



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 National 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 an advocate for 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 National Gallery provides social and cultural benefits for the community and enhances Australia's international reputation. The Gallery's one outcome, as outlined in the Portfolio Budget Statements 2020–21, 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

269 staff at 30 June 2021. The National Gallery has an inclusive workforce, employing people with a disability and people with culturally diverse backgrounds, including Aboriginal and Torres Strait Islander Peoples. Women represent 67% of the Gallery's workforce and 78% of its Senior Management Group. Detailed staffing information is on pages 84–85.

Our collection



Over nearly half a century of collecting, the National Gallery has achieved extraordinary outcomes in acquiring and displaying Australian and international art. The national art collection is valued at \$6.1 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 page 22–23.

Our supporters



The National 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 148.

Performance highlights of 2020–21

Below are some of the National Gallery's performance highlights of 2020–21. Details of our performance are provided from page 31, and how we measure our performance is explained in the reporting framework on page 28.

Building the national collection

211

works of art acquired during the year, highlights of which are detailed from page 31.

155,950

individual works of art in the national collection at 30 June 2021.

232

works of art from the national collection on loan, nationally and overseas. See the collection reach map on page 22.

\$4.2 million

in cash donations assisted with purchases. Gifts of works of art valued at **\$0.8** million.

Exhibiting the art of Australia and the world

14

exhibitions held at the National Gallery in Canberra, **6** National Gallery exhibitions and **2** National Gallery Art Cases toured nationally.

200,975

visited *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* exhibition.

238,516

visitors experienced the *Know My Name: Australian Women Artists 1900 to Now, Part 1* exhibition.

92,351

people visited touring exhibitions around Australia.

Connecting audiences with the visual arts

524,860

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

2,319,321

people visited exhibitions that included works from the national collection.

104,229

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

157,333

followers on Instagram,

115,690

followers on Facebook and

40,774

followers on Twitter.

Education, access, health and wellbeing

26,099

students and teachers participated in programs on-site, online and through outreach programs.

110

First Nations arts workers are now alumni of the Wesfarmers Indigenous Arts Leadership program.

368

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

1,109

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

Auditors, contacts and locations

External auditor

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

Contact us

National Gallery of Australia
GPO Box 1150
Canberra ACT 2601
nga.gov.au

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

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

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

Feedback:
Attn: Visitor Experience Manager
(02) 6240 6615 or (02) 6240 6411
information@nga.gov.au
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

#nationalgalleryaus

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

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

 twitter.com/NatGalleryAus/

Annual report production

Co-ordinator: Kirsti Partridge

Editor: Sophie Tedmanson

Designer: Kirsty Morrison

Indexer: Sherrey Quinn

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The National Gallery of Australia respectfully acknowledges that we exist on the traditional Country of the Ngunnawal people of Kamberri/Canberra and the Country of the Ngambri people of the surrounding Australian Capital Territory region. We recognise their continuing connections to Country and culture, and we pay our respect to their elders, leaders and artists past, present and future. We also respectfully acknowledge all Traditional Custodians throughout Australia whose art we care for and to whose lands National Gallery exhibitions and staff travel.

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Letter of transmittal



16 September 2021

The Hon Paul Fletcher MP
Minister for Communications, Urban Infrastructure, Cities 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's annual report covering the period 1 July 2020 to 30 June 2021.

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 2020–21 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

A handwritten signature in black ink, appearing to read 'Ryan Stokes', is written over a light blue circular watermark that contains the letters 'NGA'.

Ryan Stokes AO
Chair of Council

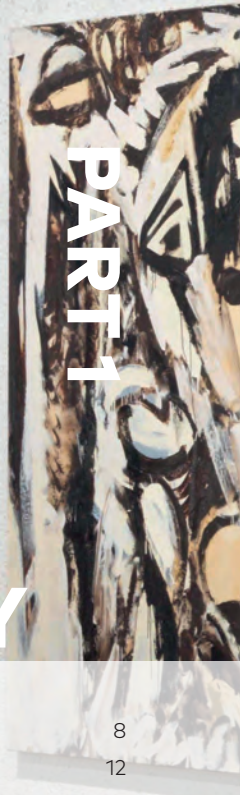




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PART 1

EXECUTIVE SUMMARY

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Chair's review

In 2020–21 the National Gallery has seen some remarkable highlights, but like almost every other cultural institution it continues to respond to the evolving impacts of COVID-19.

A highlight of the year was the success of *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*. Together with our partner Art Exhibitions Australia, we were honoured that the National Gallery, London chose the National Gallery in Canberra as the only Australian venue to host the 61 works of art

from one of the greatest collections of Western European paintings in the world.

Curated by Bart Cornelis, Curator of Dutch and Flemish Paintings 1600–1800 at the National Gallery, London, with assistance from Sally Foster, Coordinating Curator from the National Gallery of Australia, the unrivalled selection of works was the first exhibition to tour internationally from the British institution in its near 200-year history.

Botticelli to Van Gogh was the first major exhibition held in Australia following the 2020



COVID-19 outbreak and associated lockdowns. This took place in our recently completed Temporary Exhibition Gallery that was upgraded as part of our capital works program.

The exhibition attracted 200,975 visitors from across Australia to Canberra and significantly exceeded expectations amid COVID-19 restrictions, delivering \$47.2 million dollars to the Australian Capital Territory economy and recording the highest visitation numbers to an exhibition at the Gallery in a decade.



Visitor enthusiasm was matched by the generosity of exhibition supporters and sponsors. The National Gallery of Australia Council is grateful for the support of Principal Patrons, Julian and Alexandra Burt through the Wright Burt Foundation, Principal Sponsor Mazda Australia, and Principal Donor Singapore Airlines along with all the exhibition patrons and sponsors without whom the exhibition would not have been possible.

Another highlight of the year was the launch of Patricia Piccinini's *Skywhalepapa*, a monumental sculpture in the form of a hot-air balloon and a new companion piece to *Skywhale*, which together form a skywhale family.

The successful launch of Patricia Piccinini's *Skywhales: Every heart sings* was held in early February for thousands of attendees with additional audiences gathered at vantage points around the Parliamentary Triangle and Lake Burley Griffin.

With these works the national collection now includes two registered aircraft. Through generous support the skywhales have embarked on a national tour that will see them float across the skies of Australia as a National Gallery Touring Event throughout 2021 and 2022. This has been an important initiative to support our objective of sharing the national collection with all Australians, and particularly in regional communities.

In June, the National Gallery Council approved the deaccession of 17 works of Asian art, most of which were linked to former art dealer Subhash Kapoor of Art of the Past, New York. Fourteen of the works will be returned to the Government of India, while further research is being undertaken to determine the place of origin of another three.

This decision is a turning point in how the Gallery deals with serious questions around the provenance of works in its collection. As a 21st century institution, the National Gallery is committed to being a leader in ethical collection management and has undertaken to review the provenance for its entire collection and address any legal or ethical issues that are identified in a timely and transparent manner.

The National Gallery will be guided by a new decision-making framework to ensure that we will always use a legal and ethical lens to consider



issues around provenance. I would like to thank the many Gallery staff over the years who have worked diligently to resolve these difficult matters.

This year the Gallery continued to implement an integrated on-site, on tour, online strategy designed to provide innovative engagement experiences for both our physical and virtual visitors.

The Gallery continued to build upon the production and release of new digital content and online events which has enabled the Gallery's visitors and supporters to remain connected to the national collection, exhibitions, learning and public engagement programs.

The Gallery is strongly supported by Government. We are deeply grateful for funding provided by the Government to finance three phases of critical capital works, resulting in major infrastructure activity and repairs to the National Gallery premises in Parkes. The Gallery's Capital Works Program continues, and over the last 12 months 21 critical projects were completed. Work will continue to replace end of life infrastructure which is essential to the health and safety of our staff, visitors and the national collection.

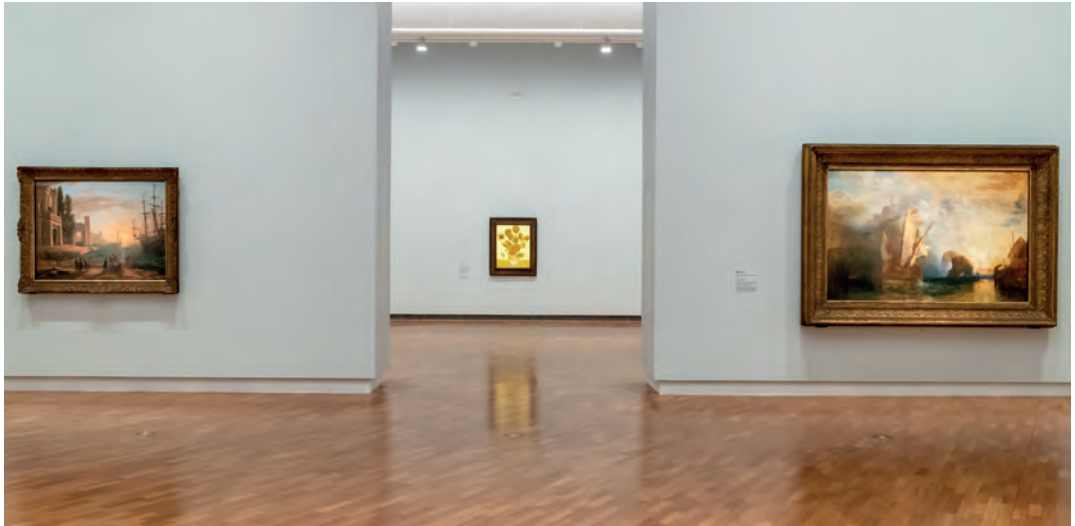
While we receive the strong support of Government, the financial environment presents

constraints and challenges, particularly to fulfil our ambitious objectives. To support them, the National Gallery relies heavily on its ability to secure the support of private individuals, grant-making bodies and corporate supporters to deliver our programs, on-site, on tour and online.

We are very appreciative for the supplementary funding provided by the Australian Government to address the reduction in own-source revenue during COVID-19. This has allowed us to respond to the changing environment and continue to deliver cultural experiences to the Australian public.

The growth of the national collection and support of specific programs has been enabled by the generosity of our supporters, donors and artists through donation of funds or works of art. On behalf of the Gallery and the Council, I thank all our supporters for their investment and vision and commitment to our shared goals even though this continued to be a challenging year worldwide.

The Gallery's partnerships with our donors, the corporate sector and media have ensured our capacity to deliver an innovative program of events. I acknowledge the National Gallery of Australia's Foundation under the leadership of Stephen Brady AO, CVO who continues to



build and strengthen the focus of the Gallery's fundraising activities.

I would like to sincerely thank the Hon. Paul Fletcher MP, Minister for Communications, Urban Infrastructure, Cities and the Arts for the support he has given to the National Gallery and in continuing to acknowledge the importance of our role in the Australian arts sector. We are grateful to our colleagues at the Department of Infrastructure, Transport, Regional Development and Communications for their ongoing strong support, partnership and advocacy.

To my Council colleagues, thank you for your support, guidance and commitment to the National Gallery. This year we farewelled Ezekiel Solomon AM, who concluded his term on Council after six years of distinguished service, and we welcomed Nicholas Moore and Dr Judith Neilson AM to the Council.

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

Gallery for their hard work, their focus and flexibility during this year. Through the year the team has ensured the National Gallery addressed the challenges presented and importantly has created new opportunities and laid the groundwork for the future. It has been a tremendous effort by the leadership team.

The National Gallery is in a strong position to fulfil the objective of visual arts leadership in Australia. I look forward to working with the Council, Director and staff to ensure that the National Gallery can continue to be seen as one of our nation's most powerful assets.

Ryan Stokes AO
Chair of Council

Page 8: Installation view of *Know My Name: Australian Women Artists 1900 to Now, Part 2* featuring Nyapanyapa Yunupingu, Gumatj people, *Djulpan (Seven Sisters)*, 2020 and Ganyu Djulpan, 2019, National Gallery of Australia, purchased 2021 © Nyapanyapa Yunupingu / Aboriginal Artists Agency, 2021. Opposite: National Gallery of Australia Council members with artist Patricia Piccinini at a test flight for the event *Skywhales: Every heart sings*. From left: Director Nick Mitzevich, Dr Terri Janke, Wuthathi/Meriam peoples, Alison Kubler, Ezekiel Solomon AM, artist Patricia Piccinini, Chairman Ryan Stokes AO, Sally Smith, Richard Alston AO and entrepreneur Dick Smith, © Patricia Piccinini. Above: Installation view of *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* featuring (from left to right), Claude, *A Seaport, 1644*; Vincent van Gogh, *Sunflowers, 1888*; and Joseph Mallord William Turner, *Ulysses deriding Polyphemus – Homer's Odyssey, 1829*, both National Gallery, London © The National Gallery, London.

Director's review

As we reflect on 2020–21, I am proud of the National Gallery's ongoing resilience and how our innovative Gallery staff, guides and volunteers continue to adapt to work together within a difficult environment. Over this past year we have continued to transform the way we share art – evolving our digital offerings including hosting our first-ever virtual conference and developing a new website for the Know My Name initiative, progressing our critical capital works building projects and improving public amenities with the opening of our new Art Store and visitor services hub.

This year we welcomed increased support from our donors and private giving through our Foundation. These donations funded breakthrough projects including the Know My Name initiative, exhibitions including *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, and 13 named positions that enable us to bring our strategic work to fruition.

This includes the extraordinary leadership of Tim Fairfax AC, whose support over the past decade has been instrumental in elevating learning – including the annual National Summer Art Scholarship, which brings together young people from every state and territory across Australia for a week-long art intensive program to support career pathways and engagement – and digital, through the establishment of senior digital-focused roles which will lead the Gallery's digital transformation in the years to come. We also welcomed continued support from Metal Manufactures Ltd, including funding for a new Regional Initiatives Officer to enable us to expand our regional engagement and Wesfarmers, through which our Indigenous Arts Leadership program has been expanded and updated this year.

A highlight of the year was our major exhibition *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, which was the first major international exhibition to be held in Australia since the pandemic. The exhibition included many works that define 500 years of art history, in particular Vincent van Gogh's *Sunflowers*, one of the most iconic works of the 19th century, which visited Australia for the first time and captivated our visitors. *Sunflowers* was the subject of a national community engagement project which encouraged children to respond to this masterwork. The Kids x Van Gogh campaign

with oOh!media, attracted over 1,000 entries from primary and secondary students who created their own work of art inspired by Van Gogh's iconic work. Six talented young finalists were displayed on billboards and digital screens around the country, broadening our reach to the next generation of budding artists. I would like to thank our partners, in particular the National Gallery, London, and Art Exhibitions Australia, and supporters for making the exhibition possible.

Another highlight has been the exhibition *Know My Name: Australian Women 1900 to Now*, which opened in November and continues into 2022. Told in two parts, it is one of the most comprehensive exhibitions we have created in recent years: almost 400 works from 170 artists displayed in 23 gallery spaces over 4,300 sqm of floor – and it was accompanied by a book that, at 458 pages, is the largest publication ever produced by the National Gallery. The exhibition is part of the Gallery's gender equity initiative to increase the representation of women in its artistic program and collection development.

A major exhibition of works by Shanghai-based artist XU ZHEN® in *XU ZHEN®: ETERNITY VS EVOLUTION* was presented with the support of Dr Judith Neilson AM and the White Rabbit Collection, Sydney. *The Body Electric* showcased photographic and video work by women artists and was supported by the Medich Foundation; and *Joan Mitchell: Worlds of Colour*, exhibited works on paper from the Gallery's Ken Tyler Collection that were produced by the American painter and printmaker Joan Mitchell during the final stage of her career, and was accompanied by a publication funded by Ken Tyler AO. Other exhibitions from the national collection included *Belonging: Stories of Australian Art* and two new collection displays *Emotional Body*, examining depictions of the human body across cultures, materials, time and traditions; and *Towards Abstraction* tracking the development of abstraction through its origins in landscape.

Building the national collection

Building on the 2019 *Vision for the national collection* and the Gallery's commitment to acquiring significant works, representing moments of breakthrough and resolution that will enrich the collection and have an impact in current and

future displays, in 2020–21 the National Gallery acquired 211 new works, with a priority on women artists, with strong representation of First Nations and International artists.

Highlights of acquisitions of major historical and contemporary works by Aboriginal and Torres Strait Islander artists include an early watercolour by senior Western Arrarnta artist Albert Namatjira, *Quarritana*, acquired from the Gordon and Marilyn Darling Hermannsburg Fund, a large-scale work by senior Mara artist Ginger Riley Munduwalawala, *My Mothers Country*, and Gordon Bennett's *Notes to Basquiat (The Death of Irony)*, a major diptych from the series commenced in the late 1990s. A major commission was acquired for the collection by the Tjanpi Desert Weavers (Ngaanyatjarra, Pitjantjatjara Yankunytjatjara lands, Western Australia), *Kungkarangkalpa (Seven Sisters)*, which was one of the more popular displays in *Know My Name Part 1*, as well as two works by Gumatj artist Nypanyapa Yunupinju, *Djulpan (Seven Sisters)* on board, and *Ganyu Djulpan*, on bark, which featured in *Know My Name Part 2*. Major new works by international women artists also entered the collection including American artist Kara Walker, Pakistani-American Huma Bhabha, German artist Rebecca Horn, and Britons Sarah Lucas and Tracey Emin – the first works by these major figures in contemporary art to join the national collection.

Another highlight was the project with Anangu/Pitjantjatjara artist and spiritual healer Betty Muffler – featured on the cover of this report – which encapsulated our vision to bring the national collection to life by reaching a global audience while championing the voices of First Nations and female artists. It was the result of a collaboration with *Vogue Australia* who partnered with the Gallery to commission Muffler to paint a work to be featured on the cover of their September 2020 issue as part of the global Vogue Hope campaign with a reach of over 50 million people. *Vogue Australia* then gifted the painting, *Ngangkari Ngura (Healing Country)*, to the national collection.

One of our major priorities is to care for the national collection. And this year the Textiles Conservation team were particularly innovative in their approach to caring for Patricia Piccinini's *Skywhale* and *Skywhalepapa*, including learning hot air balloon aviation requirements in order to create a care management plan to cover all the complexities of these special sculptures. Other Conservation highlights include the extensive pigment analysis and colourimeter measurements to prepare over 80 works for the *Spowers & Syme* Touring Exhibition; plus the ongoing conservation work of Jackson Pollock's *Blue poles*, an initiative that began during the national lockdown last year and continues to engage the public.



Ginger Riley Munduwalawala, Mara people, *My Mothers Country*, 1996, synthetic polymer paint on linen, National Gallery of Australia, purchased 2021 © The estate of the artist and Alcaston Gallery, Melbourne.



Artist Betty Muffler, Anangu/Pitjantjatjara people, pictured with the September 2020 issue of *Vogue Australia* featuring her work *Ngangkari Ngura (Healing Country)*, 2020, National Gallery of Australia, gift of *Vogue Australia* 2020 © Betty Muffler / Copyright Agency, 2021.

Touring Exhibitions

Skywhalepapa hot air balloon sculpture was commissioned with the support of The Balnaves Foundation as a companion piece to 2013's *Skywhale*. The two incredible works took flight together for the first time this year as part of the *Skywhales: Every heart sings* tour. It was a very proud moment as Director of the National Gallery to see these two hot air balloon sculptures form a skywhale family that took flight over Canberra on a number of occasions before commencing on their national tour in Albury, made possible by National Touring Partner The Naomi Milgrom Foundation, with the support of Visions of Australia.

Since 1988, National Gallery Touring Exhibitions have reached over 11.6 million people, with audiences around the country and overseas experiencing over 10,000 works from the national collection at more than 1,600 venues. This year the Touring Exhibitions program was necessarily fluid due to COVID-19 state border closures, and the National Gallery is grateful for the flexibility and dynamism of our regional partners.

As well as the skywhales tour, we continued to extend our reach to states and regional communities with several exhibitions including *Body Language* at Lismore Regional Gallery and *Art Deco: The world turns modern* at Hazelhurst Arts Centre.

National digital engagement

In a global context of high demand for access to art and ideas online, advancing digital access to the national collection has become an integral part of meaningful engagement with audiences. Thanks to the generous support of Tim Fairfax AC, the inaugural Head of Digital was appointed this year to drive the Gallery's digital strategy and transformation. This follows the appointment of the Gallery's first Tim Fairfax Assistant Director, Learning and Digital last year.

Engagement with our digital content and experiences continues to grow, both onsite and online. A dynamic microsite for Know My Name enabled audiences to experience rich content, live stream and on demand events. The web-based audio tour for *Botticelli to Van Gogh* was our most successful ever with over 1 million minutes of audio served. The new Search the Collection interface was launched in June and has changed how people access the collection and, most importantly, discover new works of art. Our new virtual tours are proving popular on phones, computer screens and in VR headsets with 8,500 visitors viewing the virtual tour of the Aboriginal and Torres Strait Islander Galleries.

Building and infrastructure

We are grateful to the government for the \$28.2 million in capital funding, to allow us to continue the critical repairs to the building infrastructure. The three-stage Capital Works Program is to replace end of life and failing mechanical, engineering, and electrical infrastructure. One of the first steps was the \$5 million renovation of the Temporary Exhibition Gallery, which is where *Botticelli to Van Gogh* was exhibited. Many visitors to the exhibition remarked at the vibrancy of the paintings, especially Van Gogh's *Sunflowers*, which were showcased in a new light as the installation of new energy-efficient LED lighting was integral to the upgrade.

Strategic priorities

As a national institution, the Gallery strives to advance a range of social and cultural issues. In recognition of the Gallery's remit to enhance our vision of inclusivity, accessibility, achieve a more sustainable environmental footprint and develop our workplace culture, in 2020–21 the Gallery formed several working groups to address the following areas: Reconciliation, Sustainability, Ethics, Disability and Inclusion and Provenance. These Working Groups are developing Action Plans that align with our values and business goals and will guide the National Gallery's future initiatives in these areas.

Indigenous Engagement

As well as the development of the Reconciliation Action Plan, our commitment to engaging with First Nations people, artists, communities, and organisations continued this year with an updated Wesfarmers Indigenous Arts Leadership program and community consultation regarding one of the most important works in the national collection: *The Aboriginal Memorial*.

In early 2021 the Barbara Jean Humphreys Assistant Director, Indigenous Engagement, Bruce Johnson-McLean, Wierdi/Birri-Gubba peoples, travelled to Ramingining, in the Northern Territory, with Djon Mundine OAM, Bandjalung people, the conceptual curator and collaborating artist on *The Aboriginal Memorial*, to conduct essential community consultations with surviving artists and the relatives of deceased artists who collaborated on the work. A major publication for *The Aboriginal Memorial* is proposed for 2022–23. Bruce Johnson-McLean, whose role is to advance Indigenous perspectives both internally and externally, has continued to build relationships and networks across Australia to support elevating First Nations perspectives.

Over the past 12 years the Indigenous Arts Leadership and Fellowship program, supported by our major partner, Wesfarmers Arts, has seen over 110 graduates and continues to strengthen, evolve and play a key role in the development of Indigenous professionals within the arts sector. This year's program was re-designed to provide a greater diversity of leadership experiences, with a particular focus on

off-site and on Country cultural development and included Elders in residence. I would particularly like to thank the Wiradjuri community in Wagga Wagga for hosting us on Country and Wesfarmers Arts for continuing to support our commitment to Indigenous engagement.

Vale

This year has been difficult for many reasons for many families, and we said goodbye to several members of the National Gallery family, including long-time donor and patron of the arts John Schaeffer, and Marabeth Cohen-Tyler. John was a great friend of the National Gallery and the arts in Australia. He left an extraordinary legacy to the artistic community, including the National Gallery where he was an active and enthusiastic Foundation Board Director for more than 20 years and a generous donor who supported many major acquisitions and exhibitions. Marabeth was married to American printmaker Kenneth Tyler AO for more than 30 years and played a central role in the many successes of Tyler Graphics and the collection of some of the most significant works on paper from the late 20th century. The majority of the 60,000 photographs in the Kenneth Tyler Collection archive, held by the National Gallery, are by Marabeth. We send our thoughts and best wishes to their families and those of others who we lost this year.

Acknowledgements

I am thankful for the strong community of supporters who are integral to the Gallery's success. I would like to acknowledge the contribution made by the National Gallery Council led by Council Chair, Ryan Stokes AO and in particular thank him for his ongoing astute and steady leadership during the year. Thank you also to Dr Terri Janke, Wuthathi/Meriam peoples, Helen Cook and Alison Kubler for their roles as Chairs of Council sub-committees. I thank Ezekiel Solomon AM who retired from Council this year for his longstanding commitment to the Gallery and I am pleased that he continues his connection with us on the National Gallery of Australia Foundation Board. During the year Nicholas Moore and Dr Judith Neilson AM joined the Council and bring with them considerable experience.



I sincerely thank the Australian Government for the continued partnership and advocacy, particularly the Hon. Paul Fletcher MP, Minister for Communications, Urban Infrastructure, Cities and the Arts and our colleagues at the Department of Infrastructure, Transport, Regional Development and Communications.

Thank you to the National Gallery of Australia Foundation, under the continuing stewardship of Chair Stephen Brady AO CVO, for its fundraising and network of supporters who have continued

to help the Gallery realise our ambitions and share the national collection through education and access programs, touring exhibitions and outreach programs.

The National Gallery of Australia Foundation welcomed author and journalist Michael Maher to the Board this year. Michael is also the New York-based President of The American Friends of the National Gallery (AFNGA), the non-profit organisation that fosters cross-cultural ties between Australia and the United States



while also securing gifts of works of art and contributions to support Gallery exhibitions and programs. In May the AFNGA farewellled outgoing Chair Philip Colbran and welcomed Carolyn Fletcher AM as Chair. Carolyn brings a wealth of experience and was most recently Chair of the National School of Art in Sydney.

The AFNGA was founded in the early 1980s by then Council Chairman Gordon Darling AC, CMG, who would have turned 100 this year.

Gordon was the inaugural Chair of the National Gallery Council and throughout his life a committed champion of artists and their art. Gordon and his wife Marilyn have supported many causes and acquisitions at the Gallery since its inception and donated Gordon's large collection of works by Albert Namatjira, Western Arrernte people, which are on rotated display in the Gordon and Marilyn Darling Gallery – Hermannsburg School. In 2021, the National Gallery launched the third and final volume in Roger Butler's acclaimed series on the history of Australian prints and printmaking, *Printed: Images by Australian Artists 1942–2020*, which was supported by Marilyn Darling AC and the late Gordon Darling through the Gordon Darling Foundation, and John Hindmarsh AM and Rosanna Hindmarsh OAM



through HINDMARSH. Together, the three books add significantly to the history of Australian Printmaking and demonstrates the comprehensive nature of the national collection.

I would like to thank the National Gallery's Senior Management Group and extraordinary staff, guides and volunteers for their resilience and adaptability, but also their optimism in focusing on how we can elevate art in the national consciousness online, on tour, and on-site.

Throughout of 2020–21, we have continued to adapt to evolving situations while never losing sight of our vision to highlight the stories and histories of all Australians, through the eyes of artists. Central to our vision is the mandate to bring the national collection to life, through our artistic and education programs and provide access to art and ensure cultural expression is elevated in our social and cultural fabric.

A handwritten signature in black ink, consisting of a series of loops and a long horizontal stroke extending to the right.

Nick Mitzevich
Director

Above: National Gallery Director Nick Mitzevich with artists in *Know My Name, Part 1* (from left): Gemma Smith, pictured with her work *Cusp*, and Nell, pictured with her sculpture *self-nature is subtle and mysterious - nun.sex.monk.rock*. Opposite page: Installation view of *Emotional Body* featuring Huma Bhabha, *Waiting for another game*, Patricia Piccinini, *Heartwood*, and Georg Baselitz, *Meissener Waldarbeiter*.



AGENCY OVERVIEW

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About the National Gallery of Australia

The National Gallery 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

A nation inspired by creativity, inclusivity, engagement and learning through art and artists.

Mission

We will 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 a base of 110 voluntary guides. Further information about the Gallery's strategies for its workforce management and support is given on page 84, including statistical information for the 2020–21 year, as required by paragraph 17BE(ka) of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule).

See Figure 2 on page 24 for the Gallery's organisational structure as at 30 June 2021, 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 Corporate Commonwealth Entity, 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 2020–21* (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 *2020–2021 National Gallery of Australia Corporate Plan* and reported against in the annual performance statements from page 30.

Ministerial responsibility, instruments and directions

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

The Minister approved the National Gallery entering into a contract with Miramax Projects Pty Ltd for construction services associated with the repair of the Temporary Exhibition Gallery. The Minister also approved the National Gallery entering into a contract with Manteena Pty Ltd to replace the Gallery's building management system.

In May 2021 amendments were made to the *National Gallery Act 1975* to place a threshold on the requirement for Ministerial approval for disposal of artwork. The new threshold is for works of art valued at or above \$10 million to require Ministerial approval before disposal.

Service Charter

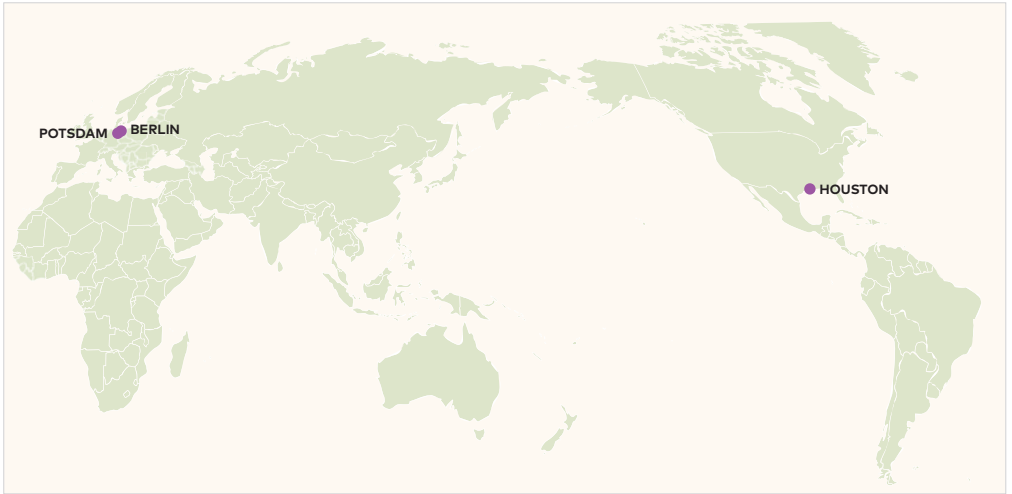
The Gallery's Service Charter, published on the website, outlines its services and the level of service visitors can expect as well as visitors' basic rights and responsibilities and how to provide feedback or make a complaint.

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 providing and maintaining accessible and public facilities.

Collection reach

Figure 1: Australian and international exhibitions that include works of art from the national collection, 2020–21





3 works worldwide

Loaned to venues in Houston, Potsdam and Berlin

Note: international loans were lower in 2020–21 than previous years due to the pandemic

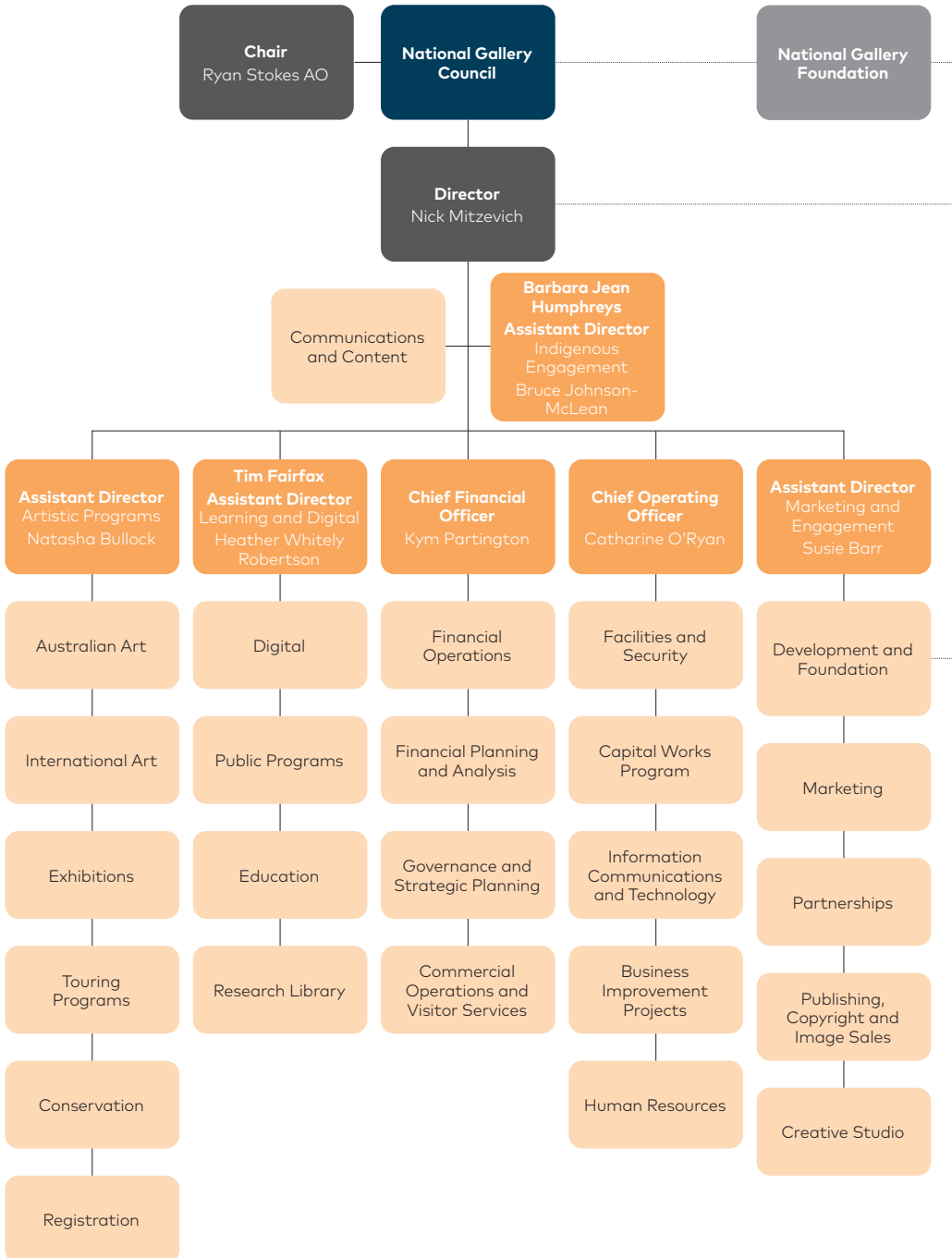


997 works in Australia

42 venues across every state and territories

Organisational structure

Figure 2: The National Gallery's organisational structure at 30 June 2021



Opposite: Installation view of *Know My Name, Part 2*, featuring (left to right) Mikala Dwyer, *The silvering*, Fiona Lowry, *The ties that bind*, and Natalya Hughes, *Woman 6 (Harmony)*.





