

# National Gallery of Australia Annual Report 2021–22







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### Locations and opening hours

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

information@nga.gov.au

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### Annual Report production

Coordinator: Kirsti Partridge  
Editor: Linda Michael  
Designer: Studio Ongarato  
Indexer: Sherrey Quinn  
Printer: Adams Print

Opposite: Diena Georgetti, *SUPERSTUDIO* 2015–17,  
National Gallery of Australia, Kamberri/Canberra,  
purchased 2021 © Diena Georgetti

The National Gallery of Australia respectfully acknowledges that we are on the Country of the Ngunnawal people of the Kamberri/Canberra region and the Country of the Ngambri people of the surrounding Australian Capital Territory region. We recognise their continuing connections to Country and culture, and pay our respects to their elders, leaders and artists past and present.

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

### Aboriginal and Torres Strait Islander place names

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

### Cultural warning

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

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# Snapshot of the National Gallery of Australia

## WHO WE ARE

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

## WHAT WE DO

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

## OUR PURPOSE AND OUTCOME

As Australia's pre-eminent visual arts institution, the National Gallery provides cultural and educational benefits for the community and enhances Australia's international reputation. The National Gallery's one outcome, as outlined in the Portfolio Budget Statements 2021–22, is: 'Increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally'.

## OUR STAFF

The National Gallery has an inclusive workforce, employing people with a disability and people with culturally diverse backgrounds, including Aboriginal and Torres Strait Islander peoples. Of the 288 staff employed at 30 June 2022, women represent 68% of the National Gallery's workforce and 67% of its Senior Management Group. Detailed staffing information is on pages 111–113.

## 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 collection is valued at \$6.83 billion and has reached millions of people around Australia and the world through our displays, education and public programs at the National Gallery in Kamberri/Canberra, and touring exhibitions and loans programs, publications, film projects and website. See the collection reach map on pages 24–25.

## OUR SUPPORTERS

The National Gallery nurtures strong relationships with external stakeholders, such as artists and their representatives, public galleries, schools, universities, the business sector, the media, the Australian Government, international partners, philanthropists and private foundations and the wider community. These relationships help us to present the finest exhibitions and public and education programs and add significant value to the national collection through gifts and donations. Find our supporters at Appendix E, from page 166.

# Performance Highlights of 2021–22

Below are some of the National Gallery's performance highlights of 2021–22. Details of our performance are provided from page 28 and how we measure our performance is explained in the reporting framework on page 30.

## 109

works of art were acquired during the year, highlights of which are given on pages 57–66.

## 621

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

## 155,717

individual works of art are held in the national collection (30 June 2022).

## 697

works of art from the national collection were on loan, nationally and overseas. See the collection reach map on pages 24–25.

## \$4m

in cash donations assisted with purchases. Gifts of works of art valued at \$1.7 million were also donated.

## Exhibiting the art of Australia

## 8

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

## 6

National Gallery exhibitions toured nationally.

## 313,682

visitors experienced the *Know My Name: Australian Women Artists 1900 to Now Part Two* exhibition (free exhibition).

## 64,270

people visited the *Jeffrey Smart* exhibition (ticketed).

## 193,531

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



## Letter of Transmittal

### Connecting audiences with the visual arts

**363,182**

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

**1,473,946**

people visited exhibitions that included works from the national collection.

**34,892**

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

**172,150**

followers on Instagram.

**118,521**

followers on Facebook.

**40,986**

followers on Twitter.

### Education, access, health and wellbeing

**41,723**

students and teachers participated in programs on site, online and off site.

**120**

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

**378**

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

**1,764**

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

October 2022

The Hon Tony Burke MP  
Minister for Employment and Workplace  
Relations, and Minister for the Arts  
Parliament House  
CANBERRA ACT 2600

Dear Minister,

On behalf of the Council of the National Gallery of Australia, I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery's Annual Report covering the period 1 July 2021 to 30 June 2022.

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 2021–22 annual performance statements for the National Gallery of Australia, as required under paragraph 39(1)(a) of the PGPA Act. In my opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity and comply with subsection 39(2) of the PGPA Act.

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

Yours sincerely



**Ryan Stokes AO**  
Chair of Council

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Reach and connect with the widest possible audience on site, online and on tour, through an accessible, inclusive and diverse artistic program

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Advance a culturally and socially progressive national agenda through curating and sharing an exemplary collection of art that represents a broad cross-section of artists

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Harness the collective achievements of our team and partners to maximise what we can deliver with the resources we possess

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# Part 1

## Executive Summary

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# Chair's Review

This year, as we recover from the impacts of the COVID-19 pandemic we have seen more Australians turning to the arts for connection and inspiration, and the National Gallery has continued to adapt to the changing situation with innovation and courage.

A highlight of the year was relocating, in June, one of the most important works in the national collection, *The Aboriginal Memorial* 1987–88, to the heart of the National Gallery. This installation of 200 hollow log coffins from Central Arnhem Land commemorates all First Nations people who have lost their lives defending their land since 1788. Returning to its original place of installation in what we consider our most prominent gallery space, *The Aboriginal Memorial* will be central to every visitor's experience at the National Gallery.

In moving *The Aboriginal Memorial*, the National Gallery ensured involvement of conceptual creator and artist Djon Mundine OAM and the Ramingining community—through Bula'Bula Arts—in all significant decisions. At the re-opening we were joined by Mundine and representatives of the Ramingining community, who sung the work into its new home in a welcoming ceremony conducted in collaboration with local Ngunnawal—Ngambri Traditional Owners.

Another highlight of the year was the success of the *Jeffrey Smart* exhibition, an innovative presentation that attracted many more visitors than expected. The exhibition, which celebrated Jeffrey Smart's artistic contribution, was timed to coincide with the centenary of the artist's birth. The curators selected a diverse range of over 100 works from public and private collections across the country to complement key works from the national collection, including *Near Knossos* 1973, which was recently acquired.

The aim was to convey the range of Smart's practice from his early student works to his last major painting. While the approach was broadly chronological, the thematic rationale focused on the places in which the artist worked: Adelaide, Sydney, Rome and Tuscany. Some of the main ideas underpinning new ways of considering Smart's work included: the theatre of the real and the uncanny; surveillance: watching and being watched; the role of abstraction; and art about art. Many visitors to the exhibition, even those who knew Smart's work well, expressed the view that they had experienced his artistic practice in new ways.

In June 2021, the National Gallery adopted the Provenance Framework & Decision-Making Principles to consider issues around provenance through both a legal and ethical lens, with the goal of advancing ethical leadership. The first act under this framework was 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 City. Fourteen sculptures and works on paper were welcomed home by the Prime Minister of India, Narendra Modi, on 21 March 2022, while work continues towards repatriating the remaining three works to their countries of origin.

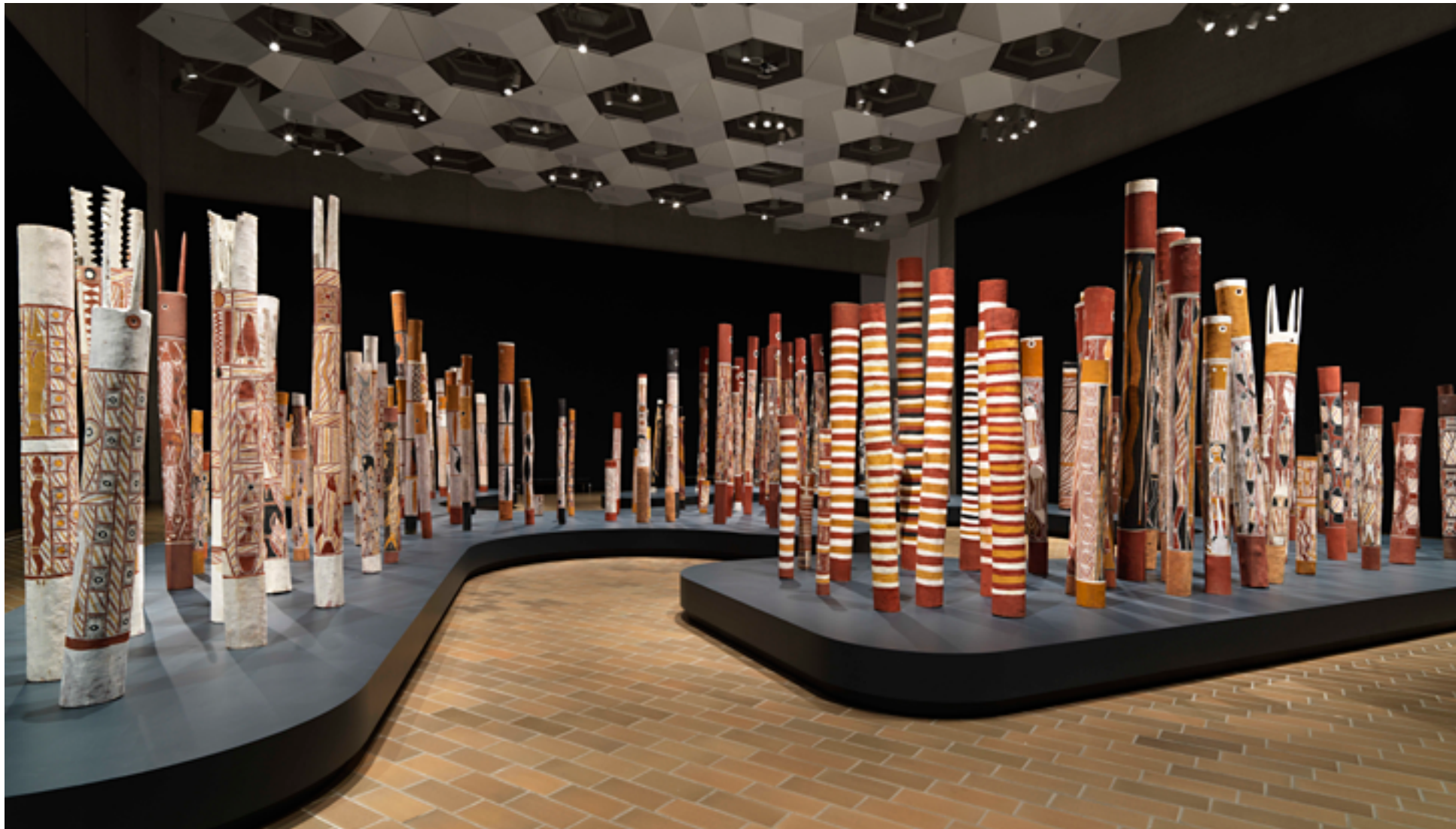
A year after its introduction, this provenance framework is the central pillar of the National Gallery's commitment to ethical collection management. This commitment has been demonstrated in 2021–22 by deaccessioning three Southeast Asian bronze Buddhist figures acquired from Douglas Latchford, and five works that trace back to the 1897 looting of the Royal Palace of Benin, now in Nigeria. As the National Gallery continues to be proactive in provenance research it looks forward in 2022–23 to assisting source countries in reclaiming their stolen heritage, and to building increasingly positive relationships with colleagues around the world.

