled [*Worker*] 1938–75  
wood-engraving, printed in black and red inks,  
from one block  
gift of Margaret Collerton and Helen  
Creagh 2020  
in memory of Muriel Shaw  
2020.38

#### Decorative arts and design

##### **DI\$COUNT UNIVER\$E**

est Australia 2010

*'A promiscuous woman' woven label gown* 2018  
cotton, polyester, tulle, velvet  
gift of the artists 2020  
2020.28.A-C

*'The bandaged woman' silk velvet bow dress* 2018  
velvet, cotton, polyester  
gift of the artists 2020  
2020.27.A-B

*'The battle axe' red silk velvet shoulder dress* 2018  
velvet, polyester, cotton, tulle  
gift of the artists 2020  
2020.29.A-B

*Bleeding 'Not for reproduction' gown* 2018  
cotton, polyester, sequins  
gift of the artists 2020  
2020.21.A-D

*Cherry puff sleeve top with hysteria gaslight  
ruffle skirt* 2018  
polyester, cotton, sequins, velvet  
gift of the artists 2020  
2020.20.A-E

*Hand cut leather jacket with fur neck and  
lace-up leather pants* 2018  
cotton, polyester, leather, velvet, metal, fur  
gift of the artists 2020  
2020.25.A-C

*'I am not sorry, I am not for sale, I am not for  
reproduction' embellished slip* 2018  
sequins, cotton, polyester, velvet  
gift of the artists 2020  
2020.22.A-C

*Mother dress with rash guard top and Babylon  
stockings* 2018  
cotton, polyester, sequins, velvet  
gift of the artists 2020  
2020.24.A-D

*'Stop gaslighting me' tube dress* 2018  
leather, cotton, velvet, fur  
gift of the artists 2020  
2020.26.A-C

*Tiger lace-up pants and tiger shoulder rash  
top* 2018  
cotton, polyester, sequins, velvet, leather,  
metal gift of the artists 2020  
2020.23.A-C

##### **Lynda Draper**

born Australia 1962

*Black Widow* 2019  
earthenware  
The Sid and Fiona Myer Family Foundation  
Fund 2019  
2019.970.A-B

##### **Hogarth and Erichsen & Co**

Australia c 1854 – c 1861

*Threepence token* c 1860  
silver: cast  
gift of Megan Webb 2020  
in memory of Job and Beatrice Selwood  
donated through the Australian Government's  
Cultural Gifts Program  
2020.16

**Hogarth and Erichsen & Co** attributed to  
Australia c 1854 – c 1861

*Brooch with albumen print* c 1860  
gold: cast, repousse, raised, chased and  
photograph  
gift of Megan Webb 2020  
in memory of Job and Beatrice Selwood  
donated through the Australian Government's  
Cultural Gifts Program  
2020.15

**Romance Was Born**  
est Australia 2005

*Chimera Applique Opera Cape outfit* 2018  
cape: appliquéd and satin taffeta with bugle  
and seed beading; hat: sequins  
purchased 2019  
2019.988.A-B

*Tea Towel Kimono outfit* 2018  
kimono: patchworked linen with crystal, silk  
tulle, sequins and bugle bead embroidery;  
cloche: feathers  
purchased 2019  
2019.985.A-B

**Romance Was Born**  
est Australia 2005

**Katie Jones** knitter

*Cockatoo Cocoon Cardigan outfit* 2018  
cardigan: crocheted and knitted wool and  
viscose yarn with Swarovski and natural crystal;  
bike shorts: Lycra and crystal; wig: feathers  
purchased 2019  
2019.986.A-C

**Romance Was Born**  
est Australia 2005

**Carolyn Clewer** knitter  
born UK 1966

**Tiphaine de Lussy** knitter  
born France 1963

*Goddess Knit Gown outfit* 2018  
gown: crocheted and knitted wool and viscose  
yarn; hat: sequins  
purchased 2019  
2019.987.A-B

**Unknown**

*Brooch with emu* 1854–60  
gold: cast, repousse, raised  
gift of Megan Webb 2020  
in memory of Archie and Elsie Selwood  
donated through the Australian Government's  
Cultural Gifts Program  
2020.12

*Brooch with kangaroo* c 1860  
gold: cast, repousse, raised  
gift of Megan Webb 2020  
in memory of Archie and Elsie Selwood  
donated through the Australian Government's  
Cultural Gifts Program  
2020.14

*Brooch with kangaroo and emu* c 1858  
gold: cast, repoussé, raised  
gift of Megan Webb 2020  
in memory of Archie and Elsie Selwood  
donated through the Australian Government's  
Cultural Gifts Program  
2020.13

**Photomedia**

**Pat Brassington**  
born Australia 1942

*In my father's house* 1992–2019  
installation of three timber doors, three  
fluorescent lighting fixtures, six pigment inkjet  
photographs  
purchased 2019  
2019.978.1-3

**Bill Henson**  
born Australia 1955

*Untitled 2009/16* 2009–16  
pigment inkjet print  
gift of Ann Bennett 2019  
donated through the Australian Government's  
Cultural Gifts Program  
2019.971

**Ruth Maddison**  
born Australia 1945

*Sue Ford and Ben* 1980  
gelatin silver photograph  
purchased 2019.  
2019.981

*Tracey Moffatt preparing for 'Something More',  
Albury 1984*  
gelatin silver photograph  
purchased 2019  
2019.982

**Julie Rrap**

born Australia 1950  
*Persona and shadow: Christ, Madonna, Virago,  
Pietà, Siren, Senex, Conception 1984*  
dye-destruction photographs  
purchased 2019  
2019.989–995

**Aboriginal and Torres Strait Islander art**

**Paintings**

**Tjungkara Ken**

Pitjantjatjara people  
born Australia 1969

**Sandra Ken**

Pitjantjatjara people  
born Australia c 1968

**Yaritji Young**

Pitjantjatjara people  
born Australia 1955

**Freda Brady**

Pitjantjatjara people  
born Australia 1961

**Maringka Tunkin**

Pitjantjatjara people  
born Australia c 1955

*Seven Sisters 2018*  
synthetic polymer paint on linen  
purchased 2020  
2020.6