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 2020–2021* (PBS). Strategies for meeting this outcome and the Gallery's priorities for the coming years are detailed in the *2020–2021 National Gallery of Australia Corporate Plan*. These activities align closely to the performance criteria specified in the PBS.

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 Collection
 - Implement the Vision for the national collection
 - Prioritise works by women artists
 - Advance provenance research
 - Care for, document and research the collection
 - Advance digital access of the collection
- Strategy 2: Artistic Program
 - Establish an exceptional, responsive, diverse and scholarly artistic program
 - Present Australian artists in an international context
 - Present a national touring program that prioritises regional communities and outreach initiatives
- Strategy 3: Audiences and Engagement
 - Grow and broaden audiences
 - Raise the profile of learning programs
- Strategy 4: Organisational Sustainability
 - Implement a five-year financial sustainability strategy
 - Develop business systems that create efficiencies
 - Invest in and develop commercial revenue opportunities
- Strategy 5: Building and Infrastructure
 - Present the National Gallery to its best advantage
- Strategy 6: Government and Partners
 - Grow the philanthropic base
- Strategy 7: Influence and Advocacy
 - Advance Aboriginal and Torres Strait Islander people and culture
 - Support international relationships

Corporate plan

The *2020–2021 National Gallery of Australia Corporate Plan* covers the four-year period from 2020–21 to 2023–24 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 provide analysis of its performance in 2020–21 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, summary tables and charts. Case studies highlighting specific activities are also given to provide qualitative evidence of the breadth and variety of activities in which the Gallery was engaged in meeting its outcome and priorities during the year.

Annual performance statements

As the accountable authority of the National Gallery of Australia, I present the 2020–21 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 2020 to 30 June 2021.

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

Reading the annual performance statements

The following annual performance statements provide the results and relevant analysis of the National Gallery's performance in 2020–21 against the measures detailed in the *2020–2021 National Gallery of Australia Corporate Plan* and the targets identified in its *Portfolio Budget Statements 2020–21* (PBS). The performance criteria have been organised according to the strategies set out in the Portfolio Budget Statements. The source document of each measure is provided directly below the name of the measure, followed by a supporting statement that identifies significant developments or trends and other criterion-specific influences that may have affected the result.

Strategy 1 National Collection

Results

Performance criterion	
Implement the Vision for the national collection	
Target: Acquire a minimum of 10 defining works for the collection per annum.	
Result: 211 new works acquired	
Source: 2020–21 corporate plan, p 5-6; 2020–21 PBS, p 372	MET

Result:

In 2020–21, the National Gallery acquired 211 new works, with a priority on women artists, with strong representation of First Nations and international artists. These included several defining works that strengthen existing elements of the collection and represent important developments in artistic practice. The smaller number of acquisitions compared to previous years represents the Gallery's commitment to acquiring significant works, representing moments of breakthrough and resolution that will enrich the collection and have impact in current and future displays.

Several masterworks by Australian First Nations artists were acquired over the year, enhancing the Gallery's deep collection of works by Aboriginal and Torres Strait Islander peoples. Gordon Bennett *Notes to Basquiat (The Death of Irony)* is a major diptych from the series commenced in the late 1990s, in which Bennett undertook a creative dialogue with Haitian-American artist Jean-Michel Basquiat to interrogate race-based politics and colonialism. This work sits in conversation with a monumental new painting by Richard Bell, Kamilaroi/Kooma/Jiman/Gurang Gurang peoples, *From little things big things grow*. The painting celebrates the rich legacy of protest and depicts people coming together to demonstrate against black deaths in custody, rising right-wing nationalism and in support of Aboriginal land rights, overlaid with Bell's signature drip painting marks. A major commission acquired for the collection by the Tjanpi Desert Weavers (Ngaanyatjarra Pitjantjatjara Yankunytjatjara Lands, Western Australia), *Kungkarangkalpa (Seven Sisters)*, was a central focus of the Part 1 of the *Know My Name: Australian Women Artists 1900 to Now* exhibition. Depicting the Seven Sisters' story, the work represents a breakthrough in scale and style for the weaving collective.

Major new works by other Australian artists have also entered the collection. Patricia Piccinini's *Skywhalepapa* was commissioned with the support of The Balnaves Foundation as a companion piece to 2013's *Skywhale*. These hot air balloon sculptures took flight over Canberra on a number of occasions in early 2021, followed by a national tour made possible by National Touring Partner The Naomi Milgrom Foundation, with the support of Visions of Australia, which runs until July 2022. The National Gallery acquired a sculptural installation by Sydney-based artist Mikala Dwyer, *The silvering*, comprised of over 200 suspended helium balloons. This work is included as a major installation in part

two of *Know My Name: Australian Women Artists 1900 to Now*. Afghan-Hazara artist Khadim Ali's large scale tapestry *Sermon on the mount* draws on the intricacies of Mughal painting and Hazara textile traditions. The composition draws on a Mughal painting attributed to Miskin, the master of animal painting in 16th-century Mughal India, replacing some of the animals and plants with images of the flora and fauna of Australia, the artist's adopted home. A new acquisition for the decorative arts collection is the tallboy *Klaatu*. It is the fifth piece of furniture designed collaboratively by Adam Goodrum and Arthur Seigneur of A&A and it marks a defining moment in their practice, merging contemporary design with the traditional artisanal methods of straw marquetry, transcending the divide between sculpture and design.

The National Gallery acquired works by international female artists in recognition of their contribution to global art history, reflecting the commitment to prioritising women artists in our collecting and programs. These include American artist Kara Walker, Pakistani-American Huma Bhabha, German artist Rebecca Horn, and Britons Sarah Lucas and Tracey Emin.

Other important additions included a group of five photographs by contemporary German artist Thomas Struth, which were acquired in collaboration with the artist.

The Orde Poynton bequest funded the purchase of two rare intaglio prints by American Impressionist Mary Cassatt, a significant addition to the four works already within the collection. Collector and National Gallery Foundation Board Director Penelope Seidler made a significant gift of works by William Kentridge, Mikhail Adamovich and Aleksandr Rodchenko. These key additions will strengthen our already strong Kentridge holdings and collection of modernist decorative arts.

Performance criterion	
Prioritise works by women artists	
Target: Grow the overall representation of work by women in the collection over four years	
Result: 163 works by women acquired in 2020–21	
Source: 2020–21 corporate plan, p 5-6; 2020–21 PBS, p 372	ON TRACK TO BE MET

Result:

In 2020–21, the Gallery acquired significantly more works by women artists than men as part of an ongoing strategy to prioritise women artists in the national collection and programs. In total, over the year, 163 works by women were acquired along with 41 by men and seven by groups or collectives. This represents work by 35 women artists or collectives and 27 male artists.

Several major works by Australian and international women artists were acquired, including a rare artist's proof of American artist Kara Walker's first film *Testimony: Narrative of a Negress burdened by good intentions* and Pakistani-American artist Huma Bhabha's sculpture *Waiting for another game*, which both draw on historical events and navigate the ongoing impacts of colonisation on individuals, communities, and cultures. Significant works exploring complex relationships between bodies, gender and sexuality by Rebecca Horn, Sarah Lucas and Tracey Emin – the first works by these major figures in contemporary art to join the national collection – were acquired, alongside a print collaboration between Emin and Louise Bourgeois. The Australian collection accessioned a photographic series spanning 1960s to 1980s by Australian artist Sue Ford, and a series of prints by Mandy Martin ranging from 1973 to 1996, which accompany her painting *Wanderers in the Desert of the Real: Wallerawang Power Station* and the previously mentioned hot air balloon sculpture *Skywhalepapa* by Patricia Piccinini, Mikala Dwyer's inflatable installation *The silvering*, and the Tjanpi Desert Weavers *Kungkarangkalpa (Seven Sisters)*.

Opposite page: Installation view of *Know My Name, Part 1*, featuring the Tjanpi Desert Weavers, *Kungkarangkalpa (Seven Sisters)*.

Case study: Know My Name



"Art by Australian women is fabulous, controversial, exciting, curious, uplifting, revolutionary. Know My Name matters, black lives matter, stories of Aboriginal people and culture matter, and stories about women and the environment matter"
– artist Judy Watson

A celebration, a commitment and a call to action. The Know My Name initiative celebrates all women artists and aims to increase awareness of their ongoing contributions to Australia's cultural fabric. The all-of-institution initiative was launched in May 2019 – and with it a suite of exhibitions, programs and events produced throughout the past year – and continues to be a transformative undertaking for the Gallery. Know My Name addresses historical bias and underrepresentation of women and gender diverse artists in the national collection and artistic programming and lays the ground for systemic change across the institution.

In the collections of Australia's major cultural institutions – including our own – the art of women is not represented to the same depth

or degree as that of men. In 2019 the Gallery assessed its collections and found that only 25% of the Australian art collection and 33% of its Aboriginal and Torres Strait Islander art collection was by women artists. The Gallery committed to change and established its first Guiding Principles for Gender Equity in collection development, programming and organisational structures (see more about this and the Gender Equity Action Plan on page 35).

From 2020–22 the Gallery is delivering an expansive program of Know My Name activities on-site, online and on tour that highlight the diversity and creativity of women artists throughout history to the present day, that reconsider the stories of art and engage diverse audiences. Highlights of this year's program included a two-part exhibition, a digital conference and publication.

The exhibition *Know My Name: Australian Women Artists 1900 to Now* is being delivered in two parts over 14 months. After opening in November 2020, so far 238,516 visitors have experienced the exhibition. Curated by Dr Deborah Hart, Henry Dalrymple Head of Australian Art, Elspeth



Pitt, Curator, Australian Art with Yvette Dal Pozzo, Assistant Curator, Australian Art and contributions by Kelli Cole, Curator, Aboriginal and Torres Strait Islander Art, and Dr Rebecca Edwards, Sid and Fiona Myer Curator Australian Art, it is the one of the most comprehensive presentations of art by women assembled in this county and includes over 400 works by over 230 artists displayed on over 4,300 square meters of floor space.

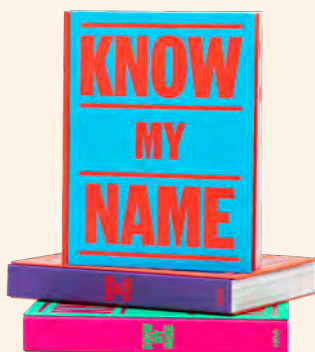
Know My Name tells a new story of Australian art. Looking at moments in which women created new forms of art and cultural commentary such as feminism, the exhibition highlights creative and intellectual relationships between artists across time. It is not a complete account; instead, it proposes alternative histories, challenging

stereotypes and highlighting the stories and achievements of all women artists. Associated exhibitions include *The Body Electric*, *Skywhales: Every heart sings* and *Joan Mitchell: Worlds of Colour* while later in 2021 other Know My Name exhibitions include *Project 1: Sarah Lucas* and *Spowers & Syme*.

In the digital space, the Know My Name Conference brought together leading and emerging Australian and international voices and thinkers from arts and academia to consider historical and contemporary experiences of gender in the arts. Foregrounding diverse voices and with First Nations perspectives embedded across the program, the event – which was delivered virtually from 10 to 13 November 2020 – featured 48 presenters and 40 facilitators

and was attended by 748 delegates from 6 countries, expanding the reach of the Know My Name initiative to global audiences. The conference set a new benchmark by prioritising access through program design and platform technology.

It was held on the new microsite knowmyname.nga.gov.au which was launched in November 2020 to capture the full breadth of the initiative and become an ongoing digital archive and legacy of the project as well as a public research and resource site.



The *Know My Name* publication celebrates art by women from across Australia, with over 150 artists profiled and texts written by more than 115 women writers. At 458 pages, it is the largest publication ever produced by the National Gallery.

As education is a critical pillar of the initiative, a new education resource has been developed and teachers and students are participating in on-site and online learning and training opportunities.

The extensive and ongoing Know My Name program is led by artists, curators, academics and educators, and continues to engage wide and diverse audiences and build awareness of the initiative. Events include artist and curator talks and panel discussions, workshops, programming for young adults, kids and families, large scale, outdoor community building events, and specialised accessibility programming for people who are carers, people who are blind or low vision, people who are deaf or hearing impaired, and people on the autism spectrum or with social anxiety.

The Gender Equity Action Plan

In 2019, the Gallery established Guiding Principles for Gender Equity and committed to long term change in collection development, programming and organisational structures. The development of the Gallery's first Gender Equity Action Plan (GEAP) is the next step in formalising this commitment and ensuring that equity, inclusion and access are embedded across all of the institution's activities.

The Action Plan is being developed through a collaboration with strategic design and innovation company ThinkPlace Global and the Gallery's Gender Equity Working Group of internal and external stakeholders. The development of the Action Plan is based on best practice approaches to organisational design and policy making and includes extensive research into national and international examples and consultation with staff, stakeholders and representatives from the arts and cultural sectors.

Consultation has included workshops and individual sessions to define the vision and goals of the GEAP, assess key areas of potential impact, identify relevant actions across the organisation, and ensure key staff priorities are addressed. A national sector consultation workshop presented by the Gallery and hosted by the Museum of Contemporary Art in Sydney was attended by 35 people from across the visual arts sector including senior representative from federal, state, regional and independent galleries, arts funding and advocacy organisations, and artists, curators and academics.

Although the GEAP is still in the development phase, the Gallery is already delivering on its established commitments to gender equity.

The National Gallery's Gender Equity Action Plan will be launched in 2021–22.

This page: The *Know My Name* publication. Opposite: *Know My Name* artists (left to right) Karla Dickens, Wiradjuri people, Vivienne Binns, Fiona Lowry and eX de Medici in front of Emily Kame Kngwarreye, Anmatyerre people, *The Alhalkere suite*.

Performance criterion	
Advancing provenance research	
Target: By 2022-23 all works have provenance status	
Source: 2020–21 corporate plan, p 5-6; 2020–21 PBS, p 372	ON TRACK TO BE MET

Result:

The Gallery continues to examine, assess, and publish the collecting histories of Asian art and other works of art in the collection while cooperating 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. To date, 69% of records have been revised and updated.

In 2020 the Gallery established an Aboriginal and Torres Strait Islander Art Provenance Project (ATSIAPP) to undertake detailed research into the history of ownership of relevant works of art in the national collection. Funded by the Oranges and Sardines Foundation for a period of three years, the ATSIAPP will examine the collection for evidence of unethical or illegal practices in the creation of and trade in Aboriginal and Torres Strait Islander art. The project will contribute to setting best practice guidelines for legal and ethical considerations in the collecting and exhibiting of Aboriginal and Torres Strait Islander art.

As a result of ongoing provenance research, 17 works from the Asian art collection were deaccessioned in June 2021. These include 16 works of art acquired from Art of the Past.

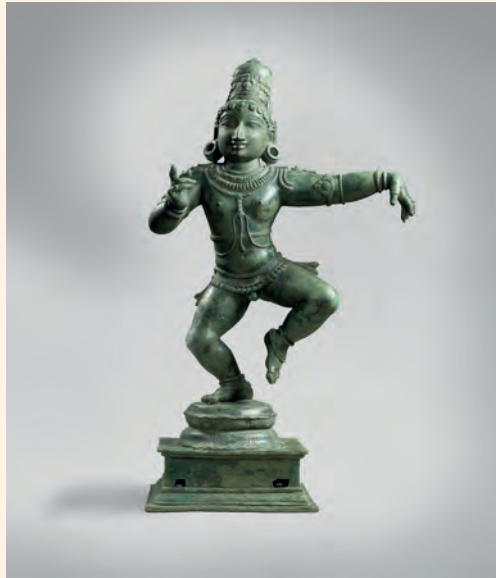
Performance criterion	
Care for, document and research the collection	
Targets: Meet the International Council of Museums Committee for Conservation Environmental guidelines.	
Undertake ongoing review of storage needs.	
Result: Rationalise storage for best advantage. (see analysis section for further information)	
Source: 2020–21 corporate plan, p 5-6; 2020–21 PBS, p 372	MET

Result:

Condition reporting and checking is key to the care of the national collection, which is the primary accountability of the Conservation Department. Throughout the year, 6,155 condition checks were prepared for collection works going on display and 1,069 assessments undertaken for loans and travelling exhibitions resulting in 3,285 treatments. Conservation also manages the care of the collection when being prepared for display with 2,857 framing activities and 220 display devices manufactured.

Conservation highlights of 2020–21 include: conservation monitoring of the *Botticelli to Van Gogh* exhibition on behalf of the National Gallery, London; pigment analysis and colourimeter measurements to establish safe display parameters for over 80 works for the *Spowers & Syme* Touring exhibition; extensive treatments undertaken on works in the permanent collection, including Robert Motherwell's entire *El Negro* series and restoration works to rectify damage from the 2020 hailstorm were completed on two major sculptures: James Turrell's *Within without* and Neil Dawson's *Diamonds*.

Case study: Provenance



For nearly a decade the National Gallery has been working diligently to piece together gaps in provenance for its Asian art collection. Like a complex jigsaw, not only has it been trying to fit the pieces together, but, in many instances, also find missing parts of the puzzle.

A major focus has been works acquired through former New York art dealer Subhash Kapoor of commercial gallery Art of the Past, who was arrested in 2011 for allegedly trafficking antiquities. The Gallery's aim has been to gather evidence to better understand the history of the works and their chain of ownership.

In June, the Gallery was able to take a major step towards drawing a line under this legacy after the National Gallery Council approved the deaccession of 17 works of Asian art, most of which were linked to Kapoor. Fourteen of the works – 13 acquired from Art of the Past – will be returned to the Government of India, while further research is being undertaken to determine the place of origin of another three.

What changed after years of exhaustive due diligence and research to help the Gallery resolve this complicated issue? In 2021, the National Gallery adopted a new decision-making framework that uses a legal and ethical lens to consider issues around provenance.

Chola dynasty (9th–13th centuries), Tamil Nadu, India, *The dancing child-saint Sambandar*, 12th century, bronze. Purchased 2005, deaccessioned June 2021.

Under the framework, provenance decision-making is determined by an evidence-based approach that considers the legal and ethical aspects of a work's history. If, on the balance of probability, it is considered likely an item was illegally or unethically exported or traded, the National Gallery will take steps to deaccession and repatriate it, or otherwise restore it to its rightful owner.

It marks a turning point in how the institution deals with serious questions around the provenance of works in its collection and illustrates its commitment to being a leader in ethical collection management. The Gallery plans to review the provenance for its entire collection and address any legal or ethical issues that are identified in a timely and transparent manner.

The Gallery was not the only major international art institution to have acquired works through Kapoor, and our new approach in dealing with this difficult issue has attracted interest from the galleries and educators in Australia and overseas, who want to learn from our experience.

As the National Gallery heads towards its 40th anniversary in 2022, the institution is committed to being at the forefront of responsible collecting and collection management and is taking a 'zero tolerance' approach to gaps in provenance for new acquisitions.

A major public engagement initiative of the conservation work of Jackson Pollock's *Blue poles* continues. During the year 3,362 pest checks and 423 treatments were undertaken.

Performance criterion	
Advance digital access of the collection	
Target: Launch a renewed collection interpretation presence online in 2020–21	
Result: Search the Collection launched in June 2021	
Source: 2020–21 corporate plan, p 5-6; 2020–21 PBS, p 372	MET

Result:

In a global context of high demand for access to art and ideas online, advancing digital access to the national collection has become an integral part of meaningful engagement with audiences. The collection search function on the National Gallery's website is a significant driver of online traffic, representing nearly a third of overall page views. A new, visually rich collection search and discovery interface, Search the Collection, was launched in June 2021. The interface includes several functions and modifications to support better navigation and enhance the overall discoverability of the collection. Leveraging EMu and DiVA, the Gallery's existing collection management database and digital asset management system, the new platform combines digital images of works with robust artwork data, providing consolidated access to collection works and associated interpretation. New features and updates will continue to be added to Search the Collection next year to enhance search accuracy and discovery capabilities.

Performance criterion	
Refine the collection in accordance with the Vision for the national collection.	
Target: Develop a deaccession program that complies with the collection policy in 2020–21.	
Result: Deaccession Policy reviewed and Deaccession Framework is being developed in 2021–22 to guide the deaccession program.	
Source: 2020–21 corporate plan, p 5	MET

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 full list of works acquired during the year is provided at Appendix C.

Aboriginal and Torres Strait Islander Art and Australian Art

This year the National Gallery focused on acquiring major historical and contemporary works by Aboriginal and Torres Strait Islander artists, including an early watercolour of *Country* by senior Western Arrernte artist Albert Namatjira, *Quarritana*, supported by the Gordon and Marilyn Darling Hermansburg Fund, and a large-scale work by senior Mara artist Ginger Riley Munduwalawala, *My Mothers Country*. This painting is the most significant and largest work ever produced by Ginger Riley and focuses on cultural obligations to Country.

Corresponding with the Gallery's vision to reflect changing social contexts, Gordon Bennett's *Notes to Basquiat (The Death of Irony)*, focuses on globalisation and the colonisation of Australia. A contemporary reflection on global protest and activism surrounding Aboriginal Land Rights, black deaths in Custody and the Black Lives Matter movement is shown in a painting by Kamilaroi/Kooma/Jiman/Goreng Goreng artist Richard Bell, *From little things big things grow*.

Another major collecting focus was women artists with works reflecting cultural identity across an array of media. Among these includes a painting by Pitjantjatjara Ngangkari (healer) and artist Betty Muffler, *Ngangkari Ngura (Healing Country)*, commissioned and gifted by *Vogue Australia* and published on the cover of *Vogue's* September 2020 issue – the first time in the 61-year history of the magazine that a work of art was featured on the cover (Muffler and her painting also feature on the cover of this report); Gumatj artist Nyapanyapa Yunupingu, *Djulpan (Seven Sisters)* on board, and *Ganyu Djulpan*, on bark – both accomplished works in terms of content and technique; and a shell necklace by renowned Pakana artist Lola Greeno, *Blue Ceremonial King Maireener necklace*.

Of special significance to the people and Country of the Canberra region is the acquisition of *Matilda (Ngambri)*, a large photographic portrait of Ngunnawal/Ngambri Elder Matilda House by Gurindji/Malngin/Mudburra artist Brenda L. Croft. This work was shown in Part 1 of the *Know My Name* exhibition, as was the installation by Ngaanyatjarra Pitjantjatjara Yankunytjatjara Lands artists the Tjanpi Desert weavers, *Kungkarangkalpa (Seven Sisters)*. The latter was a major commission highlighting the Gallery's commitment to working with contemporary artists.

In addition were acquisitions by other Australian women artists including *Requiem* by Janet Laurence, *Murray River punch* by Bonita Ely, and *Wanderers in the desert of the real: Wallerawang power station* by Mandy Martin. They are all important works in the artists' respective practices that manifest their pioneering and enduring commitment to the environment and activism. A group of significant screenprints by Martin were also acquired, energising the poster collective collections of the 1970s. Further major works including *Superstudio* by Diena Georgetti and *Transfer station 1* by Mira Gojak explore the ongoing legacies of abstraction and modernism.

Major gifts included *Let it be me*, by the Dutch-Australian painter Matthys Gerber, donated by Patrick Corrigan AM. This work is the companion piece to *Don't spare the rod*, a painting acquired into the national collection in 1988.

The Gallery also continued its commitment to completing major series by senior women artists that showcase the postmodern style at its best: Anne Ferran's *Scenes on the death of nature I-V*, Julie Rrap's *Persona and shadow* and Robyn Stacey's *Redline 7000*. The acquisition of Sue Ford's *A sixtieth of a second: portraits of women 1961-68* demonstrates one of the major examples of feminist photographic practice in Australia. Three large-scale charcoal and mixed media drawings from the 1990s by influential contemporary artist Peter Kennedy demonstrate his longstanding interest in historical and political connections between the past and the present. eX de Medici's watercolour *Cleavin' Clint Eastwood*, a gift from the artist, was the catalyst for the National Gallery commissioning de Medici to produce the *Shotgun wedding dress/Cleave* in 2015.

The Gallery has continued to build on the fashion and textiles collection with acquisitions of works by Linda Jackson and Jenny Kee to complement existing works in the collection, as well as four works from the *Coeee Couture Collection* created by Jackson and Sydney-based fashion house Romance Was Born in 2014-2015. These are featured in Part 2 of the exhibition *Know My Name*.

International art

This year the National Gallery acquired significant works by women artists from across the world. These acquisitions reflect the National Gallery's commitment to prioritising women artists in its collecting and programs. These include a rare artists proof of American artist Kara Walker's first film *Testimony: Narrative of a Negress burdened by good intentions* and Pakistani-American artist Huma Bhabha sculpture *Waiting for another game*, which both draw on historical events and navigate the ongoing impacts of colonisation on individuals, communities, and cultures. Works exploring complex

relationships between bodies, gender and sexuality by German artist Rebecca Horn and British artists Sarah Lucas and Tracey Emin – the first to be acquired by these major figures in contemporary art – were brought into the national collection, alongside a print collaboration between Emin and French-American Louise Bourgeois.

The Orde Poynton bequest funded the purchase of two rare intaglio prints by American Impressionist Mary Cassatt, a significant addition to the four works already within the collection. Collector and National Gallery Foundation board member Penelope Seidler made a gift of works by South African artist William Kentridge, and Russian artists Mikhail Adamovich and Aleksandr Rodchenko. These key additions will augment the Gallery's already strong Kentridge holdings and collection of modernist decorative arts. Other important purchases included a group of five photographs by contemporary German artist Thomas Struth, a selection chosen in collaboration with the curatorial team for the national collection.

Collection management

Storage

During the year the registration, art handling and storage team focused on packing the collection for its long-term preservation and further increasing the efficiency of the spatial footprint for the collection. Staff created 444 storage boxes and crates which housed 1,187 works or parts of works of art.

As part of improving space rationalisation, a pilot program began which involved replacing extant wooden storage cupboards for the Illustrated Books Collection with metal compactus units. 750 books were housed into newly made, bespoke archival boxes which were clearly labelled for greater ease of identification and access and placed within the shelves of the compactus.

Collection reach

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

In addition to its own exhibitions and displays 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.

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, 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. Staff participate in conferences and are cited nationally and internationally as leaders in their field. Information on the Gallery's major publishing activities and symposiums, staff contributions to external publications and papers presented by staff throughout the year is at Appendix B.

Many works from the national collection are reproduced in the Gallery's publications and online platforms each year, reaching millions of people. This year 831 works of art from the national collection were featured across the *Joan Mitchell: Worlds of Colour* exhibition catalogue and *Printed: Images by Australian artists 1942 – 2020*. The children's book *Every Heart Sings* by Patricia Piccinini featured all newly commissioned works, and the two print runs of the exhibition catalogue *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* sold out.

During the year, the Gallery processed 173 requests for 487 images of works in the national collection for publication in printed books, academic journals and exhibition catalogues. An increased interest in

research requests and personal projects was noted due to further lockdowns across the globe. The most popular works requested were Jackson Pollock's *Blue poles* followed by installation imagery of *The Aboriginal Memorial* by Ramifying artists, and Arthur Streeton's *Golden summer, Eaglemont*.

Digitisation of the collection

Digital Asset Management System

To support the development of the new Search the Collection interface, the National Gallery developed a Collection Application Programming Interface (Collection API). The API combines the collection data from EMu with the digital image of the work of art from DiVA and presents the data on an interface without needing data modulation or manual processing. The API synchronises the Gallery's permanent collection data and images once every 24 hours to reflect the updated data stored in these two primary collection systems. The API has also been designed to sync the collection thesaurus data from EMu. This data consists of over 1.4 million terms relating to subject, art movement and Australian curriculum terms. For the first time, the public will be able to search for works of art held by the Gallery using common terms and navigate to other works of art which are linked to the same term. This will enhance the accessibility and discoverability of the collection.

Search the Collection

A new visually rich collection search and discovery interface was launched in June. New features and updates will be made to Search the Collection in the coming year to provide more accurate search and discover capabilities.

Gender equity in the national collection and reporting thereof was an important strategic goal for the Gallery during the year and the Collection Data Team supported this goal through innovative data capture and reporting solutions in consultation with the Gender Equity Action Plan Working Group and external experts.

Research Library and Archives

The Research Library and Archives collection consists of 261,676 catalogued items including books, exhibition catalogues, and catalogues raisonné. Catalogue highlights include: 52,575 Australian and New Zealand artist ephemera files, 64,050 international artist ephemera files, 153 Australian artist and art organisation archives, 400 art-related serials, 4,300 rare monographs, 202 rare serials titles, 4,900 posters and a variety of audio-visual material. 10,755 items were catalogued and added to the Research Library collection during 2020-2021.

Acquisition highlights from the year include the exhibition catalogue for Jackson Pollock's exhibition at New York's Sidney Janis Gallery in 1952, with the first appearance of *Blue poles*, listed as *Number 11; Preponderance of Aboriginal Blood*, 16 etchings by Judy Watson, Waanyi people, from 2019; and the seven-volume *Brett Whiteley: Catalogue Raisonné: 1955 – 1992*.

Strategy 2

Artistic Program

Results

Performance criterion	
Establish an exceptional, responsive, diverse and scholarly artistic program	
Target: Deliver and promote artistic program inclusive of major collection presentations	
Result: Artistic program delivered and promoted	
Source: 2020–21 corporate plan, p 7-8; 2020–21 PBS, p 372	MET

Result:

In 2020–21, the impacts of COVID-19 continued to be felt throughout the artistic program, significantly changing exhibition dates, audience capacities and methods of engagement. *Know My Name: Australian Women Artists 1900 to Now* is the most significant exhibition of works by women artists in Australia. Bringing together iconic works from the national collection with strategic loans, the exhibition illustrates the calibre and diversity of women's practice in this country in the 20th and 21st centuries. The exhibition was accompanied by an expansive publication that profiled more than 150 artists with texts written by 115 women writers. The book aimed to highlight the artists and their work and shift assumptions that the histories of art are male dominated.

As part of the Gallery's larger Know My Name initiative, and in response to the exhibition, the Know My Name Conference was held virtually from 10 to 13 November 2020. Foregrounding First Nations perspectives and diverse voices, the digital event brought together leading and emerging international voices from arts and academia to share ideas, insights and creative practice. Special emphasis was placed on creating an accessible, inclusive and participatory conference, with all sessions live captioned, AUSLAN interpreted, and audio described. The conference was supported by the Australia Council for the Arts.

A highlight of the wider Know My Name program was Patricia Piccinini's *Skywhales: Every heart sings* events, in which *Skywhalepapa* took flight alongside *Skywhale* over Canberra in early 2021, followed by a national tour. The presentation of the *Skywhales* was accompanied by a program of events and performances.

International artists also provided a key focus of the program with the major ticketed exhibition *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*. Originally planned for November 2020, *Botticelli to Van Gogh* opened in March 2021, and was the first major international exhibition in Australia since COVID-19 closed international borders. Despite border closures and social distancing restrictions the exhibition attracted 200,975 visitors, the highest visitation to a ticketed temporary exhibition in a decade. The 61 works in the exhibition were the largest number ever to travel outside of the United Kingdom in the National Gallery, London's 197-year history.

The National Gallery also presented a number of free exhibitions including: a major exhibition of works by Shanghai-based artist XU ZHEN® in *XU ZHEN®: ETERNITY VS EVOLUTION*, presented with the support of Dr Judith Neilson AM and the White Rabbit Collection, Sydney, which was enjoyed by 216,486 visitors; *The Body Electric*, supported by the Medich Foundation, showcased photographic and video work by women artists; and *Joan Mitchell: Worlds of Colour*, exhibited works on paper from the Kenneth Tyler Collection that were produced by the American painter and printmaker Joan Mitchell during the final stage of her career. This was accompanied by a publication funded by Kenneth Tyler AO.

Temporary exhibitions were supported by ever-evolving presentations of works from the permanent collection. Over 2020–21, presentations of Aboriginal and Torres Strait Islander art, Australian art (through the exhibition *Belonging: Stories of Australian Art*), Asian art, and International art were

maintained and developed by collection curators to draw out new scholarship and conversations between artworks. Two new collection displays rounded out this year's activities: *Emotional Body* examines depictions of the human body across cultures, materials, time and traditions; and *Towards Abstraction* tracks the development of abstraction through its origins in landscape.

In June, the National Gallery launched *Printed: Images by Australian artists 1942–2020*, the third and final book in Roger Butler's series on the history of Australian prints and drawings. This new volume was supported by the Gordon Darling Foundation and John Hindmarsh AM and Rosanna Hindmarsh OAM, and completes the most comprehensive account of printmaking and drawing in Australian art history to date.

Patricia Piccinini: *Skywhales* – Learning Gallery (7 March 2020 – 31 May 2021)

XU ZHEN®: *ETERNITY VS EVOLUTION* (14 March 2020 – 14 March 2021)

The Body Electric (22 June 2020 – 26 January 2021)

Know My Name: Australian Women Artists 1900 to Now, Part 1 (14 November 2020 – 9 May 2021)

Joan Mitchell: Worlds of colour (13 February – 26 April 2021)

Joan Ross: Collector's Paradise (26 February – 8 March 2021)

Botticelli to Van Gogh: Masterpieces from the National Gallery, London (5 March – 14 June 2021)

Know My Name: Australian Women Artists 1900 to Now, Part 2 (12 June 2021 – 26 January 2022)

Know My Name Conference (10 November – 13 November 2020)

Collection presentations:

Aboriginal and Torres Strait Islander Art Collection (ongoing)

International Art Collection Level 2 (until 9 May 2021)

Belonging: Stories of Australian Art (until 11 July 2021)

Devotion: Asian Art (until 18 July 2021)

Emotional Body (from 24 April 2021)

Towards Abstraction (from 24 April 2021)

Publications:

Know My Name

Printed: Images by Australian artists 1942–2020

Joan Mitchell: Worlds of Colour

Botticelli to Van Gogh: Masterpieces from the National Gallery, London

Every Heart Sings children's picture book

Performance criterion	
Advance the work of living artists	
Targets: Establish an Artist Advisory Committee.	NOT MET
Deliver a film program to promote and share stories about Australian artists.	PARTIALLY MET
Result: The Gallery has been fundraising for an upcoming documentary by Catherine Hunter on the Australian sculptor Bronwyn Oliver through the Australian Artists Film Fund.	
Source: 2020–21 corporate plan p7	

Case study: Skywhales: Every heart sings



"With a single skywhale figure we have a character, but with the two we have a relationship and a narrative. It is a simple story, but a beautiful and uplifting one."