During the year the National Gallery welcomed the opportunity to discuss the Gallery's long-term financial sustainability with the Office for the Arts and the Minister for the Arts. This follows the former Government's agreement to provide the eight National Cultural Institutions with an additional \$32.4 million over two years commencing in 2021–22 to assist their financial sustainability. For the National Gallery this amounted to \$5.997 million over two years (\$3 million in 2021–22; and \$2.997 million in 2022–23). It must be recognised that all the National Cultural Institutions have had difficulty increasing their own revenue to offset the material Efficiency Dividend impact. The reduction in operating funding requires Institutions to review and ultimately reduce capability and activity.



National Gallery entrance featuring Jeffrey Smart, *The plastic tube* 1980, private collection, courtesy Gallery Sally Dan-Cuthbert, Sydney © The Estate of Jeffrey Smart





*The Aboriginal Memorial, 1987–88, purchased with the assistance of funds from the National Gallery's admission charges and commissioned in 1987 © Ramingining artists/Copyright Agency, 2022*

A core belief underpinning decision-making at the National Gallery is that we exist for the benefit of all Australians. We consider it essential that we continue to build Australia's most important and internationally significant national art collection. In June 2022 the national collection was re-valued by an independent valuer, resulting in an increase in the value of the collection from \$6.1 billion to \$6.9 billion. This uplift was primarily driven by the outstanding collection reviewed against strong global art markets and favourable foreign exchange movements.

The growth of the national collection and support of specific programs has been enabled by the generosity of our supporters, donors and artists through the donation of funds or works of art. The National Gallery has been able to deliver a number of special projects thanks to targeted

philanthropic donations and we greatly appreciate this support. On behalf of the National Gallery and the Council, I thank our donors, supporters and friends who have proved to be a constant source of strength through these continued challenging times. I acknowledge the National Gallery of Australia's Foundation under the stewardship of Stephen Brady AO CVO, who continues to lead the National Gallery's fundraising activities.

I would like to sincerely thank the Hon Paul Fletcher MP, the former Minister for Communications, Urban Infrastructure, Cities and the Arts, for the support he gave to the National Gallery and very much look forward to working with the Hon Tony Burke MP, Minister for Employment and Workplace Relations, and Minister for the Arts, as we continue to build our role in the Australian arts sector. We are grateful to our colleagues

at the Department of Infrastructure, Transport, Regional Development, Communications and the Arts for their greatly valued close and productive collaboration.

To my Council colleagues, thank you for your continued commitment and vision to navigate through the year. Each member of the Council brings distinct and diverse perspectives and I have appreciated all your contributions. This year we farewelled Dr Judith Neilson AM, and welcomed Ms Ilana Atlas AO to the Council.

On behalf of the Council, I offer my great appreciation for the tireless commitment of the Director, Dr Nick Mitzewich, the leadership team, all the staff and volunteers at the National Gallery. It has been a demanding year, but they have remained passionate in their support for the National Gallery, and I thank them all for their resilience and commitment through this period.

The National Gallery has played a vitally important role in supporting the visual arts, working with artists and other cultural organisations. I look forward to working with the Council, Director and staff to celebrate the 40th anniversary of our wonderful Gallery building next year. This will be an important milestone for the National Gallery. It will be a time for us to reflect on where we have come from and to show that we remain resolutely focused on delivering against our corporate objectives and building a strong foundation for the work we do.

**Ryan Stokes AO**  
Chair of Council

# Director's Review

In late 2022, the National Gallery will celebrate the 40th anniversary of its public opening, and 55 years since its establishment in 1967. While still young compared to other national galleries and museums around the world, this as an opportune time to grow, to innovate and to revolutionise how we meet the expectations of our growing audiences across Australia and the world. Australians can be proud of the achievements the National Gallery has made since our founding in 1967, including building Australia's most important and internationally significant national collection of more than 155,000 works of art.

Looking back on 2021–22, the National Gallery again rose to the unpredictable challenges of a global pandemic. Thanks to the dedication and flexibility of our staff, guides and volunteers, we were able to adapt to what was an uncertain and changing environment.

Responding to public health measures, including a two-month lockdown, the National Gallery's program was adjusted so that in the second half of the financial year, a number of major exhibitions and important projects were able to come to fruition.

## ARTISTIC PROGRAM

Turning to exhibitions, *Know My Name: Australian Women Artists 1900 to Now Part 2* continued to shine a light on the country's most innovative and influential women artists, revealing how new forms of art emerged in response to feminism and how artists forged creative connections across time.

Coinciding with the centenary of the Adelaide-born artist's birth, the National Gallery's summer exhibition, *Jeffrey Smart*, celebrated the diverse inspirations and preoccupations of one of our most beloved painters. The exhibition attracted 64,270 visitors over its five-month season.

Following delays due to the impact of COVID-19, the *4th National Indigenous Art Triennial: Ceremony* opened in March 2022, centred around 19 newly commissioned bodies of work by more than 35 artists. A number of these works will be acquired for the national collection. Curated by cultural leader Hetti Perkins, the Triennial is a core pillar of our exhibition program, and *Ceremony* was well attended, attracting an audience of 106,811.

Our commitment to First Nations engagement has continued with Mandandanji/Mithaka woman Cara Kirkwood recently joining the National Gallery as Head of Indigenous Engagement & Strategy, working alongside Bruce Johnson McLean, the Gallery's Barbara

Jean Humphreys Assistant Director of First Nations Engagement. The First Nations portfolio's role is to ensure that First Nations perspectives are elevated across the Gallery and to advocate for First Nations art and artists around the country.

Significantly, in June 2022 the National Gallery relocated *The Aboriginal Memorial* from the entrance to the heart of the building, following three years of consultation with conceptual curator Djon Mundine OAM, Bandjalung people, and senior artists from the community of Ramingining in East Arnhem Land.

*Ever Present: First Peoples Art of Australia* is a major touring exhibition mounted in partnership with Wesfarmers Arts supported by the National Collecting Institutions Touring and Outreach program and the International Cultural Diplomacy Arts Fund. Travelling to the Art Gallery of Western Australia and National Gallery, Singapore, the exhibition showcases important historical and contemporary works by First Nations artists from both the national collection and Wesfarmers Collection of Australian Art.

This international exhibition complements the nine travelling exhibitions that are currently connecting regional audiences in Australia with the national collection, including *Spowers & Syme*, *Yayoi Kusama: THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS*, and Patricia Piccinini's *Skywhales: Every Heart Sings*.

Since 1988, the National Gallery's touring exhibitions have reached more than 11,825,000 people, with audiences around the country and overseas experiencing over 10,000 works from the national collection at more than 1,795 venues.

This year, the National Gallery also shared its collection through the loan of 697 works to cultural and education organisations in every state and territory of Australia and major works were loaned internationally for exhibitions at the Art Institute of Chicago, USA, Fondation Cartier pour l'art contemporain, Paris, France, Deutsches Historisches Museum, Berlin, Germany, and Seoul Museum of Art, Seoul, Korea.

## GROWING AND CARING FOR THE NATIONAL COLLECTION

The acquisition of work by women artists and First Nations artists continues to be a priority for the National Gallery. This year 109 works of art were acquired through purchases and gifts.



Installation view of *Jeffrey Smart*, National Gallery of Australia, Canberra, 2021



These include a major charcoal, graphite and acrylic-paint work on paper, *Your World Is About to Change* 2019, by American artist Kara Walker, and *Untitled (Awelye)* 1994, a seminal painting by revered Anmatyerre artist Emily Kame Kngwarreye. The National Gallery acquired a major sculpture and an edition of a feature-length film by American artist Matthew Barney as well as a key work by Australian artist Ian Fairweather.

The National Gallery's *Blue poles* conservation project continues apace, with specialist conservators cleaning and researching one of our most celebrated works. Now in its third year, this internationally significant project will ensure that Jackson Pollock's painting, created in 1952 and in the national collection for 49 years, continues to inspire audiences for generations to come.

In celebration of the National Gallery's 40th anniversary this year, leading Australian artist Lindy Lee has been commissioned to conceive her first immersive public sculpture. *Ouroboros* is based on the ancient image of a snake eating its own tail, seen across culture and millennia, it is the symbol of eternal return, of cycles of birth and death, and renewal. Located at the entrance of the National Gallery, people will be able to enter the 'mouth' of the sculpture and walk into the curved space to experience darkness that is illuminated by light beams emanating from the hundreds of perforations on its surface.

During the day its highly polished mirror surface will reflect the imagery of the floating world, the transience of passers-by, cars, birds in flight, and passing clouds. At night the *Ouroboros* will be lit internally, returning its light to the world.

*Ouroboros* will be realised over a three-year period and form a major addition to the Sculpture Garden.

### DIGITAL TRANSFORMATION

Increasing engagement with collections and programs through digital transformation is one of the National Gallery's key objectives. Building on the achievements of the previous year, our evolving digital presence allowed us to create and share new online content during the period of COVID-19 restrictions, fostering engagement with audiences who were unable to visit in person or see one of our touring exhibitions.