**Christopher Pease**

Minang/Wardandi/Ballardong/Nyoongar peoples  
born Australia 1969

*Target 3 2017*  
oil on Belgian linen  
purchased 2019  
2019.975

*Souvenir 2016*  
oil on Belgian linen  
purchased 2019  
2019.976

**Clifford Possum Tjapaltjarri**

Anmatyerre people  
Australia 1932–2002

*Larumba 1993*  
synthetic polymer paint on canvas  
gift of Sharon Grey and Jeff Hall 2020  
donated through the Australian Government's  
Cultural Gifts Program  
2020.30

**Willy Tjungurrayi**

Pintupi people  
Australia c 1936–2018

*Untitled 2000*  
synthetic polymer paint on linen  
gift of Julian Beaumont 2020  
donated through the Australian Government's  
Cultural Gifts Program  
2020.9

**Sculptures and installations**

**Dale Harding**

Bidjara/Ghungalu/Garingbal peoples  
born Australia 1982

*Know them in correct judgement 2017*  
Garingbal women's digging stick/staff, two  
Ghungalu men's fighting sticks, book, vitrine,  
ochre and charcoal wall painting  
purchased 2019  
2019.972.A-F

**Jonathan Jones**

Wiradjuri/Kamilaroi peoples  
born Australia 1978

*untitled (walam-wunga.galang) 2020*  
sandstone with metal, rubber and audio  
purchased with the assistance of Wesfarmers  
2020  
2020.43.A-M

**Arthur Koo'ekka Pambegan Jr**

Wik-Waya/Chaa-Ngkoth/Wik Mungkan/  
Winchanam peoples  
Australia 1936–2010

*Dancing sticks 2004*  
natural earth pigments and binder on wood  
gift of Andrew Baker 2019  
2019.958.A-M

## Decorative arts and design

### Janet Fieldhouse

Kalaw Lagaw Ya / Meriam Mir peoples  
born Australia 1971

#### *Skin Deep Journey* 2019

buff raku trachyte, chocolate brown, mid-red,  
raffia, coconut fibre  
purchased 2019  
2019.965.A-B

#### *Earring Hybrid Series 1* 2019

buff raku trachyte, cool ice, hemp string  
purchased 2019  
2019.966.A-C

#### *Colour of Land 1* 2019

buff raku trachyte, chocolate brown, raffia,  
charcoal  
purchased 2019  
2019.967.A-D

#### *Hybrid Coconut Scraper Canoe Series 1* 2019

buff raku trachyte, chocolate brown, cool ice  
purchased 2019  
2019.968.A-B

#### *Hybrid Gathering Tools* 2019

buff raku trachyte, chocolate brown, cool ice  
purchased 2019  
2019.969.A-E

## Photomedia

### Tony Albert

Girramay/Yidinji/Kuku-Yalanji peoples  
born Australia 1981

#### *I am Visible* 2019

three-channel 4K moving image, colour, silent,  
edn 1/3  
5:50 mins  
purchased 2019  
2019.979.A-C

#### *I am Visible* 2019

single-channel 4K moving image, colour, silent,  
architectural projection, edn 1/3  
5:51 mins, aspect ratio 16:9  
purchased 2019  
2019.980

### Danie Mellor

Mamu/Ngadjon peoples  
born Australia 1971

#### *A gaze still dark (a black portrait of intimacy)* 2019

wax pastel, wash with oil pigment, watercolour  
and pencil on paper with string in wooden frame  
with acrylic  
purchased 2019  
2019.984

## International art

### Contemporary

#### **AES+F**

est Russia 1987

*The feast of Trimalchio* 2009–10  
three-channel HD video installation, edn 1/3  
gift of Dick Quan and John McGrath  
in memory of Mr Bing Kuen Quan 2020  
donated through the Australian Government's  
Cultural Gifts Program  
2020.39

*The feast of Trimalchio: Arrival of the golden  
boat* 2010  
digital collage, c-print, Diasec®, edn 1/3  
gift of Dick Quan and John McGrath 2020  
donated through the Australian Government's  
Cultural Gifts Program  
2020.40

#### **Jake and Dinos Chapman**

est UK 1991

*In our dreams we have seen another world* 2013  
fibreglass, plastic and mixed media  
gift of Steven Alexander Nasteski 2019  
donated through the Australian Government's  
Cultural Gifts Program  
2020.18

*McHelter skelter* 2015–16  
fibreglass, plastic and mixed media  
gift of Steven Alexander Nasteski 2019  
donated through the Australian Government's  
Cultural Gifts Program  
2020.19

#### **Rudolf Stingel**

born Italy 1956

*Untitled* 1990  
oil paint on canvas  
gift of James Erskine and Steven Alexander  
Nasteski 2020  
donated through the Australian Government's  
Cultural Gifts Program  
2020.42.A-B

### Paintings

#### **Peter Phillips**

born UK 1939

*Zone II* 1994  
synthetic polymer paint and oil on canvas  
purchased with the assistance of the artist 2019  
2019.973

### Prints and drawings

#### **Kiki Smith**

born Germany 1954

*Lounging legs* 2005  
lithograph, collage elements and drawing in black  
ink on crumpled handmade Nepalese paper, laid  
down (glued together along top edge) onto a  
separate sheet of handmade Nepalese paper  
The Poynton Bequest 2019  
2019.964

#### *Mirage* 2007

drawing in ink, graphite and coloured pencil, mica,  
glitter and collaged elements on 15 crumpled and  
attached (glued together) sheets of handmade  
Nepalese paper  
The Poynton Bequest 2019  
2019.962

*What happened between the thoughts* 2007  
drawing in ink, graphite and coloured pencil,  
mica and collaged elements on 12 crumpled and  
attached (glued together) sheets of handmade  
Nepalese paper  
The Poynton Bequest 2019  
2019.963