– Patricia Piccinini

Patricia Piccinini's *Skywhale* and *Skywhalepapa* hot-air balloon sculptures flew together for the first time this year as part of *Skywhales: Every heart sings*.

Skywhalepapa was commissioned in 2019 with the assistance of The Balnaves Foundation and is the companion to 2013's *Skywhale* – together they form a skywhale family which is now part of the national collection. As flying works of art, the skywhales help us to make the national collection more accessible and share it beyond the gallery walls.

Thousands enjoyed the first three dawn Canberra flights in February, March and April, which were ticketed events and produced according to ACT Health COVID-19 protocols.

Supporting the outdoor activity in Canberra was multi-sensory indoor experiences at the

Gallery that explored the artistic journey behind *Skywhales: Every heart sings* including a Super Sunday program featuring the artist herself. During one event in the Tim Fairfax Learning Gallery, Piccinini shared her fascination with the collaborative and active nature of redefining family by reading from her *Every heart sings* children's book, which was published by the National Gallery.

The ideas behind the skywhale family were also shared with audiences through a display of Piccinini's lithographic prints and 3D models for the hot-air balloon commission. These explored the birth of her concept for *Skywhalepapa* and *Skywhale*, and an accompanying video gave insight into the heart and mind of this contemporary artist.

Behind the scenes, the textile conservation team had a steep learning curve about how to care for the unusual sculptures that are also aircraft and must meet aviation certification. Conservation staff learnt the requirements for aviation regulations and flying conditions specific to hot air balloons, including attending early morning flights, being on hand for inflations



and balloon pack ups. As part of the skywhales care management plan the conservators also manage the condition checking, cleaning and drying of the balloons in the days post-flight to ensure they remain in the best possible condition. *Skywhales: Every heart sings* is now a National Gallery of Australia Touring Exhibition that is made possible by National Touring Partner The Naomi Milgrom Foundation, with the support of Visions of Australia. The *Skywhales: Every heart sings* tour commenced at the Murray Art Museum in Albury in April. The *Skywhales* tour is expected to continue to over 10 venues across six states in two years. These include: the M Pavilion in

Melbourne, the Maitland Regional Art Gallery in NSW and the Walkway Gallery in Bordertown, South Australia and the Home of the Arts on the Gold Coast in Queensland. *Skywhales: Every heart sings* epitomises the original values of the Balnaves Contemporary Series – an opportunity to engage directly with living artists, reach younger audiences and provoke conversations about the nature of art.

Above: Artist Patricia Piccinini reads her book *Every heart sings* during the Super Sunday event. Below: (left to right) Patricia Piccinini's *Skywhale* and *Skywhalepapa*. Opposite: The Canberra launch of *Skywhales: Every heart sings*.



Performance criterion	
Establish an exceptional, responsive, diverse and scholarly artistic program	
Target: Deliver and promote artistic program inclusive of major collection presentations	
Result: <i>Ever Present: First Peoples Art of Australia, a National Gallery of Australia Touring Exhibition supported by Wesfarmers Arts, to tour the Art Gallery of Western Australia and the National Gallery Singapore</i>	
Source: 2020–21 corporate plan, p 7-8; 2020–21 PBS, p 372	MET

Result:

The National Gallery of Australia and Wesfarmers Arts developed the touring exhibition *Ever Present: First Peoples Art of Australia*, providing a significant opportunity to present the work of leading Aboriginal and Torres Strait Islander artists in an international context. The exhibition will open at the Art Gallery of Western Australia in December 2021 before touring to the National Gallery Singapore in 2022.

Ever Present: First Peoples Art of Australia surveys historical and contemporary works by Aboriginal and Torres Strait Islander artists from across Australia. Drawn from the collections of the National Gallery of Australia and the tour's major sponsor and Indigenous Arts Partner, Wesfarmers Arts, the works in this touring exhibition bridge time and place and are interconnected through story and experience. *Ever Present* includes over 100 works by over 90 artists that underline the ever-present existence of the First Peoples of Australia. The exhibition features works from the late 19th century by William Barak, Wurundjeri/Woiwurung peoples, through to key and a diverse range of contemporary artists including Daniel Boyd, Kudjla/Gangalu/Kuku Yalanji/Jagara/Wangerriburra/Bandjalung peoples, Mirdidingkathi Juwarnda Sally Gabori, Kaiadilt people, Richard Bell, Kamilaroi/Kooma/Jiman/Gurang Gurang peoples, and Yhonnie Scarce, Kokatha/Nukunu peoples.

Ever Present is one of the most significant international touring exhibitions developed by the National Gallery of Australia and will promote the artistic, cultural and political perspectives of Aboriginal and Torres Strait Islander artists; building understanding and an audience for First Nations art and culture in regions where it has had minimal exposure. Accompanying the exhibition will be a catalogue and series of public programs, providing exhibiting artists the means of raising their profile on a global stage to inspire deeper engagement.

Performance criterion	
Present a national touring program that prioritises regional communities and outreach initiatives	
Targets: Deliver and promote the 2020–21 touring exhibition program.	
Develop new regional initiatives to support the sharing of the national collection.	
Result: 2020–21 touring program promoted and delivered along with new regional initiatives.	
Source: 2020–21 corporate plan, p 7-8; 2020–21 PBS, p 372	MET

Result:

The National Gallery's Touring Exhibition program experienced many cancellations and deferred displays this year due to COVID-19. Despite this, total visitation on tour was 92,351, from a target of 100,000. Six Touring Exhibitions criss-crossed the country in 2020–21: *The Ned Kelly series* continued its tour of all states and territories; *Art Deco* completed a four-venue tour at the Hazelhurst Arts Centre in Gynea; *Body Language* travelled from Lismore Regional Gallery to the Museum of Art and Culture Lake Macquarie before finishing at the Horsham Regional Art Gallery; *Terminus* travelled to Murray Bridge Regional Gallery and Maitland Regional Art Gallery (after pandemic-related cancellations last year); *Defying Empire, the 3rd National Indigenous Art Triennial*, concluded its national tour at the Australian National Maritime Museum; and *Skywhales: Every heart sings* commenced its national tour in April at the Murray Art Museum in Albury.

The National Gallery Art Cases were refurbished and expanded this year with the support of the Neilson Foundation. Initially established in 1988 with funding from the Wolfensohn Foundation, the cases are designed to be held and touched by participants and travel to libraries, galleries, schools and community centres across Australia.

The National Gallery also enhances networking through a new focus on regional initiatives, through our Regional Initiatives Program. With significant support from Metal Manufactures Ltd, we established the new position of Regional Initiatives Officer. This position focuses on sharing the national collection to all regions nationally through short-, medium-and long-term loans.

The Regional Initiatives Program augments regional gallery exhibition programs through our extensive loan structure. Beyond the Touring program, the initiative will also provide improved opportunities to build the National Gallery's established network of regional galleries and foster new relationships across the country.



National Gallery on tour since 1988

11.6 million visitors

130 NGA touring exhibitions

1,666 exhibition presentations across Australia

10,000 works from the national collection

1,317 external loans

The National Gallery of Australia's Touring Exhibitions team, from left: Camilla Greville (Project Officer), Kathleen Worboys (Project Officer), Clare Armitage (Metal Manufactures Regional Initiatives Officer) and Mary-Lou Nugent (Manager) pictured in the Sculpture Garden in front of Clement Meadmore, *Virginia*.

Case study: Touring



The National Gallery's Touring Program has been delivering exhibitions drawn from the national collection since 1988. The statistics are impressive: almost 12 million people have attended touring exhibitions and seen 10,000 works from the national collection in 130 exhibitions at 1,666 locations, nationally and internationally during this time.

This year six Touring Exhibitions travelled the country, with a program that prioritised regional and remote communities. The *Ned Kelly* series continued its all-state and territory tour visiting the Cairns Regional Gallery and the Tweed Regional Gallery in Murwillimbah, *Art Deco* finished its successful four-venue tour at the Hazelhurst Arts Centre in Gymea and *Body Language* opened at Lismore Regional Gallery in August 2020 before travelling on to the Museum of Art and Culture Lake Macquarie and finishing at the Horsham Regional Art Gallery in May. Despite several pandemic-related cancellations in the early part of the reporting period, *Terminus* opened at Murray Bridge Regional Gallery and Maitland Regional Art Gallery. *The 3rd National Indigenous Art Triennial, Defying Empire*, concluded its national tour at the Australian National Maritime Museum. And in April, *Skywhales: Every heart sings* commenced its

major national tour at the Murray Art Museum in Albury, thanks to National Touring Partner the Naomi Milgrom Foundation.

One of our key Touring programs, the National Gallery Art Cases, was also refurbished and expanded with the support of the Neilson Foundation. Initially established in 1988 with funding from the Wolfensohn Foundation, the original three cases have been joined by two more, enabling five Art Cases containing works of art to travel to libraries, galleries, schools and community centres across Australia.

Uniquely, all the works of art contained within the brightly coloured cases can be held and touched by participants. Far from the confines of gallery walls and high plinths, this rare hands-on experience provides audiences with a new perspective on art. Over the years, tour venues have creatively incorporated the Cases into their programming on- and off-site, using them for object-based learning, storytelling and artmaking.

The new suite of Art Cases includes additional works, new themes and revised supporting material and is grouped into five broad themes – Bodies; Land and Country; Form and Education; Earth; and Past, Present, Future – bringing works of art into generative conversations

Left: Children interacting with works from one of the National Gallery Art Cases. Opposite: One of the National Gallery Art Cases including works: (on top of case, left to right) Sonja and Elisa Jane Carmichael, Ngugi/Quandamooka peoples, *Dabiyil wagari* (water carrying) vessels; Jimmy John Thaiday, Erub Mer people, *Kebi nam*; (in front of case, left to right) Penny Evans, Kamilaroi/Gomeroi people, *Burnt banksia*; Karla Dickens, Wiradjuri people, *Block and tackle*; James Tylor, Kurna people, *Kaurna Wirri Katha*; Angela Valamanesh, *From Miscellaneous items G*.



with one another and providing pathways of interpretation for audiences. The themes developed out of the existing works and informed the acquisition of new works as we continue to draw out new stories and connections between objects that span centuries.

The 'Bodies' Art Case brings together works that look at the lived experience of biology, of flesh and blood and the ways in which our bodies influence memory, space and form. 'Land and Country' includes Aboriginal and Torres Strait Islander artists exploring their profound connection to Country and the diverse practices undertaken by First Nations people to care for our vital ecosystems. Encompassing objects with functional uses, including light sources and a pepper grinder, 'Form and Function' explores the line between art and design. In a time of ecological catastrophe, 'Earth' brings together artists who reflect on the importance of the natural world and our place within it, while 'Past, Present, Future' explores the complex and interwoven histories that inform this place and imagines what could come to pass. The Art Cases feature works of art that respond

to these themes by some of Australia's leading contemporary artists. For example, Wiradjuri artist Karla Dickens's *Block and tackle* explores the impacts of ongoing colonisation on the bodily experience of Aboriginal people, while Angela Valamanesh's biological forms encourage us to consider our relationship with the natural world. The National Gallery tours many different types of exhibitions annually, including exhibitions of works on paper and canvas by key Australian and International artists, contemporary First Nations works, photography, and sculpture each with their own individual requirements. They come as a package, complete with all display requirements, written and online educational material and public programming support. National Gallery staff visit and assist with all installations, providing a fertile base for enhancing the close professional relationships that the National Gallery enjoys with its stakeholder venues. In turn these relationships provide the opportunity to develop skills, provide professional development and respond to venue needs where relevant to better enable access to the national collection.

Strategy 3

Audiences and Engagement

Results

Performance criterion	
Grow and broaden audiences	
Targets: On-site: 300,000, On loan: 500,000, Online: 1,000,000 On tour: 100,000	
Result:	
On-site: 524,860	MET
On loan: 2,202,973	MET
Online: 2,292,604	MET
On tour: 92,351	NOT MET
Source: 2020–21 corporate plan, p 10; 2020–21 PBS, p 372	

Result:

In response to the ongoing impact of COVID-19, including interstate and international border closures, the National Gallery set reduced visitation targets for 2020–21. In previous years approximately 65% of the Gallery’s visitors have travelled from interstate. In the early months of the year, strict visitation capacities were introduced for public venues including museums and galleries. The National Gallery adhered to these requirements, monitoring visitation through timed general entry sessions and through close management of visitor flow in gallery spaces.

Targets for on-site visitation to the National Gallery in Canberra were exceeded. While the Gallery was open daily, visitation for the first eight months of the year was on average 49% of the capacity of the previous year. The opening of *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* in March saw a dramatic increase in visitation. Almost every weekend session was sold out throughout the exhibition season, and the final visitation for the exhibition was 200,975. As a result, total on-site visitation for 2020–21 was 524,860, which exceeded the on-site target of 300,000.

The National Gallery’s Touring Exhibitions program was similarly affected by external factors, with many regional and touring venues having to close or being impacted by border closures. Total visitation on tour was 92,351, from a target of 100,000.

The National Gallery loaned 232 works to other institutions to support both Australian and international major exhibitions, a lower number due COVID-19, however visitation arising from works on loan greatly exceeded the target of 500,000. Key international exhibitions and loans, as well as multiple works to the Art Gallery of South Australia, Museum of Contemporary Art Australia and the Art Gallery of New South Wales ensured works from the national collection were seen by more than 2,202,973 people.

Targets for online visitation were doubled thanks to diverse digital offerings during the COVID-19 closure and period of restricted visitation. These programs, which included content such as videos of curatorial talks, the Know My Name Conference, 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 2020–21 was 2,292,604, more than doubling the target of 1,000,000.

Performance criterion	
Raise the profile of learning programs	
Targets: 10% growth over four years in online and on-tour learning participation	PARTIALLY MET
Develop one new research program per year	
Result: 10% growth online met only	
Develop one new research program per year	NOT MET
Source: 2020–21 corporate plan, p 10; 2020–21 PBS, p 372	

Result:

To raise the profile of learning programs in an environment where COVID-19 impacted on-site visitation, the Learning department focused on revitalising offerings to engage digital audiences. As a result, 48,412 people engaged in learning online – more than seven times the online attendance of last year and exceeding the Gallery's target for 10% growth over four years. The Know My Name digital season delivered a new standard for access and inclusion, demonstrating the Gallery's leadership and commitment to accessibility in the learning space. In formal education programming, the Gallery increased its virtual excursion offering, adding 8 new programs to engage 2,670 students and teachers over the year.

On-site, 58,919 people attended learning offerings with 21,636 students and teachers completing education programs and 37,283 visitors attending a public program or tour.

The Gallery recommenced delivery of learning programs on tour to support regional galleries. Almost 23,000 people engaged through the outreach program, including 21,204 through public programs and 1,793 through formal education offering. While continuing to offer in-person programming where possible, the Gallery also incorporated online offerings to increase reach and provide flexibility in the face of border restrictions or lockdowns. Programming focused on the *Body Language*, *Skywhales: Every heart sings*, *Terminus* and *Defying Empire* Touring exhibitions as well as delivery of core teacher professional learning and Art and Dementia programs.

Initial scoping for a new research program attached to the National Summer Art Scholarship program was also completed this year.

Performance criterion	
Refine and refocus the loans program.	
Targets: 700 works on loan per year.	
Implement a revised loans policy in 2020–21.	
Source: 2020–21 corporate plan pg 10	NOT MET

Performance criterion	
Increase access to research library and archives	
Target: Increase the number of students who engage with the National Gallery library and archive as part of their tertiary studies by 10%	
Source: 2020–21 corporate plan pg 10	NOT MET

Analysis

Temporary Loans Program

The Gallery made 232 loans to support exhibitions by other Australian and international institutions. This was less than previous years and reflected the continuing effect of COVID-19.

Three outward loans were made to international exhibitions: Francis Bacon's *Triptych*, shown at the Museum of Fine Arts in Houston, USA, for the exhibition *Bacon: Books and Painting*; Claude Monet's *Meules, milieu du jour (Haystacks, midday)*, for the exhibition *Monet: Places* at the Museum Barberini in Potsdam, Germany; and Jo Baer's diptych painting *Untitled (vertical flanking diptych-red)*, which was exhibited in the exhibition *Documenta. Politics and Art* at the Deutsches Historisches Museum in Berlin. The National Gallery supported many Australian institutions presenting major temporary exhibitions. These included: 35 works loaned to *She-oak and Sunlight: Australian Impressionism* at The Ian Potter Centre: NGV Australia; 32 works to *Dušan and Voitre Marek: Surrealists at sea* at the Art Gallery of South Australia; 13 works to *Australian Love Stories* at the National Portrait Gallery, Canberra; 20 works to *HABITAT: Ways of living* at the Canberra Museum and Gallery; seven works to the Art Gallery of South Australia for *Clarice Beckett: The present moment*; 5 works to *Lindy Lee: Moon in a Dew Drop* at the Museum of Contemporary Art Australia; 19 works to *Streeton* at the Art Gallery of New South Wales; three works to *Unfinished Business: The Art of Gordon Bennett*; and four works to *William Yang: Seeing and Being Seen*, both at the Queensland Art Gallery, Gallery of Modern Art, Brisbane.

Promoting the National Gallery

With the ongoing impact of COVID-19, a range of strategies and channels were employed by the Marketing and Communications teams to promote the Gallery and its exhibitions, events and programs, including advertising, public relations, social media, digital engagement, content collaborations 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 were delivered during the year for the *Know My Name* and *Botticelli to Van Gogh* exhibitions. Due to COVID-19, the opening of *Know My Name* was presented on-site, delivered from the exhibition space through Facebook Live and via the *Know My Name* microsite to create an accessible and wide-reaching event. Pre-recorded videos released across the Gallery's social media increased the reach nationally.

A significant *Know My Name* marketing and communications focus in early 2021 was on the promotion of Patricia Piccinini's *Skywhales: Every heart sings*. This period also included activity for Joan Ross' *Collector's Paradise* as part of the Enlighten Festival. The *Know My Name* campaign generated \$2.6 million of in-kind advertising.

The campaign for *Botticelli to Van Gogh* commenced in December 2020. The exhibition was launched in Canberra on 3 March with a media preview, VIP opening and Gallery members opening. Despite COVID-19 restrictions, the exhibition generated \$5.1 million of in-kind advertising and delivered an economic impact of \$49.7 million to the ACT, a significant result in the current environment.

In addition to major exhibition activity, the Gallery's website, email marketing and social media continue to be major channels of awareness for audiences, while earned channels such as online and print editorial and word of mouth also raised significant awareness.

Communications

The National Gallery's media coverage in 2020–21 had a potential reach of 9.4 billion views through local, national and international media, equating to 9,970 mentions in print, radio, television and online media, with an advertising equivalent value of \$86.5 million.

A highlight was the media coverage for *Botticelli to Van Gogh* which generated 1,616 total media items, with a potential reach of 115 million people, and an advertising equivalent value of \$14.3 million. This included cover stories in *The Australian's Review*, *The Sydney Morning Herald's Spectrum* and *The Canberra Times' Panorama* sections. *Botticelli to Van Gogh* was reviewed in several major publications – *The Australian* (two-part review), *The Sydney Morning Herald*, *The Saturday Paper*, *The Canberra Times*, *The Guardian*, *Broadsheet* and *ArtsHub*, among others. Another campaign highlight was the media partnership with News Corp which generated over 117 media items and \$1.2 million of editorial value across their mastheads alone.

During 2020–21, the communications campaign for *Know My Name* generated editorial coverage in 1,989 total media items across print, radio, television and online, with a potential reach of 1.1 billion people and an equivalent advertising value of \$10.5 million.

A highlight of the *Know My Name* communications campaign was the collaboration with *Vogue Australia*, where for the first time in the title's 60-year history, an original work of art – Betty Muffler's *Ngangkari Ngura (Healing Country)* – featured on the cover. As a part of a global campaign for 'hope' when the world was in lockdown, the National Gallery partnered with *Vogue Australia* to commission Muffler, a senior Pitjantjatjara and Yankunytjatjara artist who lives and works in Indulkana in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in South Australia, to paint a work for the September cover, which *Vogue* then gifted to the Gallery. *Vogue* are also a media partner for *Know My Name*.

An exclusive cover with *The Sydney Morning Herald's Good Weekend* magazine revealing Patricia Piccinini's *Skywhalepapa* began a significant media campaign for *Skywhales: Every heart sings*. The Canberra launch and national tour of *Skywhales: Every heart sings* generated 3,508 total media items across print, radio, television and online, with a potential reach of 1.1 billion people and an advertising equivalent value of \$11.4 million.

In addition to major exhibition activity, publicity and promotion was undertaken for collection displays and smaller exhibitions including *XU ZHEN®: ETERNITY VS EVOLUTION*, *Joan Mitchell: Worlds of Colour*, *The Body Electric*, *Belonging: Stories of Australian art*, *Emotional Body* and *Towards Abstraction*, as well as 20 new acquisitions to the national collection.

Social media

The Gallery saw major growth across key social channels during the year:

Table 1: Social media information for 2020-21

Audience	313,797
Audience Growth	12.7%
New Audience	36,611
Published Posts	1,272
Impressions	29,652,801
User Engagements	977,820
Engagement Rate (Per Impression)	3.3%
Video Views	834,996
Instagram Followers	157,333 (Growth of 28,716)
Twitter Followers	40,774 (Growth of 583)
Facebook Followers	115,690 (Growth of 28,716)
You-Tube	30 videos uploaded 3,220 Subscribers

The Gallery's Instagram following increased by 7,000 followers across January and February of 2021, which is attributed to content from the *Skywhales: Every heart sings* project and the *Botticelli to Van Gogh* exhibition.

The Gallery's Instagram growth in this period was the highest rate among national cultural institutions. The national average is 15.8%. The Gallery's Facebook following has also grown at a rate above the national average.

Public and Education programs

Education

On-site: 21,636

Online: 2,670

Offsite: 1,793

The Gallery offered curriculum-linked learning for primary and secondary students, teacher professional learning and adult education opportunities as part of its formal education program. 21,636 students and teachers visited the Gallery in 2020–21, with a further 2,670 attending online sessions and 1,793 offsite. To continue engagement beyond the Australian Capital Territory, the education team developed eight digital excursions as well as new online teacher professional learning opportunities. 2,670 students and teachers across the country attended online, increasing access to the national collection for regional and remote schools. To complement the online program, the Gallery produced three online education resources for exhibitions and five new artist activity sheets.

In partnership with the ACT Education Directorate Indigenous Learning Unit and their Indigenous Contact Officers, the Gallery piloted the Art Ways of Learning program to more than 100 First Nations students in late 2020. Civics and citizenship curriculum is now being embedded across the Gallery's education programs following the designation of Tier 2 status in the Parliamentary and Civics Education Rebate (PACER) program for our *Stories of Australian Art* program for Years 5-10. In May, the Gallery contributed to an online teacher professional learning session on Civics, Citizenship and Art with the National Capital Education Tourism project as part of the National Cultural Institution commitment to the PACER program. The Gallery also contributed content to the Civics Education portal being developed by the Commonwealth Department of Education, due to launch in August 2021.

Public Programs

On-site: 37,283 (includes 24,708 tours)

Online: 45,742

Offsite: 21,204

This year public programs focused on increasing the Gallery's digital experiences to broaden participation and adapt to the continued uncertainty of on-site programming. The Know My Name digital season delivered a new international standard for access and inclusion through the conference of leading artists, experimental performances, and keynotes. Thursday Art Talks introduced monthly live-streamed Facebook events, attracting larger live audiences than on-site iterations and a new capacity for post-event viewings. In March, the Gallery's inaugural hybrid on-site and online event engaged 140 participants with Bart Cornelis, exhibition curator from The National Gallery, London, in conversation with broadcaster and journalist Geraldine Doogue AO for the *Botticelli to Van Gogh* exhibition. The National Summer Art Scholarship program pivoted to an online delivery model in December, followed by an on-site component in April following the easing of national COVID-19 related restrictions.

The Gallery continues to have a rich offering of on-site programs designed to increase the accessibility of our spaces and exhibitions. Access programs included Art and Dementia, 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. In early 2021, Super Sunday, the Gallery's free interactive family program, returned with high attendances. The Know My Name-themed program saw 2,000 people engage with a range of artmaking activities and performances inspired by Patricia Piccinini's skywhales. The Gallery also released a free children's art trail of the Sculpture Garden in collaboration with artist Claudia Nicholson, with support from Tim Fairfax AC in honour of Betty Churcher AO.



Disability Inclusion Action Plan

In early 2021, the National Gallery engaged leading arts and disability organisation, Accessible Arts to develop its first Disability Inclusion Action Plan (DIAP). Following an initial briefing with the Senior Management Group in February, the National Gallery's community of staff, artists and visitors were given the opportunity to contribute through

several consultation activities in May and June. Two surveys were launched to draw out the experiences of the Gallery's stakeholders, achieving more than 1,800 responses. In addition, four focus groups drew out key issues and priorities for the plan, with representatives from the staff, contractor and volunteer cohorts as well as a dedicated session for visitors with disability. Findings from this consultation were presented to the Senior Management Group and DIAP Working Group in late June and early July. The final plan will be released in 2022.

Alongside the DIAP, the National Gallery has maintained its commitment to accessibility. During September 2020, Access Awareness training was provided to staff and volunteers. The Gallery also offers regular access public programs. A particular highlight from the programming year was the Know My Name virtual conference in November 2020 which delivered a new international standard for access and inclusion, offering AUSLAN-interpretation, Audio Description and Open Captioning streams alongside the main channel to improve accessibility and inclusion.

Visitors enjoy a tour of *Know My Name, Part 1*.



The National Gallery continued to support regional galleries with education and public programs and resources for touring programs. The new Art Carts program brought mobile art activity stations to three touring venues, engaging more than 500 children and their families. The education resource for *Body Language* was completed in early 2021, in collaboration with Wiradjuri artist Emily McDaniel. In May, artist Patricia Piccinini and National Gallery representatives delivered four programs with the Murray Art Museum Albury (MAMA) as part of the *Skywhales: Every heart sings* national tour funded by the Naomi Milgrom Foundation. Teacher professional learning, Art and Dementia tours and a public talk in conjunction with the Ned Kelly exhibition were conducted at Tweed Regional Galley as part of the Art and Dementia outreach initiative.

(Left to right) Caddie Brain (Executive Officer, Wikimedia Australia), Jessi England (Know My Name Project and Campaign Manager) and Simon Unterschultz (Archivist, National Gallery Research Library) participating in the Know My Name Wikipedia edit-a-thon.

Guides

110 volunteers at the Gallery have spent more than 7,000 hours engaging more than 24,700 visitors with tours, primary school and access programs, and supporting activities in the Research Library, Curatorial and Conservation areas. To ensure safety of volunteers during the ACT's COVID-19 lockdown, the volunteer program was suspended between late March and October 2020. The program resumed with a new Art Chats program replacing traditional tours with volunteers located in gallery spaces to share information with visitors. Art Chats were particularly popular in the *Botticelli to Van Gogh* exhibition where guides engaged 5,892 visitors throughout the exhibition.

As part of the Know My Name initiative, volunteers participated in the editing and creation of Wikipedia articles focused on biographical information on Australian artists who identify as women. In celebration of International Women's Day in March 2021, volunteers added 6,920 words, 91 references, edited 19 articles and created 9 new articles on Wikipedia.

Strategy 4

Organisational Sustainability

Results

Performance criterion	
Implement a five-year financial sustainability strategy Target: Growth in financial reserves in line with financial strategy Result: Financial reserves have grown	
Source: 2020–21 corporate plan, p 11-12; 2020–21 PBS, p 372	MET

Result:

The Gallery has continued to manage its finances within its operating and capital budgets and in line with the five-year financial sustainability strategy. Refer to the section on Financial Management and Business Assurance and Financial Statements for further analysis against the original budget.

Performance criterion	
Develop business systems that create efficiencies Target: Phase 1 of OSCAR – Our Systems Consolidation and Rationalisation Project Delivered Result: Phase 1 of OSCAR delivered	
Source: 2020–21 corporate plan, p 11-12; 2020–21 PBS, p 372	MET

Result:

OSCAR is the National Gallery’s Systems Consolidation and Rationalisation Project, a key business improvement initiative with an implementation timeline that reached completion in June 2021. At the core of OSCAR is the consolidation of multiple Gallery systems and movement of CRM (customer relationship management), exhibition and program ticketing, membership and giving functionality into a single set of systems (Tessitura and related software). A single set of systems supporting Gallery business has improved productivity, streamlined service delivery and simplified internal processes.

Phase 1 of OSCAR encompassed the implementation of email marketing, membership, donations, time-based ticketing and payments functionality. This included extensive and complex data migration from all contributing systems. A core project team engaged and supported subject matter experts from across the organisation to participate in considerable data testing to ensure high quality data standards were achieved and held in-depth stakeholder sessions to guide system configuration.

Additional key deliverables during Phase 1 included implementation of integrated payment terminals to support the Gallery’s commercial system in the Art Store and launch of TNEW, Tessitura’s flexible and secure hosted web purchase path, to facilitate online bookings for events. TNEW was successfully utilised for online bookings for the Know My Name Conference.

Ticketing for general Gallery entry and ticket scanning was brought forward into Phase 1 in response to COVID-19 to enable booking for timed entry sessions. Despite this unanticipated expansion of scope in Phase 1, all project milestones were achieved on time paving the way for Phase 2 implementation which includes exhibition ticketing functionality.

The implementation of Tessitura, as part of OSCAR, has enhanced the visitor experience on-site and online, increased engagement and is expanding the Gallery’s business insights. New reporting insights into visitor and supporter engagement is informing business decision making and identifying strategies for growth.

Performance criterion	
Invest in and develop commercial revenue opportunities	
Target: 10% growth in retail revenue over four years	
Result: 10% growth in retail venues on track to be met	
Source: 2020–21 corporate plan, p 11-12; 2020–21 PBS, p 372	MET

Result:

In the year under review the Gallery implemented strategies to refocus commercial business growth and ensure that self-generated income was a source of profit for the organisation.

The year was challenging for the Gallery's catering operations with COVID-19 continuing to impact on revenue across the function business. The Gallery operated its hospitality venues under a COVID-19 Safe Plan to ensure all events were delivered for clients and patrons in a COVID-19 safe environment.

Following a procurement process in September 2020 the Gallery appointed Restaurant Associates as the food and beverage partner to manage the Gallery's function spaces and event catering together with the retail outlets.

In line with the strategy to refocus commercial business growth, the Gallery's indoor café was re-invented as a dining experience for visitors to *Botticelli to Van Gogh* with the Sunflowers High Tea a popular choice for visitors throughout the exhibition.

The new purpose-designed Art Store opened on the main entry level in late 2020 and has become a multi-purpose hub for visitors. The Gallery's retail strategy is to position the Art Store 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 the national collection and exhibitions and providing a connection for the visitor to the art experience. In the year under review the Gallery opened a pop-up shop for the *Botticelli to Van Gogh* season at the exit to the exhibition. Merchandise and publications produced by the Gallery are available on-site in Parkes. A full list of book titles published by the Gallery during 2020–21 is in Appendix B.

Analysis

ICT

The National Gallery is continuing to implement its ICT Strategy 2019–2022. The Plan identifies five themes which will focus our planning, investment, and delivery of ICT services.

The five investment themes include:

1. Develop internal capacity to support innovative use of technology;
2. Transition our platforms, software, and capability through commodity services;
3. Reduce complexity, duplication, and manual processing;
4. Improve access to corporate resources – discover, obtain, and leverage information and data;
5. Maintain robust, reliable, and secure ICT services.

COVID-19 has posed many delivery challenges however also provided opportunities to rollout various ICT capabilities faster than may have otherwise been possible.

Key achievements include:

- Rationalisation of key business systems with a move to enterprise platforms.
- Delivery of a Data and Information Governance Strategy and a roadmap to modernise documents and records management governance, tools and practices.
- Ongoing upgrade of WiFi access points across the galleries to improve visitor experience.

The ICT Strategy will continue to focus on supporting the Gallery's key digital initiatives and improving digital accessibility and experience for all.

Content Management system for the Gallery website

In preparation for next year's design refresh and web content management system replacement, the Gallery has undertaken two formative technology projects. These projects have enabled the Gallery to build a foundational Content Management System (CMS) with a Collection integration that forms the basis of the future website redesign.

Know My Name: microsite & digital program

A dynamic new microsite was launched to accompany the major exhibition *Know My Name*. Innovative features of the design include new functionality for audience engagement during events, feature pages on artists, an 'On Demand' function to connect with past digital events and seamless connections between site content. The microsite hosted the Know My Name digital season, including the Conference, Annual Lecture and Virtual Opening.

Botticelli to Van Gogh: audio & learning platform

Utilising the underlying content management technology developed for the Know My Name microsite, an audio tour and learning resource web interface was created to support the *Botticelli to Van Gogh* exhibition. It was built in a platform-centric way, enabling future audio and learning experiences to be authored without the need for new technology investments.

Strategy 5

Building and Infrastructure

Results

Performance criterion	
Present the National Gallery to its best advantage	
Targets: Deliver current critical Capital Works Program 2020–21	PARTIALLY MET
Result: Not all projects in Phase 1 complete	
Develop a Vision for the Sculpture Garden	MET
Source: 2020–21 corporate plan, p 10; 2020–21 PBS, p 372	

Result:

The National Gallery’s main building in Parkes, Canberra, was originally completed in 1981 and opened in 1982. Most of the building remains in its original form, although new extensions have been added including the Temporary Exhibitions wing (1996) and the new front entrance and Aboriginal and Torres Strait Islander galleries (2010).

In the 2018-19 Federal Budget the National Gallery received Phase 1 funding of \$16.55 million through a new policy proposal. A further grant of \$4.96 million was provided by the then Department of Communications and the Arts and the National Gallery contributed \$4.0 million bringing the total Phase 1 program budget to a total of \$25.5 million.

As of 30 June 2021, 21 of the 31 projects which make up the Infrastructure Program Phase 1 are complete. These projects improve safety and accessibility for visitors and staff at the National Gallery and the continued protection of the national collection relating to fire, security, electrical, mechanical and transport systems. The remaining projects include the replacement of boilers and dehumidifiers to continue to maintain suitable environmental conditions within the Gallery and roofing and glazing to solve well-documented water ingress issues.

The Gallery completed the relocation of the retail outlet from Level 1 in September 2020 to the Ground Floor to improve functionality and performance. The relocation has given the retail outlet more prominence and accessibility for visitors.

In March 2021 the Gallery completed the refurbishment and upgrade of the Temporary Exhibition Gallery’s building fabric and infrastructure. An improvement was the installation of an LED lighting system that has had a significant impact on the presentation of exhibitions.

Analysis

Security

The security of the Gallery including the national art collection, its staff and visitors, continues to be a high priority. 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.

As part of the Capital Works Program the Gallery has upgraded its security systems to deliver a fully integrated perimeter security, access control, and intruder alarm management system from one centralised platform.