A cornerstone of the National Gallery's digital transformation was the launch of our new website in December 2021, which now encompasses a myriad of rich content including an on-demand channel with more than 500 documentaries, artist talks and lectures. Notably, the collection search function has been enhanced, leading to a 180 per cent increase in pages per visit. Two awards were received for the new website, for *Institution Website and Best in Show, Digital*, at the 2022 Australian Museums and Galleries Association Museums Australasia Multimedia and Publication Design Awards.

The National Gallery's ongoing digital transformation enjoys the integral support of Tim Fairfax AC, whose extraordinary generosity has been instrumental in better connecting audiences with the national collection. Tim's support for the National Gallery's learning and digital program has been transformative.

### THREE NEW ACTION PLANS

As custodians of Australia's national collection, we strive to address barriers to access, both as a place to visit and as a place to work. We are also committed to making the National Gallery an environmentally sustainable organisation. Following the formation of a number of working groups in 2020–21, three action plans were developed to shape the National Gallery's strategic



Emily Kame Kngwarreye, *Untitled (awelye)* 1994, National Gallery of Australia, Kamberri/Canberra, purchased 2022 in celebration of the National Gallery of Australia's 40th anniversary, with the assistance of the Foundation Gala Dinner Fund 2021 © Emily Kame Kngwarreye/Copyright Agency, 2022

initiatives in the areas of gender equity, disability inclusion and environmental sustainability.

### GENDER EQUITY

Evolving out of the *Know My Name* initiative, the Gender Equity Action Plan is the National Gallery's key driver of gender equity from both a corporate and an artistic perspective. Developed in consultation with staff, artists, curators, colleagues and gender equality organisations over an 18-month period, it is the first to be implemented by a major public visual art collecting institution in Australia.

The Plan has been designed to address historical bias and under-representation of women and gender diverse artists in the national collection, and to enshrine the principles of gender equity across all aspects of the National Gallery. Endorsed by the National Gallery Council in August 2021, the Plan was launched publicly in association with International Women's Day on 8 March 2022.

One of the Plan's first outcomes was the creation of the Betty Churcher AO Memorial Oration, a major annual event celebrating leading women in the arts. Named after pioneering arts educator and administrator, Betty Churcher AO (1931–2015), who was the National Gallery's first and only woman Director, the event was live-streamed on 21 April 2022. The inaugural oration featured distinguished Australian expatriate curator Dr Melissa Chiu, who has been the Director of Smithsonian's Hirshhorn Museum and Sculpture Garden in Washington, D.C, USA, since 2014, in conversation with author and journalist Julia Baird.

### DISABILITY INCLUSION

The National Gallery is dedicated to improving access for, and inclusion of, people living with a disability. Launched in June 2022, the Gallery's Disability Inclusion Action Plan was developed in close consultation with the disability community and extends across programs, services, policies and infrastructure. As a framework, it will aid the National Gallery in meeting legislative requirements and best practice benchmarks.

Building on the National Gallery's substantial track record in this area, including our long-standing and internationally recognised Art and Dementia Program, in November 2021 we launched the companion program National Art and Dementia Online Resource. In addition, a new program, Art for Wellbeing, has also been introduced, facilitating structured weekly visits to the National Gallery by people from residential mental health units.

The Art and Dementia and Art for Wellbeing programs are made possible with the support of Access Programs Partner, the Lansdowne Foundation.

### ENVIRONMENTAL SUSTAINABILITY

The National Gallery's third action plan focuses on reducing our carbon footprint. Council approved the Environmental Sustainability Action Plan in December 2021 and it will be launched in the coming months. The Plan will guide us in reducing our reliance on electricity and gas, including through the development of a major solar project, which will be completed in December 2022.

We have also commissioned a report to determine the National Gallery's carbon footprint for 2021–22. This will establish data trending for our carbon footprint, against which savings targets can be measured in coming years.

### PROVENANCE AND ETHICS

In July 2021 we introduced a new provenance assessment framework to standardise the due diligence process when considering a work for acquisition. The framework also extends to works already in the collection. If, on the balance of probability, the National Gallery considers a work in the collection was likely stolen, illegally excavated, exported in contravention of the law of a foreign country, or unethically acquired, we take all the necessary steps to deaccession and repatriate it by working closely and collaboratively with its country or community of origin.

The National Gallery deaccessioned 621 works in 2021–22. Of these, 14 objects from the Asian art collection were repatriated to India—13 were connected to the art dealer Subhash Kapoor through Art of the Past, and one was acquired from art dealer William Wolff.

In carrying out this work, the National Gallery is guided by its Ethics Framework, which sets out ethically responsible decision-making and was approved by Council in October 2021. Additionally, the Gallery has convened an Ethics Advisory Group, chaired by Sam Mostyn AO, which provides specialist advice and counsel to the National Gallery.

### CAPITAL WORKS

The National Gallery has continued to address a backlog of capital works projects, replacing critical building infrastructure. Further works and funding will be required to resolve the significant backlog of systemic building infrastructure failures and end-of-life plant and equipment including water proofing, glazing and roofing issues.

In the coming year we will install state-of-the-art LED lighting in public gallery spaces and replace the building management system to enable sophisticated management of internal environmental conditions. The new system will decrease utility usage via energy management and data analytic control strategies. Together, these initiatives will help achieve energy consumption reduction targets of 30 per cent.

Over the next two years, we are planning to return many important internal elements of the National Gallery building to the original intent of architect Colin Madigan AO and his design team. By removing partitions and walls that were added over the years, we will restore





Justene Williams, *Strong Woman from Victory over the Sun* (performance documentation) 2016, National Gallery of Australia, Kambarri/Canberra, purchased 2021 © Justene Williams. Image courtesy of the artist and Sarah Cottier Gallery, Gadigal Nura/Sydney

the original scale of gallery spaces, enhancing sightlines, improving visitor orientation and revealing the original ambition of the building.

We will also renew the Sculpture Garden, which formed an integral part of the architectural plan and was designed to be a seamless extension of the physical building. This year, our Sculpture Garden Annual Appeal was supported by 194 contributors, which allowed us to develop a master plan that will be implemented over the coming decade as we identify funding opportunities. This long-term project will be an ambitious reimagining of our external galleries and shared outdoor space in the years to come.

#### **PARTNERSHIPS AND SUPPORT**

In 2021–22, our philanthropic community played a major role in ensuring that the National Gallery could continue to make art accessible to a wide and diverse audience.

This year we celebrate more than 35 years of our relationship with Qantas, which constitutes the national carrier's longest partnership in the arts. We are grateful to Qantas for their sustained vision and generosity in supporting the national collection.

We are also grateful for our ongoing partnership with Wesfarmers Arts, which has lent support to exhibitions *Ever Present* and the *4th National Indigenous Art Triennial: Ceremony*. I would particularly like to acknowledge Helen Carroll and Naomi Flutter for their close involvement and engagement with the National Gallery and our partner institutions. In addition, the Wesfarmers Indigenous Arts and Leadership Fellowship program has, over the past 13 years, nurtured 120 Indigenous arts and culture workers in developing the knowledge, skills and abilities to take their career to the next level.

In addition to his generous support of the National Gallery's digital transformation, Tim Fairfax AC continues to support our National Summer Art Scholarship program, now in its 25th year, which offers two Year 11 students from each state and territory the opportunity to experience how the National Gallery operates on a day-to-day basis.

#### **VALE**

This was a difficult year for many families, and in that time we were saddened to farewell members of the National Gallery's donor family, including the inimitable and extraordinary Neil Balnaves AO. Neil was a true champion of the arts in Australia and has inspired others through his philanthropic leadership. Neil lived his life fully and passionately and has left an extraordinary legacy, both through the impact of his work and his beloved family.

This year also marked the sad and untimely passing of Susan van der Griend, a much-valued champion of the National Gallery through her work as a board director of the American Friends of the National Gallery of Australia (AFNGA).

We extend our sincerest condolences to their families and those of others whom we lost this year.

#### **ACKNOWLEDGEMENTS**

I would like to acknowledge the National Gallery Council for the vital contribution that they have made to Australia's visual arts landscape, particularly the advocacy of its Chair, Ryan Stokes AO. Thank you also to Alison Kubler, Helen Cook and Dr Terri Janke for their roles as Chairs of Council sub-committees, and to Sally Smart and Alison Kubler for their advocacy on gender equity. This year we farewell Dr Judith Neilson AM, whom we thank for her service, and welcome Ms Ilana Atlas AO to the Council.

I thank the Hon Paul Fletcher MP, the former Minister for Communications, Urban Infrastructure, Cities and the Arts, for his support of the National Gallery and look forward to working with the Hon Tony Burke MP, Minister for Employment and Workplace Relations and Minister for the Arts. I also thank our colleagues at the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, particularly Dr Stephen Arnott PSM and Ann Campton, with whom we enjoy a warm and collaborative relationship. The National Gallery has been working closely with the Department to define and address its long-term financial sustainability. While critical capital works have been funded and are underway, further works are required to ensure the building is adequately maintained.

I am grateful to the National Gallery of Australia Foundation and its dynamic Chair, Stephen Brady AO CVO, for their tireless fundraising efforts and our wider community of supporters who help us share the national collection far and wide.

I also thank the AFNGA, which 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. The AFNGA Board of Directors comprised Chair Carolyn Fletcher AM, President Michael Maher, Secretary Elizabeth Elder, and Treasurer Robert Moore II, who were joined by Catherine Devine, Sara McKerihan, Jill Viola and the late Susan van der Griend. After years of valued service, Robert Moore II stepped down from the Board in 2022.

I am deeply appreciative of the National Gallery's Senior Management Group and our exceptional staff, guides and volunteers for their willingness to navigate multiple challenges throughout the year, thereby ensuring that we could continue to share the joy of art with audiences online, on tour and on-site.

As a national institution, the National Gallery exists to inspire creativity, inclusivity, engagement and learning through art and artists. We believe in the value of art in our lives, and that the national collection should be accessible to everyone. To all those who helped us achieve that in 2021–22, thank you.