### Asian art

### Contemporary

#### **Zico Albaiquni**

born Indonesia 1987

*For evidently, the fine arts do not thrive in the  
Indies* 2018  
oil and synthetic polymer paint on canvas  
purchased 2019  
2019.983



**Haegue Yang**

born South Korea 1971

*Triple chalkies* 2015

steel wire rope, dyed and undyed cotton twine,  
brass, nickel, and copper plated bells

gift of Dick Quan and John McGrath 2020

donated through the Australian Government's  
Cultural Gifts Program

2020.41

**Paintings****Jangarh Singh Shyam**

India 1962 – Japan 2001

*Chhipkali, Pakshee* 1990

poster paint on paper  
purchased 2019

2019.960

*Shiv Shesh Nag* 1990

poster paint on paper  
purchased 2019

2019.959

*Sootee* 1989

poster paint on paper  
purchased 2019

2019.961

**Prints and watercolours****George Hunt** engraver

1797 – c 1871

**Joseph Moore** after

**Thomas Clay and Kingsbury & Co** publisher

*The conflagration of Dalla on the Rangoon  
River* 1826

handcoloured aquatint

gift of Richard Gate 2020

donated through the Australian Government's  
Cultural Gifts Program

2020.4

*Scene upon the terrace of the great Dagon*

*pagoda at Rangoon* 1826

handcoloured aquatint

gift of Richard Gate 2020

donated through the Australian Government's  
Cultural Gifts Program

2020.2

*Scene upon the terrace of the great Dagon  
pagoda taken near the great bell* 1826

handcoloured aquatint

gift of Richard Gate 2020

donated through the Australian Government's  
Cultural Gifts Program

2020.3

**Hwang In Jae**

Korea 1943 – c 2017

*Kaesong (Chollima) steelworks* 2009

lino print

gift of Richard Gate 2020

donated through the Australian Government's  
Cultural Gifts Program

2020.5

**Utawaga (Gountei) Sadahide**

Japan 1807–1878

*View of the sunrise in Shinagawa in the Eastern  
capital (Tōto Shinagawa hinode no kei 東都品川日  
之出之景)* 1866

coloured woodblock triptych

gift of Richard Gate 2020

donated through the Australian Government's  
Cultural Gifts Program

2020.1.A-C

# Appendix D

## Inward loans

Table D1 lists the public lenders to the National Gallery and provides the number of works they loaned in 2019–20, including a breakdown by loan category. It also provides the number of works loaned by all private lenders during the year.

**Table D1:** Inward loans, 2019–20

Lender	Total	Long-term loan	National Gallery exhibitions	National Gallery travelling exhibitions	Short-term loan
<b>Public</b>					
303 Gallery, New York, United States of America	3	0	3	0	0
Abraham, Julian 'Togar' & Tan, Mr Nicholas, Jakarta Selatan, Indonesia	1	0	1	0	0
Albaiquni, Zico, Bandung, Indonesia & Yavuz Gallery, Singapore	5	0	5	0	0
Albright-Knox Art Gallery, Buffalo, United States of America	1	0	1	0	0
American Friends of the National Gallery of Australia Inc, New York, United States of America	92	92	0	0	0
ARC ONE gallery, Melbourne, Victoria	2	0	0	0	2
Art Gallery of Ballarat, Ballarat, Victoria	1	0	1	0	0
Art Gallery of New South Wales, Sydney	12	0	12	0	0
Art Gallery of South Australia, Adelaide	16	0	16	0	0
Australian Academy of Science, Canberra	1	1	0	0	0
Australian Art Network, Surry Hills	6	0	0	6	0
Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra	8	8	0	0	0
Aw, Akiq, Mantrijeron, Indonesia	2	0	2	0	0
Baltimore Museum of Art, Baltimore, United States of America	4	0	4	0	0
Binns, Vivienne, Canberra, ACT	1	0	1	0	0
Brassington, Pat, Hobart, Tasmania	5	0	5	0	0

continued

Lender	Total	Long-term loan	National Gallery exhibitions	National Gallery travelling exhibitions	Short-term loan
Carnegie Museum of Art, Pittsburgh, United States of America	1	0	1	0	0
Castlemaine Art Gallery and Historical Museum, Castlemaine, Victoria	2	0	2	0	0
Church, Patricia and Timothy, Canberra	1	1	0	0	0
Columbus Museum of Art, Columbus, United States of America	1	0	1	0	0
Denver Art Museum, Denver, United States of America	3	0	3	0	0
Department of Agriculture, Water and the Environment	1	1	0	0	0
Dunedin Public Art Gallery, Dunedin, New Zealand	2	0	2	0	0
Gallery Naruyama, Tokyo, Japan	5	0	5	0	0
Geelong Gallery, Geelong, Victoria	1	0	1	0	0
Graham-Stewart, Michael, Auckland, New Zealand	18	0	18	0	0
Greeno, Lola, Riverside, Tasmania	6	1	0	5	0
Hosokura, Mayumi, Tokyo, Japan	6	0	6	0	0
Holcker, Ms Amit, Toorak, Victoria	1	0	1	0	0
Jess Johnson and Simon Ward, New York, USA	1	0	1	0	0
Kabo, Mr Konfir, Melbourne, Victoria	1	0	1	0	0
Kerry Stokes Collection, Perth	8	0	6	0	2
Kuswidananto, Jompet, Yogyakarta, Indonesia	1	0	1	0	0
Liao, Pixy, New York, United States of America	5	0	5	0	0
Macleay Museum, University of Sydney, Sydney	1	0	1	0	0
Metropolitan Museum of Art, New York, United States of America	9	0	9	0	0
Michael Reid Gallery, Surry Hills, New South Wales	1	0	1	0	0