Performance criterion	
Achieve a sustainable footprint	
Targets: Develop and implement an Environmental Sustainability Action Plan	
Result: Baseline report delivered in June 2021	
Source: 2020–21 corporate plan p14	PARTIALLY MET

Sustainable Environmental Footprint

The National Gallery has adopted a three-stage approach to developing its Environmental Sustainability Action Plan. Stage 1 involved an assessment of the National Gallery's baseline energy emissions, waste generation and water consumption to determine the Gallery's overall environmental impact and enable the establishment of a data-driven Environmental Sustainability Action Plan.

The Baseline Report was delivered in June 2021. It provides the National Gallery with a solid foundation to benchmark environmental performance and will be critical in identifying areas for improvement and driving future strategic decision making.

During Stage 2, a measurement model is being developed to enable the National Gallery to track its environmental performance against the established baseline. The measurement model includes ongoing data management and year-on-year reporting on emissions, waste and water sources to evaluate the impact of actions implemented via the Environmental Sustainability Action Plan. The measurement model is due to be completed in July 2021.

In Stage 3, the National Gallery will develop and implement an Environmental Sustainability Action Plan to identify actions to improve its performance against the established baseline. The Action Plan will include both short- and long-term targets to reduce emissions, water consumption and waste generation.



Installation view of *Know My Name, Part 1*, featuring Janet Laurence, *Requiem*, which explores recent environmental issues.

Strategy 6

Government and Partners

Results

Performance criterion	
Grow the philanthropic base	
Result: Over \$4 million in cash donations and 15 gifts received during the 2020–21 year	
Source: 2020–21 corporate plan, p 15; 2020–21 PBS, p 372	MET

Result:

The challenges of COVID-19 continue to impact philanthropic giving, however, the National Gallery's giving community has continued to support our efforts to present a series of leading programs and exhibitions. During the year, the Gallery received just over \$4 million in cash donations and 15 gifts of works of art valued at \$778,250. This included a recent gift from Visionary Benefactor and Foundation Board Director Tim Fairfax AC, a major supporter since 2011, inspired by the legacy of former National Gallery Director Betty Churcher AO to support the Gallery's education and access programs. Through this generosity, the Gallery's learning and digital programs have continued to grow and thrive, with four named positions dedicated to developing the Gallery's digital initiatives and youth engagement.

Several key private giving Foundations have invested in the Gallery's initiatives, including: the Lansdowne Foundation, which supports our Art and Dementia programs; the Naomi Milgrom Foundation, which supports the national tour of Patricia Piccinini's *Skywhales: Every heart sings*; and Metal Manufactures Ltd, which has invested in the Gallery's efforts to share the national collection throughout Australia.

The Gallery's continuing efforts to secure funding for named positions has resulted in numerous staff in privately funded roles, including the newly established Associate Curator, Aboriginal and Torres Strait Islander Art Provenance, supported by the Oranges and Sardines Foundation.

Analysis

Membership

National Gallery Membership offers the opportunity to engage with the Gallery 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.

Members events returned in 2021 after COVID-19 closures with the opening of the *Botticelli to Van Gogh* exhibition. 1,313 Members and guests attended *Botticelli to Van Gogh* opening weekend Members events.

Total memberships increased by 2% from 10,328 at 30 June 2020 to 10,535 at 30 June 2021, however total members decreased from 17,282 at 30 June 2020, to 15,405 at 30 June 2021, a decrease of 10.9%. There were 3,003 new members in 2020–21 compared to 3,063 in 2019–20, a decrease of 2%.

However, *Botticelli to Van Gogh* saw an average of 17 new members per day, compared to the previous exhibition average of 12.

Membership by state

Table 2: Distribution of membership 2020-21

ACT	NSW	VIC	QLD	WA	SA	NT	TAS	Int	*NA
5,830	3,547	530	203	57	119	11	41	64	133
55.34%	33.67%	5.03%	1.93%	0.54%	1.13%	0.10%	0.39%	0.61%	1.26%

TOTAL Membership 10,535

*n/a – there are some longstanding active Memberships with inactive addresses.

National Gallery of Australia Foundation

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

The Foundation is a company limited by guarantee under the *Corporations Act 2001* and is governed by a Board of Directors appointed by the Gallery's Council and includes the Gallery's Director.

The Foundation Board Patron is the Governor-General of the Commonwealth of Australia, His Excellency General the Honourable David Hurley AC DSC (Retd). The Foundation Board meets three times each year.

The Chair of the Foundation is Stephen Brady AO, CVO and Philip Bacon AO is the Deputy Chair. Michael Maher, President of the American Friends of the National Gallery of Australia, was appointed to the Foundation Board.

Board members in 2020–21 were Stephen Brady AO, CVO (Chair), Philip Bacon AO (Deputy Chair), Ryan Stokes AO (Council Chair), Nick Mitzevich (Director), Geoffrey Ainsworth AM, Julian Beaumont OAM, Anthony Berg AM, Robyn Burke, Julian Burt, Terrance Campbell AO, Sue Cato AM, the Hon Ashley Dawson-Damer AM, James Erskine, Andrew Gwinnett, Wayne Kratzmann AM, Dr Andrew Lu AM, Michael Maher (appointed June 2021), Dr Michael Martin, Geoffrey Pack, Roslyn Packer AC, 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.

National Gallery of Australia Gala

This year's National Gallery fundraising Gala took place on 4 and 5 June 2021 on the second last weekend of the *Botticelli to Van Gogh* exhibition. Ninety-three supporters and guests travelled from across the country to participate. The 2021 Gala achieved the highest ever level of contributions from attending guests and others who were not able to participate. All donations will support a major new artistic commission to mark the Gallery's 40th anniversary in 2022. All Gala Fund patrons and donors are listed on page 152 in Appendix E.

Tim Fairfax AC – 10 Years of Giving

2021 marks 10 years of transformational support from Education Patron Tim Fairfax AC. Over the last decade, Visionary Benefactors Tim and Gina Fairfax have contributed towards many important initiatives at the Gallery including the Tim Fairfax Learning Gallery and the Tim Fairfax Studio.

4th National Indigenous Art Triennial: Ceremony

This year's Annual Appeal for the *4th National Indigenous Art Triennial: Ceremony* attracted 372 donors. In addition, 21 donors supported many different aspects of the exhibition, including the direct commissioning of artists. Donors are listed in Appendix E.

Know My Name

Additional major gifts were received in support of the Know My Name initiative, including the Australia Council for the Arts which supported the Know My Name Conference. These donors built on the

generosity of last year's supporters and assisted with the commissioning of artists, the delivery of the two-part *Know My Name* exhibition and a suite of public and education programs. Donors are listed in Appendix E on page 153.

Exhibition Patronage

The *Botticelli to Van Gogh* exhibition attracted the greatest ever level of private support for an exhibition in Canberra. Significant support has also been received for the upcoming *Jeffrey Smart* exhibition. Patrons are listed in Appendix E.

Major gifts

Metal Manufactures Ltd made the first contribution of a five-year commitment to support regional initiatives, including the engagement of a dedicated Regional Initiatives Officer who will be responsible for establishing a new loans program that will ensure greater access to the national collection by communities across Australia.

Council Deputy Chair Michael Gannon and Helen Gannon supported the Gallery, and a gift from new donor Tracey Griff was made in support of the Gallery's Learning and Access programs.

Visionary Benefactors Kenneth Tyler AO and Marabeth Cohen-Tyler continued their annual giving in support of the Kenneth Tyler Print Collection. It was with great sadness that we received the news of Marabeth's untimely passing in April 2021.

Other Significant Donations

The National Gallery acknowledges all donors who provide support and enable aspirational projects to be realised, including exhibitions, public and learning programs and funded positions. All donors are listed in Appendix E.

Dr Eugenie Bell continued her support of the Robert and Eugenie Bell Decorative Arts and Design Fund and was joined by other donors to this fund that is dedicated to advancing decorative arts at the Gallery in memory of former Senior Curator Dr Robert Bell AM.

This year the Gallery has also been fundraising for an upcoming documentary by Catherine Hunter on the Australian sculptor Bronwyn Oliver through the Australian Artists Film Fund.

National Gallery's Bequest Circle

At the end of June 2021, the National Gallery Bequest Circle had 58 members. This year, the Gallery received the final instalments of two bequests from the late Henry Dalrymple – whose bequest supports two named positions: the Henry Dalrymple Head Curator of Australian Art and the Henry Dalrymple Chief Content Officer; and the late Barbara Jean Humphreys, whose bequest supports the Barbara Jean Humphreys Assistant Director, Indigenous Engagement.

American Friends of the National Gallery of Australia

The New York-based American Friends of the National Gallery of Australia (AFNGA) used the pandemic lockdown to pivot to digital offerings, providing engagement via a series of online Art Talks around *Know My Name* and remembering the late Robert Hughes, which helped broaden the reach and profile of the Gallery in the United States.

At its Annual General Meeting in May 2021, the AFGNA farewellled outgoing Chair Philip Colbran who held this role for 12 years and will continue his involvement as General Counsel. Carolyn Fletcher AM, most recently the Chair of the National Art School in Sydney, was appointed to the role of Chair. The AFNGA Board of Directors also includes President Michael Maher, Secretary Elizabeth Elder, and Treasurer Robert Moore II, who are joined by Sara McKerihan, Megan Thomas, Susan van der Griend and recently appointed member Catherine Divine.

During the year, a major gift was made by the AFNGA with the assistance of Kenneth Tyler AO and the late Marabeth Cohen-Tyler towards the Kenneth Tyler Print Collection.

Corporate partnerships

Partnerships' objectives were to maintain the Gallery's cash targets in 2020–21. During the year, cash sponsorship was maintained through the National Gallery's partnerships including Indigenous Art Partner Wesfarmers Arts and Strategic Partner, the ACT Government, through VisitCanberra.

Wesfarmers Arts support enables the Gallery to share Aboriginal and Torres Strait Islander art, as well as educate and inspire audiences through year-round public programming, the Indigenous Arts Leadership program and exhibitions such as the *4th National Indigenous Art Triennial: Ceremony*.

Corporate cash support was also provided through two new corporate partnerships: Citi Bank, which supported the *Know My Name* exhibition, and ISPT c/o Knight Frank which supported the *Botticelli to Van Gogh* exhibition. *Botticelli to Van Gogh* was also supported by official accommodation partner Capital Hotel Group and two new Corporate Members were secured for the exhibition: National Australia Bank/JB Were and Crestone Wealth Management.

In-kind support targets were exceeded in 2020–21, totalling over \$7.8 million. In-kind partnerships in 2020–21 enabled the Gallery to extend our marketing budgets through valuable in-kind advertising across TV, print and digital media, and out of home. In-kind also offered valuable budget relieving goods and services across content development, accommodation, signage and beverages.

Strategic Partner oOh!media supported both *Know My Name* and the *Botticelli to Van Gogh* exhibitions, delivering \$4.7 million value in kind. This was attributed to a second iteration of the National Outdoor Art Event to celebrate Australian women artists. oOh!media also supported the Gallery during *Botticelli to Van Gogh*, through the Kids x Van Gogh campaign, inviting primary and secondary school aged students to create their own artwork inspired by Van Gogh's *Sunflowers*. Six finalists from over 1000 entries received were chosen and displayed on billboards and digital screens across the country in the final month of the exhibition.

The Seven Network continued their support of the Gallery with over \$1.8 million of in-kind television, digital and print advertising, promoting both the *Know My Name* and *Botticelli to Van Gogh* exhibitions to a national audience.

Collaboration with Archie Rose Distilling Co for the *Know My Name* exhibition generated a tailor-made Gin with bespoke Know My Name labelling, selling out through their online channels.

Media partners such as NewsCorp, *The Sydney Morning Herald*, *The Age*, *The Canberra Times*, Torchmedia, Win TV and QMS, as well as Doma Hotels and Hyatt Hotel Canberra continued in-kind support which enabled marketing, accommodation and advertising support for our major exhibitions.

Case study: Botticelli to Van Gogh



"I find comfort in contemplating the sunflowers"
– Vincent van Gogh

One of Vincent van Gogh's iconic *Sunflowers* paintings travelled to Australia for the first time this year when Canberra hosted 61 works of art from one of the greatest collections of Western European paintings in the world for the exhibition *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*.

The exhibition was the first time in its near 200-year history that the National Gallery, London toured works from its collection internationally. Spanning 450 years, from the 15th to the turn of the 20th century, *Botticelli to Van Gogh* featured paintings by 56 of European history's greatest artists including Titian, Velázquez, Rembrandt, Vermeer, Canaletto, Turner, Renoir, Cézanne, Monet and Gauguin.

Curated by Bart Cornelis, Curator of Dutch and Flemish Paintings 1600–1800 at the National Gallery, London, the unrivalled selection of works travelled to Tokyo and Osaka in Japan before arriving in Canberra where the exhibition was held at the National Gallery of Australia from 5 March to 14 June.

Developed in collaboration with Art Exhibitions Australia, *Botticelli to Van Gogh* represented a coming together of two of the world's great National Galleries. With the ongoing effects of the COVID-19 pandemic keeping our international borders closed, coming together to bring these masterpieces from London to Canberra was an important reminder of our connections beyond our shores.

And it resonated with audiences – despite these challenging times, *Botticelli to Van Gogh* attracted 200,975 visitors and achieved the highest attendance for a National Gallery of Australia exhibition in the past decade.

For the first time in Australia visitors were able to view several of the National Gallery's greatest masterpieces that are rarely loaned, including Carlo Crivelli's *The Annunciation, with Saint Emidius*, Rembrandt's *Self Portrait at the aged 34*, Johannes Vermeer's *Young Woman Seated at a Virginal*, Diego Velázquez's *Kitchen scene with Christ in the house of Martha and Mary*, JMW Turner's *Ulysses deriding Polyphemus – Homer's Odyssey*, and Claude Monet's *The Water-Lily Pond*.

Following a broadly chronological path through seven rooms, *Botticelli to Van Gogh* provided an overview of Western European art history through seven defining periods: Italian Renaissance painting; Dutch painting of the Golden Age; Van Dyck and British portraiture; The Grand Tour; The discovery of Spain; Landscape and the picturesque; and France and the rise of modern art.

The presentation benefited from the \$5 million refurbishment of the Temporary Exhibition Gallery, which included a new energy efficient LED lighting system that allowed visitors to see the iconic works in literally a new light.

Visitor experience was enhanced by a new audio and learning web-based app developed for the exhibition, which had the highest uptake of any audio tour offering in the Gallery's history, with 63,109 visitors listening to almost 450,000 audio sessions. Alongside journalist and presenter Geraldine Doogue's narration of 13 artworks, the Gallery partnered with ABC Classic to offer a selection of music composed in the era each work was painted.



The Gallery also developed a set of learning resources that were used by more than 3,000 people, primarily teachers who were able to group works and share them with their classrooms post-visit.

A range of engaging public programs and collaborations were also developed for the exhibition, reaching more than 16,300 people.

Highlights include a partnership with floral artist Saskia Havekes, owner of Sydney's Grandiflora, resulting in a display of 1,500 sunflowers in the foyer and one of the most popular and engaging public programs, Masterclass: Flower Power, offering audience members a live class in flower arrangement in conversation with *Botticelli to Van Gogh* exhibition coordinating curator Sally Foster.

Involving kids and families, learning professionals, and schools with the visual arts through creative opportunities is an important part of the Gallery's learning agenda. In a bid to inspire the next generation of art lovers, budding artists from primary and secondary schools were invited to create their own version of *Sunflowers* for the Kids x Van Gogh challenge, some of which were then brought to life across digital street furniture, billboards, and retail sites nationally. The partnership between the National Gallery and oOh!media was a community-focused initiative that saw strong engagement with 1,014 entries received from across Australia from all states and territories.

Engaging with our established donors and network of supporters was also key to the

exhibition's success. *Botticelli to Van Gogh* attracted the greatest ever level of private support for an exhibition held at the National Gallery, made possible through the Principal Patronage of the Wright Burt Foundation and ten Exhibition Patrons, whose support underpinned all aspects of presenting the exhibition and engaging audiences.

Another highlight of the *Botticelli to Van Gogh* program was the Instagram livestream 'In Conversation with the Directors', which saw the Directors of the National Galleries of Australia and London come together virtually over Instagram for the first time to talk and walk-through art history: Nick Mitzevich live from inside the exhibition in Canberra and Gabriele Finaldi, Director of the National Gallery, London, dialling in from his office in London. During the chat Dr Finaldi said: "It's been a huge pleasure for us to collaborate with all the team at the National Gallery of Australia ... we tried to make a selection of works which was very representative of the National Gallery (of London)'s collection, it's got several of the great masterpieces in the collection... I know they're hugely appreciated and we're hugely appreciative of the way you've looked after them and promoted them and really pleased that lots of people are coming to see them".

This page: Kids x Van Gogh competition winner Pei Fu; visitors to *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* enjoy the audio tour while looking at Willem Claesz. Heder, *Still Life with a Lobster*, 1650-59, National Gallery, London © The National Gallery, London. Opposite: Visitors to *Botticelli to Van Gogh* enjoy Vincent van Gogh, *Sunflowers*, 1888, National Gallery, London © The National Gallery, London.

Strategy 7

Influence and Advocacy

Results

Performance criterion	
Advance Aboriginal and Torres Strait Islander people and culture Targets: Draft a Reconciliation Action Plan in 2020–21 Implement an Indigenous Engagement Strategy in 2020–21 Result: Drafting of Reconciliation Action Plan commenced	
Source: 2020–21 corporate plan, p 16-17; 2020–21 PBS, p 373	PARTIALLY MET

Result:

The National Gallery's first Reconciliation Action Plan (RAP) is currently being developed which will be a key tool in driving actions that will contribute toward positive cultural change across the institution.

In February and March, the National Gallery underwent a formal procurement to engage a First Nations service provider to deliver content for a draft RAP in collaboration with the RAP Working Group. Canberra-based organisation, Coolamon Advisors, will guide RAP development process, conduct background research and consultation with Reconciliation Australia, guide and facilitate appropriate collaboration and co-design activities with internal and external stakeholders, and assist the National Gallery to identify priority actions for inclusion in the RAP.

Stakeholder workshops for the development of the Reconciliation Action Plan will be held through August and September 2021 with a revised dated of December 2021 for a draft RAP.

The 'Aboriginal and Torres Strait Islander Cultural Rights and Engagement Policy' is currently being reviewed and its re-drafting has been earmarked as a priority action through the Reconciliation Action Plan.

Performance criterion	
Support international relationships Target: Develop a major international partnership project Result: <i>Botticelli to Van Gogh: Masterpieces from the National Gallery, London</i> successfully delivered	
Source: 2020–21 corporate plan, p 16-17; 2020–21 PBS, p 373	MET

Result:

The exhibition *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* represented a first-of-its-kind partnership with the National Gallery, London, which has never lent such a significant body of work for tour. Through careful planning and collaboration, made more complex by travel and operational limitations due to COVID-19, the partnership between the national galleries of both Australia and London and Art Exhibitions Australia was successful.

Originally planned for November 2020, *Botticelli to Van Gogh* opened in March 2021 and was the first major international exhibition in Australia since COVID-19 closed international borders in March 2020. The 61 works in the exhibition are the largest number ever to travel outside of the United Kingdom in the National Gallery's 197-year history. The exhibition ranged from masterpieces of the Italian Renaissance, through the age of the European Baroque, to highlights of British painting and early 20th-century Post-Impressionism and included works by 57 of the world's most famous and admired artists including Botticelli, Titian, Rembrandt, Vermeer, El Greco, Velazquez, Goya, Turner, Constable, Van Dyke, Gainsborough, Renoir, Cézanne, Gauguin and van Gogh.

Analysis

Indigenous Engagement

The Indigenous Engagement portfolio oversees the numerous engagements the National Gallery has with First Nations people, artists, communities, organisations and cultures. Led by the Barbara Jean Humphreys Assistant Director, Indigenous Engagement, Bruce Johnson-McLean, Wierdi/Birri-Gubba peoples, the portfolio leads the ways in which First Nations people can be brought into decision-making processes to create more appropriate outcomes for all.

The Aboriginal Memorial

In early 2021 Bruce Johnson-McLean travelled to Ramingining, in the Northern Territory, with Djon Mundine OAM, Bandjalung people, the conceptual curator and collaborating artist on *The Aboriginal Memorial*, to conduct essential community consultation with surviving artists and the relatives of deceased artists who collaborated on the work. Regular engagement with the community of Ramingining is crucial to building and sustaining relationships with the Indigenous Cultural and Intellectual Property holders of one of the National Gallery's most important works.

A major publication for *The Aboriginal Memorial* is proposed for 2022–23, and this early-stage engagement and consultation was important for gaining community consent for the proposed publication, identifying potential community collaborators and to socialising the project before return visits which will focus more on working engagements, beginning later in 2021.



Ramingining artists, Djon Mundine OAM, Bandjalung people, *The Aboriginal Memorial*, 1987–88, National Gallery of Australia, purchased with the assistance of funds from National Gallery admission charges and commissioned in 1987 © Artists/Copyright Agency, 2021.

National Reconciliation Week

The primary platform for audiences to engage with National Reconciliation Week was through social media, sharing works by prominent Aboriginal and Torres Strait Islander artists Julie Dowling, Badimaya people, Brian Robinson, Maluyligal/Wuthathi/Dayak peoples, Karla Dickens, Wiradjuri people, and Richard Bell, Kamilaroi/Kooma/Jiman/Gurang Gurang peoples, to reach over 159,906 online. Internally, staff received two e-newsletters with rich content and recommendations for learning around Reconciliation and First Nations experiences.

Other initiatives

The Gallery's primary platforms for engaging audiences with Aboriginal and Torres Strait Islander voices and experiences are through social media and programming.

In addition to National Reconciliation Week, the Gallery marked the anniversary of the Royal Commission into Aboriginal Deaths in Custody, ANZAC day and National Sorry Day by sharing relevant and thought-provoking works by First Nations artist with audiences on social media. On 13 February, the gallery shared Julie Dowling's *Self-portrait: in our country* for the Anniversary of the National Apology which became the highest reaching social media post for the 2020–21 period, reaching 168,581 people across Instagram and Facebook.

Highlight initiatives delivered through the Learning portfolio included:

- As part of the Know My Name digital season, the Gallery produced the Decolonise Your Feminism annual lecture, with First Nations women Dr Crystal McKinnon, Amangu Yamaji people, Kimberley Moulton, Yorta Yorta people and Paola Balla, Wemba-Wemba/Gunditjmara people, discussing perspectives on art, gender and power, and the influence of feminism on First Peoples practice in a global context to an online audience of more than 900 people.
- The partnership with the Canberra International Music Festival (CIMF) saw the Gallery host four performances by Yuwaalaraay storyteller and performer Nardi Simpson, Yolgnu Songmen Daniel and David Wilfred and Muruwari dancer Tammi Gissell in the James Fairfax Theatre.

Opposite: The Wesfarmers Indigenous Arts Leadership Program 2021 Residential One participants (from back row, left to right): Linda Elliot, Ian RT Colless, Dharabuladh clan of the Gundungurra people, Wesfarmers Indigenous Arts Leadership Coordinator, Indigenous Engagement, Tasha James, Wiradjuri people, Bruce Johnson-McLean, Wierdi/Birri-Gubba people, Barbara Jean Humphreys, Assistant Director, Indigenous Engagement, Charles Nelson, Wiradjuri people, Jacob O'Keefe, Bundjalung people, Matt Poll, Torres Strait Islander/South Sea Islander, Krystal Hurst, Worimi people, Aidan Hartshorn, Walgalu/Wiradjuri peoples, Wesfarmers Assistant Curator, Aboriginal and Torres Strait Islander Art, Tina Baum, Larrakia/Wardaman/Karajarri peoples, Curator, Aboriginal and Torres Strait Islander Art, Nathan Sentence, Wiradjuri people, Aaliyah-Jade Bradbury, Erub Island of Meriam Mir/Larrakia people, Kyra Kum-Sing, Malera Bandjalan/Mitakoodi peoples, Nicole Lockwood, Gumbaynggirr/Dhungutti peoples, Aunty Cheryl Penrith, Wiradjuri people, Aunty Mary Atkinson, Wiradjuri people, Elder-in-Residence, Juanita Kelly-Mundine, Bundjalung people.



Wesfarmers Indigenous Arts Leadership and Fellowship Program

The Indigenous Arts Leadership and Fellowship program, supported by our major partner, Wesfarmers Arts, is a significant program for Aboriginal and Torres Strait Islander people working in the arts and culture sector. Now in its 12th year, the program has seen over 110 graduates and continues to strengthen, evolve and play a key role in the development of Indigenous professionals within the sector. The program was suspended in 2020 due to COVID-19 restrictions, however a makeup program was delivered across June and July 2021.

In response to recurrent feedback received from alumni, this year's program was designed to provide a greater diversity of leadership experiences, with a particular focus on off-site and on Country cultural development. The program was offered in two week-long residentials: the first delivered off-site, working with the Wirdajuri community in Wagga Wagga and the second on-site at the National Gallery. The program brought together eight Aboriginal and Torres Strait Islander arts workers from ACT and NSW for learning, dialogue, exchange and networking. Mentors for this year's program were Juanita Kelly-Mundine, Bandjalung people, and Nathan Sentence, Wiradjuri people. For the first time the program also included an Elder-in-residence, Aunty Mary Atkinson, who provided guidance and advice to participants, as well as a vital link to the local Wiradjuri community in Wagga Wagga.

The first Residential was held in Wagga Wagga from 18 to 24 June. Community-led cultural activities included a cultural tour with Uncle James Ingram to significant Wiradjuri sites, weaving workshops with Aunty Lorraine Tye and Aunty Joyce Hampton, Wiradjuri language and singing lessons with Aunty Elaine P Lomas, and community 'cuppas' hosted by Aunty Cheryl Penrith with members of the Wiradjuri Community (including well-known Wiradjuri artist Lorraine Connelly-Northey, among others). Several workshops and presentations were also held featuring Program alumni Wesley Shaw, Dharawal/Ngarigo peoples, Coby Edgar, a Larrakia, English, Filipino woman, Tahjee Moar, Meriam/Barkindji peoples, Aleshia Lonsdale, Wiradjuri people, and Aidan Hartshorn, Walgalu/Wiradjuri peoples, the National Gallery's Wesfarmers Assistant Curator, Aboriginal and Torres Strait Islander Art.

To ensure that this nationally-regarded First Nations program remains culturally relevant, forward-facing, and future-ready, the Gallery has also embarked on a national consultation with program alumni and Aboriginal and Torres Strait Islanders arts workers and cultural industry leaders. Meaningful consultation is considered vital in developing and maintaining trust and enabling the community to influence the future content and framework of the program, and the broader work of the National Gallery.

Ethical Decision-Making Framework

The National Gallery partnered with The Ethics Centre and the Cranlana Centre for Ethical Leadership to further embed ethics into all aspects of the National Gallery's operations. In 2020–21, an Ethics Working Group was established to lead the development of an Ethics Framework, which articulates what ethics means to the National Gallery and how ethics informs and guides our activities, as well as outlining an approach to navigating ethical dilemmas.

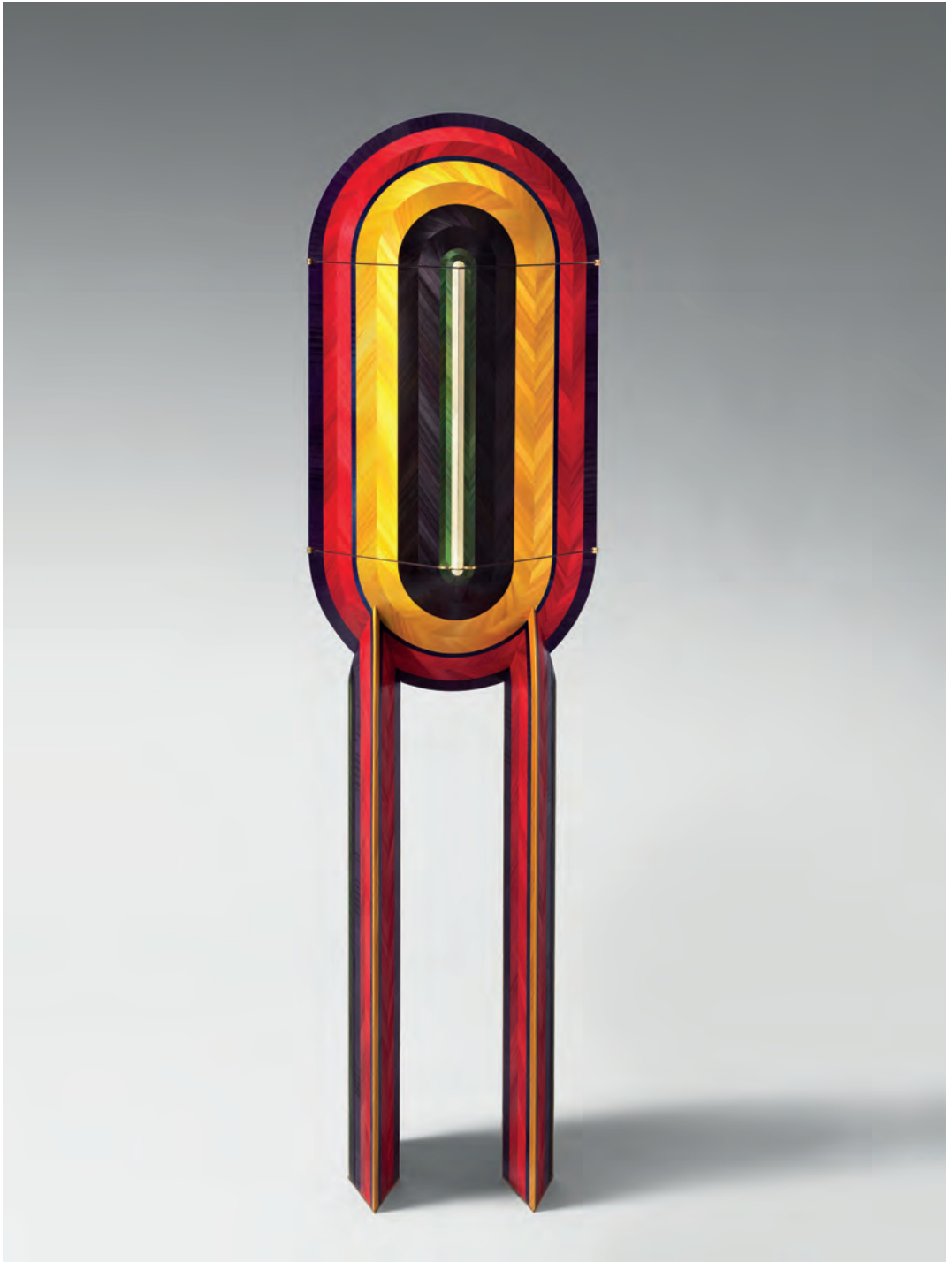
Ethics Working Group

The National Gallery considers it essential to our identity in 2021 and beyond that ethics is embedded into the core of decision making and operations. The Gallery aspires to be an exemplar in responsible governance and ethical decision making, both within and beyond the cultural sector. Commencing in 2020, the National Gallery convened an Ethics Working Group, and in partnership with Dr Simon Longstaff of The Ethics Centre, set to work on creating an Ethics Framework and designing an enduring governance structure that will support our team to make confident, consistent, defensible and rigorous ethical decisions.

The Ethics Framework guides reflection, conversation and decision making in a manner consistent with the National Gallery's purpose, mission, visions and values, as well as our newly defined ethical principles:

- Be informed by First Nations perspectives
- Embrace and reflect diversity
- Seek, foster and apply knowledge and understandings
- Collaborate in a spirit of generosity
- Communicate to be understood
- Aspire to the best, achieve what is possible
- Do no wrong, intend no harm

The implementation of the Ethics Framework will be supported by a newly established Ethics Advisory Committee. The Committee, to be comprised of a majority of independent members, will assist and guide the National Gallery in embedding ethics across its operations, and provided issue-specific advice on complex ethical questions that the National Gallery routinely faces.



Above: A&A, *Klaatu*, 2019-20, National Gallery of Australia, purchased 2021, © A&A.



Informational text panel on the left wall.

Informational text panel on the right wall.



MANAGEMENT AND ACCOUNTABILITY

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Corporate governance

The National Gallery of Australia is a Commonwealth statutory authority, established by the *National Gallery Act 1975*. The responsible minister is the Hon. Paul Fletcher, MP, Minister for Communications, Urban Infrastructure, Cities and the Arts.

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

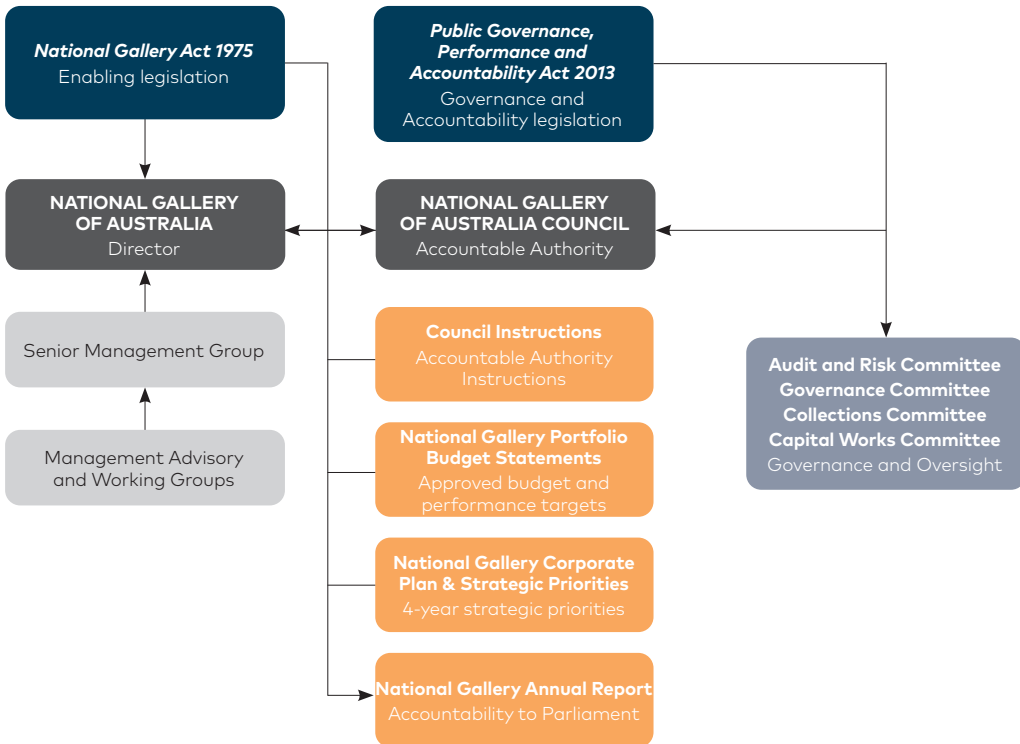
- to develop and maintain a national collection of works of art;
- to exhibit, or make available for exhibition by others, works of art from the national collection or works of art that are otherwise in possession of the National Gallery; and
- to use every endeavour to make the most advantageous use of the national collection in the national interest.