**Nick Mitzevich**  
Director

# Part 2

## Agency Overview

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# About the National Gallery of Australia

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

Home to the most valuable collection of art in Australia, the national collection comprises over 155,000 works of art, including the world's largest collection of Aboriginal and Torres Strait Islander art. Our significant collection represents the whole of Australian art, modern art worldwide, particularly from Europe and America, and art from across Asia and the Pacific. The collection includes some of the finest examples in Australia of French Impressionism, Dada and Surrealism, the Russian avant-garde, Abstract Expressionism, Pop Art, Minimalism and Conceptual Art.

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

The National Gallery has more than 250 employees located in two sites. The diverse workforce includes technical staff involved in caring for, researching and presenting art along with guides, maintenance, security and administrative staff and management. Based in the nation's capital, the National Gallery sits on the southern shore of Lake Burley Griffin, on the lands of the Ngunnawal and Ngambri peoples, and within Canberra's National Triangle.

Our heritage listed building, designed by award-winning architect Colin Madigan AO, is a beacon of experimental design and exemplar of 20th century architecture.

## VISION

Our vision is a nation inspired through creativity, inclusivity, engagement and learning through art and artists.

## CAPABILITY

### Infrastructure

The National Gallery has strengthened its internal capability and leadership to responsibly manage the critical infrastructure funding received to address priority remedial capital works required to ensure our physical premises are safe and fit for purpose. This investment will assist in reducing the significant backlog of critical capital works required to protect both people and property from aging and end of life infrastructure.

### Information and Communications Technology (ICT)

Investments in integrated digital and physical infrastructure continue to be a priority for the National Gallery. The National Gallery continues to strengthen its ICT capability through a proactive approach to managing cyber security threats, refreshing essential digital infrastructure, and uplifting capability in the utilisation of our digital tools and solutions.

## PEOPLE

The National Gallery has a diverse and talented workforce that includes technical staff involved in caring for, researching and presenting art, along with educators, maintenance, security and other corporate services.

Supporting our paid employees is a network of passionate and dedicated volunteers, who over the last 40 years have helped our visitors make the most of their experience at the National Gallery and support us in our work bringing the national collection to life.

Further information about the Gallery's strategies for its workforce management and support is given on pages 111–115, including statistical information for the 2021–22 year, as required by paragraph 17BE(ka) of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule).

See Figure 2 on page 27 for the Gallery's organisational structure as at 30 June 2022, as required by paragraph 17BE(k) of the PGPA Rule.

## LEGISLATION AND FUNCTIONS

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

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

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

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

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

## MINISTERIAL RESPONSIBILITY, INSTRUMENTS AND DIRECTIONS

During the year, two ministers were responsible for the Arts portfolio. The Hon Paul Fletcher MP, Minister for Communications, Urban Infrastructure, Cities and the Arts, was the responsible minister from 1 July 2021 to 29 May 2022 and the Hon Tony Burke MP, Minister for Employment and Workplace Relations, and Minister for the Arts, was the responsible minister from 1 June 2022.

During the year Minister Fletcher approved the National Gallery's Sculpture Garden commission *Ouroboros* 2020–24 by Australian artist, Lindy Lee, in celebration of the 40th anniversary on 27 July 2021 of the National Gallery's public opening.

## SERVICE CHARTER

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



Lindy Lee, *Ouroboros* (artist's interpretation) 2024, courtesy the artist, UAP and Sullivan+Strumpf © Lindy Lee

# Collection Reach

**Figure 1:** Australian and International exhibitions that include works of art from the national collection, 2021–22.

## SUMMARY OF OUTWARD LOANS

**37**

Works loaned for the National Gallery Education Lending Program in 2021–22

**3**

Works loaned to International exhibitions

**324**

National Gallery Touring Exhibitions Program in 2021–22

**203**

Works loaned to Official Establishments

**187**

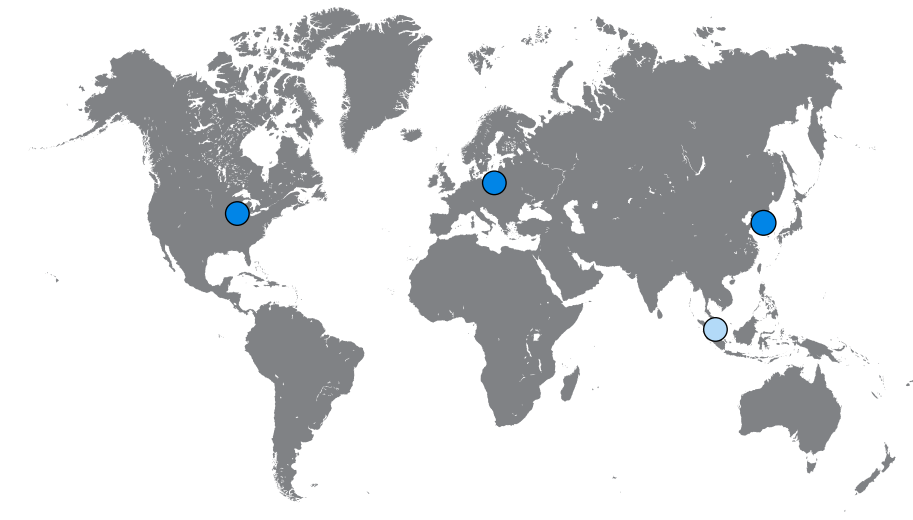
Works loaned to Australian exhibitions

**304**

Other new and continuing loans

**1,058**

Total outward loans



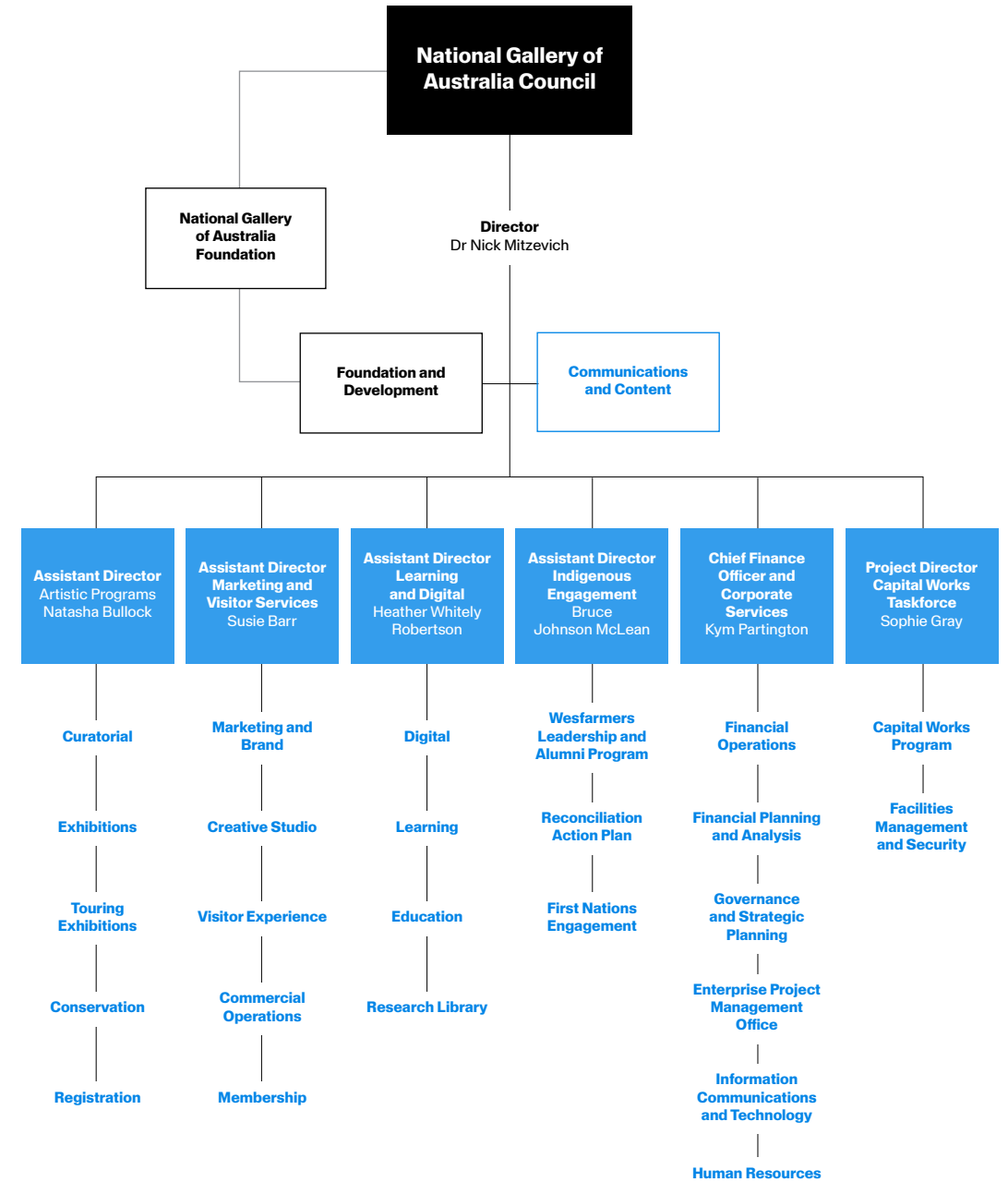




Dr Matilda House and Paul Girrawah House, Ngambri (Walgalu) – Wallaballoo (Ngunnawal) – Pajong (Gundungurra) – Wiradjuri (Erambie) peoples, *Mulangari yur-wang (alive and strong)* 2021–22, commissioned by the National Gallery of Australia, Ngambri/Kamberri/Canberra for the 4th National Indigenous Art Triennial: Ceremony, purchased 2021, image courtesy and © the artists

# Organisational Structure

**Figure 2:** The National Gallery’s organisational structure as at 30 June 2022.





# Part 3

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Harness the collective achievements of our team and partners to maximise what we can deliver with the resources we possess



# Reporting Framework

The National Gallery achieves one outcome by delivering one program as outlined in its *Portfolio Budget Statements 2021–22* (PBS). Strategies for meeting this outcome and the National Gallery's priorities for the coming years are detailed in the *National Gallery of Australia Corporate Plan 2021–22*. These activities align closely to the performance criteria specified in the PBS.