continued

Lender	Total	Long-term loan	National Gallery exhibitions	National Gallery travelling exhibitions	Short-term loan
Minneapolis Institute of Art, Minneapolis, United States of America	2	0	2	0	0
Monash Gallery of Art, Wheelers Hill, Victoria	1	0	1	0	0
Murray White Room, Melbourne, Victoria	2	0	2	0	0
Musée Marmottan Monet, Paris, France	25	0	25	0	0
Musée de Soissons, Abbaye Saint Léger, France	1	0	1	0	0
Musee des Beaux Arts, Valenciennes, Valenciennes, France	1	0	1	0	0
Musee des Beaux-Arts, Reims, France	1	0	1	0	0
Musée des Beaux-Arts, Saint Lô, Saint Lo, France	1	0	1	0	0
Musée Faure, Aix-les-Bains, France	1	0	1	0	0
Musée Picasso Paris, Paris, France	6	0	6	0	0
Musées d'Art, Histoire et Archéologie, Évreux, France	1	0	1	0	0
Museo Thyssen-Bornemisza, Madrid, Spain	2	0	2	0	0
Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil	2	0	2	0	0
Museum of Fine Arts Houston, Houston, United States of America	2	0	2	0	0
Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand	2	0	2	0	0
Nasteski, Mr Steven, New South Wales	3	3	0	0	0
National Galleries of Scotland, Edinburgh, United Kingdom	1	0	1	0	0
National Gallery of Art, Washington, Washington D.C. United States of America	1	0	1	0	0
National Gallery of Victoria, Melbourne, Victoria	16	0	16	0	0

continued

Lender	Total	Long-term loan	National Gallery exhibitions	National Gallery travelling exhibitions	Short-term loan
National Library of Australia, Canberra ACT	47	33	14	0	0
National Museum of Cambodia, Phnom Penh, Kingdom of Cambodia	3	3	0	0	0
National Portrait Gallery, Canberra ACT	3	0	3	0	0
Octora, Bandung, Indonesia	5	0	5	0	0
Piccinini, Patricia, Melbourne Victoria	7	0	6	0	1
Private collection c/- Brame & Lorenceau, Paris	1	0	1	0	0
Queen Victoria Museum and Art Gallery, Launceston, Tasmania	13	0	13	0	0
Queensland Art Gallery, Gallery of Modern Art, Brisbane, Queensland	8	0	8	0	0
RMIT Gallery, Melbourne, Victoria	1	0	1	0	0
ROH Projects, Jakarta Selatan, Indonesia	3	0	3	0	0
Rosegallery, Santa Monica, United States of America	4	0	4	0	0
Roslyn Oxley9 Gallery, Paddington, NSW	1	0	1	0	0
Salina, Tita, Jakarta, Indonesia	2	0	2	0	0
San Francisco Museum of Modern Art, San Francisco, United States of America	1	0	1	0	0
Sanjaya, Tisna, Bandung, Indonesia	1	0	1	0	0
Sarah Scout Presents, Melbourne, Victoria	2	0	2	0	0
Shanghai Madein Cultural Investment Co., Ltd. Shanghai, China	9	0	9	0	0
Short Street Gallery, Broome, Western Australia	13	0	0	13	0
South Australian Museum, Adelaide, South Australia	1	0	1	0	0
Starkwhite, Auckland, New Zealand	10	0	10	0	0

continued

Lender	Total	Long-term loan	National Gallery exhibitions	National Gallery travelling exhibitions	Short-term loan
Stevenson, Ms Serena, HD1 Henderson, NEW Zealand	6	0	6	0	0
Tasmanian Museum and Art Gallery, Hobart	2	0	2	0	0
Tate, London, London, United Kingdom	9	0	9	0	0
The Commercial Gallery, Marrickville, NSW	3	0	3	0	0
The Ian Potter Museum of Art, Parkville, Victoria	11	0	11	0	0
Tolarno Galleries, Melbourne, Victoria	1	0	0	1	0
Vivien Anderson Gallery, St Kilda, Victoria	1	0	0	1	0
Wadsworth Atheneum Museum of Art, Hartford, United States of America	1	0	1	0	0
Walker, Lyndal, Melbourne, Victoria	4	0	4	0	0
Warrnambool Art Gallery, Warrnambool, Victoria	1	0	1	0	0
Wesfarmers Limited, Perth, Western Australia	34	0	0	34	0
White Rabbit Gallery, Chippendale, New South Wales	12	0	12	0	0
Woodman Family Foundation, New York, United States of America	6	0	6	0	0
Yale Center for British Art, New Haven, USA	1	0	1	0	0
<b>Total of inward loans from public lenders</b>	<b>533</b>	<b>143</b>	<b>325</b>	<b>60</b>	<b>5</b>
<b>Private</b>					
<b>Total of inward loans from private lenders</b>	<b>71</b>	<b>43</b>	<b>28</b>	<b>0</b>	<b>0</b>
<b>Total of all inward loans</b>	<b>604</b>	<b>186</b>	<b>353</b>	<b>60</b>	<b>5</b>

# Appendix E

## Supporters

### Australian Government

The National Gallery of Australia acknowledges the significant amount it received through Australian Government funding in the 2019–20 financial year and the assistance the following Government programs gave to the Gallery to provide access to works of art for the people of Australia.

#### Visions of Australia

Visions of Australia is a competitive funding program administered by the Department of Infrastructure, Transport, Regional Development and Communications. The program aims to increase audience access to cultural material by providing financial assistance to cultural organisations for the development and touring of exhibitions across Australia, particularly to regional locations.

Visions of Australia touring and development funding supported five of the National Gallery's exhibitions in 2019-20: *Defying Empire: third Indigenous Art Triennial*, *David Hockney: Prints*, *Terminus: Jess Johnson and Simon Ward*, *The Ned Kelly Series* and *Skywhales: Every Heart Sings*.

#### National Collecting Institutions Touring and Outreach program

The National Collecting Institutions Touring and Outreach program (NCITO) aims to improve access to the national collections for all Australians. The program is administered by the Department of Infrastructure, Transport, Regional Development and Communications and provides support for Australia's national collecting institutions to develop and tour exhibitions nationally and internationally.