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 (s6(2)) and has power to do all things necessary to be done for or in connection with the performance of its functions (s7(1)).

As a Corporate Commonwealth Entity, the National Gallery is subject to the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) which established a coherent system of governance and accountability across all Commonwealth entities.

The diagram below illustrates, at a high-level, the National Gallery's governance structure:

Figure 3: Corporate Governance Structure



Council

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

- the Council comprises no more than 11 members (the Chair, the Director and nine other members)
- members, other than the Director, be appointed for no more than three-year terms by the Governor-General with respect to their knowledge and experience of the visual arts and any other areas relevant to National Gallery activities. Council members are eligible for reappointment with the sum of the members' appointments to not exceed nine years.

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 2021 are listed below with details of their qualifications and relevant experience at the time of their tenure.

Table 1A on page 79 provides further information on members, including whether a member is an executive or a non-executive member, the date the member commenced on Council, the date they ceased (where relevant) and the number of meetings the member attended during the 2020–21 financial year.

Ryan Stokes AO (Chair)

Qualifications: Bachelor of Commerce, Curtin University

Experience: Managing Director & Chief Executive Officer, Seven Group Holdings Limited, (ASX:SVW); Chief Executive Officer, Australian Capital Equity; Chairman, WesTrac; Director, Seven West Media (ASX:SWM); Chairman, Coates Hire; Director, Beach Energy, (ASX:BPT); Chairman, Boral, (ASX:BLD); Committee Member, IOC

Olympic Education Commission; Appointed an Officer in the General Division of the Order of Australia on 8 June 2020.

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; Chair, Suzani Pty Ltd; Chair, Messen Pty Ltd; Chair, Marn Pty Ltd; Director, Waratah Group Enterprises Pty Ltd; Director, Waratah Investment Partners; Adjunct Professor, Bond University; Chair, National Advisory Pty Ltd (Strategic Advisory Services); Member, Advisory Board Market Eye (Investor Relations); Chair, Zay Zoon Australia; Chair, JC Health Corporation Pty Ltd; Chair, Pay Me Now Please Pty Ltd.

Stephen Brady AO, CVO

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

Experience: Chair, National Gallery of Australia Foundation, Director, The Ethics Centre; Non-Executive Director, Faethm; Member, Federal Police Commissioner's Advisory Panel; 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: Director, Minerals Research Institute of WA; WA Councillor, Australian Institute of Company Directors; Panel Member, Australia Council – Multi Year Funding Finance and

Governance Advisory Panel; Panel Member, UWA Resources Law Advisory Panel; Director, Juniper Aged Care.

Alison Kubler

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

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

Ezekiel Solomon AM to 25 February 2021

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; Board of Directors, Bundanon Trust; Adjunct Professor of Law, University of Technology, Sydney; Founding Governor, Institute for Regional Security.

Dr Terri Janke, Wuthathi/Meriam peoples

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; Director, Australian Copyright Council.

Professor Sally Smart

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

Experience: Honorary Professorial Fellow Faculty of Fine Arts and Music University of Melbourne; Director, Issues of Representation Pty Ltd.

Michael Gannon (Deputy Chair)

Qualifications: Chartered Accountant

Experience: Chairman, Cremorne Group of Companies

Nicholas Moore (commenced 18 March 2021)

Qualifications: Bachelor of Commerce and a Bachelor of Laws from University of NSW

Honorary Doctorate in Business from University of New South Wales

Experience: Chair, Screen Australia; Chair, The Centre for Independent Studies; Chair, The Smith Family; Chair, Willow Technology Corporation; Chair, National Catholic Education Commission; Member, University of NSW Business School Advisory Council; Non-Executive Director, QBiotics Group; Chair, Department of the Treasury Markets Taskforce Expert Advisory Panel.

Dr Judith Neilson AM (commenced 29 April 2021)

Qualifications: Diploma in Graphic Design and Textile, Natal Technical College, Durban, South Africa; Honorary Doctorate (PhD), University of NSW

Experience: Executive Director, White Rabbit Gallery Ltd; Director, Phoenix Cultural Centre Ltd; Director, Judith Neilson Institute for Journalism and Ideas; Director, Judith Neilson Foundation Pty Ltd; Director, 11Twice Holdings Pty Ltd; Director, Hilltops Investments Pty Ltd; Director, Theta Investments Pty Ltd; Member, The International Council of the Museum of Modern Art; Member, International Council of the San Francisco Museum of Modern Art; Member, International Council – Tate.

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 (until 25 February 2021), Richard Alston AO, Ryan Stokes AO (ex-officio)

External members: John Nguyen

Table 3: Members of the Council, 2020-21

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)
Alison Kubler	Non-Executive	19/04/2018		6 (6)
Ezekiel Solomon AM	Non-Executive	26/03/2015	25/2/2021	4 (4)
Michael Gannon (Deputy Chair)	Non-Executive	22/07/2019		6 (6)
Dr Terri Janke	Non-Executive	22/07/2019		5 (6)
Professor Sally Smart	Non-Executive	25/07/2019		5 (6)
Nicholas Moore	Non-Executive	13/03/2021		2 (2)
Dr Judith Neilson AM	Non-Executive	29/04/2021		1 (1)

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, Prof 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 (until 25 February 2021)

Capital Works Committee

Responsibility: Oversees the Capital Works Program in meeting the business objectives of the Gallery including consideration of Project proposals, budgets, objectives, plans, milestones, risks and funding sources and project variation requests.

Members: Nick Mitzevich (Chair), Michael Gannon, Simon Kelly (Department of Infrastructure, Transport, Regional Development and Communications)

Management structure

Executive remuneration

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

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

Performance bonuses totalling \$125,000 were awarded during the year to eligible employees which are determined by performance review. Non-salary benefits for SES staff included electronic devices, parking and payment in lieu of a vehicle.

Tables G1 and G2 detail the average remuneration at each band for senior executives.

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, the Chief Operating Officer, the Head of Communications and Content and the Head of Development and Executive Director, National Gallery of Australia Foundation, who are responsible for the Gallery's eight program areas:

1. Indigenous Engagement
2. Corporate Services
3. Curatorial and Exhibitions
4. Marketing and Engagement
5. Finance, Governance 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. The Head of Communications and Content, and the Head of Development and Executive Director, National Gallery of Australia Foundation, are Executive Level 2. 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.

Figure 4: Members of the Council at 30 June 2021



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, Wuthathi/Meriam
peoples
(Chair of Governance Committee)



Alison Kubler
(Chair of Collections Committee)



Nicholas Moore



Dr Judith Neilson AM



Professor Sally Smart

Other highly paid staff

The Gallery did not have any non-SMG staff in the reporting period whose remuneration exceeded the threshold amount in the PGPA Rule of \$230,000.

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 on average to discuss a wide range of operational and strategic matters, and 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 2020–21 year included the:

- Senior Management Group
- Department Heads
- Gallery Consultative Committee
- Work Health and Safety Committee
- Business Continuity Team
- Risk Management Advisory Committee
- ICT Investments and Projects Committee
- Reconciliation Action Plan Working Group
- Ethics Advisory Group
- Child Safety Framework Working Group
- Gender Equity Action Plan Working Group
- Disability Inclusion Action Plan Working Group
- Sustainability Action Plan Working Group
- Tessitura System Working Group
- Provenance Working Group
- Loans Advisory Group
- Content Committee

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
- Social Media Policy and Strategy.

Risk management

The National Gallery invested in improving its risk management capability in 2020–21, in its pursuit of being a governance exemplar for cultural institutions both domestically and globally.

Enhanced training and policies, user-centred guidance, tools and templates, as well as modernisation of reporting, governance structures and systems were implemented. Strategic Risks, used to inform our 2021–22 strategic objectives, priorities, and initiatives, were also reviewed and updated. Outcomes from the National Gallery's participation in Comcover's Risk Management Benchmarking Program inform the continuous improvement of risk management at the National Gallery.

The Risk Management Advisory Committee, together with the Audit and Risk Committee, met throughout the year to support the identification, monitoring, management and identified of emerging risks at the National Gallery.

Audit Arrangements

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

Fraud control

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

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 2020–21 are detailed in the Workforce Management and Support section in accordance with Schedule 2, Part 4 of the *Work Health and Safety Act 2011*.

Advertising and market research

Market research conducted in 2020–21 cost \$196,265, compared to \$166,128 the previous year. Exhibition surveys examined visitor demographics and psychographics, use of facilities and awareness of advertising and communications initiatives. Expenditure on advertising totalled \$1.3 million compared to \$1.5 million in 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.

Public interest disclosure

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

Workforce management and support

Workforce

The National Gallery is strongly committed to our people with a particular focus on attracting and retaining the right skills for our unique working environment. Over the year we implemented a number of important initiatives, including a five-year sustainability plan, a refined focus on digital and online content, upgrades to our ICT services and commencement of restoration works on our building and infrastructure. Consequently

the National Gallery has been firmly focused on reshaping the structure and capability of our workforce to ensure we have the capacity to operate effectively in a rapidly changing environment. Consultants provided expertise in the redesign of key areas of the workforce and we actively engaged with our people through a robust consultation process. As a result, a revised workforce structure was implemented to support the National Gallery's ongoing focus on long-term sustainability.

Table 4: All Ongoing Employees Current Report Period (2020–21)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	Full time	Part time	Total Indeterminate	
ACT	53	7	60	73	13	86	-	-	-	146
<i>Total</i>	53	7	60	73	13	86	-	-	-	146

Table 5: All Non-Ongoing Employees Current Report Period (2020–21)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	Full time	Part time	Total Indeterminate	
ACT	13	17	30	28	65	93	-	-	-	123
<i>Total</i>	13	17	30	28	65	93	-	-	-	123

Table 6: All Ongoing Employees Previous Report Period (2019–2020)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	Full time	Part time	Total Indeterminate	
ACT	60	10	70	84	19	103	-	-	-	173
<i>Total</i>	60	10	70	84	19	103	-	-	-	173

Table 7: All Non-Ongoing Employees Previous Report Period (2019–2020)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	Full time	Part time	Total Indeterminate	
ACT	11	31	42	33	73	106	-	-	-	148
<i>Total</i>	11	31	42	33	73	106	-	-	-	148

Table 8: Staffing Profile for 2020-21

Classification	Salary range (\$)	30 June 2020			30 June 2021		
		Female	Male	Total	Female	Male	Total
PEO		-	1	1	-	1	1
SES Band 2		-	-	0	-	-	0
SES Band 1		4	1	5	5	1	6
Executive Level 2	116,671–130,725	18	9	27	17	7	24
Executive Level 1	100,120–114,243	23	8	31	20	11	31
NGA Level 6	79,368–91,741	32	13	45	34	13	47
NGA Level 5	71,547–76,761	43	15	58	29	14	43
NGA Level 4	64,828–70,469	21	16	37	15	13	28
NGA Level 3	57,810–62,876	12	23	35	15	17	32
TOTAL				321			269

Table 9: Staff diversity profile at 30 June 2021

Classification	Female	Born overseas	English as second language	Aboriginal or Torres Strait Islander	Disability
PEO	-	-	-	-	-
SES Band 2	-	-	-	-	-
SES Band 1	5	1	-	1	-
Executive Level 2	17	4	1	1	-
Executive Level 1	20	5	2	-	-
NGA Level 6	34	8	2	4	1
NGA Level 5	29	8	1	2	-
NGA Level 4	15	6	-	1	-
NGA Level 3	15	8	1	-	1
NGA Level 2	1	2	1	1	-
NGA Level 1	43	5	1	-	-
TOTAL	179	47	9	10	2

Inclusion and diversity

The National Gallery is focused on further developing our workplace culture of valuing and respecting the contribution of our employees, along with recognising the diversity of our clients and stakeholders. This year we have actively engaged with our people, our visitors and other key partners through focus groups, surveys and the implementation of SES-led Working Groups for Disability Inclusion, Gender Equity and Reconciliation. These Working Groups are developing Action Plans that align with our values and business goals and will guide the National Gallery's future initiatives in these areas.

Learning and development

We have continued to provide a mix of face-to-face and online learning opportunities for our people. In addition to online opportunities, tailored in-person training was provided on procurement and financial accountability for all employees. Given the challenges of COVID-19 and the impact of the workforce restructure, we also offered our people the opportunity to participate in virtual Positive Culture in the Workplace workshops. Study assistance continued to be available to employees.

In 2020–21 the National Gallery maintained support for the EL2 leadership group to meet regularly and share information and perspectives on topics related to the work of the National Gallery as well as on leadership and management.

As we move into the 2021–22 year, we will be working on the development of a learning strategy that will empower our people to continue to learn and grow their expertise and capability.

Terms and conditions of employment

Employment arrangements

The terms and conditions of employment for non-SES employees are covered by the National Gallery Enterprise Agreement 2018–2021. Individual flexibility arrangements are also made with non-SES employees where this meets the genuine needs of the National Gallery and the employee. The terms and conditions of

employment for substantive SES are set out in common law contracts.

Non-salary benefits provided to employees

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

Flexible work

The National Gallery has continued to learn from the opportunity that COVID-19 presented for flexible working arrangements. Where possible, flexible work arrangements are supported to benefit employee wellbeing and inclusivity, at the same time as meeting the National Gallery's business priorities and goals. Our flexible work arrangements are enabled by our investment in technology, including portable devices and/or remote access for all employees.

Work Health and Safety

This report is made under schedule 2 part 4 of the *Work Health and Safety Act 2011*.

The safety and wellbeing of our people remains a key priority for the National Gallery, particularly as we faced the ongoing challenges of the pandemic at the same time as hosting a high-profile exhibition that brought large numbers of interstate visitors to the Gallery. The Work Health and Safety Committee continued to meet quarterly to facilitate consultation and communication on work health and safety matters. Work health and safety information is reported at each Council meeting.

The National Gallery continued our focus on prevention strategies including:

- pro-active, ongoing wearing of masks by all front-facing staff, even when not required by the ACT Government. This was a particularly important safety measure due to the high visitor numbers over the months of the *Botticelli to Van Gogh* exhibition
- an early intervention approach to injury, with associated funding
- ergonomic workstation assessments
- collaborating with the Office of the Arts on a desktop Work Health and Safety audit to

assist us to strengthen our compliance with work health and safety obligations

- support and training for Health and Safety Representatives, First Aid Officers, Fire Wardens and Workplace Harassment Contact officers
- free influenza vaccinations for our employees and volunteer guides
- an employee health assessment program
- reimbursement for screen-based eyewear
- personal protective equipment and footwear for eligible employees, and
- an Employee Assistance Program to provide professional counselling services to employees and their immediate families.

We engaged industry professionals throughout the year to:

- provide rehabilitation management services to ill or injured employees
- conduct targeted Injury Prevention Education sessions for all employees in our Visitor Experience team to support them during the peak work period of the *Botticelli to Van Gogh* exhibition, and
- undertake a manual handling risk assessment in the retail area.

Our COVID-19 Opening Protocol and Safety Plan was regularly reviewed and revised to reflect current advice from the Commonwealth and ACT Governments during the year. Following advice that the National Gallery was identified as a COVID-19 exposure site in June 2021, information and support was provided to our people, including leave for all affected employees.

In 2020–21 the National Gallery had no compensation claims accepted.

The National Gallery had one notifiable incident during 2020–21. The incident was reviewed and corrective action taken. Comcare advised they were satisfied with the actions taken by the National Gallery and closed the case without investigation.

In October 2020 Comcare undertook a COVID-19 compliance inspection of the National Gallery which was followed up in early 2021. Comcare found the National Gallery to be compliant and particularly noted in their report the online training module that had been developed in-house for our people.

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 2020–21, the Gallery received \$49.7 million in operating funding to safeguard and exhibit the national art collection. The Gallery continued to manage the financial impact of the COVID-19 global pandemic the ongoing impact of which significantly affected revenue from all commercial revenue streams.

The Gallery also received capital funding through an equity injection from the Australian Government for the development and acquisition of the national collection and capital works. During 2020–21, the Gallery received a total equity injection of \$28.2 million for development and acquisition of the national collection, capital works and maintenance of the Gallery's main building in Parkes, Canberra.

Financial assets

As at 30 June 2021, the Gallery had \$56.1 million in cash, an increase of \$26 million from 30 June 2020. Investments decreased from \$46.4 million at 30 June 2020 to \$44.9 million as at 30 June 2021, while net trade and other receivables increased from 30 June 2020 to \$1.3 million.

The Gallery finished the financial year with \$102.4 million in financial assets, which is an increase from \$77.6 million at 30 June 2020.

Non-financial assets

The total value of non-financial assets remained steady at \$6.6 billion with no adjustments required from the material review of the fair value of heritage and cultural assets and Land and Buildings and minimal changes to Property Plant and Equipment following a full revaluation in 2020–21.

Heritage and cultural assets

Heritage and cultural assets include the national collection of works of art and the research library and archives collection. In 2020–21, JLL Public Sector Valuations Pty Ltd undertook a material review of both collections and independently determined that there was no material change to the valuation undertaken in 2019–20.

The National Gallery continues to attract private support for the development of the national

collection, receiving \$4.2 million in cash donations to assist with purchases and gifts of works of art valued at \$9.6 million.

Land, building, infrastructure, plant and equipment

In 2020–21, JLL Public Sector Valuations Pty Ltd undertook a material review of the Gallery's land and buildings and independently determined that there was no material change from the fair value determined through the full valuation undertaken in 2019–20.

Plant and equipment were subject to a full valuation in 2020–21 with a revaluation increase of \$0.6 million processed. Plant and equipment is valued at \$4.8 million.

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 2021, liabilities totalled \$14.1 million, including provisions of \$5.8 million payables of \$8.2 million and lease liabilities of \$0.2 million. Internal policies and procedures ensure appropriate resources are available to meet the Gallery's financial obligations as and when they fall due.

Business continuity

Following significant updates to the Business Continuity Plan in 2019–20, only minor updates were necessary in 2020–21 to ensure the Plan incorporated newly implemented, essential business systems. The Business Continuity Command Team met regularly throughout the year to support the National Gallery's response to COVID-19, including to ensure the safety of our visitors and staff.

Outsourcing and procurement

The National Gallery invested in uplifting its procurement capability in 2020–21, including further enhancing its processes through the development of user-centric guidance, tools and templates. These new resources, complemented by mandatory Procurement and PGPA Act training for all staff ensures that the National Gallery's procurement practices are consistent with the PGPA Act, Commonwealth Procurement Rules and best practice principles.



Installation view of *Know My Name, Part 2*, featuring *Romance Was Born*, *Chimera Appliqué Opera Cape* outfit, 2018, National Gallery of Australia, purchased 2019 © Romance Was Born.



FINANCIAL STATEMENTS



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INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications, Urban Infrastructure, Cities and the Arts

Opinion

In my opinion, the financial statements of the National Gallery of Australia and its subsidiaries (together the Consolidated Entity) for the year ended 30 June 2021:

- (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 2021 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 2021 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

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



Sally Bond

Executive Director

Delegate of the Auditor-General

Canberra

23 August 2021

CONSOLIDATED FINANCIAL STATEMENTS

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

FOR THE YEAR ENDED 30 JUNE 2021

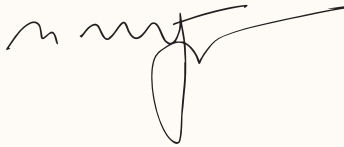
In our opinion, the attached financial statements for the year ended 30 June 2021 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

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



R Stokes AO
Chairman
23 August 2021



N Mitzevich
Director
23 August 2021



K Partington
Chief Finance Officer
23 August 2021

CONSOLIDATED FINANCIAL STATEMENTS

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CONSOLIDATED FINANCIAL STATEMENTS

OVERVIEW

FOR THE YEAR ENDED 30 JUNE 2021

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

The outbreak of the Novel Coronavirus (COVID-19) was declared as a global pandemic by the World Health Organisation on 11 March 2020. The global markets are being impacted by the uncertainty that the COVID-19 outbreak has caused, and market conditions continue to change. As a result, 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.

The global art market continues to be impacted by the uncertainty that the COVID-19 outbreak has caused, and market conditions continue to change. A full valuation of the collection was undertaken by JLL Public Sector Valuations Pty Ltd as at 30 June 2020 and the fair value of the collection was estimated at \$6,159.3 million.

A sample-based materiality review across all categories (including iconic objects) is adopted in years two through five of the valuation cycle. The value is extrapolated and adjusted where there is evidence of a significant variation. In line with this policy, JLL Public Sector Valuations Pty Ltd undertook a sample-based materiality review of the collection and independently determined the fair value. The overall movement was less than -1%. This is considered immaterial and the value of heritage and cultural assets have not been adjusted in the 2020–21 financial statements.

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

Land and Buildings

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

CONSOLIDATED FINANCIAL STATEMENTS

OVERVIEW

FOR THE YEAR ENDED 30 JUNE 2021

The last full valuation for land and buildings was undertaken by JLL Public Sector Valuations as at 30 June 2020.

As at 30 June 2021 JLL Public Sector Valuations Pty Ltd independently undertook a materiality review of the fair value of land and buildings. The overall movement was 2.25%. This is considered immaterial and the value of land and buildings has not been adjusted in the 2020–21 financial statements.

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

Plant and Equipment

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

The previous full valuation of plant and equipment was undertaken by Aon Valuation Services as at 15 November 2017 and was brought to account in 2017–18. As at 30 June 2021 JLL Public Sector Valuations Pty Ltd undertook a full valuation and independently determined the fair value of plant and equipment. The 2020–21 accounts have been adjusted to record an upwards revaluation of \$0.6 million.

The market and depreciated replacement cost approaches have been utilised to determine the fair value. There has been no change in the valuation technique from the previous valuation.

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.

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 2021 that have a material impact on the 2020–21 financial statements.

CONSOLIDATED FINANCIAL STATEMENTS
STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2021

		2021	2020	Original Budget
	Note	\$'000	\$'000	\$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	A1.1	22,601	28,394	25,713
Supplier expenses	A1.2	33,572	36,345	30,003
Depreciation and amortisation		28,448	29,851	28,525
Impairment loss allowance	A1.3	4	438	-
Write-down and impairment of assets	A1.4	18,114	840	106
Interest on lease liabilities		3	5	-
Other expenses		-	30	-
Total expenses		102,742	95,903	84,347
Own-source revenue				
Revenue from contracts with customers	A2.1	9,627	9,158	3,927
Contributions	A2.2	12,360	13,799	6,201
Interest		646	1,148	523
Other revenue	A2.3	1,243	2,485	928
Total own-source revenue		23,876	26,590	11,579
Gains				
Works of art - gifts		845	7,525	5,000
Gains on sale of assets		-	3	-
Net gain from remeasuring instruments		759	-	-
Total gains		1,604	7,528	5,000
Total own-source income		25,480	34,118	16,579
Net cost of services		(77,262)	(61,785)	(67,768)
Revenue from Government	C1.1	49,722	59,188	49,569
Deficit on continuing operations	C2.1	(27,540)	(2,597)	(18,199)
OTHER COMPREHENSIVE INCOME				
Revaluation increment	B2.1	560	299,319	-
Total other comprehensive income		560	299,319	-
Total comprehensive income/(deficit)		(26,980)	296,722	(18,199)

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

1 Budget reported in the 2020–21 Portfolio Budget Statements published on 6 October 2020.

CONSOLIDATED FINANCIAL STATEMENTS
STATEMENT OF FINANCIAL POSITION

FOR THE YEAR ENDED 30 JUNE 2021

		2021	2020	Original Budget
	Note	\$'000	\$'000	2021 ¹ \$'000
ASSETS				
Financial assets				
Cash	B1.1	56,107	30,147	30,000
Investments	B1.2	44,904	46,416	28,093
Trade and other receivables	B1.3	1,312	805	581
Other financial assets	B1.4	98	234	384
Total financial assets		102,421	77,602	59,058
Non-financial assets				
Heritage and cultural assets	B2.1	6,134,243	6,159,340	6,164,962
Land and buildings	B2.1	423,437	421,962	437,015
Plant and equipment	B2.1	4,808	4,609	4,609
Intangibles	B2.1	1,235	654	654
Inventory	B2.2	382	415	350
Prepayments		454	528	425
Total non-financial assets		6,564,559	6,587,508	6,608,015
Total assets		6,666,980	6,665,110	6,667,073
LIABILITIES				
Payables				
Supplier payables	B3.1	5,632	1,609	2,975
Other payables	B3.2	2,584	1,885	1,819
Total payables		8,216	3,494	4,794
Interest bearing liabilities				
Leases	B4.1	163	397	122
Total interest bearing liabilities		163	397	122
Provisions				
Employee provisions	B5.1	5,537	8,884	6,573
Other provisions	B5.2	246	687	-
Total provisions		5,783	9,571	6,573
Total liabilities		14,162	13,462	11,489
Net assets		6,652,818	6,651,648	6,655,584
EQUITY				
Contributed equity		395,154	367,004	389,139
Asset revaluation reserve		5,681,158	5,690,674	5,690,675
Retained surplus		576,506	593,970	575,770
Total equity		6,652,818	6,651,648	6,655,584

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

¹ Budget reported in the 2020–21 Portfolio Budget Statements published on 6 October 2020.

CONSOLIDATED FINANCIAL STATEMENTS
STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2021

	Note	Original Budget		
		2021 \$'000	2020 \$'000	2021 ¹ \$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		367,004	345,104	367,004
Contributions by owners				
Collection development acquisition budget	C1	16,828	16,733	16,828
Capital injection	C1	11,322	5,167	5,307
Closing balance as at 30 June		395,154	367,004	389,139
ASSET REVALUATION RESERVE				
Opening balance				
Balance carried forward from previous period		5,690,674	5,391,355	5,690,675
Comprehensive income				
Revaluation increment	B2.1	560	299,319	-
Transfer ²		(10,076)	-	-
Closing balance as at 30 June		5,681,158	5,690,674	5,690,675
RETAINED SURPLUS				
Opening balance				
Balance carried forward from previous period		593,970	596,567	593,969
Comprehensive income				
Deficit for the period		(27,540)	(2,597)	(18,199)
Transfer ²		10,076	-	-
Closing balance as at 30 June		576,506	593,970	575,770
TOTAL EQUITY				
Opening balance				
Balance carried forward from previous period		6,651,648	6,333,026	6,651,648
Comprehensive income				
Deficit for the period		(27,540)	(2,597)	(18,199)
Revaluation increment		560	299,319	-
Total comprehensive income		(26,980)	296,722	(18,199)
Transactions with owners				
Contributions by owners				
Collection development acquisition budget	C1	16,828	16,733	16,828
Capital injection	C1	11,322	5,167	5,307
Closing balance as at 30 June		6,652,818	6,651,648	6,655,584

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

1 Budget reported in the 2020–21 Portfolio Budget Statements published on 6 October 2020.

2 Transfer of \$10.1 million from the Asset Revaluation Reserve to Retained Surplus to remove the revaluation surplus in respect of derecognised assets.

CONSOLIDATED FINANCIAL STATEMENTS

CASHFLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2021

		Original Budget	
		2020	2021 ¹
	Note	\$'000	\$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government		49,722	59,188
Goods and services		11,209	11,626
Contributions		5,265	4,529
Net GST received		2,503	2,543
Interest		741	909
Other		782	2,258
Total cash received		70,222	81,053
Cash used			
Employees		25,823	25,440
Suppliers		26,524	33,558
Interest payments on lease liabilities		3	5
Other		-	25
Total cash used		52,350	59,028
Net cash from operating activities		17,872	22,025
INVESTING ACTIVITIES			
Cash received			
Investments		43,470	91,773
Total cash received		43,470	91,773
Cash used			
Payments for buildings, plant and equipment		11,613	12,437
Purchase of intangibles		854	459
Payments for collection development acquisitions		9,592	8,853
Investments		41,199	117,643
Total cash used		63,258	139,392
Net cash used by investing activities		(19,788)	(47,619)
FINANCING ACTIVITIES			
Cash received			
Collection development acquisition budget		16,828	16,733
Capital injection		11,322	5,167
Total cash received		28,150	21,900
Cash used			
Principal payments of lease liabilities		274	238
Total cash used		274	238
Net cash from financing activities		27,876	21,662
Net (decrease)/increase in cash held		25,960	(3,932)
Cash at the beginning of the reporting period		30,147	34,079
Cash at the end of the reporting period	B1.1	56,107	30,147

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

A: FINANCIAL PERFORMANCE

A1: EXPENSES

	2021	2020
	\$'000	\$'000
A1.1: Employee benefits		
Wages and salaries	17,813	19,523
Superannuation:		
Defined contribution plans	2,068	2,074
Defined benefit plans	1,122	1,353
Leave and other entitlements	1,574	2,275
Sitting fees	291	288
Other employee benefits	(267)	2,881
Total employee benefits	22,601	28,394
A1.2: Supplier expenses		
Goods and services supplied or rendered		
In-kind expense	7,095	9,270
Contractors and consultants	6,982	5,326
Commercial catering and events	2,099	3,465
Freight and travel	1,108	3,234
Utilities	3,323	3,441
Cost of goods sold	1,414	1,016
Information technology	1,509	1,581
Advertising	1,321	1,500
Exhibition services	3,373	1,687
Repairs and maintenance	1,078	1,092
Insurance	836	1,278
Printing and office supplies	856	753
Workers compensation premiums	183	165
External audit fee	72	72
Other goods and services	2,318	2,452
Total goods and services supplied or rendered	33,567	36,332
Goods supplied	2,344	2,924
Services rendered	31,223	33,408
Total goods and services supplied or rendered	33,567	36,332
Other supplier expenses		
Short-term leases	5	11
Low value leases	-	2
Total other supplier expenses	5	13
Total supplier expenses	33,572	36,345

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 National Gallery recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

The National Gallery has one low value lease commitment of \$4,430, including GST, and no short-term lease commitments as at 30 June 2021 (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.

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

	2021	2020
	\$'000	\$'000
A1.3: Impairment loss allowance		
Bad debts expense on receivables	4	5
Unrealised net loss from remeasuring investments	-	433
Total impairment loss allowance	4	438
A1.4: Write-down and impairment of assets		
Provision for slow-moving and obsolete stock	112	81
Write-down of assets	18,002	759
Total write-down and impairment of assets	18,114	840

The above disclosure should be read in conjunction with the accompanying note B2.1.

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

A2: OWN SOURCE INCOME		
	2021	2020
	\$'000	\$'000
A2.1: Revenue from contracts with customers		
Commercial catering and events	1,877	3,380
Exhibition admissions	3,939	2,984
Merchandising	3,275	2,288
Membership	536	506
Total revenue from contracts with customers	9,627	9,158
Sale of goods	3,275	2,288
Rendering of services	6,352	6,870
Total revenue from contracts with customers	9,627	9,158

The National Gallery generates its own source revenue principally from the provision of commercial catering and events, admission to major exhibitions, the sale of goods through its 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 in March 2020. This resulted in a deferral of \$0.2 million as a contract liability as at 30 June 2020. No similar extension was granted in the 2020/21 financial year.

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

A2.2: Contributions

Sponsorship, including in-kind	8,126	9,776
Donations (excluding gifts of works of art)	4,234	4,023
Total contributions	12,360	13,799

A2.3: Other revenue

Dividends and distributions	336	797
Grants	-	625
Exhibition management	58	131
Other revenue	849	932
Total other revenue	1,243	2,485

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

B: FINANCIAL POSITION

B1: FINANCIAL ASSETS

	2021	2020
	\$'000	\$'000
B1.1: Cash		
Cash on hand or on deposit	56,107	30,147
Total cash	56,107	30,147
B1.2: Investments		
Term deposits	41,000	43,470
Shares	3,904	2,946
Total investments	44,904	46,416
B1.3: Trade and other receivables		
Goods and services receivables		
Goods and services	218	69
Total goods and services receivables	218	69
Other receivables		
GST receivable from Australian Taxation Office	920	457
Interest receivable	144	239
Withholding tax receivable	43	50
Total other receivables	1,107	746
Total trade and other receivables (gross)	1,325	815
Less impairment loss allowance	(13)	(10)
Total trade and other receivables (net)	1,312	805
Credit terms for goods and services are within 30 days (2020: 30 days).		
B1.4: Other financial assets		
Accrued income	92	189
Contract assets	6	45
Total other financial assets	98	234

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

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

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.

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

Impairment of financial assets

Financial assets are assessed for impairment at the end of each reporting period based on expected credit losses and using the general approach which measures the loss allowance based on an amount equal to lifetime expected credit losses where risk has significantly increased, or on an amount equal to 12-month expected credit losses if risk has not increased.

A simplified approach for measuring trade receivables is used. This approach measures the loss allowance as the amount equal to the lifetime expected credit losses. A write-off constitutes a derecognition event where the write-off directly reduces the gross carrying amount of the financial asset. The loss is recognised in the Statement of Comprehensive Income.

Credit risk

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

Market risk

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

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 2021

	Land	Buildings	Plant and equipment	Heritage and cultural assets	Intangibles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2020						
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)
Total as at 1 July 2020	20,810	401,152	4,609	6,159,340	654	6,586,565
Adjusted total as at 1 July 2020	20,810	401,152	4,609	6,159,340	654	6,586,565
Additions						
Purchase	-	10,383	1,230	9,592	854	22,059
Right-of-use assets	-	-	40	-	-	40
Assets first found	-	104	-	-	-	104
Works of art - gifts	-	-	-	845	-	845
Revaluations recognised in other comprehensive income	-	-	560	-	-	560
Depreciation and amortisation	-	(8,693)	(1,316)	(17,892)	(273)	(28,174)
Depreciation on right-of-use assets	-	(251)	(23)	-	-	(274)
Reclassifications	-	227	(227)	-	-	-
Write-down of assets in net cost of sales	-	(295)	(65)	(17,642)	-	(18,002)
Total as at 30 June 2021	20,810	402,627	4,808	6,134,243	1,235	6,563,723
Represented by:						
Gross book value	20,810	411,805	8,654	6,152,081	2,528	6,595,878
Accumulated depreciation and impairment	-	(9,178)	(3,846)	(17,838)	(1,293)	(32,155)
Total as at 30 June 2021	20,810	402,627	4,808	6,134,243	1,235	6,563,723
Carrying amounts of right-of-use assets		119	36			155

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

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	2021 Useful life	2021 Threshold
Buildings	40 to 200 years	\$2,000
Plant and equipment	3 to 20 years	\$2,000
Heritage and cultural assets	20 to 480 years	\$2,000
Intangibles	3 to 5 years	\$2,000
Right-of-use assets	2 to 5 years	\$10,000

The useful life of identifiable subcomponents in the buildings asset class has been independently assessed by JLL Public Sector Valuations Pty Ltd in 2020–21 as between 40 and 200 years (2020: 40 and 200 years). The depreciation rates for right-of-use assets are based on the commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term.