## PORTFOLIO BUDGET STATEMENTS

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

### Outcome

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

### Program

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

## STRATEGY OBJECTIVES

### Strategy Objective 1

Reach and connect with the widest possible audience on site, online and on tour, through an accessible, inclusive and diverse artistic program.

- Establish an outstanding and influential artistic program on site and on tour that strengthens and encourages new ways of understanding and connecting with art and artists.
- Develop and maintain deep relationships with artists.
- Widen participation and engage diverse national and international audiences through inclusive and accessible touring programs, loans, partnerships and learning experiences that align with and embed the *Vision for the National Gallery*.
- Transform and expand audience engagement through innovative digital experiences, creative content and a revitalised visual identity for the National Gallery.

### Strategy Objective 2

Advance a culturally and socially progressive national agenda through curating and sharing an exemplary collection of art that represents a broad cross-section of artists.

- Represent a diverse and inclusive cross-section of artists in pursuit of a distinguished and exemplary art collection that brings to life the *Vision for the national collection*.
- Be a model custodian of art and responsible global citizen through the application of ethical, defensible acquisition, collection care, management and provenance measures.
- Advance First Nations engagement and leadership to encourage and grow cultural recognition and respect.
- Elevate the voice and recognition of diverse communities, including through gender equity and disability-inclusion principles.
- Advocate for the value and contribution of art in society, including through profiling works by Australian artists internationally.

### Strategy Objective 3

Harness the collective achievements of our team and partners to maximise what we can deliver with the resources we possess.

- Pursue an extensive capital works program to ensure our galleries and other physical spaces are fit for purpose and protect both our people and assets.
- Future-proof our essential infrastructure and exhibition spaces through strategic asset management and master planning.
- Understand and improve the National Gallery's environmental impact and performance, to meet our social and economic responsibilities.
- Optimise workforce capability and culture.
- Improve organisational efficiency through adopting and investing in contemporary, fit-for-purpose business systems.
- Sustain and enhance the financial position of the National Gallery, including through growing independent revenue streams.
- Pursue and expand private and commercial sector relationships to grow both financial and non-financial support.
- Expand and grow relationships with regional, state and commonwealth entities, including other cultural institutions, to leverage lessons learned and contribute to the continuous improvement of National Gallery operations.

## CORPORATE PLAN

The *National Gallery of Australia Corporate Plan 2021–22* covers the four-year period from 2021–22 to 2024–25 and identifies strategies associated with a set of objectives, actions and performance measures that can be linked to the National Gallery's outcome and program as stated in its PBS.



# Annual Performance Statements

The National Gallery's annual performance statements (pages 33–95) analyse its performance in 2021–22 against the measures in its corporate plan and the targets identified in its PBS. The statements clearly link targets to the relevant source document—the corporate plan, PBS or both—and have been developed in accordance with all relevant guidelines. Performance criteria are organised in relationship to the strategies outlined in the National Gallery's corporate plan.

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

## Statement by Accountable Authority

As the accountable authority of the National Gallery, I present the 2021–22 annual performance statements of the National Gallery of Australia, as required under subsection 39(1) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and covering the reporting period 1 July 2021 to 30 June 2022.

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



**Ryan Stokes AO**  
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 2021–22 against the measures detailed in the *National Gallery of Australia Corporate Plan 2021–22* and the targets identified in its *Portfolio Budget Statements 2021–22* (PBS). The performance criteria have been organised according to the strategies set out in the Portfolio Budget Statements. The source document of each measure is provided directly below the name of the measure, followed by a supporting statement that identifies significant developments or trends and other criterion-specific influences that may have affected the result. Page numbers for relevant analysis or case studies are also given for each criterion.

# Strategy Objective 1

Reach and connect with the widest possible audience on site, online and on tour through an accessible, inclusive and diverse artistic program

## RESULTS

### PRIORITY INITIATIVE

Establish an outstanding and influential artistic program on site and on tour that strengthens and encourages new ways of understanding and connecting with both art and artists.

### Performance Criteria

Develop a 3–5 year forward artistic program inclusive of touring by 30 June 2022

### Our Target

By 30 June 2022

Source: 2021–22 Corporate Plan, p 14; 2021–22 PBS, p 357

### What We Achieved

The development of a 3–5 year forward artistic program is well progressed; however, some uncertainty remains due to significant COVID-19 disruptions, with some exhibitions and projects being delayed due to a number of factors. Good progress has been made with confirming the touring program and most exhibitions and commissions scheduled for the next three years, and scoping has commenced for programs over the next five years.

### Performance Criteria

Interpretation plan developed for each major exhibition and tour

### Our Target

Ongoing

Source: 2021–22 Corporate Plan, p 14; 2021–22 PBS, p 357

### What We Achieved

Curatorial and learning staff developed interpretation plans for each exhibition and tour in the 2021–22 period. These plans were used to collaborate across the organisation to increase audience access, interest and understanding, through marketing, communications, learning, digital and publication platforms. A key focus area is using Curriculum outcomes as a guide for learning initiatives for K-12 students. The introduction of a new website has allowed for dynamic education resources, particularly in the film area to be developed and implemented.

### Performance Criteria

Audience expectations rating exceeded

### Our Target

>90%

Source: 2021–22 Corporate Plan, p 14; 2021–22 PBS, p 357

### What We Achieved

Data recorded through the National Gallery's ongoing research program showed a result that exceeded the target by 1%. This is testament to the quality of the National Gallery's major exhibitions, including *Jeffrey Smart* and the *4th National Indigenous Art Triennial: Ceremony*, and how they have contributed to meeting or exceeding visitor expectations. This result has been measured across three quarters, as the National Gallery was closed for a significant period of the first quarter due to COVID-19.

### Performance Criteria

Onsite audiences rating their visit at 'highly' or 'quite satisfactory'

### Our Target

>95%

Source: 2021–22 Corporate Plan, p 14; 2021–22 PBS, p 357

### What We Achieved

Data recorded through the National Gallery's ongoing research program showed a result that fell short of the target satisfaction rate by 3%. The diminished rate is due to the impact of COVID-19, resulting in delays to programming and the rolling out of the critical infrastructure building program which has affected some gallery spaces being opened. This result has been measured across three quarters, as the National Gallery was closed for a significant period of the first quarter due to COVID-19.

### Performance Criteria

Works on loan

### Our Target

700

Source: 2021–22 Corporate Plan, p 14; 2021–22 PBS, p 357

### What We Achieved

Of the National Gallery's 697 outward loans during the reporting year, 190 of these supported exhibitions arranged by institutions around Australia and the world. 507 works of art from the collection supported furnishing loans in official residences.



Hayley Millar Baker, Gunditjmara and Djab Wurrung peoples, *Nyctinasty* 2021, installation view, commissioned by the National Gallery of Australia, Kamberra/Canberra for the *4th National Indigenous Art Triennial: Ceremony* with the support of Kerry Gardner AM and Andrew Myer AM, and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, image courtesy the artist and Vivien Anderson Gallery © Hayley Millar Baker





Jonathan Jones, Wiradjuri/Kamilaroi peoples, Dr Uncle Stan Grant Snr AM, Wiradjuri people, collaborator, Beatrice Murray, Wiradjuri people, collaborator, *Untitled (walam-wunga.galang)* 2020–21, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of Wesfarmers © Jonathan Jones.

## National Engagement

The National Gallery continues its commitment to national engagement by engaging with a range of partners connecting our staff and collection to programs, institutions and audiences across Australia. Patricia Piccinini's *Skywhales* connected with audiences in Wonnarua Country/Maitland, New South Wales, Gunditjmarra, Tjapwurong and Bunganditj Country/Hamilton, Victoria and coincided with the Adelaide Festival in South Australia and MPavilion program in Naarm/Melbourne, Victoria. The four-year tour of Sidney Nolan's *Ned Kelly series* to every state and territory across Australia concluded in 2022. *Ever Present: First Peoples Art of Australia* opened at the Art Gallery of Western Australia and toured to the National Gallery, Singapore. *Terminus*, a virtual reality installation by Jess Johnson and Simon Ward, has been touring Australia for three years and was presented in Gimuy/Cairns, Queensland, Dharawal Country/Hazelhurst, New South Wales and Gunditjmarra, Tjapwurong and Bunganditj Country/Hamilton, Victoria. The tour of *Spowers & Syme*, while only mid-way through its four-venue tour partnered in Kamberri/Canberra with Two Way Project & Winnunga Nimmityjah Aboriginal Health and Community Services. This exhibition was also presented at the Western Cultural Centre in Dubbo, New South Wales.

Along with the touring program, the National Gallery continues to work with organisations across Australia to share art with as many people as possible. This year the collection was shared with cultural and educational organisations in every state and territory of Australia. Our Australian impressionist works formed a major part of the National Gallery of Victoria's exhibition *She-oak and Sunlight: Australian Impressionism*, curated by the National Gallery of Australia's Emeritus Curator Anna Gray. The National Gallery lent *The abduction of Europa (L'Enlèvement d'Europe)* 1929 by Henri Matisse to the Art Gallery of New South Wales for the major summer exhibition *Matisse: Life & Spirit*. Works from the collection were also included in retrospectives of Australian artists including Richard Bell (Museum of Contemporary Art Australia, Gadigal Nura/Sydney), Vivienne Binns (Monash University Museum of Art, Naarm/Melbourne, and Museum of Contemporary Art Australia) and William Yang (Queensland Art Gallery | Gallery of Modern Art, Meanjin/Brisbane).

In partnership with Metal Manufactures Pty Ltd, which supports the Regional Initiatives Program, the Gallery consulted with 26 regional galleries and museums across Australia. The feedback gathered will inform the program and future engagement with both regional and remote Australia. This year the Regional Initiatives Program has supported loans to the Tasmanian Museum and Art Gallery, Geelong Art Gallery and Bundanon.