The program supported two of the Gallery's projects in 2019-20: *Defying Empire: third Indigenous Art Triennial* and *Body Language*.

#### The Australian Government International Exhibitions Insurance scheme

The Australian Government International Exhibitions Insurance program provides funding to support insurance costs for major international exhibitions. In 2019-20 the program supported the major exhibition *Matisse & Picasso*. Without this

support the high cost of ensuring the significant works of art in this exhibition would have prohibited this display from coming to Australia.

## Foundations and grants

The Balnaves Foundation has continued its support of the Balnaves Contemporary Series, which will see four artistic projects realised and presented at the National Gallery in 2020 and 2021.

Sid and Fiona Myer, through the Sid and Fiona Myer Family Foundation and the Yulgilbar Foundation, have continued their generous support of the National Gallery's Australian ceramics and design program. This three-year commitment helps fund the *Sid and Fiona Myer Curator of Ceramics and Design* position, as well as collection displays, documentation, research, and acquisitions that elevate the understanding, appreciation and impact of Australian ceramic artists.

The John T Reid Charitable Trusts continued their support of National Gallery outreach programs. In January 2020, the National Gallery formally appointed the John T Reid Outreach Coordinator, Kate Murphy, who will continue to drive education and access programs around the country that encourage greater engagement with the National Gallery through its Touring Exhibitions and loans program.

In 2020, the Oranges & Sardines Foundation confirmed its generous support for a new position that will focus on Aboriginal and Torres Strait Islander Art Provenance Research. This new role will research the Gallery's existing collection of Aboriginal and Torres Strait Islander Art to ensure proper processes were followed throughout the acquisition process and uncover any evidence of unethical or illegal practices in the creation of the collection. In addition, thorough and due diligence surrounding future acquisitions will be ensured.



## Corporate partnerships

The Gallery's corporate partners value the power of engagement through art. Our partners help us make art accessible for all Australians, with support from the business community ensuring that Australia's cultural landscape continues to prosper. Their contributions go toward staging major exhibitions, education and public program initiatives. The generous support in 2019-20 totalled \$1.2 million in cash and \$9.3 million in kind.

### Strategic Partner

ACT Government through VisitCanberra  
oOh!Media

### Presenting Partners

Australian Government International  
Exhibitions Insurance Program  
Seven Network

### Indigenous Art Partner

Wesfarmers Arts

### Major Partners

Qantas  
National Collecting Institutions Touring and  
Outreach Program  
Visions of Australia

### Legal Partner

Maddocks

### Cultural Partner

Molonglo

### Supporting Partners

Capital Hotel Group  
National Australia Bank  
Perrier-Jouet Champagne

### Media Partners

The Australian  
The Daily Telegraph  
The Sydney Morning Herald  
The Age  
ABC Classic

The Canberra Times  
Win Network  
Region Media  
QMS Media  
The Design Files

### Accommodation Partners

DOMA Hotels  
Forrest Hotel and Apartments

### Creative Partner

Sydney Dance Company

### Signage Partner

Flash Photobition

### Promotional Partners

Audi Centre Canberra  
Canberra Centre

### Beverage Partners

Archie Rose Distilling Co.  
Lerida Estate  
Capital Brewing Co.

### Corporate Member

Clayton Utz

## Individual donors

The National Gallery is grateful to the generous donors who have supported the acquisition of works of art through gifts, bequests, cash donations and contributions to the various funds and categories listed below.

The list includes all donations made to the Gallery through the Foundation from 1 July 2019 to 30 June 2020. Donations followed by an asterisk (\*) denote a pledge. Donations of cash and works of art in 2019–20 totalled \$11.5 million.

All Foundation members are acknowledged on the National Gallery of Australia's website 'Supporters' page.

### Aboriginal and Torres Strait Islander art

Andrew Baker  
Julian Beaumont OAM and Annie Beaumont  
Julian Goldenberg and Neta Saint  
Jeff Hall and Sharon Grey  
John Jackson and Ros Jackson  
Pamela Kenny in memory of Peter Kenny  
Oranges & Sardines Foundation\*  
Óscar Pampín Cabanas  
Bernard Shafer  
and one donor who wishes to remain anonymous

### Asian art

Maureen Chan  
Richard Gate

### Australian art and sculpture

John Anderson  
Prof Jeff Bennett and Ngaire Bennett  
Vivienne Binns OAM  
Mary Boyd Turner  
Helen Creagh  
Margaret Collerton  
David Dridan OAM  
Chella Pollard in memory of  
Jeanette Robertson  
Paul Spence  
Paul Whitfield  
and four donors who wish to remain anonymous

### Australian Artists Film Fund

Philip Bacon AM  
Jason Karas and Anna Karas  
Jan Minchin  
Jan Murphy and Sydney Williams QC  
Nelson Meers Foundation  
Damian Roche and Justine Roche  
Ezekiel Solomon AM

### Australian Ceramics Fund

The Sid and Fiona Myer Family Foundation

### Balnaves Contemporary Series

The Balnaves Foundation

### Cézanne Watercolour and Drawing Fund

Ian Campbell and Pamela Lesmode  
Alan Rose AO and Helen Rose  
Michael Wright and Robyn Wright

### Contemporary art

Dr Dick Quan and John McGrath

### Conservation

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Angela Compton  
Maria Magda Damo  
Sue Dyer and Dr Stephen Dyer  
Janet Hall  
S Podhorsky  
Wendy Webb

### Decorative arts and design

Pamela Kenny  
Megan Webb

### Donations to support the National Gallery of Australia

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Maria Magda Damo  
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Lynette Elliott  
Andrew Freeman