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

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

Land and buildings

No land or buildings are expected to be sold or disposed of within the next 12 months. No indicators of impairment were found for land or buildings in 2020/21 (2019–20: 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 2020/21 (2019–20: 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.

Assets with a net book value of \$17.6 million were identified through the National Gallery's provenance governance framework as having no future economic benefit and were derecognised and written off in accordance with AASB 116 Property, Plant and Equipment. (No indicators of impairment were found for heritage and cultural assets in 2019–20).

Intangibles

The National Gallery recognises intangible assets only if it is probable that future economic benefits will flow to the National Gallery and the cost of the asset can be measured reliably. Intangible assets held by the National Gallery comprise websites (\$0.4 million) and software (\$0.8 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 2020/21 (2019–20: 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.

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.

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

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 buildings, plant and equipment, heritage and cultural assets and intangibles

	Within 1 year		Between 1 and 5 years		Total	
	2021	2020	2021	2020	2021	2020
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Capital commitments payable (including GST):						
Capital commitments						
Buildings	2,787	3,885	657	-	3,444	3,885
Plant and equipment	533	226	-	-	533	226
Heritage and cultural assets	855	2,121	-	91	855	2,212
Intangibles	45	231	-	-	45	231
Total capital commitments payable	4,220	6,463	657	91	4,877	6,554

As at 30 June 2021, no capital commitments had been entered over five years (2020: nil).

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

	2021	2020
	\$'000	\$'000
B2.2: Inventory		
Inventory held for sale	382	415
Total inventory	382	415

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

B3: PAYABLES

B3.1: Supplier payables

Trade creditors and accruals	5,551	1,605
Other creditors	81	4
Total supplier payables	5,632	1,609

Settlement is usually made within 21 days (2020: 30 days).

Accrued salaries and wages	566	441
Total other payables	2,584	1,885

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

B3.2: Other payables

Unearned income	2,018	1,444
Accrued salaries and wages	566	441
Total other payables	2,584	1,885

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

B4: INTEREST BEARING LIABILITIES

B4.1: Leases

Lease liabilities	163	397
Total leases	163	397

The total cash outflow for leases during 2020–21 was \$0.3 million (2020: \$0.2 million).

B4.2: Leases - Maturity

Maturity analysis - contractual undiscounted cash flows

Within 1 year	84	265
Between 1 to 5 years	79	132
More than 5 years	-	-
Total leases	163	397

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

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

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

B5: PROVISIONS

	2021	2020
	\$'000	\$'000
B5.1: Employee provisions		
Annual leave	1,760	2,040
Long service leave	3,573	4,311
Separations and redundancies	204	2,533
Total employee provisions	5,537	8,884

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

Leave

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

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

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

Separations and redundancies

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

Superannuation

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

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme. The liability for defined benefits is recognised in the Department of Finance's administered financial statements.

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

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

B5.2: Other provisions

	Provision for inward loans
	\$'000
As at 1 July 2020	687
Additional provisions made	239
Amounts used	(551)
Amounts reversed	(129)
Total as at 30 June 2021	246

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

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

C: FUNDING		
C1: Revenue from Government		
	2021	2020
	\$'000	\$'000
C1.1: Revenue from Government		
Corporate Commonwealth entity payments	49,569	57,618
Grants from Government	153	1,570
Total revenue from the Government	49,722	59,188

Funding received or receivable from non-corporate Commonwealth entities is recognised as revenue from Government by the National Gallery and its controlled entities unless the funding is in the nature of an equity injection, Collection Development Acquisition Budget (CDAB) or a loan, in which case it is recognised as a contribution by owner directly in equity. CDAB funding of \$16.8 million was recognised directly in equity during 2020–21 (2019–20: \$16.7 million) along with capital injections of \$11.3 million (2019–20: \$5.2 million).

C2: Net cash appropriation arrangements		
C2.1: Net cash appropriation arrangements		
Total comprehensive income less depreciation expense on heritage and cultural assets and right-of-use assets plus principal repayments on leased assets	(9,648)	16,364
Plus: depreciation expense on heritage and cultural assets	(17,892)	(18,936)
Plus: depreciation on right-of-use assets	(274)	(263)
Less: principal repayments - leased assets	274	238
Total comprehensive income as per Statement of Comprehensive Income	(27,540)	(2,597)

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

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

D: OTHER ITEMS

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

	2021	2020
	\$'000	\$'000

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

Assets expected to be recovered in:

No more than 12 months

Cash	56,107	30,147
Investments	41,000	43,470
Trade and other receivables	1,312	566
Other financial assets	98	473
Inventory	382	415
Prepayments	376	519
Total no more than 12 months	99,275	75,590

More than 12 months

Heritage and cultural assets	6,134,243	6,159,340
Land and buildings	423,437	421,962
Plant and equipment	4,808	4,609
Intangibles	1,235	654
Investments	3,904	2,946
Prepayments	78	9
Total more than 12 months	6,567,705	6,589,520
Total assets	6,666,980	6,665,110

Liabilities expected to be settled in:

No more than 12 months

Suppliers	5,632	1,609
Other payables	2,487	1,752
Leases	84	265
Employee provisions	2,372	5,284
Other provisions	246	687
Total no more than 12 months	10,821	9,597

More than 12 months

Other payables	97	133
Leases	79	132
Employee provisions	3,165	3,600
Total more than 12 months	3,341	3,865
Total liabilities	14,162	13,462

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

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 2021, the National Gallery and its controlled entities had two contingent assets, being land and a building, with a fair value estimate of \$1.4 million (2020: \$1.3 million) and no quantifiable contingent liabilities (2020: 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

	2021	2020
	\$'000	\$'000
D3.1: Key management personnel remuneration		
Short-term employee benefits	821	815
Post-employment benefits	59	60
Other long-term employee benefits	10	10
Termination benefits	-	-
Total key management personnel remuneration	890	885

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 2020–21 for 12 KMP who held office at some time during the year (2019–20: 14). 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 \$1.0 million in 2020–21 (2019–20: \$0.8 million).

The Foundation donated \$1.6 million to the National Gallery in 2020–21 (2019–20: \$4.1 million). Donations consisted of funds for the development of the national collection of works of art and to support the National Gallery's programs.

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 \$0.03 million (2019–20: \$0.04 million) to the development of the national collection of the National Gallery during 2020–21, consisting of contributions towards program expenses.

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

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

D4.2: Council members

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

Name	Date commenced	Date retired
Mr R Stokes AO (Chairman)	09/07/2018	
Mr M Gannon (Deputy Chairman)	22/07/2019	
Hon R Alston AO	04/04/2019	
Mr S Brady AO, CVO	06/12/2018	
Ms H Cook	09/02/2017	
Dr T Janke	22/07/2019	
Ms A Kubler	19/04/2018 ¹	
Dr J Neilson AM	29/04/2021	
Mr N Mitzevich (Director of the National Gallery)	02/07/2018	
Mr N Moore	18/03/2021	
Prof S Smart	25/07/2019	
Mr E Solomon AM	26/03/2015	25/02/2021

¹ Ms A Kubler's first term of appointment ended 18 April 2021, reappointed for second term 13 May 2021.

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 2020–21 (2019–20: nil).

CONSOLIDATED FINANCIAL STATEMENTS

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FOR THE YEAR ENDED 30 JUNE 2021

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 2020–21, the National Gallery and its controlled entities reported total expenses of \$102.7 million, \$18.4 million more than originally budgeted. This was primarily due to \$7.1 million of unbudgeted in-kind support for exhibition production, partially offset by employee expenses being \$3.1 million less than budget as only critical positions were filled throughout the year. Supplier expenses were under budget across a number of areas as activities were rescheduled due to restrictions of COVID-19. There was also an unbudgeted write off expense of \$18.1 million which was mainly associated with the decommissioning and derecognition of some works of art.

The \$7.1 million unbudgeted in-kind support expense, which is also recognised as a revenue contribution, was the primary driver in 2020–21 own source revenue being \$23.9 million compared to the original budget of \$11.6 million.

The success of the Botticelli to Van Gogh Exhibition in 2021 helped to drive the revenue from contracts with customers, including across the Gallery's commercial operations, to \$9.6 million, \$5.7 million better than budget. Cash flows were managed throughout the year to maximise returns resulting in interest revenue being \$0.1 million greater than the original budget. Other revenue was \$0.3 million greater than budget predominantly reflecting dividends on the investment portfolio being greater than budgeted due to changed market conditions since the budget was developed.

During 2020–21, gifts of works of art valued at \$0.8 million were received by the National Gallery and its controlled entities against a budget of \$5.0 million. By nature, these gifts vary from year to year and are difficult to forecast. Inability to travel and meet with potential donors also impacted on this result.

Other gains of \$0.8 million against a budget of zero reflect the market movements on the value of the investment portfolio. This could not be predicted due to changing market conditions which had resulted in a loss in the previous financial year. The combination of these effects resulted in net cost of services of \$77.3 million, fourteen percent lower than the budget of \$67.8 million.

The revaluation increment in other comprehensive income reflects the upwards revaluation of plant and equipment of \$0.6 million. This movement could not be foreseen when the budget was developed.

Statement of Financial Position

As at 30 June 2021, net assets were \$6.65 billion, consistent with the budget. The value of the National Collection is \$6.13 billion and land and buildings \$423.4 million collectively account for 99 per cent of net assets.

Financial assets totalled \$102.4 million as at 30 June 2021 against an original budget of \$59.1 million. The variance to the original budget is partially attributed to the prior year results (which are not known when the original budget is published some 14 months earlier), current year operating results plus the cashflow associated with timing of the acquisition of works of art and the additional capital funding received through the 2020–21 Mid-year Economic and Fiscal Outlook process and the rescheduling of some elements of the Capital Works Program. Cash is invested in term deposits until it is required. At \$1.3 million, trade receivables were higher than budget by \$0.7 million as COVID restrictions eased and resulted in more commercial activity than originally budgeted.

As at 30 June 2021, liabilities totalled \$14.2 million compared to a budget of \$11.5 million. The number of invoices on hand at the end of the year was influenced by the rescheduling of the Botticelli to Van Gogh exhibition which ran through to 14 June 2021. Provisions totalled \$5.8 million, \$0.8 million less than the original budget. Employee provisions were \$1.0 million less than the budget due to unforeseen changes in the factors used to measure long service leave liabilities and the payment of significant leave liabilities.

Statement of Changes in Equity

The \$6.65 billion closing equity position is consistent with the original budget plus the additional capital funding received in the 2020–21 Mid-year Economic and Fiscal Outlook context for phase two of the Capital Works Program.

The movement in the Asset Revaluation Reserve reflects the upwards revaluation of plant and equipment, \$0.6 million, offset by the transfer of \$10.1 million to retained earnings to remove the surplus in respect of derecognised assets.

Cashflow Statement

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

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

D6: National Gallery of Australia and controlled entities financial information

	National Gallery		Controlled Entities ¹	
	2021	2020	2021	2020
	\$'000	\$'000	\$'000	\$'000
D6.1: National Gallery and controlled entities financial information				
STATEMENT OF FINANCIAL POSITION				
ASSETS				
Current assets	86,092	65,024	13,183	10,566
Non-current assets	6,563,800	6,586,819	3,905	2,946
Total assets	6,649,892	6,651,843	17,088	13,512
LIABILITIES				
Current liabilities	10,820	9,480	1	35
Non-current liabilities	3,341	4,192	-	-
Total liabilities	14,161	13,672	1	35
EQUITY				
Contributed equity	395,154	367,004	-	-
Retained surplus	559,419	580,495	17,087	13,477
Asset revaluation reserve	5,681,158	5,690,672	-	-
Total equity	6,635,731	6,638,171	17,087	13,477

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

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

	National Gallery		Controlled Entities ¹	
	2021	2020	2021	2020
	\$'000	\$'000	\$'000	\$'000
D6.1: National Gallery and controlled entities financial information - Income Statement				
STATEMENT OF COMPREHENSIVE INCOME				
NET COST OF SERVICES				
Expenses				
Employee benefits	22,033	27,782	568	612
Supplier expenses	34,115	36,917	420	257
Depreciation and amortisation	28,448	29,851	-	-
Impairment loss allowance	4	5	-	-
Write-down and impairment of assets	18,114	840	-	-
Interest on lease liabilities	3	5	-	-
Other expenses	-	-	1,597	4,115
Total expenses	102,717	95,400	2,585	4,984
Own-source revenue				
Revenue from contracts with customers	9,574	9,152	53	6
Contributions	9,745	13,861	4,212	4,023
Interest	595	1,063	51	85
Other revenue	1,084	2,302	1,122	1,012
Total own-source revenue	20,998	26,378	5,438	5,126
Gains				
Works of art - gifts	845	7,525	-	-
Gains on sale of assets	-	3	-	-
Other gains	-	-	759	(433)
Total gains	845	7,528	759	(433)
Total own-source income	21,843	33,906	6,197	4,693
Net cost of services	(80,874)	(61,494)	3,612	(291)
Revenue from Government	49,722	59,188	-	-
Deficit on continuing operations	(31,152)	(2,306)	3,612	(291)
OTHER COMPREHENSIVE INCOME				
Revaluation increment	560	299,319	-	-
Total other comprehensive income	560	299,319	-	-
Total comprehensive income	(30,592)	297,013	3,612	(291)

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

CONSOLIDATED FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

D7: ASSETS HELD IN TRUST

	2021	2020
	\$'000	\$'000
D7.1: Gordon Darling Australia Pacific Print Fund		
Balance carried forward from previous year	3,195	3,487
Investment and other income	159	182
Unrealised net gain from remeasuring investments	759	-
Total income and gains	918	182
Unrealised net loss from remeasuring investments	-	433
Expenses	19	41
Payments for works of art	9	-
Total payments and expenses	28	474
Balance carried forward to next year	4,085	3,195

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 2020–21.

Patricia Piccinini: Skywhales in the Learning Gallery

7 March 2020 – 30 May 2021

Patricia Piccinini's Skywhale family are two sculptures in the form of hot-air balloons that took to the skies during Canberra's Balloon Spectacular in March 2021. This exhibition presented the evolution of the work through studio drawings, 3D models and an interview with the artist.

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 and video that challenge cultural assumptions, question social taboos and comment on the idea of art as a commodity. This was the artist's first solo exhibition in Australia. The exhibition was presented with the support of Dr Judith Neilson AM and the White Rabbit Collection.

The Body Electric

22 June 2020 – 26 January 2021

The Body Electric presented work by 25 women photographic artists exploring issues of intimacy and desire. Included in this exhibition were stories of intimacy and the emotional experience of love; works that interrogate the ways that women's sexuality has historically been represented.

Joan Mitchell: Worlds of Colour

13 February – 26 April 2021

This exhibition presented works on paper produced by the American painter and printmaker Joan Mitchell during the final stage of her career. Drawn from the Kenneth Tyler Collection, the prints highlighted Mitchell's exploration of colour, shape and space.

Know My Name: Australian Women Artists 1900 to now, Part 1

14 November 2020 – 9 May 2021

Know My Name: Australian Women Artists 1900 to now, Part 2

12 June 2021 – 26 January 2022

Drawn from the National Gallery's collection and loans from across Australia, *Know My Name: Australian Women Artists 1900 to Now* is one of the most comprehensive presentations of art by women ever assembled. Told in two parts, the exhibition looks at moments in which women created new forms of art and cultural commentary such as feminism and highlights creative and intellectual relationships between artists. It is part of the Gallery's gender equity initiative to increase the representation of all women in its artistic program and collection development.

Skywhales: Every heart sings

7 February, 8 March and 3 April, 2021

Patricia Piccinini's *Skywhalepapa* is a major commission for the national collection in the form of a hot-air balloon sculpture which complements the artist's 2013 work *Skywhale* which recently joined the national collection. Following three flight events in Canberra, the sculptures embarked on a tour that will see them float across the skies of Australia as a National Gallery Touring Event throughout 2021 and 2022.

Joan Ross: Collector's Paradise

26 February – 8 March 2021

Australian artist Joan Ross was commissioned to create a vivid animation that was projected onto the Gallery's façade for The Enlighten Festival. In her vast work of art, a fluorescent moth with flapping wings unleashes chaos. Vitrines smash, specimens escape, and the museum tumbles down. In the wake of a flood that clears the rubble, Weereewa/Lake George emerges as drawn by the colonial artist Joseph Lycett in 1825.

Botticelli to Van Gogh: Masterpieces from the National Gallery, London

5 March – 14 June 2021

Botticelli to Van Gogh: Masterpieces from the National Gallery, London was produced in partnership with Art Exhibitions Australia. Drawing on the strengths of their collection, this exhibition offered a rare opportunity to see 61 paintings by some of Europe's most revered artists, including Botticelli, Titian, Rembrandt, Vermeer, El Greco, Velázquez, Goya, Turner, Constable, Van Dyck, Gainsborough, Renoir, Cézanne, Monet, Gauguin and van Gogh. Spanning 450 years, it provided an overview of Western European art history through seven defining periods: Italian Renaissance painting; Dutch painting of the Golden Age; Van Dyck and British portraiture; The Grand Tour; The discovery of Spain; Landscape and the picturesque; and France and the rise of modern art.

Organised by the National Gallery, London, Art Exhibitions Australia, and the National Gallery of Australia.

COLLECTION EXHIBITIONS

Emotional Body

24 April 2021 – 16 January 2022

Spanning nearly 2,000 years of art-making, *Emotional Body* examines how artists and cultures around the world use the human figure to convey emotion, and the ways devotion, spirituality and the powers of love or desire are embedded in art.

Towards Abstraction

8 May 2021 – ongoing

From 19th-century Europe, when artists such as Claude Monet began painting outdoors, capturing a more impressionistic view of the landscape, to the work of Australia's Rosalie Gascoigne which is informed by her natural environment, *Towards Abstraction* is inspired by the landscape and humans' impact upon it. Works included are by some of the most celebrated artists of the 19th and 20th centuries: Willem de Kooning, Helen Frankenthaler, Fred Williams, Emily Kame

Ngwarreye, Anmatyerre people, Donald Judd, Jackson Pollock and Rosalie Gascoigne.

Belonging: Stories of Australian Art

Until 30 June 2021

This major collection presentation recast the story of 19th-century Australian art. Informed by the many voices of First Nations and non-Indigenous cultures and communities, the display reconsiders Australia's history of colonisation.

Devotion: Asian Art

Until 18 July 2021

Dating from 2500 BCE to the contemporary era and created across a vast geographic area, the works in this display represent many different nations and cultures. *Devotion* illustrated how artists portray divinity and the otherworldly qualities of gods and heroes. Gods and spirits, ancestors, saints, guardians, teachers and eccentrics, pilgrimage sites and shrines are the subjects of the works in this display. They express spiritual and philosophical concepts, as well as important texts and narratives, and reflect forms of worship and knowledge.

Yayoi Kusama: Infinity Room

1 December 2018 – 23 May 2021

From the microscopic into the cosmic, Japanese artist Yayoi Kusama's installation invited viewers to participate in an experience of both claustrophobic and infinite space. The work is a bright yellow room overrun with black dots and a 'peep-show' mirror box camouflaged by the reflections of its surrounding environment.

Touring nationally

National Gallery exhibitions that toured nationally in 2020–21.

3rd National Indigenous Art Triennial: Defying Empire

Contemporary art responding to the 50th Anniversary of the 1967 Referendum.

Australian National Maritime Museum

26 November – 7 February 2021

The Ned Kelly Series

Sidney Nolan's iconic paintings of the exploits of Ned Kelly and his gang.

Cairns Art Gallery

6 March – 4 October 2020

Tweed Regional Art Gallery, Murwillumbah

19 March – 22 August 2021

Art Deco from the National Collection: The World Turns Modern

Stylish items from an age of jazz and flappers, glamorous fashion and design.

Hazelhurst Arts Centre Gympie

26 June – 23 August 2020

Terminus: Jess Johnson and Simon Ward

A virtual reality installation that transports the viewer into an imaginary landscape of colour and pattern by human clones, moving walkways and gateways to new realms.

Murray Bridge Art Gallery

5 December – 17 January 2020

Maitland Regional Art Gallery

19 February – 2 May 2021

Skywhales: Every heart sings

Patricia Piccinini's skywhale family, *Skywhale* and *Skywhalepapa*, are monumental sculptures in the form of hot-air balloons.

Murray Art Museum Albury

17 April 2021

Body Language

Body Language reveals the central role language plays in expressing cultural identity. Featuring work by almost 30 Aboriginal and Torres Strait Islander artists, this Touring exhibition shows how First Nations art – particularly body art – can be interpreted as a visual language through its use of symbols.

Lismore Regional Gallery

29 August – 8 November 2020

Museum of Art and Culture Lake Macquarie

5 December 2020 – 14 February 2021

Horsham Regional Art Gallery Horsham

6 March 2021 – 16 May 2021

National Gallery Art Cases

Red Case: Myths and Rituals and Yellow Case: Form, Space and Design

Burra Regional Art Gallery

20 April – 26 May 2020

Elonera Montessori School Mount Ousley

31 August – 28 September 2020

Cooma Library

22 February – 2 April 2021

Blue Case: Technology

Kingston Library

2 March – 20 April 2020

Florey Primary School

20 – 24 August 2020

New England Regional Art Museum Armidale

12 October - 9 November 2020

Belconnen Arts Centre

9 February – 2 March 2021

Goulburn Regional Art Gallery

5 March 2021 – 6 April 2021

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

Know My Name

Curators/authors – Deborah Hart, Nick Mitzevich, Elspeth Pitt, Yvette Dal Pozzo with Kelli Cole and Rebecca Edwards

Month year publication – October 2020

Staff contributors – Natalie Beatie, Renee Joyce, Jennifer Drysdale, Shaune Larkin, Jaklyn Babington, Tina Baum, Rebecca Blake, Roger Butler, Natasha Bullock, Carol Cains, Franchesca Cubillo, Sally Foster, Kira Godoroja-Prieckaerts, David Greenhalgh, Crispin Howarth, Emma Kindred, Anja Loughhead, Simeran Maxwell, Lara Nicholls, Sarina Noordhuis-Fairfax, Annie O'Hehir, Beatrice Thompson, Lucina Ward, Karie Wilson, Annie Zhao, Jessi England

Works from the collection: 76

Botticelli to Van Gogh: Masterpieces from the National Gallery, London

Curators/authors – Sally Foster

Month year publication – March 2021

Staff contributors – Dr Lucina Ward, Bronwyn Campbell, Dr Jane Kinsman, Anja Loughhead, Simeran Maxwell, Nick Mitzevich

Works from the collection: 0

Printed: images by Australian artists 1942 - 2020

Curators/authors – Roger Butler

Month year publication – May 2021

Staff contributors – Deborah Hart, Elspeth Pitt, Yvette Dal Pozzo, Kelli Cole, Rebecca Edwards, Franchesca Cubillo, Bruce Johnson-McLean, Tina Baum, Sarina Noordhuis-Fairfax, Jaklyn Babington, Emma Kindred, Johanna McMahon, Nick Mitzevich

Works from the collection: 507

Every Heart Sings – Patricia Piccinini

Curators/authors – Patricia Piccinini, Nick Mitzevich

Month year publication – November 2020

Staff contributors – Jaklyn Babington

Works from the collection: 2

Joan Mitchell: Worlds of Colour

Curators/authors – Anja Loughhead with David Greenhalgh, Nick Mitzevich

Month year publication – November 2020

Staff contributors – David Greenhalgh, Sally Foster

Works from the collection: 357

Artonview

Average readership per issue: 45,303

Issue 103, spring 2020

September 2020

Staff contributors: Jessica Ausserlechner, Jessica Barnes, Kelli Cole, Sam Cooper, Rebecca Edwards, Terry Harding, Aidan Hartshorn, Peter Johnson, Samantha Jones, Kris Kerehona, Eleni Kypridis, Nick Mitzevich, Keren Nicholson, Sandra O'Malley, Elspeth Pitt, Sophie Tedmanson, Maryanne Voyazis

Works from the collection: 25

Issue 104, summer 2020

December 2020

Staff contributors: Jessica Ausserlechner, Jessica Barnes, Sam Cooper, Sally Foster, David Greenhalgh, David Hempenstall, Karlee Holland, Bruce Johnson-McLean, Nick Mitzevich, Sandra O'Malley, Sophie Tedmanson, Lucina Ward

Works from the collection: 22

Issue 105, autumn 2021

March 2021

Staff contributors: Jessica Ausserlechner, Jaklyn Babington, Jessica Barnes, Tina Baum, Adriane Boag, Sam Cooper, Rebecca Edwards, Jessi England, Deborah Hart, David Hempenstall, Karlee Holland, Shaune Lakin, Nick Mitzevich, Anne O'Hehir, Sandra O'Malley, Elspeth Pitt, Sophie Tedmanson

Works from the collection: 30

Issue 106, winter 2021

June 2021

Staff contributors: Jessica Ausserlechner, Adriane Boag, Sam Cooper, Yvette dal Pozzo, Rebecca Edwards, David Greenhalgh, Camilla Greville, Deborah Hart, Aidan Hartshorn, Karlee Holland, Peter Johnson, Samantha Jones, Nick Mitzevich, Sarina Noordhuis-Fairfax, Sandra O'Malley, Brooke Shannon, Sophie Tedmanson, Maryanne Voyazis, Andrea Wise, David Wise

Works from the collection: 38

Corporate publications

National Gallery of Australia Annual Report 2019–20

National Gallery of Australia Foundation Annual Report 2019–20

Staff contributions to symposiums, conference and external publications

The following list includes lectures, presentations, opening addresses and other public addresses such as panel contributions and award judging.

Boag Adriane, 'Trusting community: having the confidence to ask', Australian Museums & Galleries Association National Conference, Australian Museums & Galleries Association, Canberra, 8-11 June, 2021.

Baum Tina, Virtual Ocean Talk: Tina Baum and Helen Anu, Australian National Maritime Museum, 12 March 2020.

Bullock Natasha, Cole Kelli, Hart Deborah and Pitt Elspeth were co-editors for the *Know My Name* publication, National Gallery of Australia, Canberra 2020.

Cains Carol, Online Lecture on new Australian Galleries for the Asian Art Society of Australia, Canberra, 3 August 2020.

Campbell Bronwyn and Howarth Crispin, Discussion on Museum Ethics, Cranlana Executive Colloquium, 23 September 2020.

Campbell Bronwyn, Online Lecture on Provenance and the colonial body, Canberra School of Art, 1 October 2020.

Campbell Bronwyn, Discussion on Museum Ethics, Cranlana Executive Colloquium, 21 April 2021.

Carrig Anna and Hurst Krystal, 'Aboriginal and Torres Strait Islander Art at the National Gallery of Australia', Indigenous Histories and Cultures Teacher Professional Learning Webcast, National Capital Education Tourism Project and Commonwealth Department of Education, Skills and Employment, online, 28 October, 2020.

Cole Kelli, 'Emily Kame Kngwarreye' and 'Tjanpi Desert Weavers, Kungkarangkalpa (Seven Sisters)' in *Know My Name*, National Gallery of Australia, Canberra, 2020.

Cole Kelli, Curator Floor Talk, *Body Language* exhibition, Lismore Regional Gallery, 8 October 2020.

Edwards Rebecca, Opening Address, Canberra Potters exhibition, Canberra, 12 November 2020.

Howarth Crispin, (co-editor) Pacific Arts Association Newsletter (Le Harve, France & Canberra, Australia) June 2021 p1-21.

Howarth Crispin, *In Memoriam: Harry Beran* in Pacific Arts Association Newsletter, June 2021 p.3.

Howarth Crispin, *Brett Graham: Tai Moana Tai Tangata Govett Brewster Art Gallery, New Plymouth, Aotearoa 5 Dec 2020 – 2 May 2021* in Pacific Arts Association Newsletter, June 2021 pp.6-8.

Howarth Crispin, *Travels of the Lily: from Lake Sentani to the National Gallery in Oceanic Art Society Journal*, Sydney Vol 26, no.2, April 2021 pp.2-4.

Howarth Crispin, *Creating Change for Quarter of a Century: The Oceanic Art Society* in *Oceanic Art Society Journal*, Sydney, Vol 25, no.4, November 2020 pp.2-7.

Howarth Crispin, *Creating Change for Quarter of a Century: The Oceanic Art Society* in *Tribal* magazine issue 97, Paris & San Francisco. October 2020 p.37.

Howarth Crispin, *George Craig: Reflections over a Bottle of Negrita Rum* in *Tribal* magazine, issue 96, Paris & San Francisco. July 2020 pp.106-112.

Johnson-McLean, Bruce, 'Keynote: Building on the First Nations Roadmap', Keynote presentation for the Australian Museums and Galleries Association (AMaGA) Nation Conference's Regional, Remote

and Community Museums Day, National Gallery of Australia, 7 June 2021.

Lakin Shaune 'Ruth's point of origin', in Ruth Maddison et al, *Ruth Maddison: It was the best of times, it was the worst of times* (Melb: Centre for Contemporary Photography, 2021).

Lakin Shaune 'Modern nature', *David Rosetzky: combinations* (Melbourne: M33, 2020).

Lakin Shaune 'Bryan Foong: the ladder is now a...!', *Artlink* Dec 2020.

Lambert Mirah, 'Engage with the National Gallery On-site and Online: overview of resources and program', *Connecting with Canberra Culturals*, Museum of Australian Democracy, Online, 25 March, 2021.

Lambert Mirah, 'Civics, Art and Identity', *Civics and Citizenship Education Resources Teacher Professional Development Web Series*, National Capital Education Tourism Project and Commonwealth Department of Education, Skills and Employment, Online, 5-26 May, 2021.

Lambert Mirah, 'Stories of Australian Art: Art and Civics connections across the Curriculum', *Reconnecting in the Digital World: Civics and Citizenship Resources and Programs*, Museum of Australian Democracy, Online, 20 October, 2020.

Mitzevich Nick, judge for 2020 Napier Waller Art Prize, Australian War Memorial, Canberra, 10 July 2020, 24 September 2020.

Mitzevich Nick, judge for 2020 Brisbane Portrait Prize, Brisbane, 30 September 2020.

Mitzevich Nick, in conversation with Editor-in-Chief Kristen Galliot for Qantas Magazine's; *The Creative CEO*, 12 October 2020.

Mitzevich Nick, opening welcome speech, *Rebuilding the visitor economy*, VisitCanberra, National Gallery, Canberra.

Mitzevich Nick, *Know My Name – The Last Word* online series, in conversation with Julie Ewington, 3 February 2021.

Mitzevich Nick, *Know My Name – The Last Word* online series, in conversation with Arrernte and Kalkadoon woman, Hetti Perkins, 10 February 2021.

Mitzevich Nick, *Know My Name – The Last Word* online series, in conversation with Kelly Gellatly, 24 February 2021.

Mitzevich Nick, officially opened *The Ned Kelly Series* exhibition, Tweed Regional Gallery, Murwillumbah, 19 March 2021.

Mitzevich, Nick, judge for Living Memory: National Photographic Portrait Prize, National Portrait Gallery, Canberra, 22 March 2021.

O'Hehir Anne, Opening Address, Davey Barber exhibition for Design Canberra, Canberra Contemporary Art Space, Canberra, 22 November 2020

O'Hehir Anne, 'Amos Gebhardt, Small acts of resistance', *Artlink* 40:4 December 2020, pp. 34-41.

Pitt Elspeth, 'Films, drawings, poems and prints: Dušan Marek in New Guinea' in Dušan and Vojtěch Marek: *Surrealists ant sea* (Elle Freak ed.), Adelaide: AGSA, 2021.

Pitt Elspeth, 'Print, poetry and the Romantic imagination: Barbara Hanrahan and William Blake' in Barbara Hanrahan: *Bee stung lips works on paper 1960–1991*, (Nicole Brown ed.), Adelaide: Flinders University Art Museum, 2021.

Reigle Alexandra, & Unterschultz Simon, "Ephemeral Survival: Managing Physical and Digital Artist File Collections" in Nelson, Amelia, (editor.) & Timmons, Traci E., (editor.) *The New Art Museum Library*, Rowman & Littlefield, Maryland, 2021.

Unterschultz Simon, 'Wikipedia Edit-a-thons: A Networked Approach to Community Engagement and Information Activism', *ARLIS/ANZ 2020: Reimagining the material: artists books, printed matter, digital transformation, engagement*, State Library of Queensland, Sydney, 7-9 May 2014.

Ward Lucina, 'Sculpture Garden: History and future', *Sydney Sculpture Conference 2020: In Open Air*, Art Gallery of NSW, Sydney, 17 November 2020.

Winesmith Keir, 'MAPDA Awards 2021 Judging Highlights and Feedback', Australian Museums & Galleries Association National Conference, Australian Museums & Galleries Association, Canberra, 8-11 June, 2021.

Appendix C

Acquisitions

Australian art

Contemporary

Patricia Piccinini

(born Africa 1965)

Skywhalepapa 2019–2020, nylon, polyester, nomex, hyperlast, cable, Commissioned 2019. 2020.96

The Skywhale suite (seashore) 2019, lithograph, printed in colour, from multiple stones, Gift of the artist 2021. 2021.36.1

The Skywhale suite (pines) 2019, lithograph, printed in colour, from multiple stones, Gift of the artist 2021. 2021.36.2

The Skywhale suite (cityscape) 2019, lithograph, printed in colour, from multiple stones, Gift of the artist 2021. 2021.36.3

The Skywhale suite (blossoms) 2019, lithograph, printed in colour, from multiple stones, Gift of the artist 2021. 2021.36.4

The Skywhale suite (township) 2019, lithograph, printed in colour, from multiple stones, Gift of the artist 2021. 2021.36.5

The Skywhale suite (mountains) 2019, lithograph, printed in colour, from multiple stones, Gift of the artist 2021. 2021.36.6

Skywhalepapa drawings [portfolio] 2019, pencil on paper, Gift of the artist 2021. 2021.35.1-12

Evolution of the skywhales 2020, 3D printed, cast resin; automotive paint, Gift of the artist 2021. 2021.37.1-8

Painting

Mikala Dwyer

(born Australia 1959)

[wall painting] 2020, synthetic polymer paint, Purchased 2020. 2020.62

Diana Georgetti

(born Australia 1966)

SUPERSTUDIO 2015-2017, acrylic on canvas, mounted and framed, Purchased 2021. 2021.28.A-D

Matthys Gerber

(born Netherlands 1956)

Let it be Me 1988, acrylic on canvas, Gift of Patrick Corrigan AM 2020. Donated through the Australian Government's Cultural Gifts Program. 2020.97

Mandy Martin

(Australia 1952 – 2021)

Wanderers in the Desert of the Real: Wallerawang Power Station 2009, ochre, pigment, oil on canvas, Purchased 2020. 2020.95.A-C

Ben Quilty

(born Australia 1973)

2020 2020, oil on linen, Purchased 2020.