Patricia Piccinini, *Skywhale* 2013, gift of anonymous donor 2019 through the Australian Government's Cultural Gifts Program and *Skywhalepapa*, 2020 National Gallery of Australia, Kamberri/Canberra, Commissioned with the assistance of The Balnaves Foundation 2019, purchased 2020, image courtesy Chris Doheny and Lauren Hay © Patricia Piccinini



View of *Mirdidingkingathi Juwarnda* Sally Gabori, Fondation Cartier pour l'art contemporain, Paris, 2022, featuring Mirdidingkingathi Juwarnda Sally Gabori, Kaiadilt people, *Outside Dibirdibi* 2008, National Gallery of Australia, Kamberri/Canberra, acquired with the Founding Donors 2009 Fund, images courtesy Luc Boegly © Mirdidingkingathi Juwarnda (Sally Gabori)/Copyright Agency, 2022

## International Engagement

The National Gallery is partnering with institutions across the world. Works from our collection were included in exhibitions at the Art Institute of Chicago, USA; Cartier Foundation for Contemporary Art, Paris, France; German Historical Museum, Berlin, Germany; and Seoul Museum of Art, Seoul, Korea.

In partnership with the National Gallery, Singapore, we developed the exhibition *Ever Present: First Peoples Art of Australia*. Drawn from the collections of the National Gallery and Wesfarmers, the show surveys historical and contemporary works by Aboriginal and Torres Strait Islander artists from across Australia to reflect on and offer new interpretations of Australia's complex histories.

Research is vital to the National Gallery's mission and values and enables us to connect with ideas and people from across the globe. The National Gallery is an Associate Researcher in the Australian Research Council-funded project *Precarious Movements: Choreography and the Museum*, undertaken in collaboration with TATE in the United Kingdom and in Australia with the Art Gallery of New South Wales, University of New South Wales, Monash University Museum of Art and artist Shelley Lasica. The National Gallery is a key contributor to the international research partnership *The 'Wonders' that Basham Saw*, led by the Australian National University, National University of Singapore, Singapore, and the Ashmolean Museum Oxford, UK, to provide access to, and interpretation of, the extensive image archive of Professor AL Basham.



## PERFORMANCE INITIATIVE

Develop and maintain deep relationships with artists

### Performance Criteria

Major commissions

### Our Target

2

Source: 2021–22 Corporate Plan, p 14; 2021–22 PBS, p 357

### What We Achieved

Several works were commissioned over the period. Thirty-five artists made 19 new works for the *4th National Indigenous Art Triennial: Ceremony*. Two commissioned bodies of work were presented in *Judy Watson & Helen Johnson: the red thread of history, loose ends*, from 19 February to 5 June 2022. Watson, a Waanyi woman based on Jagera/Yuggera and Turrbal Country of Meanjin/Brisbane, and Johnson, a second-generation immigrant of Anglo descent based in Wurundjeri Woiwurrung Country in Naarm/Melbourne, developed new works with complex and varied perspectives on colonisation and an emphasis on the experience of women. The National Gallery also commissioned work by Naarm/Melbourne artist Daniel Crooks for the *Enlighten Festival*; Wiradjuri/Kamilaroi artist Jonathan Jones for the *Ever Present: First Peoples Art of Australia* exhibition; Meanjin/Brisbane Lindy Lee for the 40th Anniversary and Naarm/Melbourne artist Linda Marrinon for the inaugural Sculpture Garden Commission series.

### Performance Criteria

Meetings of the Artist Advisory Group held

### Our Target

>2

Source: 2021–22 Corporate Plan, p 14; 2021–22 PBS, p 357

### What We Achieved

Due to ongoing impacts of COVID-19 on the program and operations, the formation and meeting of the Artist Advisory Group is now scheduled for 2022–23.

### Performance Criteria

Artists working as part of National Gallery exhibitions and/or programs

### Our Target

>20

Source: 2021–22 Corporate Plan, p 14; 2021–22 PBS, p 357

### What We Achieved

The National Gallery worked with contemporary artists across a series of exhibitions and projects, including: the *4th National Indigenous Art Triennial: Ceremony*, which included new commissions by 35 artists, most of whom participated in the opening weekend celebration and programs; *Judy Watson & Helen Johnson: the red thread of history, loose ends*, with a body of work commissioned from each artist; *Project 1: Sarah Lucas*, in which the National Gallery worked closely with Lucas in presenting her recent work; a new public sculpture commission by Lindy Lee, expected to be completed in late–2024; the commissioning of *Structured Light* for the *Enlighten Festival* by Daniel Crooks; and *Know My Name: Australian Women Artists 1900 to Now Part Two* and *Ever Present: First Peoples Art of Australia*.

### Performance Criteria

Two artist-led programs and projects launched

### Our Target

2

Source: 2021–22 Corporate Plan, p 14; 2021–22 PBS, p 357

### What We Achieved

The new public sculpture commission by Australian artist Lindy Lee, *Ouroboros*, was launched during the year and is expected to be completed in late 2024. Other artist-led projects launched during the period include Daniel Crooks' commission for the *Enlighten Festival 2022* and the collaborative exhibition *Judy Watson & Helen Johnson: the red thread of history, loose ends*.

Artists have been engaged to develop a number of new programs for family audiences. Joel Bray and Marilou Chagnaud delivered Art Together holiday programs, artist-led creative experiences for children and parents/caregivers. Helen Johnson, Judy Watson and Patricia Piccinni have developed Art Steps activities, artmaking activities delivered onsite and online.



Visitor group engaging in art making during Access Program, National Gallery of Australia, Kamberri/Canberra, 2022

## CASE STUDY 1:

# Disability Inclusion Action Plan

The National Gallery is dedicated to improving access for, and inclusion of, people with disability. This commitment is critical to its vision as a national institution that inspires creativity, inclusivity, engagement and learning.

Launched in June 2022, the Disability Inclusion Action Plan 2022–24 sets out a roadmap for the next three years that extends across programs, services, policies and infrastructure. This will guide the Gallery in meeting legislative requirements and best-practice benchmarks within prescribed budgets and timeframes.

The National Gallery worked closely with people with lived experience of disability to develop the plan. Arts and disability peak body Accessible Arts led the consultation, which took the form of interviews, focus groups and surveys with relevant stakeholders and drafted the actions. This process of consultation will continue throughout the life of the plan to ensure that people with disability inform the design of future projects.

The Disability Inclusion Action Plan aims to develop an inclusive culture at the National Gallery by embedding access and inclusion into our systems, processes, operations and planning. This includes ensuring that wayfinding and signage, facilities, digital channels, programming and exhibitions are always accessible for people with disability.

The plan also addresses the complex issues faced by First Nations people, women and non-binary people with disability.

A highlight of the National Gallery's work in disability inclusion was the launch of Art and Dementia Online in November 2021. Presented monthly, the online program broadens access to art for people with dementia and their care partner, especially those living in both regional and remote areas. The program follows an earlier pilot that took place during COVID-19 lockdowns in 2020 and 2021. It builds on the success of the longstanding and

# Art is for everyone. The National Gallery has an important responsibility to be more accessible, inclusive and diverse. By working with and learning from people with lived experience of disability, we are committed to making the national art collection accessible for all.

Heather Whitely Robertson, Tim Fairfax AC Assistant Director, Learning and Digital

internationally recognised Art and Dementia program, which facilitates small group discussions in front of works of art for people living with dementia and their care partners in the National Gallery.

The online pilot was created in response to demand from people living with dementia in the Australian Capital Territory (ACT) who wanted to remain socially connected and engaged with the visual arts during COVID-19 lockdown. Its success demonstrated the capacity for people with dementia to thrive through online participation, inspired this new permanent program which focuses on discussion and artmaking.

A new National Art and Dementia Online Resource will be launched next year to extend opportunities for people with dementia in regional and remote communities to access meaningful creative activities online on demand in addition to the regular live program offerings.

In a paper in the *Australian Journal of Dementia Care* co-authored with the University of Canberra, the National Gallery's Access Program Convenor Adriane Boag noted that 'with a bit of enthusiasm and sense of adventure, the right equipment, technical and practical supports, people living with dementia can continue to learn new skills, engage socially, and participate in intellectually stimulating activities'.

A significant example of excellence in public programming was demonstrated through events delivered as part of the *4th National Indigenous Art Triennial: Ceremony*. For Deaf Yolŋu artist Gutinjarra Yunupingu, a Gumatj man from Yirrkala in North-east Arnhem Land, the National Gallery engaged a Deaf Indigenous language interpreter to work alongside an Auslan and spoken English interpreter to facilitate the artist's participation in media events and a presentation. The occasion marked the first time that the National Gallery has supported the signing of a First Nations language in a public program, which aligns with actions in the plan.

In improvements to signage and wayfinding, the National Gallery has redesigned the templates for exhibition wall texts and work of art labels to reflect the principles of access and inclusion. The process was guided by accessible design principles, best-practice examples in the sector and visitor feedback. The National Gallery will continue to seek feedback to ensure that people with disability inform the design of future signage and wayfinding projects and our accessibility guidelines.

The Disability Inclusion Action Plan is designed to be easily accessible to all users and is available online in screen reader-friendly formats: tagged PDF, Word RTF and Easy English. Hard copy versions (in both large and standard print) are also available to borrow from the front desk upon request.

The National Gallery recognises the essential role played by the visual arts in supporting the health and wellbeing of our diverse communities. Our arts and health initiatives enhance health and wellbeing through regular opportunities for socially mediated engagement with the national art collection. Over the past year, programs have been further developed for a national audience and are now delivered online as well as at the National Gallery.

These programs include Art and Dementia Online, Art for Carers, Art by Description for people who are Blind or with low vision, and Sensory Sunday, for neurodivergent teens and young people.

The Art for Recovery program, delivered in partnership with ACT Health, comprises structured weekly visits to the National Gallery by people from residential mental-health units and is based around a three-step creative response to works of art. In addition, a new monthly weekend Art for Wellbeing program will commence in August 2022, to coincide with the Gallery's 40th anniversary celebrations.

The Art and Dementia and Art for Wellbeing programs are made possible with the support of Access Programs Partner, the Lansdowne Foundation.



## We matter. We are not just onlookers. Our voices are unique, and our stories have not been widely heard.

*Disability Inclusion Action Plan survey respondent*

Artist Gutinjarra Yunupingu (Guti) with Auslan interpreter Mandy Dolejsi interpreting artist speeches at the opening of the *4th National Indigenous Art Triennial: Ceremony*, National Gallery of Australia, Kamberri/Canberra, 2022



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**PERFORMANCE INITIATIVE**

Widen participation and engage diverse national and international audiences through inclusive and accessible touring programs, loans, partnerships and learning experiences that align with and embed the *Vision for the National Gallery*.