Michael Gannon and Helen Gannon  
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Ruth Lambert and Steve Lambert  
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Anthony Maple-Brown and Suzanne Maple-Brown  
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National Gallery of Australia Voluntary Guides  
Neilson Foundation  
Óscar Pampín Cabanas  
Read Taylor Price and Zoe Phillips-Price  
Liesel Strauss  
Brodie Taylor  
Trent Twomey and Georgina Twomey  
Sarah White OAM and Geoffrey White OAM  
and three donors who wish to remain anonymous

**Dr Jane Kinsman International Travel Fund**

Dr Jane Kinsman

**Education**

Ronald D Ramsey  
Jan Whyte and Gary Whyte

**Exhibition Patrons: *From Botticelli to Van Gogh: Masterpieces from the National Gallery, London***

Maurice Cashmere  
Dr Michael Martin and Elizabeth Popovski  
Penelope Seidler AM  
Sally White OAM and Geoffrey White OAM

**Exhibition Patrons: *Contemporary Worlds: Indonesia***

Allan Myers AC, QC

**Exhibition Patrons: *XU ZHEN®: ETERNITY VS EVOLUTION***

Dr Judith Neilson AM  
White Rabbit Collection, Sydney

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Jane Smyth OAM and Dr Rick Smyth  
Ezekiel Solomon AM  
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Urban Art Projects  
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#### **Indigenous Art Triennial**

David Paul

#### **International art**

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#### **James Fairfax Theatre**

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#### **John T Reid Outreach Programs**

John T Reid Charitable Trusts

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Ellen Woodward  
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**National Gallery Travelling Exhibitions and Loans Program**

Mary Ann Gamutan  
Metal Manufactures  
Neilson Foundation

**Photography**

Ann Bennett

**Robert and Eugenie Bell Decorative Arts and Design Fund**

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Dr Eugenie Bell  
Michael Bogle and Peta Landman  
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**Rotary Fund**

Rotary Club of Belconnen

**Sculpture Garden**

Judith Rogers and Andrew Rogers

Jane Smyth OAM and Dr Rick Smyth

**Timothy Fairfax Fund for Education**

Tim Fairfax AC

**Treasure a Textile**

Dr Maxine Rochester

# Appendix F

## Audit committee

For the purposes of subsections 17AG(2A) of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule), information about the Audit and Risk Committee is provided below and in Table F1. The committee's functions include:

### Financial reporting

- Reviews and monitors and provides advice recommending the signing of the annual financial statements (*Public Governance, Performance and Accountability Act 2014* (PGPA Act), section 42) and management representations.
- 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.
- Reviews the annual budget, assessing alignment to strategic and business plans and appropriateness of underlying assumptions, before recommending it to the Council.

### Performance reporting

- Reviews and monitors the framework for developing and reporting key performance indicators and the National Gallery's annual performance statements (PGPA Act, section 29).
- Reviews and monitors the National Gallery's system of risk oversight and management.
- Reviews and monitors the National Gallery's system of risk oversight and management (PGPA Act, section 16). This advice should consider whether the Gallery has a sound risk-management framework and associated processes for effective identification and management of the National Gallery's business and financial risks, including those associated with individual projects, program implementation and activities.
- Provides a scheduled review process of developing and implementing the National Gallery's fraud-control arrangements consistent with PGPA Rule requirements (section 10) to ensure the National Gallery has adequate processes for detecting, capturing and effectively responding to fraud risks.

### Internal control

- Reviews and monitors the National Gallery's system of internal control, including consideration of:
  - the overall control environment, as reflected in its governance, risk management and compliance arrangements
  - internal-audit resourcing and coverage in relation to the key risks, and recommending approval of the Strategic Internal Audit Plan
  - internal and external audit reports, providing advice to the Council about significant issues identified and monitoring the implementation of agreed actions.
- Meets with external auditors to review results both for internal audit and the adequacy and effectiveness of accounting and financial controls and any issues the external auditors wish to raise.

### Other

- Monitor 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.
- 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.
- Advises the Council of any significant compliance breaches.

**Table F1:** Audit committee, 2019–20

Member	Qualifications, knowledge, skills and experience	Meetings attended (eligible to attend)	Total remuneration
Helen Cook (Chair)	Bachelor of Science, University of Western Australia; Graduate Diploma Financial Management, Securities Institute of Australia; Graduate, Australian Institute of Company Directors, CPA (Honorary)	3 (3)	See note
Richard Alston AO	Bachelor of Laws, Bachelor of Arts, Bachelor of Commerce, Melbourne University; Master of Laws, Master of Business Administration, Monash University	3 (3)	See note
Michael Gannon (until 7/12/19)	Chartered Accountant	2 (2)	See note
John Nguyen (external member)	Master of Business Administration, Melbourne Business School; Post-Graduate Diploma in Finance, University of Melbourne; Bachelor of Commerce (Accounting and Finance), University of Melbourne; Fellow, Chartered Accountants Australia & New Zealand	3 (3)	\$1,337
Ezekiel Solomon AM	Bachelor of Laws (Hons), University of Sydney; Master of Laws, Harvard Law School (Fulbright Scholar)	1 (1)	See note
Ryan Stokes AO (ex-officio)	Bachelor of Commerce, Curtin University	3 (3)	See note

Note: Audit committee members who are members of the Council do not receive additional remuneration to the remuneration received in their capacity as a Council member, which is reported in Table G1 (page 139). Mr Nguyen is an independent member of the Audit committee.

# Appendix G

## Executive remuneration

### Key management personnel remuneration

During the reporting period ended 30 June 2020, the National Gallery had 14 executives who meet the definition of key management personnel. For the purposes of subsections 17CA(3) and 28EA(3) of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule), information about remuneration for key management personnel is provided in Table G1 (page 139).

### Senior executive remuneration

During the reporting period ended 30 June 2020, the National Gallery had eight senior executives. For the purposes of subsection 17CB(4) of the PGPA Rule, information about remuneration for senior executives is provided in Table G2 (page 140).