2020.94.A-D; Myall Creek Rorschach 2019, oil on linen, Gift of the artist 2021. Donated through the Australian Government's Cultural Gifts Program. 2021.49.A-L

Sculpture

Eric Bridgeman

(born Australia 1986)

Kuman (shield) paintings 2018, synthetic polymer paint and twine on plywood, Purchased 2021. 2021.21.A-I

Mikala Dwyer

(born Australia 1959)

Hollowwork (ringing) 2013, polished aluminium, Purchased 2021. 2021.14; *The silvering* 2010/2020, mylar, helium; assemblage, Purchased 2021. 2021.13

Bonita Ely

(born Australia 1946)

Murray River punch 1980, 35 mm colour slides, performance typescript, Purchased 2021. 2021.89.1-45

Mira Gojak

(born Australia 1963)

Transfer station 1 2011, acrylic, steel, copper and wax, Purchased 2021. 2021.48.A-R

Peter Kennedy

(born Australia 1945)

Neon light installation [diagonal wall piece] 1970/2011, neon light in acrylic-coated MDF channels, Purchased 2021. 2021.50

Janet Laurence

(born Australia 1947)

Requiem 2020, modular perspex case with components, Purchased 2021. 2021.54.A-AG

Nell

(born Australia 1975)

self-nature is subtle and mysterious - nun.sex.monk.rock 2010, glass reinforced plastic, silver leaf, varnish, nickel plated bronze, Purchased 2021. 2021.55.A-C

Drawing**eX de Medici**

(born Australia 1959)

Cleavin' Clint Eastwood 2014, drawing in watercolour, Gift of the artist 2021. Donated under the Australian Government's Cultural Gifts Program. 2021.29

Peter Kennedy

(born Australia 1945)

All that is solid 1992-2013, charcoal, ink and mixed media on paper, Purchased 2021. 2021.51.A-C

And And And 1992-2019, charcoal, ink and mixed media on paper, Purchased 2021. 2021.52.A-D

Anthem map 1992-2019, charcoal, ink and mixed media on paper, Purchased 2021. 2021.90

Print**James Cleveley**

(born UK 1750, print after)

John Cleveley

(UK 1747-1786, painter)

Francis Jukes

(UK 1745-1812, engraver)

View of Charlotte Sound in New Zealand. 1788, etching and aquatint, printed in black ink, from one plate; hand-coloured in watercolour, edn undesignated impression as issued, Gift of Richard Gate 2020. Donated through the Australian Government's Cultural Gifts Program. 2020.60

John Eyre

(UK 1771-after 1812, print after)

Whittle & Laurie

(UK 1812-1818, publisher)

Southwest view of Sydney in New South Wales. 1814, engraving, printed in black ink, from one copper plate; hand-coloured in watercolour, edn undesignated impression as issued, Gift of Richard Gate 2020. Donated through the Australian Government's Cultural Gifts Program. 2020.61

William Hodges

(UK 1744-1797, print after)

William Woollett

(UK 1735-1785, engraver)

William Strahan

(1715-1785, publisher)

Thomas Cadell

(1742-1802, publisher)

View in the island of Tanna. 1777, etching, printed in black ink, from one copper plate; hand-coloured, edn undesignated impression as issued, Gift of Richard Gate 2020. Donated through the Australian Government's Cultural Gifts Program. 2020.52

Joseph Lycett

(UK 1775-1828)

View of Lake George, New South Wales, from the north east. 1825, etching and aquatint, printed in black ink, from one copper plate; hand-coloured in watercolour, edn undesignated impression as issued, Gift of Richard Gate 2020. Donated through the Australian Government's Cultural Gifts Program. 2020.53

View of Tasman's Peak, from Macquarie Plains, Van Diemen's Land. 1825, etching and aquatint, printed in black ink, from one copper plate; hand-coloured in watercolour, edn undesignated impression as issued, Gift of Richard Gate 2020. Donated through the Australian Government's Cultural Gifts Program. 2020.54

View of the Governor's Retreat, New Norfolk, Van Diemen's Land. 1825, etching and aquatint, printed in black ink, from one copper plate; hand-coloured in watercolour, edn undesignated impression as issued, Gift of Richard Gate 2020.

Donated through the Australian Government's Cultural Gifts Program. 2020.55

Mandy Martin

(Australia 1952-2021)

Stop Omega. 1976, screenprint, printed in colour inks, from multiple stencils, Gordon Darling Australia Pacific Print Fund 2020. 2020.63

And even if they say you never had it so good, that is still a slogan of those who have much more than you. 1974, screenprint, printed in colour inks, from six stencils, edn undesignated impression, Gordon Darling Australia Pacific Print Fund 2020. 2020.64

Nationalize the car industry 1975, screenprint, printed in colour inks, from three stencils, edn undesignated impression, Gordon Darling Australia Pacific Print Fund 2020. 2020.65

Don't be taken in when they pat you paternally on the shoulder 1975, screenprint, printed in colour inks, from four stencils, edn 27/40, Gordon Darling Australia Pacific Print Fund 2020. 2020.66

And even if they say you never had it so good. 1975, screenprint, printed in colour inks, from five stencils, edn 2/20, Gordon Darling Australia Pacific Print Fund 2020. 2020.67

You never had it so good 1975, screenprint, printed in colour inks, from six stencils, edn 14/25, Gordon Darling Australia Pacific Print Fund 2020. 2020.68

The unknown industrial prisoner has a smoke-o in the "rest room" 1976, screenprint, printed in colour inks, from two stencils, edn 33/50, Gordon Darling Australia Pacific Print Fund 2020. 2020.69

Who owns Australia? 1976, screenprint, printed in colour inks, from multiple stencils, Gordon Darling Australia Pacific Print Fund 2020. 2020.70

11 Nov, sell-out, strike 1976, screenprint, printed in colour inks, from four stencils, edn 7/20, Gordon Darling Australia Pacific Print Fund 2020. 2020.71

Confrontation. 1977, screenprint, printed in colour inks, from multiple stencils, Gordon Darling Australia Pacific Print Fund 2020. 2020.72

Unknown Industrial Prisoner 3. 1977, screenprint, printed in colour inks, from multiple stencils, Gordon Darling Australia Pacific Print Fund 2020. 2020.73

Nothing but his hands. 1977, screenprint, printed in colour inks, from multiple stencils, Gordon Darling Australia Pacific Print Fund 2020. 2020.74

Collaboration II. 1977, screenprint, printed in colour inks, from multiple stencils, Gordon Darling Australia Pacific Print Fund 2020. 2020.75

Chicken King. 1977, screenprint, printed in colour inks, from multiple stencils, Gordon Darling Australia Pacific Print Fund 2020. 2020.76

Big Boss version 2 1977, screenprint, printed in colour inks, from multiple stencils, Gordon Darling Australia Pacific Print Fund 2020. 2020.77

Iron-ore baron. 1977, screenprint, printed in colour inks, from multiple stencils, Gordon Darling Australia Pacific Print Fund 2020. 2020.78

Hand in hand 1977, screenprint, printed in colour inks, from multiple stencils, Gordon Darling Australia Pacific Print Fund 2020. 2020.79

Steps. 1980, screenprint, printed in colour inks, from three stencils, edn 6/25, Gordon Darling Australia Pacific Print Fund 2020. 2020.80

Burnt fibro 1980, screenprint, printed in colour inks, from four stencils, edn 2/20, Gordon Darling Australia Pacific Print Fund 2020. 2020.81

Picket fence 1980, screenprint, printed in colour inks, from seven stencils, edn 6/20, Gordon Darling Australia Pacific Print Fund 2020. 2020.82

Bunker Hills 1976, screenprint, printed in black ink, from one stencil, edn undesignated impression, Gordon Darling Australia Pacific Print Fund 2020. 2020.83

Koonenberry Range after Ludwig Becker 1996, screenprint, printed in colour inks, from multiple stencils, edn artist's proof, Gordon Darling Australia Pacific Print Fund 2020. 2020.84

House mates 1973-74, photo-stencil screenprint, printed in colour inks, from two stencils, edn undesignated impression, Gordon Darling Australia Pacific Print Fund 2020. 2020.92

Happy anniversary! [postcard] 1976, screenprint, printed in colour inks, from three stencils, edn undesignated impression, Gordon Darling Australia Pacific Print Fund 2020. 2020.93

Arthur Boyd

(Australia 1920-1999)

John Coburn

(Australia 1925-2006)

Robert Dickerson

(Australia 1924-2015)

Colin Lanceley

(NZ 1938-Australia 2015)

Alun Leach-Jones

(UK 1937-Australia 2017)

Kerrie Lester

(Australia 1953-2016)

Mandy Martin

(Australia 1952-2021)

John Olsen

(born Australia 1928)

David Wadelton

(born Australia 1955)

Judy Watson

(born Australia 1959, Waanyi people)

Australian Print Workshop

(print workshop)

Australian Opera Company

(commissioner)

The Australian Opera's 40th anniversary print portfolio 1996, lithographs, screenprints, etchings and woodcuts, edn 47/60, Gordon Darling Australia Pacific Print Fund 2020. 2020.89.1-13

Arthur Boyd

(Australia 1920-1999)

Cressida Campbell

(born Australia 1960)

Colin Lanceley

(NZ 1938-Australia 2015)

Mandy Martin

(Australia 1952-2021)

George Milpurruru

(Australia 1934-1998, Ganalbingu people)

John Olsen

(born Australia 1928)

Paul Partos

(Czechoslovakia 1943-Australia 2002)

William Robinson

(born Australia 1936)

Gareth Sansom

(born Australia 1939)

Jan Senbergs

(born Latvia 1939)

Tim Storrier

(born Australia 1949)

Imants Tillers

(born Australia 1950)

Youth Music Australia

(commissioner)

Virtuosi [portfolio] 1994, screenprints, lithographs and etchings, edn undesignated impression, Gordon Darling Australia Pacific Print Fund 2020. 2020.90.1-14

Pam Debenham

(born Australia 1955)

Jacqui Driver

(born NZ 1960)

Janenne Eaton

(born Australia 1950)

Roslyn Kean

(born Australia 1953)

Elisabeth Kruger

(born New Caledonia 1955)

Kate Lohse

(born Australia 1948)

Mandy Martin

(Australia 1952-2021)

Marie McMahon

(born Australia 1953)

Wendy Stavrianos

(born Australia 1941)

Ruth Waller

(born Australia 1955)

Judy Watson

(born Australia 1959, Waanyi people)

Robin White

(born NZ 1946)

Studio One Inc

(est. Australia 1985-2000, print workshop)

National Heart Foundation (A.C.T. Branch)

(commissioner)

The Land 1992, a portfolio including title page, one aquatint, four etchings, four lithographs, one photo-etching and one woodcut, edn artist's

proof, Gordon Darling Australia Pacific Print Fund 2020. 2020.88.1-14

Marion Borgelt
(born Australia 1954)

Helen Eager
(born Australia 1952)

Kerrie Lester
(Australia 1953-2016)

Mary MacQueen
(Australia 1912-1994)

Dr B. Marika
(Australia 1954-2021, Rirratjingu people)

Mandy Martin
(Australia 1952-2021)

Susan Norrie
(born Australia 1953)

Ada Bird Petyarr
(Australia c. 1930-2009, Anmatyerre people)

Ann Thomson
(born Australia 1933)

Margaret Wilson
(born Australia 1939)

New South Wales State Cancer Council
(commissioner)

1990 Collection. A portfolio of Australian Women artists. 1990, edn 43/100, Gordon Darling Australia Pacific Print Fund 2020. 2020.91.1-12

Raymond Arnold
(born Australia 1950)

Tatipai Barsa
(born Australia 1967, Meriam Mer people)

Dean Bowen
(born Australia 1957)

Lynne Boyd
(born Australia 1953)

Meg Buchanan
(Australia 1949-2021)

Jon Cattapan
(born Australia 1956)

Euan Heng
(born Scotland 1945)

Philip Hunter
(Australia 1958-2017)

Diane Mantzaris
(born Australia 1962)

Jennifer Marshall
(born Australia 1944)

Mandy Martin
(Australia 1952-2021)

Geoffrey Ricardo
(born Australia 1964)

Heather Shimmen
(born Australia 1957)

Ilme Simmul
(born Australia 1951)

Deborah Walker
(born Australia 1954)

Judy Watson
(born Australia 1959, Waanyi people)

Print Council of Australia
(est. Australia, commissioner)

Transitional Times 1991, lithographs, etchings, woodcuts, linocuts and screenprints, edn 42/55, Gordon Darling Australia Pacific Print Fund 2020. 2020.87.1-18

Katrina Cherel

Kunmanara Cherel
(Australia 1918-2009, Gooniyandi people)

Rohanna Cherel

Mandy Martin
(Australia 1952 – 2021)

Isaac Cherel
(Gooniyandi people)

Gloodegu John Henwood, Basil Hall
(born Australia 1954, printer)

Mats Uden
(born Sweden, printer)

Basil Hall Editions
(print workshop)

Mangkaja Art Resource Agency and Aboriginal Corporation
(publisher)

Imanara 2009, etchings, printed in colour inks, from multiple stencils, edn 1/10, Gordon Darling Australia Pacific Print Fund 2020. 2020.86.1-11

Megan D. Boxer

(Walmajarri people)

Shirley Brown

(born 1961, Walmajarri people)

Daisy Kungah

(born Australia c.1940, Walmajarri people)

David Leece**Jacinta Lulu**

(Walmajarri people)

Veronica Lulu

(born Australia 1952, Walmajarri people)

Kim Mahood

(born 1953)

Hanson Pye**Charmia Samuels**

(Walmajarri people)

Launa Yoomarie

(Walmajarri people)

Shirley Yoomarie

(Walmajarri people)

Mandy Martin

(Australia 1952-2021)

Basil Hall

(born Australia 1954, printer)

Mats Unden

(born Sweden, printer)

Basil Hall Editions

(print workshop)

Mandy Martin

(Australia 1952-2021, publisher)

Desert Lake: art, science and stories from Paruku

2012, screenprints, printed in colour ink, from multiple stencils, Gordon Darling Australia Pacific Print Fund 2020. 2020.85.1-12

Eugene von Guérard

(Austria 1811-UK 1901)

Forest, Cape Otway Ranges. c.1866-68, lithograph, printed in colour inks, from multiple stones, edn undesignated impression as issued, Gift of Richard Gate 2020. Donated through the Australian Government's Cultural Gifts Program. 2020.57

Eugene von Guérard

(Austria 1811-UK 1901)

Hamel & Ferguson

(Australia 1865-1865, lithographer)

Ferntree Gully, Dandenong Ranges, Victoria. 1866-68, lithograph, printed in colour inks, from multiple stones, edn undesignated impression as issued, Gift of Richard Gate 2020. Donated through the Australian Government's Cultural Gifts Program. 2020.56

John Webber

(UK 1751-1793, print after)

Charles Grignion

(1717 - 1810, engraver)

A canoe of the Sandwich Islands, the rower's masked. 1784, etching and engraving, printed in black ink, from one copper plate; hand-coloured in watercolour, edn undesignated impression as issued, Gift of Richard Gate 2020. Donated through the Australian Government's Cultural Gifts Program. 2020.58

John Webber

(UK 1751-1793, print after)

William Ellis

(1747 - 1810, engraver)

A fiatooka, or morai, in Tongataboo. 1784, etching and engraving, printed in black ink, from one copper plate; hand-coloured in watercolour, edn undesignated impression as issued, Gift of Richard Gate 2020. Donated through the Australian Government's Cultural Gifts Program. 2020.59

Decorative Arts and Design**A&A**

(est. 2015 Australia)

Klaatu 2019-2020, custom dyed rye straw, birch ply, brass, Purchased 2021. 2021.62

Linda Jackson

(born Australia 1950)

Akubra hat and crimson waratah scarf 1992-2020, felt, digitally printed crepe de chine silk, Gift of the artist 2021. 2021.22.A-B

Wildflowers headpiece 2020, printed silk, Gift of the artist 2021. 2021.23

Jenny Kee

(born Australia 1947)

Black Opal headpiece 1981-2010, screenprinted and digitally printed silks, sequins, metal, Purchased 2021. 2021.18

Black Opal shawl 2010, digitally printed silk chiffon, Purchased 2021. 2021.19

The Universal Opal Oz headpiece 1982-2010, necklace and headpieces, screen printed and digitally printed silks, Gift of the artist 2021. 2021.24

Andrew Logan

(born UK 1945)

Necklace 1992, resin, mirror, imitation jewels, Purchased 2021. 2021.20

Romance Was Born

(fashion house)

Anna Plunkett

(born Australia 1982, designer)

Luke Sales

(born Australia 1981, designer)

Dinosaur Designs

(est. Australia 1985, jeweller)

Opal essence opal fever 2014-15, embroidered and sequined silk and synthetic material, resin, Purchased 2021. 2021.64

Rainbow patchwork tailored dress 2014-15, patchworked silk, tafetta, resin, Purchased 2021. 2021.66

Romance Was Born

(fashion house)

Anna Plunkett

(born Australia 1982, designer)

Luke Sales

(born Australia 1981, designer)

Linda Jackson

(born Australia 1950, fabric painter)

Dinosaur Designs

(est. Australia 1985, jeweller)

Jillaroo Swag Lady 2014-15, printed silk, resin, Akubra hat, Purchased 2021. 2021.65

Rainbow lorikeet 2014-15, silk chiffon, sequins, resin, Purchased 2021. 2021.67

Photomedia**Sue Ford**

(Australia 1943 - 2009)

Lyn 1961 1961, gelatin silver photograph, Purchased 2021. 2021.5.1

Sandra Nicholls 1961 1961, gelatin silver photograph, Purchased 2021. 2021.5.2

Sue Pike 1961 1961, gelatin silver photograph, Purchased 2021. 2021.5.3

Annette Stevens 1961 1961, gelatin silver photograph, Purchased 2021. 2021.5.4

Trish Humphreys 1961 1961, gelatin silver photograph, Purchased 2021. 2021.5.5

Sue Pike 1961 1961, gelatin silver photograph, Purchased 2021. 2021.5.6

Lyn and Carol 1961 1961, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.7

Carol 1961 1961, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.8

Carmel and Trish Humphreys 1962 1962, gelatin silver photograph, Purchased 2021. 2021.5.9

Julia Chesterfield 1962 1962, gelatin silver photograph, Purchased 2021. 2021.5.10

Julia Chesterfield 1962 1962, gelatin silver photograph, Purchased 2021. 2021.5.11

Carmel and Trish 1961 1961, gelatin silver photograph, Purchased 2021. 2021.5.12

Carmel and Trish 1962 1962, gelatin silver photograph, Purchased 2021. 2021.5.13

Anne Judell 1963 1963, gelatin silver photograph, Purchased 2021. 2021.5.14

Lyn 1963 1963, gelatin silver photograph, Purchased 2021. 2021.5.15

Sue Pike 1963 1963, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.16

Kay 1963 1963, gelatin silver photograph, Purchased 2021. 2021.5.17

Annette Stevens 1963 1963, gelatin silver photograph, Purchased 2021. 2021.5.18

Sue Pike 1963 1963, gelatin silver photograph, Purchased 2021. 2021.5.19

Anne Stevens 1963 1963, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.20

Carol 1963 1963, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.21

St Kilda 1964 1964, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.22

Myra Skipper 1970 1970, gelatin silver photograph, Purchased 2021. 2021.5.23

Marlene Pugh 1964 1964, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.24

Sue Ford 1971 1971, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.25

Margaret Fuelling and Emma Ford 1973 1963, gelatin silver photograph, Purchased 2021. 2021.5.26

Helen Laycock 1970 1970, gelatin silver photograph, Purchased 2021. 2021.5.27

Lena Skipper 1968 1968, gelatin silver photograph, Purchased 2021. 2021.5.28

Vicki and Javanta Howard 1972 1972, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.29

Orpheus 1972 1972, gelatin silver photograph, Purchased 2021. 2021.5.30

Vicki Howard 1969 1969, gelatin silver photograph, Purchased 2021. 2021.5.31

Micky Allan 1975 1975, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.32

Leonie Reisberg 1975 1975, gelatin silver photograph, Purchased 2021. 2021.5.33

Jenny Watson 1975 1975, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.34

Bonita Ely 1976 1976, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.35

(left to right) Sue Ford, Micky Allan, Virginia Coventry, Jill Gibb 1977 Photographer: Paul Reed 1977, gelatin silver photograph, Purchased 2021. 2021.5.36

Ben Ford and Sue Ford 1980 Photographer: Micky Allan 1980, gelatin silver photograph, Purchased 2021. 2021.5.37

Claire Jager 1980 1980, gelatin silver photograph, Purchased 2021. 2021.5.38

Bonita Ely 1980 1980, gelatin silver photograph, Purchased 2021. 2021.5.39

'Girls Garage Band' 1981 1981, gelatin silver photograph, Purchased 2021. 2021.5.40

'Reel Women' 1981 1981, gelatin silver photograph, Purchased 2021. 2021.5.41

Julie Higginbotham 1981 1981, gelatin silver photograph, Purchased 2021. 2021.5.42

Claire Jager 1981 1981, gelatin silver photograph, Purchased 2021. 2021.5.43

Martina and Darcy O'Doherty 1980 1980, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.44

Janine Burke 1981 1981, gelatin silver photograph, Purchased 2021. 2021.5.45

Emma Ford and Nina Stevens 1980 1980, gelatin silver photograph, Purchased 2021. 2021.5.46

Sue Ford 1961 1961, gelatin silver photograph, Gift of Sue Ford Archive 2021. 2021.5.47

Julie Rrap

(born Australia 1950)

Overstepping 2001, digital print, edn 12, Gift of Andrew and Cathy Cameron 2021. Donated through the Australian Government's Cultural Gifts Program. 2021.86

Robyn Stacey

(born Australia 1952)

Ice 1989, glass cibachrome print, Purchased 2021. 2021.38

Flame 1989, glass cibachrome print, Purchased 2021. 2021.39

Ash 1989, glass cibachrome print, Purchased 2021. 2021.40

Alpha 1989, glass cibachrome print, Purchased 2021. 2021.41

West 1989, glass cibachrome print, Purchased 2021. 2021.42

The Mischief Makers 1989, glass cibachrome print, Purchased 2021. 2021.43; *Jet* 1989, glass cibachrome print, Purchased 2021. 2021.44

Daniel von Sturmer

(born NZ 1972)

Limits of the Model (Sequence 3) 2006, single channel moving image; colour, silent, edn 2, Gift of Andrew and Cathy Cameron 2021. Donated through the Australian Government's Cultural Gifts Program. 2021.85

Aboriginal & Torres Strait Islander Art

Tony Albert

(born Australia 1981, Girramay/Yidinji/Kuku-Yalanji peoples)

Conversations with Preston: Christmas Bells 2020–21, synthetic polymer paint and vintage appropriated fabric and binder on canvas, Purchased 2021. 2021.77.A-B

Brook Andrew

(born Australia 1970, Wiradjuri/Ngunnawal peoples)

Sexy and dangerous 1996, duclear print mounted on transparent polymer resin, Purchased 2021. 2021.12

Richard Bell

(born Australia 1953, Kamilaroi/Kooma/Jiman/Goreng Goreng peoples)

From little things big things grow 2019–2020, synthetic polymer paint on canvas, Purchased 2021. 2021.1.A-D

Gordon Bennett

(Australia 1955 - 2014)

Notes to Basquiat (The Death of Irony) 2002, synthetic polymer paint on linen, Purchased 2020. 2020.50.A-B

Brenda L. Croft

(born Australia 1964, Gurindji/Malngin/Mudburra peoples)

Matilda (Ngambri) 2019, pigment inkjet print, Purchased 2020. 2020.44

Helen Ganalmirriwuy Garrawurra

(born Australia 1955, Liyagawumirr people)

Mol mindirr 2021, natural dyes on Pandanus, Purchased 2021. 2021.73

Mol mindirr 2021, natural dyes on Pandanus, Purchased 2021. 2021.74

Mol mindirr 2021, natural dyes on Pandanus, Purchased 2021. 2021.75

Mol mindirr 2021, natural dyes on Pandanus, Purchased 2021. 2021.76

Lola Greeno

(born Australia 1946, Pakana people)

Blue Ceremonial King Maireener necklace 2020, blue Maireener shell on cotton thread, Purchased 2021. 2021.63

Casuarina necklace 2016, Casuarina nut and natural earth pigment on cotton string, Purchased 2021. 2021.78

Warrener necklace 2016, periwinkle shell on wire, Purchased 2021. 2021.79

Mussels necklace 2016, mussel and periwinkle shells on wire, Purchased 2021. 2021.80

Scallop necklace 2016, scallop shells on leather, Purchased 2021. 2021.81

Quill necklace 2016, Echidna quills on stainless steel wire, Purchased 2021. 2021.82

Kangaroo vertebrae necklace 2016, white ochre on kangaroo vertebrae on stainless steel wire, Purchased 2021. 2021.83

Nonggirnga Marawili

(born Australia c. 1939, Madarrpa people)

Rough Gapu 2020, natural earth pigments and binder on eucalyptus bark, Purchased 2021. 2021.25

Djapu 2020, natural earth pigments and binder on eucalyptus bark, Purchased 2021. 2021.26

Djapu design 2020, natural earth pigments and binder on wood, Purchased 2021. 2021.27

Tracey Moffatt

(born Australia 1960)

Gary Hillberg (editor)

Other 2009, single-channel moving image, magnetic tape remastered as digital, colour, sound, 6 min 33 sec, Purchased 2020. 2020.49

Betty Muffler

(born Australia 1944, Pitjantjatjara people)

Ngangkari Ngura (Healing Country) 2020, synthetic polymer paint on linen, Gift of Vogue Australia 2020. 2020.45

Ginger Riley Munduwalwala

(Australia c. 1936 - 2002, Mara people)

My Mothers Country 1996, synthetic polymer paint on linen, Purchase 2021. 2021.84

Albert Namatjira

(born Australia 1902 - 1959, Western Arrarnta people)

Quarritana 1942, watercolour on card, Gordon and Marilyn Darling Hermannsburg Fund 2020. 2020.46

SJ Norman

(born Australia 1984, Wiradjuri people)

Heirloom 2013, blood and glass painting medium on found porcelain dinnerware, Purchased 2021. 2021.47.A-J

Margaret Rarru

(born Australia 1940, Liyagawumirr people)

Mol mindirr 2021, natural dyes on Pandanus, Purchased 2021. 2021.69

Mol mindirr 2021, natural dyes on Pandanus, Purchased 2021. 2021.70

Mol mindirr 2021, natural dyes on Pandanus, Purchased 2021. 2021.71

Mol mindirr 2021, natural dyes on Pandanus, Purchased 2021. 2021.72

P B. Thomas

(1933 - 2018, Gija people)

Gemerre 2007, natural earth pigments and binder on canvas, Purchased 2021. 2021.56.A-D

Gemerre 2007, natural earth pigments, Purchased 2021. 2021.57.A-D

Gemerre 2007, natural earth pigments, Purchased 2021. 2021.58.A-D

Gemerre 2007, natural earth pigments and binder on canvas, Purchased 2021. 2021.59.A-D

Gemerre 2007, natural earth pigments and binder on canvas, Purchased 2021. 2021.60.A-D

Gemerre 2007, natural earth pigments and binder on canvas, Purchased 2021. 2021.61.A-D

Tjanpi Desert Weavers**Dorcas Tinnimai Bennett**

(born Australia 1956, Ngaanyatjarra people)

Cynthia Nyungalya Burke

(born Australia 1973, Ngaanyatjarra people)

Roma Yanyakarri Butler

(born Australia 1959, Ngaanyatjarra people)

Judith Yinyika Chambers

(born Australia 1958, Ngaanyatjarra people)

Chriselda Farmer

(born Australia 1988, Ngaanyatjarra people)

Shiela Partjunin Giles

(born Australia 1961, Ngaanyatjarra people)

Dianne Ungukalpi Golding

(born Australia 1962, Ngaanyatjarra people)

Polly Pawuya Jackson

(born Australia 1957, Ngaanyatjarra people)

Nancy Nyanyana Jackson

(born Australia 1957, Ngaanyatjarra people)

Joyce James

(born Australia 1988, Pitjantjatjara and Ngaanyatjarra people)

Eunice Yunurupa Porter

(born Australia 1948, Ngaanyatjarra people)

Winifred Puntjina Reid

(born Australia 1963, Ngaanyatjarra people)

Rosalie Richards

(born Australia c. 1960, Ngaanyatjarra people),

Delilah Shepherd

(born Australia 1974, Ngaanyatjarra people)

Erica Ikungka Shorty

(born Australia 1959, Ngaanyatjarra people)

Dallas Smythe

(born Australia 1982, Ngaanyatjarra people)

Martha Yunurupa Ward

(born Australia 1948, Ngaanyatjarra people)

Nancy Nangawarra Ward

(born Australia 1952, Ngaanyatjarra people)

Kungkarangkalpa (Seven Sisters) 2020, Punti (cassia shrub), Minarri (native grass), Wanarri (mulga), handspun sheep wool, raffia, synthetic wool, jute yarn, hemp yarn, copper piping, screws, wood and sound, Commissioned and purchased 2020. 2020.51.A-J

Nyapanyapa Yunupinu

(born Australia c. 1945, Gumatj people)

Djulpan (Seven Sisters) 2020, natural earth pigments and binder on board, Purchased 2021. 2021.45

Ganyu Djulpan 2019, natural earth pigments and binder on bark, Purchased 2021. 2021.46

International Art

Contemporary

Huma Bhabha

(born Pakistan 1962)

Waiting for another game 2018, cork, Styrofoam, wood, acrylic, oil stick, Purchased 2021. 2021.15

Sarah Lucas

(born UK 1962)

TITTIPUSSIDAD 2018, bronze, concrete, cast iron, Purchased 2021. 2021.34

Painting

Angela de la Cruz

(born Spain 1965)

Deflated (blue) 1 2010, oil on canvas, Gift of Andrew and Cathy Cameron 2021. Donated through the Australian Government's Cultural Gifts Program. 2021.88

Sculpture

Tracey Emin

(born UK 1963)

When I sleep 2018, bronze, Purchased 2021. 2021.6

Rebecca Horn

(born Germany 1944)

Les Amants [The lovers] 1991, glass funnels, black ink, champagne, metal construction, motors, Purchased 2020. 2020.99

Print

Louise Bourgeois

(France 1911-USA 2010)

Tracey Emin

(born UK 1963)

Carolina Nitsch Editions

(publisher)

Dyenamix

(print workshop)

I wanted to love you more 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.1

A million ways to cum 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.2

A sparrow's heart 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.3

And so I kissed you 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.4

Cum unto me 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.5

Deep inside my heart 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.6

I held your sperm and cried 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.7

I just died at birth 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.8

I lost you 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.9

It doesn't end 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.10

Just hanging 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.11

Looking for the mother 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.12

Reaching for you 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.13

Too much love 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.14

Waiting for you 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.15

When my cunt stopped living 2009-10, digital prints, printed in archival dyes on cloth, edn 9/18, Purchased 2020. 2020.98.16

Mary S. Cassatt

(USA 1844-France 1926)

Modeste Leroy

(printer)

The lamp 1890-91, drypoint, softground etching and aquatint, printed in coloured inks from three plates., edn from the edition of 25, Poynton Bequest 2020. 2020.47

Mary S. Cassatt

(USA 1844-France 1926)

In the omnibus 1890-91, drypoint and aquatint, with areas inked à la poupée, printed in coloured inks from three plates., edn proof, Poynton Bequest 2020. 2020.48

Aleksandr Rodchenko

(Russia 1891-Soviet Union 1956)

Jim Dollar (Marietta Shaginyan)

(Russia, 1888 – 1982, author)

Gosudarstvennoe Izdatel'stvo [State Publishing House]

Mess mend ili Yanki v Petrograde [*Mess mend or Yankees in Petrograd*], vol 9, *Yanki idut* [*Yankees go*] 1924, relief halftone from photomontage, printed in yellow and black inks; letterpress, Gift of Penelope Seidler 2021. 2021.17

Decorative Arts and Design**Mikhail M. Adamovich**

(Russia 1884-1947, designer)

State Porcelain Factory

(est. Russia 1744, manufacturer)

He who does not work does not eat 1921, porcelain, Gift of Penelope Seidler 2021. 2021.2

Karina Akopyan

(born Russia 1988)

Floral alien 2017, hand-painted leather appliqué with embroidery, Purchased 2021. 2021.32

William Kentridge

(born South Africa 1955)

Ensemble (variation) costume maquettes for The nose 2011, wood, cotton, paper, steel, wood stain and crayon, Gift of Penelope Seidler 2021. 2021.4.1-34

Issey Miyake

(born Japan 1938)

All-in-one jumpsuit Spring-Summer 2004, cotton, rubber, Purchased 2021. 2021.31

Issey Miyake

(born Japan 1938, designer)

Cai Guo-Qiang

(born China 1957)

Issey Miyake

(est. Tokyo 1993, fashion house)

'Dragon' gunpowder dress 1998, polyester, screenprint, pleating, Purchased 2021. 2021.33

Aleksandr Rodchenko

(Russia 1891-Soviet Union 1956, designer)

Dobrolet badge c 1923, gold-plate nickel, silvered brass, Gift of Penelope Seidler 2021. 2021.3

Kansai Yamamoto

(Japan 1944-2020)

'Dragon' tailcoat 1986, wool with satin collar, silk and sequined appliqué, Purchased 2021. 2021.30

Photomedia**Dara Birnbaum**

(born USA 1946)

Technology/Transformation: Wonder Woman 1978, single-channel, colour, sound, 4:3, 5:45 minutes, Purchased 2021. 2021.53

Thomas Struth

(born Germany 1954)

ALICE, CERN, Saint Genis-pouilly 2019, pigment inkjet print, Purchased 2021. 2021.7

Zebra (Equus grevyi), Leibniz IZW, Berlin 2017, pigment inkjet print, Purchased 2021. 2021.8

Bergkänguru (Macropus robustus), Leibniz IZW, Berlin 2017, pigment inkjet print, Purchased 2021. 2021.9

Palawan-Bengalkatze (Prionailurus bengalensis heaneyi), Leibniz IZW, Berlin 2017, pigment inkjet print, Purchased 2021. 2021.10

Gehirn (Encephalon), Leibniz IZW, Berlin 2016, pigment inkjet print, Purchased 2021. 2021.11