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**Performance Criteria**

Major curatorial, conservation or learning research projects that connect with Australian and International partners

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**Our Target** **2**

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Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

**What We Achieved**

The National Gallery joined the Australian Research Council–funded project *Precarious Movements: Choreography and the Museum* as an associate researcher. This project is a collaboration with TATE in the United Kingdom and in Australia with the Art Gallery of New South Wales, University of New South Wales, Monash University Museum of Art, and artist Shelley Lasica.

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

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**Performance Criteria**

Local area population attend National Gallery touring exhibitions when presented in a rural, regional or remote location

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**Our Target** **>20%**

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Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

**What We Achieved**

The National Gallery did not meet the target with only 6% of the local area population attending National Gallery touring exhibition. This was due to COVID-19 related cancellations of regional touring exhibitions arising from restricted interstate travel at regional venues that limited the staging of touring exhibitions and consequently reduced exhibition attendances overall.

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**Performance Criteria**

Growth in geographic reach of learning programs

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**Our Target** **Year-on-year**

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Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

**What We Achieved**

School engagement with National Gallery education programs has undergone a significant shift this year, from schools based in the ACT to those from New South Wales (NSW). Of the visiting schools, 87.7% were from outside the ACT, and of these 79.4% were from NSW, compared with the previous year which saw 71.2% of visiting schools from outside the ACT, with 48.7% of these from NSW. This can be attributed to the National Gallery's involvement in the NSW Government's Digital and Rural Technology (DART) virtual excursions. DART programs are delivered as webinars to primary school students and teachers across NSW, particularly in regional areas. Through this platform, the National Gallery presented its largest ever digital excursion, reaching more than 19,000 participants.

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**Performance Criteria**

Growth in learning program participation

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**Our Target** **Year-on-year**

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Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

**What We Achieved**

Participation in learning programs dropped by 59% this year (76,615 compared to 121,927 in 2021-22). COVID-19 restrictions resulted in a reduction in the overall number of events and program attendance across onsite, online and on tour activities. On site, 11,889 people attended a public program or tour and 12,705 students and teachers participated in education programs. Online engagement has provided new opportunities, innovations and collaborations, with many activities adapting to digital formats and 28,340 people/students engaging in online programs and learning resources. Offsite, touring Art Cases were the primary focus of engagement, reaching 3,004 people—ahead of the return of programs attached to touring exhibitions from December 2021.

With the return of onsite activity in late 2021, the National Gallery shifted to hybrid delivery, offering intimate small-scale workshops and discussions on site, as well as mid-scale interactive livestreaming and broadcasting events online. Digital delivery has enabled communities across regional Australia to participate in National Gallery activities, notably through the new national online programs Art and Dementia and Art for Carers, which have attracted participants from across the country. While the increased online offering has been vital to expand engagement with learning programs, it has not replaced typical program attendances on site, particularly of large-scale special events. For instance, the National Gallery did not host a large-scale digital event comparable to the *Know My Name* conference and associated talks last year. This contributed to a significant drop in overall attendances from the previous year.

Guided tours were on hold until December 2021 and slowly reintroduced during the summer school-holiday period. Digital excursion attendance was steady but did not replace onsite visitor numbers. Many interstate schools remained subject to excursion restrictions and engagement with schools in other states and territories was less than in the previous year and pre-pandemic levels. Onsite school visits resumed in mid-March 2022, primarily from the ACT and NSW, but at reduced numbers for the remainder of the financial year.

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**Performance Criteria**

Onsite visitors are first-time visitors

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**Our Target** **>15%**

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Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

**What We Achieved**

The National Gallery continues to exceed 15% reaching 20% first-time onsite visitors each quarter. This can be attributed to major exhibitions such as *Jeffrey Smart* and *Know My Name: Australian Women Artists 1900 to Now Part Two* and the associated programs attracting significant interstate and new audiences, and friends and relatives brought to the National Gallery by their Canberra friends or family.

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**Performance Criteria**

Develop a baseline of attendance by under-represented audience demographics

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**Our Target** **By 30 June 2022**

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Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

**What We Achieved**

A baseline has been developed for under-represented audiences through the National Gallery's ongoing research program and targeted surveys. This includes those who identify as culturally diverse, as a multi-linguistic person, as a person with a disability, Aboriginal, Australian South Sea Islander, and Torres Strait Islander. The baseline is reliable despite reduced visitor numbers during the COVID-19 pandemic and the cancellation of the survey in the first quarter due to the National Gallery being closed, as the baseline has been determined over several years.

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**Performance Criteria**

National Digital Learning Program developed and launched

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**Our Target**

**By 31 January 2022**

Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

**What We Achieved**

This year, Julia Mendel was appointed to the inaugural role of Tim Fairfax AC Digital Learning Manager to lead the development and delivery of the new National Digital Learning Program. The program launch was delayed until February 2022 to maximise engagement with teachers after the commencement of the academic year. A targeted email and social-media campaign launched the new digital offering which better connects both educators and learners with education programs, tools and resources anchored in the National Gallery's collection and exhibition program. The program features: digital excursions; teacher professional development opportunities, including the National Visual Arts Education Conference; online learning resources; and access to a schools' online thesaurus, which uses Australian curriculum vocabulary to search the national collection. The program is made possible through the support of Learning and Digital Patron Tim Fairfax AC.

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**Performance Criteria**

Growth in total audience numbers through onsite, on tour and online visitation

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**Our Target**

**Year-on-year**

Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

**What We Achieved**

During the year we welcomed 363,182 visitors to the National Gallery in Canberra, had 193,531 visitors to our touring exhibitions and there were 4,606,370 web-page views online compared to last year where we had 524,860 visitors to the National Gallery, 92,351 to touring exhibitions and 7,426,590 web-page views online.

Due to COVID-19–related cancellations of regional touring exhibitions, delayed programming and travel restrictions preventing the staging of events (including public programs and openings) this reduced our visitation onsite by 31% from the previous year.



Installation view, *Jeffrey Smart*, National Gallery of Australia, Kamberrri/Canberra, 2022 featuring: (left to right) Jeffrey Smart, *Approach to a city III* 1968; *The billboards II* 1969–70; *The golf links* 1971 © The Estate of Jeffrey Smart

**CASE STUDY 2:**

## Digital Transformation

Increasing access to and engagement with collections and programs through digital transformation is one of the National Gallery's principal objectives. Over the past year, numerous initiatives have been undertaken to significantly amplify our reach.

The National Gallery's new website was completed and launched as planned on 7 December 2021. More than 150 staff members and 60 members of the wider community took part in envisioning, designing and developing the website over 12 months.

An important aspect of the new site is to enhance functionality with an improved collection search capability, which better connects content across the collection online. This has seen pages per visit increase by more than 180%, from 3.5 to 10 pages.

Broadcasting is a key feature of the new website. The on-demand channel contains more than 500 video and audio items freely accessible at any time. Visitors

can browse by theme to select from long-form documentaries, artist talks, lectures and more.

Comprising hundreds of thousands of pages, the new website has generated increased user engagement, with growth in time spent on the site and the number of pages viewed per session. The website is visited by millions of people each year, almost a quarter of whom live outside of Australia.

The National Gallery's new digital platforms picked up three awards at the 2022 Museums Australasia Multimedia and Publication Design Awards: Best Institution Website, Best Program Website for the *4th National Indigenous Art Triennial: Ceremony* digital publication and Best in Show, Digital. The National Gallery and partners were commended for their design of the new website, which the judges found to be 'elegant', 'clearly delineated' and 'very intuitive'.



# The mirroring of the new brutalist brand in stark black and white across the site does a great job of highlighting the art and the content ... [it is] well laid-out and very intuitive.

Judges' comment on the National Gallery website, 2022 AMaGA Museums Australasia Multimedia and Publication Design Awards

Along with a reinvigorated online presence, the National Gallery has developed a new digital publication platform to increase access to exhibition content and widen reach and engagement with audiences nationally and beyond. Digital publications come with accessible learning and interpretive content including video and audio, exhibition installation and studio photography, and texts tailored for online audiences. This content is linked to national learning resources and other digital learning platforms, further maximising engagement.

The digital publication platform has been integrated with the National Gallery's web content management system to ensure stability and future inter-operability. Each publication is produced through a process that creates flat HTML files and is not reliant on databases or external services. In this way, digital publications are stable, citable and unaffected by external software or service changes.

Two digital catalogues have been published in the reporting period. The first, for the *4th National Indigenous Art Triennial: Ceremony*, was launched on 24 March 2022 and supports the national tour. Rich in images and videos, the catalogue includes an introduction by curator Hetti Perkins, 18 artist pages and a full list of exhibited works. Each artist page comprises a short video profile, images of the artist and their process and images of works installed in *Ceremony*. Videos developed for the publication were used in three onsite programs, two of which were live-streamed. They have also been incorporated into digital excursions for primary and secondary students and shared on social media, resulting in tens of thousands of views, as well as physical media displays in Canberra's city centre.

The second publication, *Rauschenberg & Johns: significant others*, was launched with the exhibition on 10 June 2022 and also supports the national tour. Catalogue content includes three essays, one of which is interactive, and a full list of exhibited works.

The two digital publications were accessed by more than 10,000 people during the reporting period, with more than 50,000 views of the short videos created for the *Ceremony* publication across National Gallery web properties and social media. These publications reach a larger and broader audience than a traditional printed publication and, through the inclusion of video and interactivity, provide artist-focused online learning resources for learners, schools and communities across the country.

The National Gallery's audio-tour platform has delivered two new audio tours over the past year. Underscored by 10 sound commissions from five emerging Australian musicians/composers, the *Jeffrey Smart* audio tour, available online, has accessible 'read-aloud' wall labels and has amassed more than 8,000 listeners to date. On average, visitors listened to content from more than 10 stops throughout the exhibition.