**Table G1:** Information about remuneration for key management personnel

Name	Position title	Short-term benefits				Post-employment benefits			Termination benefits	Total remuneration
		Base salary	Bonuses	Other benefits and allowances	Super contributions	Other long-term benefits	Long service leave	Other long-term benefits		
Nick Mitzevich	Gallery Director	462,000	65,000	0	34,000	10,000	0	0	571,000	
Ryan Stokes AO	Council Chair	55,000	0	0	3,000	0	0	0	58,000	
Tim Fairfax AC	Council Deputy Chair	2,000	0	0	0	0	0	0	2,000	
Michael Gannon	Council member & Deputy Chair	32,000	0	0	3,000	0	0	0	35,000	
Richard Alston AO	Council member	26,000	0	0	3,000	0	0	0	29,000	
Stephen Brady AO CVO	Council member	26,000	0	0	3,000	0	0	0	29,000	
Helen Cook	Council member	26,000	0	0	3,000	0	0	0	29,000	
John Hindmarsh AM	Council member	2,000	0	0	0	0	0	0	2,000	
Jane Hylton	Council member	2,000	0	0	0	0	0	0	2,000	
Terri Janke	Council member	25,000	0	0	2,000	0	0	0	27,000	
Alison Kubler	Council member	26,000	0	0	3,000	0	0	0	29,000	
Sally Smart	Council member	25,000	0	0	2,000	0	0	0	27,000	
Ezekiel Solomon AM	Council member	26,000	0	0	3,000	0	0	0	29,000	
Rhonda White AO	Council member	13,000	0	0	1,000	0	0	0	14,000	
<b>Total</b>		<b>748,000</b>	<b>65,000</b>	<b>-</b>	<b>60,000</b>	<b>10,000</b>	<b>-</b>	<b>-</b>	<b>883,000</b>	

Note: Tim Fairfax AC was Council Deputy Chair to 21/07/2019, Michael Gannon was a Council member from 22/07/2019 and Council Deputy Chair from 06/12/2019, John Hindmarsh AM was a Council member to 21/07/2019, Jane Hylton was a Council member to 24/07/2019, Terri Janke was a Council member from 22/07/2019, Sally Smart was a Council member from 25/07/2019 and Rhonda White AO was a Council member to 31/12/2019.

**Table G2:** Information about remuneration for senior executives

Remuneration band	Number of senior executives	Short-term benefits					Post-employment benefits			Other long-term benefits		Termination benefits	Total remuneration
		Average base salary	Average bonuses	Average other benefits and allowances	Average super contributions	Average long service leave	Average other long-term benefits	Average termination benefits	Average total remuneration				
\$0 to \$220,000	6	111,000	2,000	0	18,000	0	0	0	0	0	0	131,000	
\$220,001 to \$245,000	1	203,000	8,000	0	31,000	4,000	0	0	0	0	0	246,000	
\$320,001 to \$345,000	1	272,000	0	0	48,000	9,000	0	0	0	0	0	329,000	

# Appendix H

## Work health and safety

As required by Schedule 2, Part 4 of the *Work Health and Safety Act 2011*, this appendix includes matters related to the health, safety and welfare of Gallery employees such as initiatives taken during the year and the outcomes of those initiatives, including their impact on injury rates of employees, as well as statistics of any notifiable incidents. Table H1 lists the Gallery's work health and safety (WHS) initiatives and the outcomes of those initiatives in 2019–20 and 2018–19 including statistics of any notifiable incidents.

**Table H1:** WHS initiatives, 2019–20 and 2018–19

Measures	KPI	2019–20	2018–19
<b>Incidents</b>	Total number of Incidents	88	80
	Gallery employee incidents	37	25
	Visitors incidents	49	19
	WHS Act - Notifiable incidents	1	2
	Regulator Investigation	1	0
<b>Rehabilitation</b>	Non compensation early intervention actions	8	6
	Workers compensation - new claim	3	0
	Ongoing workers compensation claims	8	11
<b>Hazard identification</b>	Total registered and remediated	5	3
<b>Workplace Inspections</b>	Total completed (target =80)	51	4
<b>Workstation Assessments</b>	Comprehensive assessments	5	12
	Preventative screenings	78	0
	Pandemic screenings for home-based work	116	0
<b>Health and safety</b>	HSR positions occupied (target =10)	8	8
	First Aid Officers (target=25)	25	25
<b>Health Programs</b>	Health checks carried out	74	0
	Influenza Vaccines administered	120	142
	Yoga classes attendees	10	18
	Virgin Pulse Global Challenge	84	
	Subsidised gym membership	25	
	Smiling minds mental health initiative	77	
	EAP Clients	29	31
<b>WHS Education</b>	External training courses attended	4	
<b>WHS Policy suite</b>	Documents reviewed for currency	3	72

The Gallery is continuing to improve its work health and safety practices moving from a reactive to proactive phased maturity level. This is noted by increased number of workplace inspections completed and the number of incidents submitted. This increased level of reporting has resulted in corrective actions which mitigated future risks.

A WHS focus of 2019–20 has been office ergonomics to eliminate the risk of musculoskeletal injuries. Preventative screenings identified furniture and equipment that was not suited to the employees' individual characteristics. Ergonomic equipment which mitigated the risk of workstation related injuries was sourced and distributed to targeted workers.



# Appendix I

## 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 2019–20 of more than \$14,000 (inclusive of GST). Table I1 lists the individual advertising and market research payments that exceeded the threshold.

**Table I1:** Advertising and market research expenditure, 2019–20

Company	Activity	Amount (\$)
Fairfax Media	Print and digital advertising for major exhibitions	52,948.43
Freshlime	Print and digital advertising for major exhibitions	205,438.92
Hardie Grant Media	Advertising for major exhibitions	27,197.50
Marketscape	Monthly audience research	32,450.00
Media Measures	Media research and analysis for major exhibitions	18,700.00
Mediabrand	Print and digital advertising for major exhibitions	212,984.92
Medium Rare	Print advertising for tourism campaign	67,809.19
Meltwater	Media monitoring	44,440.00
Newscorp	Print and digital advertising for major exhibition	155,062.86
Nielsen Sports	Economic impact reports for major exhibitions	52,844.00
Q Media (QMS)	Digital out of home advertising for major exhibitions	15,400.00
Riot ACT	Online advertising for exhibitions	44,000.00
The Design Files	Print and digital advertising for major exhibitions	33,363.00
Torchmedia	Transit advertising for major exhibition	51,742.90
WIN TV	Advertising for major exhibitions	92,967.00

# 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 are met or not applicable (n/a). Table J2 (page 145) indexes other statutory provisions relating to annual reports.