Kara Walker

(born USA 1969)

Testimony: Narrative of a Negress burdened by good intentions 2004, paper-cut shadow puppet animation shot on 16 mm B&W film, transferred to digital video. No sound., edn 1/2 AP, Purchased 2021. 2021.68

Asian Art**Khadim Ali**

(born Pakistan 1978, Hazara people)

Sermon on the Mount 2020, linen, cotton, nylon, ink, natural dye, synthetic dye, acrylic paint; painting, hand and machine embroidery, appliqué, Purchased 2021. 2021.16

Untitled #15 2019, Synthetic polymer paint, hand and machine embroidery stitched on fabric and dye, Gift of Andrew and Cathy Cameron 2021. Donated through the Australian Government's Cultural Gifts Program. 2021.87

Appendix D

Inward loans

Table D1 lists the public lenders to the National Gallery and provides the number of works they loaned in 2020–21, 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, 2020–21

Lender	Long Term Loan	NGA Exhibition	"NGA Travelling Exhibition"	Short term loan	Total
303 Gallery, New York, United States of America	0	3	0	0	3
Albright-Knox Art Gallery, Buffalo, United States of America	0	1	0	0	1
Allan, Micky, Victoria	0	72	0	0	72
American Friends of the National Gallery of Australia Inc, New York, United States of America	79	0	0	0	79
ARC ONE gallery, Melbourne, Victoria	0	0	0	2	2
Art Gallery of Ballarat, Ballarat, Victoria	0	1	0	0	1
Art Gallery of New South Wales, Sydney, New South Wales	0	22	0	0	22
Art Gallery of South Australia, Adelaide, South Australia	0	15	0	0	15
Art Gallery of Western Australia, Perth, Western Australia	0	5	0	0	5
Artbank, Sydney, New South Wales	0	1	0	0	1
Australian Academy of Science, Canberra, Australian Capital Territory	1	0	0	0	1
Australian Capital Equity Pty Ltd., Perth, Western Australia	0	4	0	0	4
Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, Australian Capital Territory	12	0	0	0	12
Baltimore Museum of Art, Baltimore, United States of America	0	4	0	0	4
Bendigo Art Gallery, Bendigo, Victoria	0	2	0	0	2
Binns, Vivienne, Canberra, Australian Capital Territory	0	1	0	0	1
Brassington, Pat, Hobart, Tasmania	0	5	0	0	5
Carnegie Museum of Art, Pittsburgh, United States of America	0	1	0	0	1
Church, Patricia and Timothy, Canberra, Australian Capital Territory		0	0	0	1

Lender	Long Term Loan	NGA Exhibition	"NGA Travelling Exhibition"	Short term loan	Total
Columbus Museum of Art, Columbus, United States of America		1	0	0	1
Denver Art Museum, Denver, United States of America		3	0	0	3
Department of Agriculture, Water and the Environment, Canberra, Australian Capital Territory		0	0	0	1
Dinosaur Designs, Sydney, New South Wales		4	0	0	4
Dodd, Margaret, Adelaide, South Australia		1	0	0	1
Fielding, Mr Robert, and Mimili Maku Arts, Northern Territory		9	0	0	9
Gallery Naruyama, Tokyo, Japan		5	0	0	5
Geelong Gallery, Geelong, Victoria		1	0	0	1
Glenelg Shire Council Art Collection, Melbourne, Victoria		1	0	0	1
Greeno, Lola, Riverside, Tasmania		0	5	0	6
Heide Museum of Modern Art, Melbourne, Victoria		2	0	0	2
Hosokura, Mayumi, Tokyo, Japan		6	0	0	6
Jackson AO, Linda, New South Wales		2	0	0	2
Jess Johnson and Simon Ward, New York, United States of America		1	0	0	1
Jones, Jonathan, Sydney, Australia		0	0	26	26
Kee AO, Jenny, New South Wales		4	0	0	4
Laurence, Janet, Sydney, New South Wales		1	0	0	1
Lawrence Wilson Art Gallery, Perth, Western Australia		10	0	0	10
Liao, Pixy, New York, United States of America		5	0	0	5
Lloyd, Jo, Melbourne, Victoria		1	0	0	1
Medich, Anthony, Sydney, New South Wales		2	0	0	3
Metropolitan Museum of Art, New York, United States of America		9	0	0	9
Michael Reid Gallery, Surry Hills, New South Wales		1	0	0	1
Milani Gallery, Brisbane, Queensland		16	0	0	17
Mildura Rural City Council, Mildura Arts Centre, Victoria		1	0	0	1

Lender	Long Term Loan	NGA Exhibition	"NGA Travelling Exhibition"	Short term loan	Total
Milgrom AC, Naomi, Victoria		11	0	0	11
Minneapolis Institute of Art, Minneapolis, United States of America		2	0	0	2
Monash Gallery of Art, Wheelers Hill, Victoria		1	0	0	1
Murray White Room, Melbourne, Victoria		3	0	0	3
Musée Picasso Paris, Paris, France		6	0	0	6
Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil		2	0	0	2
Museum of Contemporary Art, Sydney, New South Wales		5	0	0	5
Museum of Fine Arts Houston, Houston, United States of America		2	0	0	2
Nangala, Mrs Mantua and Papunya Tula Artists Pty Ltd, Northern Territory		4	0	0	4
Nasteski, Mr Steven, New South Wales		0	0	0	5
National Galleries of Scotland, Edinburgh, United Kingdom		1	0	0	1
National Gallery of Art, Washington, Washington D.C. United States of America		1	0	0	1
National Gallery of London, London, United Kingdom		61	0	0	61
National Gallery of Victoria, Melbourne, Victoria		21	0	0	21
National Library of Australia, Canberra Australian Capital Territory		0	0	0	33
National Museum of Australia, Canberra, Australian Capital Territory		3	0	0	3
National Portrait Gallery, Canberra, Australian Capital Territory		1	0	0	1
Nell, Sydney, New South Wales		1	0	0	1
Niagara Galleries, Melbourne, Victoria		2	0	0	2
Philip Bacon Galleries, Brisbane, Queensland		1	0	0	1
Phillips, Debra, Sydney, New South Wales		3	0	0	3
Piccinini, Patricia, Melbourne, Victoria		5	0	0	6
Queen Victoria Museum and Art Gallery, Launceston, Tasmania		13	0	0	13

Lender	Long Term Loan	NGA Exhibition	"NGA Travelling Exhibition"	Short term loan	Total
Queensland Art Gallery, Gallery of Modern Art, Brisbane, Queensland		11	0	0	11
RMIT Gallery, Melbourne, Victoria		1	0	0	1
Rosegallery, Santa Monica, United States of America		4	0	0	4
Roslyn Oxley9 Gallery, Sydney, New South Wales		5	0	0	4
Sadie Coles HQ, London, United Kingdom		10	0	0	10
San Francisco Museum of Modern Art, San Francisco, United States of America		1	0	0	1
Sarah Cottier Gallery, Sydney, New South Wales		1	0	0	1
Sarah Scout Presents, Melbourne, Victoria		2	0	0	2
Anna Schwartz, Melbourne, Victoria		1	0	0	1
Shanghai Madein Cultural Investment Co., Ltd. Shanghai, China		9	0	0	9
Short Street Gallery, Broome, Western Australia		0	13	0	13
Smith & Singer Fine Art, Sydney, New South Wales		1	0	0	1
Starkwhite, Auckland, New Zealand		10	0	0	10
Stephen Grant and Bridget Pirrie Collection, Sydney, New South Wales		2	0	0	2
Sullivan + Strumpf, Sydney, New South Wales		4	0	0	4
Tasmanian Museum and Art Gallery, Hobart, Tasmania		2	0	0	2
Tate, London, United Kingdom		4	0	0	4
Thaiday Snr, Ken, and Australian Art Network, Queensland		0	6	0	6
The Commercial Gallery, Marrickville, New South Wales		4	0	0	4
Tolarno Galleries, Melbourne, Victoria		3	1	0	4
University College, University of Melbourne, Melbourne, Victoria		0	2	0	2
Vivien Anderson Gallery, St Kilda, Victoria		0	1	0	1
Vogue Australia, Sydney, New South Wales		0	0	1	0
Wadsworth Atheneum Museum of Art, Hartford, United States of America		1	0	0	1

Lender	Long Term Loan	NGA Exhibition	"NGA Travelling Exhibition"	Short term loan	Total
Walker, Lyndal, Melbourne, Victoria		4	0	0	4
Warrnambool Art Gallery, Warrnambool, Victoria		1	0	0	1
Wesfarmers Limited, Perth, Western Australia		0	34	0	34
White Rabbit Gallery, Chippendale, New South Wales		12	0	0	12
William Mora Galleries, Melbourne, Victoria		32	0	0	32
Williams, Justene, Brisbane, Queensland		1	0	0	1
Woodman Family Foundation, New York, United States of America		6	0	0	6
PUBLIC TOTAL		502	61	29	
PRIVATE TOTAL		9	8	0	
Total (all inward loans)		511	69	29	

Appendix E

Supporters

Australian Government

Funded programs

The National Gallery acknowledges the significant support it received through government funding in the 2020–21 financial year and the assistance these programs provide to enable greater reach and access to works of art from the Gallery's collection to 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 cultural exhibitions across Australia, particularly to regional locations.

Visions of Australia touring, and development funding supported three of the National Gallery's exhibitions in 2020–21: *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) is an Australian Government Initiative to improve access to the national collections for all Australians. This important 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 three of the Gallery's projects in 2020–21: *Terminus: Jess Johnson and Simon Ward*, *Body Language*, and tour development for Postmodern photography (working title).

Foundations and grants

The Lansdowne Foundation confirmed a three-year grant that builds on its prior support of the Gallery's renowned Art and Dementia program. This most recent funding will largely be used to establish an Art and Dementia Resource that will become a national, online toolkit that supports capacity building for arts and healthcare workers who deliver Art and Dementia programs across the country.

In 2021, we received the first instalment from the Oranges and Sardines Foundation for a three-year grant to support the engagement of an Aboriginal and Torres Strait Islander Art Provenance Researcher and the associated program of works. Jacob O'Keefe was appointed to this important role in October 2020.

The Naomi Milgrom Foundation supported the national tour of Patricia Piccinini's *Skywhales: Every heart sings*.

The Balnaves Foundation assisted with the commissioning of *Skywhalepapa* as part of the Balnaves Contemporary Series.

In June 2021, the Gallery launched the third and final volume in Emeritus Curator Roger Butler's acclaimed series on Australian printmaking *Printed: Images by Australian artists 1942-2020*. This series celebrates Australian printmaking through the National Gallery's collection, which has been developed through the ongoing support of the late Gordon Darling AC, CMG and Marilyn Darling AC.

The publication of all three volumes of the *Printed* series was supported by John Hindmarsh AM and Rosanna Hindmarsh OAM, and the Gordon Darling Foundation contributed to the design and printing of volumes two and three.

Corporate partnerships

The Gallery's corporate partners value the connecting power of art. Our partners help us make art accessible for all Australians, with contributions supporting the staging of major exhibitions, education and programming initiatives. Support in 2020–21 totalled \$1.281 million in cash and \$7.1 million in kind.

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The National Gallery is grateful to the 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 2020 to 30 June 2021. Donations of cash and works of art in 2020–21 totalled \$5.1 million.

All Foundation members are acknowledged on the National Gallery's website 'Supporters' page.

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Appendix F

Audit committee

PGPA Rule Section 17BE (taa) - Audit committee

The National Gallery's Audit and Risk reviews and monitors and provides advice and assurance to the Council on the appropriateness of the Gallery's financial reporting, performance reporting, system of risk oversight and management and systems of internal control. A full copy of the Audit and Risk Charter can be found at <https://nga.gov.au/aboutus/download/auditriskcharter.pdf>.

The Committee's functions include:

Financial Reporting:

- The Committee reviews, monitors and provides advice recommending the signing of the annual financial statements (PGPA Act section 42) and management representations.
- The Committee reviews the audited annual financial statements before presentation to the Council, to ensure they represent a true and fair view of the organisation's financial and the position and performance and the organisation's cash flow.
- The Committee reviews the annual budget, assessing alignment to strategic and business plans and appropriateness of underlying assumptions before recommending it to the Council.

Performance Reporting:

- The Committee reviews and monitors the framework for developing and reporting key performance indicators and the Gallery's annual performance statements (PGPA Act section 29).

System of risk oversight and management:

- The Committee reviews and monitors the Gallery's system of risk oversight and management (the PGPA Act section 16).

System of internal control

- The Committee reviews and monitors the Gallery's system of internal control, 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.

Other

- The Committee monitors developments and changes in legislation, regulations and government policy to identify possible impact on the responsibility and liability of the Council and the Gallery.
- Ensures the Gallery has appropriate mechanisms for reviewing relevant parliamentary committee reports, external reviews and evaluations of the Gallery and implementing, where appropriate, any resultant recommendations.
- Advises the Council of any significant compliance breaches.

Table F1: Audit committee, 2020–21

The Committee is comprised of:

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	\$0
Ezekiel Solomon AM	Bachelor of Laws (Hons), University of Sydney; Master of Laws, Harvard Law School (Fulbright Scholar)	2/2	\$0
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	\$0
Ryan Stokes AO (Ex-Officio)	Bachelor of Commerce, Curtin University	3/3	\$0
John Nguyen (External Member)	Master of Business Administration, University of Melbourne – Melbourne Business School; Post Graduate Diploma in Finance, University of Melbourne; Bachelor of Commerce, Accounting and Finance, University of Melbourne	3/3	\$1,337

Appendix G

Executive remuneration

Key management personnel remuneration

During the reporting period ended 30 June 2021, the National Gallery had 12 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 (opposite).

Senior executive remuneration

During the reporting period ended 30 June 2021, the National Gallery had six senior executives: Natasha Bullock, Kym Partington, Susie Barr, Catharine O’Ryan, Bruce Johnson-McLean and Heather Whitely Robertson. For the purposes of subsection 17CB(4) of the PGPA Rule, information about remuneration for senior executives is provided in Table G2 (page 160).

Table G1: Information about remuneration for key management personnel

Name	Position title	Short-term benefits			Post-employment benefits		Other long-term benefits		Termination benefits	Total remuneration
		Base salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long service leave	Other long-term benefits			
Nick Mitzevich	Gallery Director	449,000	89,000	-	35,000	10,000	-	-	583,000	
Ryan Stokes AO	Council Chair	58,000	-	-	-	-	-	-	58,000	
Michael Gannon	Council Deputy Chair	40,000	-	-	4,000	-	-	-	44,000	
Richard Alston AO	Council member	26,000	-	-	3,000	-	-	-	29,000	
Stephen Brady AO CVO	Council member	26,000	-	-	3,000	-	-	-	29,000	
Helen Cook	Council member	26,000	-	-	3,000	-	-	-	29,000	
Terri Janke	Council member	26,000	-	-	3,000	-	-	-	29,000	
Alison Kubler *	Council member	25,000	-	-	2,000	-	-	-	27,000	
Nicholas Moore *	Council member	8,000	-	-	1,000	-	-	-	9,000	
Judith Neilson AM *	Council member	5,000	-	-	400	-	-	-	5,400	
Sally Smart	Council member	26,000	-	-	3,000	-	-	-	29,000	
Ezekiel Solomon AM *	Council member	17,000	-	-	2,000	-	-	-	19,000	
Total		732,000	89,000	-	59,400	10,000	-	-	890,400	

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 other long service leave		Average other long-term benefits			
\$245,001 to \$270,000	4	207,000	9,000	-	31,000	8,000	-	-	255,000	
\$320,001 to \$345,000	2	236,000	-	-	38,000	8,000	-	55,000	337,000	

Appendix H

Advertising and market research

As required under section 311A of the *Commonwealth Electoral Act 1918*, this appendix includes particulars of advertising and market research payments made by the National Gallery in 2020–21 of more than \$13,800 (inclusive of GST) as well as details on the advertising campaigns conducted by the Gallery during the year. Table H1 lists the individual advertising and market research payments that exceeded the threshold. All amounts include GST.

Table H1: Advertising and market research expenditure, 2020–21

Company	Activity	Amount (\$)
Fairfax Media	Print and advertising for major exhibitions	\$121,979.99
Morris Hargreaves McIntyre	Audience Research	\$73,432.50
Museum of Australia	Tourism Advertising	\$17,578.00
Ooh!Media	Print and advertising for major exhibitions	\$214,087.50
Rural Press Fairfax Media	Print and advertising for major exhibitions	\$27,500.00
Tilt Media	Digital advertising for exhibitions	\$31,233.74
Torchmedia	Outdoor advertising for major exhibitions	\$55,000.00
Win Television TV	Advertising for major exhibitions	\$67,817.20

Advertising campaigns

Further information on these advertising campaigns is available at nga.gov.au and in the reports on Australian Government advertising prepared by the Department of Finance available at finance.gov.au/advertising.

Appendix I

Index of requirements

This appendix provides an index of requirements in accordance with Schedule 2A of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule). Table I1 lists the content required by paragraph 17BE of the PGPA Rule and provides the page numbers where the National Gallery's compliance with these requirements are met or not applicable (n/a). Table I2 (below) indexes other statutory provisions relating to annual reports.

Table I1: Index of requirements

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Legislation establishing the body	17BE(a)	20, 76
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Purposes as set out by the corporate plan	17BE(b)(ii)	29
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Key activities and changes affecting operations or structure	17BE(p)	n/a
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Table I2: Index of statutory requirements

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Ecologically sustainable development and environmental performance	Section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>	83
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Images

Cover: Artist Betty Muffler, Anangu/Pitjantjatjara people, pictured on Country with her painting *Ngangkari Ngura (Healing Country)*, 2020, National Gallery of Australia, gift of Vogue Australia 2020 © Betty Muffler / Copyright Agency, 2021.

Back cover: Betty Muffler, Anangu/Pitjantjatjara people, *Ngangkari Ngura (Healing Country)*, 2020, synthetic polymer paint on linen, National Gallery of Australia, Gift of Vogue Australia 2020, © Betty Muffler / Copyright Agency, 2021.

Pages 4-5: Installation view of *Know My Name: Australian Women Artists 1900 to Now, Part 1*, featuring Rosemary Laing, *flight research #2a, #2b, #3, #4, #8, 1999-2000; bulletproofglass #2, #3, 2002*, courtesy of Rosemary Laing; Tolarno Galleries, Melbourne; Stephen Grant and Bridget Pirrie; and Anthony Medich © Rosemary Laing.

Pages 6-7: Installation view of *Towards Abstraction* featuring Jackson Pollock, *Blue poles*, 1952, National Gallery of Australia, purchased 1973, © Pollock-Krasner Foundation. ARS/ Copyright Agency; Lee Krasner, *Cool white*, 1959, National Gallery of Australia, purchased 1978, © Lee Krasner. ARS/Copyright Agency; and (in foreground) Donald Judd, *Untitled*, 1974, National

Gallery of Australia, purchased 1975, © Donald Judd. VAGA/Copyright Agency.

Page 8: Installation view of *Know My Name: Australian Women Artists 1900 to Now, Part 2* featuring Nyapanyapa Yunupingu, Gumatj people, *Djulpan (Seven Sisters)*, 2020 and *Ganyu Djulpan*, 2019, National Gallery of Australia, purchased 2021 © Nyapanyapa Yunupingu /Aboriginal Artists Agency, 2021.

Page 10: National Gallery of Australia Council members with artist Patricia Piccinini at a test flight for the event *Skywhales: Every heart sings*. From left: Director Nick Mitzevich, Dr Terri Janke, Wuthathi/Meriam peoples, Alison Kubler, Ekekiel Solomon AM, artist Patricia Piccinini, Chairman Ryan Stokes AO, Sally Smith, Richard Alston AO and entrepreneur Dick Smith, featuring the works *Skywhale*, 2013, National Gallery of Australia, gift of anonymous donor 2019, donated through the Australian Government's Cultural Gifts Program, and *Skywhalepapa*, 2019-20, National Gallery of Australia, commissioned 2019 with the assistance of The Balnaves Foundation, purchased 2020, both © Patricia Piccinini, photograph: National Gallery of Australia.

Page 11: Installation view of *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, featuring (from left to right), Claude, *A Seaport*, 1644; Vincent van Gogh, *Sunflowers*, 1888; and Joseph Mallord William Turner, *Ulysses deriding Polyphemus – Homer's Odyssey*, 1829, both National Gallery, London © The National Gallery, London.

Page 13: Ginger Riley Munduwalawala, Mara people, *My Mothers Country*, 1996, synthetic polymer paint on linen, National Gallery of Australia, purchased 2021 © The estate of the artist and Alcaston Gallery, Melbourne.

Page 14: Artist Betty Muffler, Anangu/Pitjantjatjara people, pictured with the September 2020 issue of *Vogue Australia* featuring her work *Ngangkari Ngura (Healing Country)*, 2020, National Gallery of Australia, gift of Vogue Australia 2020 © Betty Muffler / Copyright Agency, 2021.

Page 16: Installation view of *Emotional Body* featuring Huma Bhabha, *Waiting for another game*, 2018, National Gallery of Australia, purchased 2021 © Huma Bhabha; Patricia Piccinini, *Heartwood*, 2018, courtesy the artist, Tolarno Galleries and Roslyn Oxley9 Gallery, © Patricia Piccinini; and Georg Baselitz, *Meissener Waldarbeiter*, 1969, National Gallery of Australia, purchased 1983 ©1969, Georg Baselitz.

Page 17: National Gallery Director Nick Mitzevich

with artist Gemma Smith (left), pictured with her work *Cusp*, 2019, courtesy of Gemma Smith and Sarah Cottier Gallery, Sydney, © Gemma Smith / Copyright Agency, 2021 in *Know My Name, Part 1*; and artist Nell (right) pictured with her sculpture *self-nature is subtle and mysterious - nun.sex.monk.rock*, 2010, National Gallery of Australia, purchased 2021, © Nell.

Pages 18-19: Installation view of *Know My Name: Australian Women Artists 1900 to Now, Part 1* at the National Gallery of Australia, featuring various artists.

Page 25: Installation view of *Know My Name, Part 2*, featuring (left to right) Mikala Dwyer, *The silvering*, 2010/2020, National Gallery of Australia, purchased 2021 © Mikala Dwyer / Copyright Agency, 2021; Fiona Lowry, *The ties that bind*, 2018, National Gallery of Australia, purchased 2019 © Fiona Lowry courtesy of Jan Murphy Gallery, Brisbane; and Natalya Hughes, *Woman 6 (Harmony)*, 2019, Courtesy of the artist, Sullivan+Strumpf, Sydney and Milani Gallery, Brisbane © Natalya Hughes.

Pages 26-27: Installation view of *Know My Name: Australian Women Artists 1900 to Now, Part 1*, featuring Rosalie Gascoigne, *Monaro*, 1989, collection: Art Gallery of Western Australia, Perth, purchased 1989 © The Estate of Rosalie Gascoigne/Copyright Agency, 2021 and *Feathered fence*, 1979, National Gallery of Australia, gift of the artist 1994 © The Estate of Rosalie Gascoigne/Copyright Agency, 2021.

Page 33: Installation view of *Know My Name, Part 1*, featuring the Tjanpi Desert Weavers: Dorcas Tinnimai Bennett, Ngaanyatjarra people, Cynthia Nyungalya Burke, Ngaanyatjarra people, Roma Yanyakarri Butler, Ngaanyatjarra people, Judith Yinyika Chambers, Ngaanyatjarra people, Chriselda Farmer, Pitjantjatjara people, Polly Pawuya Jackson, Ngaanyatjarra people, Joyce James, Ngaanyatjarra/Pitjantjatjara people, Eunice Yunurupa Porter, Ngaanyatjarra people, Winifred Puntjina Reid, Ngaanyatjarra people, Rosalie Richards, Ngaanyatjarra people, Delilah Shepherd, Ngaanyatjarra people, Erica Ikunga Shorty, Ngaanyatjarra people, Dallas Smythe, Ngaanyatjarra people, Martha Yunurupa Ward, Ngaanyatjarra people, Nancy Nangawarra Ward, Ngaanyatjarra people, *Kungkarangkalpa (Seven Sisters)*, 2020, National Gallery of Australia, commissioned and purchased 2020 © Tjanpi Desert Weavers.

Page 34: *Know My Name* artists (left to right) Karla Dickens, Wiradjuri people, Vivienne Binns, Fiona Lowry and eX de Medici in front of Emily

Kame Kngwarreye, Anmatyerre people, *The Alhalkere suite*, 1993, National Gallery of Australia, purchased 1993, © The Estate of Emily Kame Kngwarreye / Copyright Agency.

Page 35: *Know My Name* publication (2020).

Page 37: Chola dynasty (9th–13th centuries), Tamil Nadu, India, *The dancing child-saint Sambandar*, 12th century, bronze. Purchased 2005, deaccessioned June 2021.

Page 44: The Canberra launch of *Skywhales: Every heart sings* featuring Patricia Piccinini's works *Skywhale*, 2013 (left) and *Skywhalepapa*, 2019-20 (right) © Patricia Piccinini, photograph: National Gallery of Australia.

Page 45: Artist Patricia Piccinini reads her book *Every heart sings* (2020) during the Super Sunday event, photograph: National Gallery of Australia. Below: (left to right) Patricia Piccinini, *Skywhale*, 2013, National Gallery of Australia, gift of anonymous donor 2019, donated through the Australian Government's Cultural Gifts Program © Patricia Piccinini and *Skywhalepapa*, 2019-20, National Gallery of Australia, commissioned 2019 with the assistance of The Balnaves Foundation, purchased 2020 © Patricia Piccinini.

Page 47: The National Gallery of Australia's Touring Exhibitions team, from left: Camilla Greville (Project Officer), Kathleen Worboys (Project Officer), Clare Armitage (Metal Manufactures Regional Initiatives Officer) and Mary-Lou Nugent (Manager) pictured in the Sculpture Garden in front of Clement Meadmore, *Virginia*, 1970, National Gallery of Australia, purchased 1973 © Meadmore Sculptures, LLC. VAGA/Copyright Agency.

Page 48: One of the National Gallery Art Cases including works: (on top of case, left to right) Sonja and Elisa Jane Carmichael, Ngugi/Quandamooka peoples, *Dabiyil wagari (water carrying) vessels*, 2020, © Elisa Jane Carmichael; Jimmy John Thaiday, Erub Mer people, *Kebi nam*, 2018, © Jimmy John Thaiday (in front of case, left to right) Penny Evans, Kamilaroi/Gomeri people, *Burnt banksia*, 2020, © Penny Evans; Karla Dickens, Wiradjuri people, *Block and tackle*, 2020, © Karla Dickens; James Tylor, Kauria people, *Kauria Wirri Katha*, 2020, © James Tylor; Angela Valamanesh *From Miscellaneous items G*, 2006 (remade 2020), © Angela Valamanesh, each from the National Gallery of Australia collection, purchased 2021 with support from the Neilson Foundation for the National Gallery of Australia Art Cases.

Page 49: Left: Children interacting with works from one of the National Gallery Art Cases.

Page 55: Visitors enjoy a tour of *Know My Name, Part 1*.

Page 56: (Left to right) Caddie Brain (Executive Officer, Wikimedia Australia), Jessi England (*Know My Name* Project and Campaign Manager) and Simon Unterschultz (Archivist, National Gallery Research Library) participating in the *Know My Name* Wikipedia edit-a-thon, photograph: National Gallery of Australia.

Page 61: Installation view of *Know My Name, Part 1* featuring Janet Laurence, *Requiem*, 2020, National Gallery of Australia, purchased 2021 © Janet Laurence, courtesy of Dominik Mersch Gallery, Sydney. *Requiem* explores recent environmental issues.

Page 66: Visitors to *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* enjoy Vincent van Gogh, *Sunflowers*, 1888, National Gallery, London © The National Gallery, London.

Page 67: Kids x Van Gogh competition winner Pei Fu, *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* visitors enjoy the audio tour while looking at Willem Claesz. Heder, *Still life with a lobster*, 1650–59, National Gallery, London © The National Gallery, London.

Page 69: Ramingining artists, Djon Mundine OAM, Bandjalung people, *The Aboriginal Memorial*, 1987–88, National Gallery of Australia, purchased with the assistance of funds from National Gallery admission charges and commissioned in 1987 © Artists/Copyright Agency, 2021.

Page 71: The Wesfarmers Indigenous Arts Leadership Program 2021 Residential One participants (from back row, left to right): Linda Elliot, Ian RT Colless, Dharabuladh clan of the Gundungurra people, Wesfarmers Indigenous Arts Leadership Coordinator, Indigenous Engagement, Tasha James, Wiradjuri people, Bruce Johnson-McLean, Wierdi/Birri-Gubba people, Barbara Jean Humphreys Assistant Director, Indigenous Engagement, Charles Nelson, Wiradjuri people, Jacob O'Keefe, Bundjalung people, Matt Poll, Torres Strait Islander/South Sea Islander, Krystal Hurst, Worimi people, Aidan Hartshorn, Walgalu/Wiradjuri peoples, Wesfarmers Assistant Curator, Aboriginal and Torres Strait Islander Art, Tina Baum, Larrakia/Wardaman/Karajarri peoples, Curator, Aboriginal and Torres Strait Islander Art, Nathan Sentence, Wiradjuri people, Aaliyah-Jade Bradbury, Erub Island of Meriam Mir/Larrakia people, Kyra Kum-Sing, Malera Bandjalan/Mitakoodi people, Nicole Lockwood, Gumbayngirr/Dhungutti people, Aunty Cheryl Penrith, Wiradjuri people, Aunty Mary Atkinson, Wiradjuri people, Elder-in-Residence, Juanita

Kelly-Mundine, Bundjalung people, photograph: National Gallery of Australia.

Page 73: A&A, *Klaatu*, 2019-20, National Gallery of Australia, purchased 2021, © A&A.

Pages 74-75: Installation view of *Know My Name: Australian Women Artists 1900 to Now, Part 2* at the National Gallery of Australia, featuring Simryn Gill's *Forking tongues* (detail), 1992, Collection: Queensland Art Gallery | Gallery of Modern Art, Brisbane. Purchased 2001. Queensland Art Gallery Foundation © Simryn Gill / Copyright Agency, 2021; Yvonne Audette, *The long walk*, 1964, National Gallery of Australia, purchased 1993 © Yvonne Audette / Copyright Agency, 2021; Yvonne Audette, *Cantana No. 8*, 1957-58, National Gallery of Australia, purchased 1993 © Yvonne Audette / Copyright Agency, 2021; Jean Broome-Norton, *Woman with horses*, 1934, National Gallery of Australia, Gift of Philip Bacon AM 2003 © Jean Broome-Norton; Jean Bellette, *Chorus without Iphigenia*, c 1950, National Gallery of Australia, purchased 1976 © Jean Bellette.

Page 89: Installation view of *Know My Name, Part 2* featuring Romance Was Born, *Chimera Appliqué Opera Cape outfit*, 2018, National Gallery of Australia, purchased 2019 © Romance Was Born.

Pages 90-91: Installation view of *Emotional Body* at the National Gallery of Australia.

Pages 120-121: Installation view of the Aboriginal and Torres Strait Islander Galleries at the National Gallery of Australia featuring, from left to right: Iyawi Wikilyiri, Pitjantjatjara people, *Wati Kutjara Tjukurpa*, 2012, National Gallery of Australia, Purchased 2012, © Iyawi Wikilyiri; Jan (Djan Nanundie) Billycan, Yulparija people, *All the Jila*, 2006, National Gallery of Australia, Purchased 2007, © Jan (Djan Nanundie) Billycan; Walangkura (Jackson) Napanangka, Pintupi people, *Untitled*, 2009, National Gallery of Australia, Acquired in acknowledgement of the National Apology to the Stolen Generations with support from The Myer Foundation, 2010, © the estate of the artist, licensed by Aboriginal Artists Agency Ltd; Ningura Napurrula, Pintupi people, *Women at Wirrunga*, 2004, National Gallery of Australia, Purchased 2005, © the artist, licensed by Aboriginal Artists Agency Ltd; Barbara Moore, *Anmatyerre people, Ngayukungura – My Country*, 2012, National Gallery of Australia, Purchased 2013, © Barbara Moore.

Page 174: Tony Albert, Gurramay/Yidinji/Kuku-Yalanji people, *Conversations with Preston: Christmas Bells*, 2020–21, National Gallery of Australia, purchased 2021 © the artist and Sullivan+Strumpf, Sydney.

Abbreviations and acronyms

AASB	Australian Accounting Standards Board	NAIDOC	National Aborigines and Islanders Day Observance Committee
ABC	Australian Broadcasting Corporation	NGA	National Gallery of Australia
AC	Companion of the Order of Australia	NSW	New South Wales
ACT	Australian Capital Territory	NT	Northern Territory
AFNGA	American Friends of the National Gallery of Australia	NZ	New Zealand
AK	Knight of the Order of Australia	OAM	Medal of the Order of Australia
AM	Member of the Order of Australia	PBS	Portfolio Budget Statements
AMA	Australian Medical Association	PEO	Principal Executive Officers
ANU	Australian National University	PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
AO	Officer of the Order of Australia	PGPA Rule	<i>Public Governance, Performance and Accountability Rule 2014</i>
APS	Australian Public Service	PNG	Papua New Guinea
c	circa (approximately)	PSM	Public Service Medal
CMG	Companion of the Order of St Michael and St George	QC	Queen's Counsel
CSR	Collection Study Room	Qld	Queensland
CWFR	Capital Works Funding Report	RAP	Reconciliation Action Plan
DFAT	Department of Foreign Affairs and Trade	SA	South Australia
EABC	Europe Australia Business Council	SES	Senior Executive Service
edn	edition	SMG	Senior Management Group
EL 1, EL 2	Executive level 1, Executive level 2	Tas	Tasmania
est	established	UK	United Kingdom
FRR	Financial Reporting Rule	USA	United States of America
FTE	full-time equivalent	Vic	Victoria
Gallery	National Gallery of Australia	WA	Western Australia
GPO	General Post Office	WHS	Work Health and Safety
GST	goods and services tax	WHS Act	<i>Work Health and Safety Act 2011</i>
Hon	Honourable		
Hons	Honours		
ICT	information and communication technologies		
IDPA	Individual Development and Performance Agreement		
IPS	Information Publication Scheme		
LGBTIQ+	lesbian, gay, bisexual, transgender/transsexual, intersex and queer/questioning		
MC	Military Cross		
MLTA ACT	Modern Language Teachers Association of ACT		
MP	Member of Parliament		

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Tony Albert, Girramay/Yidinji/Kuku-Yalanji peoples, *Conversations with Preston: Christmas Bells*, 2020–21, National Gallery of Australia, purchased 2021 © the artist and Sullivan+Strumpf, Sydney.