**Table J1:** Index of requirements

Requirement	Reference	Page
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Purposes as set out by the corporate plan	17BE(b)(ii)	25
Names of responsible Ministers	17BE(c)	19
Ministerial directions	17BE(d)	19
Government policy orders	17BE(e)	n/a
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Key activities and changes affecting operations or structure	17BE(p)	n/a
Judicial decisions and decisions of administrative tribunals	17BE(q)	n/a
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**Table J2:** Index of other statutory requirements

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Back cover: Patricia Piccinini <i>Skywhale</i> , 2013, National Gallery of Australia, Canberra, gift of anonymous donor 2019, through the Australian Government's Cultural Gifts Program, photograph: Martin Ollman
Page 4-5: Installation view, <i>XU ZHEN®: ETERNITY VS EVOLUTION</i> , 2020, National Gallery of Australia, presented with the support of Dr Judith Neilson AM and the White Rabbit Collection, Sydney.
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Page 8: Installation view of <i>Belonging: Stories of Australian art</i> , 2019, at the National Gallery of Australia.
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Page 47: Gallery educator and students engaging with works of art in *Belonging: Stories of Australian art*, 2019, National Gallery of Australia.

Page 48: Teenagers enjoyed a range of activities as part of the Art IRL: Teen Takeover at the National Gallery in December, 2019.

Page 55: *Quilty: Painting the Shadows*, the first feature produced through the National Gallery's Australian Artists Film Fund, featured unprecedented access to artist Ben Quilty creating the new work *Irin Irinji*, photograph: Daniel Boud

Page 56: *Outside Dibirdibi*, 2008, by Mirdidingkingathi Juwarnda Sally Gabori (Kaiadilt people), featured on a billboard as part of the Know My Name National Outdoor Art Event.

Page 59: The newly refurbished James Fairfax Theatre, with increased technology and accessibility, was enabled through a generous donation from the estate of James Fairfax.

Page 61: Bert Flugelman, *Cones*, 1982, National Gallery of Australia, Canberra, commissioned 1976, purchased 1982, © Bert Flugelman / Copyright Agency, 2020

Page 62: National Gallery Chair Ryan Stokes and Director Nick Mitzevich with Melinda Harper's *Untitled 2001*, National Gallery of Australia, Canberra, purchased 2001.

Page 77: Anthony Gormley, *Angel of the North (life-size maquette)*, 1996, National Gallery of Australia, Canberra, gift of James and Jacqui Erskine 2009, © Anthony Gormley

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# Abbreviations and acronyms

AAM	Australian Antarctic Medal	Gallery	National Gallery of Australia
AASB	Australian Accounting Standards Board	GPO	General Post Office
ABC	Australian Broadcasting Corporation	GST	goods and services tax
AC	Companion of the Order of Australia	Hon	Honourable
ACT	Australian Capital Territory	Hons	Honours
ADF	Australian Defence Force	ICT	information and communication technologies
AES+F	Russian art collective: Tatiana Arzamasova, Lev Evzovich, Evgeny Svyatsky, and Vladimir Fridkes	IDPA	Individual Development and Performance Agreement
AFNGA	American Friends of the National Gallery of Australia	IOC	International Olympic Committee
AM	Member of the Order of Australia	IPS	Information Publication Scheme
AMA	Australian Medical Association	IRL	in real life
AMaGA	Australian Museums and Galleries Association	LGBTIQA+	lesbian, gay, bisexual, transgender/transsexual, intersex, queer/questioning, asexual and many other terms (such as non-binary and pansexual)
ANU	Australian National University	MAGNT	Museum and Art Gallery of the Northern Territory
AO	Officer of the Order of Australia	MCA	Museum of Contemporary Art Australia
API	Application Program Interface	MP	Member of Parliament
APS	Australian Public Service	NAIDOC	National Aborigines and Islanders Day Observance Committee
ARS	Artists Rights Society	NCITO	National Collecting Institutions Touring and Outreach program
BCP	Business Continuity Plan	NGA	National Gallery of Australia
c	circa (approximately)	NSW	New South Wales
CEO	Chief Executive Officer	OAM	Medal of the Order of Australia
CIT	Canberra Institute of Technology	PBS	Portfolio Budget Statements
CMG	Companion of the Order of St Michael and St George	PEO	Principal Executive Officers
CMS	Collection Management System	PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
COVID-19	2019 novel coronavirus	PGPA Rule	<i>Public Governance, Performance and Accountability Rule 2014</i>
CPA	Certified Practising Accountant	PSM	Public Service Medal
CSC	Conspicuous Service Cross	QC	Queen's Counsel
CSR	Collection Study Room	RAN (Retd)	Officer of the Royal Australian Navy (Retired)
CVO	Commander of the Royal Victorian Order	RAP	Reconciliation Action Plan
DAMS	Digital Asset Management System	RFD	Reserve Force Decoration
DFAT	Department of Foreign Affairs and Trade	SES	Senior Executive Service
DSC	Distinguished Service Cross	SMG	Senior Management Group
EABC	Europe Australia Business Council	UC	University of Canberra
edn	edition		
est	established		
FRR	Financial Reporting Rule		
FTE	full-time equivalent		

UK	United Kingdom
USA	United States of America
VIP	very important person
VR	virtual reality
WA	Western Australia
WHS	Work Health and Safety
WHS Act	<i>Work Health and Safety Act 2011</i>

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