Audio from video interviews conducted with artists for *Ceremony*'s digital publication is also used in the exhibition's audio tour, produced by Jon Tjhia of Paper Radio. This is an example of the Gallery's newly adopted create-once-publish-everywhere (COPE) strategy to better streamline digital content production and dissemination.

The Research Library & Archives upgraded the library catalogue to Ex Libris Primo VE in December 2021, which facilitates better access to digitised resources such as the National Gallery poster collection. Accessible via the new website, the catalogue has witnessed a 40% increase in searches compared to the previous financial year.

The National Digital Learning Program was launched on 16 February 2022, to engage students and teachers through a host of learning programs and resources that draw on the National Gallery's exhibitions and collections. Digital excursions connected students across the country with the National Gallery, with live content, exposing them to art, artists and artist-devised experiences.

Popular excursions included Art Ways of Learning, Stories of Australian Art, and Art in Focus. Online learning resources provided toolkits and strategies to support student engagement. For example, using the new tool Learn with Art, teachers and students could pinpoint works of art from the national collection relevant to specific topics within the curriculum.

The National Gallery's Our Systems Consolidation and Rationalisation Project (OSCAR) was completed in the reporting period and on time with the Phase 2 implementation of the in-house exhibition ticketing system, which went live for the *Jeffrey Smart* exhibition. Spanning two years, the project has seen the consolidation of multiple systems. Data from customer relationship management, exhibition and program ticketing, membership and giving are now integrated into a unified system—namely, Tessitura and related software. This digital innovation has improved productivity, streamlined service delivery and simplified internal processes.

The Registration Department has made improvements to the National Gallery's Collection Management System (EMu), the core software used for the management of the national collection. Specifically, the acquisition process has been digitised, with EMu now the central repository for collection data. All information about a work of art, including its value, provenance, condition and financial implications, is now captured in EMu. This improves consistency of information about a work and its acquisition and ensures greater reliability of data for reporting and auditing purposes. The National Gallery has developed a new application programming interface (API) that enables the main website, the audio-tour platform and the collection launch pads to read data directly from EMu. The collection API ensures data and images of works of art and artists are managed centrally and syndicated widely.

A new intranet platform for staff has been developed as part of the National Gallery's current Information and Communications Technology strategy. Guided by this strategy, the platform aims to develop staff capacity for using technology in innovative ways; provide smooth transition processes; reduce complexity, duplication and manual processing; and improve access to information and data. Staff are working with IT services to develop content and configure an optimal site structure that will ensure a strong starting base for the intranet site-structure and key workflows.

The National Gallery's ongoing digital transformation—including the new website and its on-demand capability, the staffing of four roles in the Digital department, as well as digital excursions—has been made possible through the unprecedented support of Learning and Digital Patron Tim Fairfax AC.

### PRIORITY INITIATIVE

Transform and expand audience engagement through innovative digital experiences, creative content and a revitalised visual identity for the National Gallery.

#### Performance Criteria

New National Gallery website launched

#### Our Target By December 2021

Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

#### What We Achieved

The new National Gallery website was launched successfully on 7 December 2021, on time and on budget.

#### Performance Criteria

Commence the release of the refreshed National Gallery visual identity

#### Our Target By 30 November 2021

Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

#### What We Achieved

The National Gallery released its new visual identity on 30 November 2021 a project supported by Tim Fairfax AC. Key brand touchpoints reflecting the new identity include corporate stationery and a full suite of consistent brand templates in printed and electronic form—social media accounts, Electronic Direct Mail (EDM), brand and exhibition advertising assets, printed collateral, and National Gallery labels, wall texts and publications. The *Jeffrey Smart* and *Ever Present* exhibition publications featured the new identity. The roll-out continued throughout December, with the launch of the new National Gallery website in December, as well as other refreshed collateral and marketing assets.

#### Performance Criteria

Growth in average session length and pages per visit for web traffic to the collection, learning, research and creative content areas of the site

#### Our Target Year-on-year

Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

#### What We Achieved

Two changes were implemented on the National Gallery's website this year. A new collection-search interface was designed to focus on creating connections between works of art, and with improved filtering and grouping. A new digital publishing platform was launched, with two catalogues published online: *4th National Indigenous Art Triennial: Ceremony* and *Rauschenberg & Johns: significant others*. These additions led to increases in the number of unique sessions to the National Gallery's creative content pages, the length of each visit and the number of pages visited. In 2021–22 the average session time for a visitor to Collection, Learning and Research pages was between 2:15 and 7:00 mins and they visited 2.62 to 8.87 pages per visit with 72,859 unique views of creative content compared to 2020–21 where the average session time for a visitor to the Collection, Learning and Research pages was between 1:34 and 3:08 mins and they visited 2.31 to 4.57 pages per visit with 37,063 unique views of creative content.

#### Performance Criteria

Growth in total number of visitors participating in digital events and accessing audio tours

#### Our Target Year-on-year

Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

This year, the National Gallery did not achieve growth in the total number of visitors participating in digital events and accessing audio tours. The National Gallery created bespoke digital events in response to audience demand for regular online experiences during COVID-19 lockdown. Many of the existing Access and Youth programs were transferred to online delivery platforms. Though the number of online events increased significantly, some were designed to appeal to a specific audience and had fewer attendees. Larger panel and talk events were live-streamed to social media and/or made available on the On Demand channel, but did not attract as many viewers as the previous year, due in part to a sector-wide reduction in digital attendance as in person events returned. The most popular content was the *Skywhales* digital karaoke, which reached 3,764 people through the *Skywhales* outreach programming.

Free audio tours were produced for *Jeffrey Smart* and the *4th National Indigenous Art Triennial: Ceremony*, with the number of audio tour pages accessed totalling 160,886. These tours further developed the audio tour web app built last financial year for *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, which saw a total of 266,627 page views in 2020–21. The decrease in total audio-tour sessions was due to lower visitor numbers for *Jeffrey Smart* and *Ceremony* compared to *Botticelli to Van Gogh*.

#### Performance Criteria

Growth across all social media followers

#### Our Target Year-on-year

Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

#### What We Achieved

The National Gallery continues to achieve significant reach through its social media channels, and continued follower growth on Instagram, Facebook, Twitter and LinkedIn. Growth has continued as illustrated in Table 1. The varied nature of exhibition and campaign content and an increased use of video on social media continues to ensure the National Gallery remains significant in national conversations around art in relation to First Nations representation, gender equity, accessibility and the representation of diverse communities.

**Table 1:** Social media information for 2021–22 and 2020–21

	2021–22	2020–21
<b>Audience</b>	<b>345,035</b>	<b>313,797</b>
<b>Audience growth</b>	<b>5.2%</b>	<b>12.7%</b>
<b>New audience</b>	<b>19,655</b>	<b>36,611</b>
<b>Published posts</b>	<b>2,954</b>	<b>1,272</b>
<b>Impressions</b>	<b>28,701,591</b>	<b>29,652,801</b>
<b>User engagements</b>	<b>863,570</b>	<b>977,820</b>
<b>Engagement rate (per Impression)</b>	<b>3%</b>	<b>3%</b>
<b>Video views</b>	<b>552,238</b>	<b>834,996</b>
<b>Instagram followers</b>	<b>172,150</b>	<b>157,333</b>
<b>Twitter followers</b>	<b>40,986</b>	<b>40,774</b>
<b>Facebook followers</b>	<b>118,521</b>	<b>115,690</b>
<b>YouTube</b>	<b>40 videos uploaded; 3,830 followers</b>	<b>30 videos uploaded; 3,220 followers</b>

#### Performance Criteria

Growth in audience members opting to receive communications from the National Gallery

#### Our Target Year-on-year

Source: 2021–22 Corporate Plan, p 15; 2021–22 PBS, p 357

#### What We Achieved

The National Gallery continues to grow its email database, with an increase of 8.9% in 2021–22. Major exhibitions continue to provide a significant opportunity for the National Gallery to acquire new customer records and follow up by distributing monthly e-news, exhibition announcements and key initiatives/campaigns. Due to COVID-19 and the removal of exhibition survey kiosks, customer acquisition has been lower than previous years, but plans are underway to reinstate these kiosks.





Opening of *Ever Present: First Peoples Art of Australia*, National Gallery, Singapore 2022.

## COMMUNICATIONS

The National Gallery's media coverage in 2021–22 had a potential reach of 11.5 billion people through local, national, and international media, equating to 6,860 mentions in print, radio, television, and online media, with an advertising equivalent value of \$105.7 million.

A highlight was the announcement of new Sculpture Garden commission *Ouroboros* by Australian artist Lindy Lee. Announced with an exclusive page one feature in *The Sydney Morning Herald*, *Ouroboros* was covered in 353 media items, with a potential reach of 1.1 billion people and an advertising equivalent value of \$10.2 million. Since the announcement in September 2021, the work continues to be discussed in the media and has been the catalyst for several stories on the value of public works.

Major exhibitions for the period included *Jeffrey Smart* and the *4th National Indigenous Art Triennial: Ceremony*. *Jeffrey Smart* and the exhibition's associated events were covered in over 1,375 media items with the editorial value estimated at \$5.5 million and a potential cumulative audience of over 600 million people. A week-long promotion was also facilitated, with ABC Canberra and coverage secured for the closing weeks of the exhibition, profiling the acquisition of painting *Near Knossos 1973*. Media highlights include a cover story in *The Sydney Morning Herald's* 'Spectrum', two features in *The Australian*, a long-form interview with curators Deborah Hart and Rebecca Edwards on ABC Radio National and critical reviews in *The Sydney Morning Herald*, *The Age*, *The Conversation*, *ArtsHub* and *The Canberra Times*.

The *4th National Indigenous Art Triennial: Ceremony* was launched with a media preview on 25 March 2022. To date the exhibition has been featured in 269 media items with the editorial value estimated at \$2.9 million and a potential cumulative audience of over 318 million people, with media coverage spiking around the opening. Most of the exhibiting artists attended the preview, contributing to the impact and reach of media preview coverage. Highlights included broadcast coverage on Radio National's *Away!*, ABC 24 *Weekend Breakfast*, ABC TV *Artworks* and National Indigenous Television's *The Point*, and print coverage in *Art Almanac*, *Art Guide*, *The Australian*, *The Australian Financial Review* and *Vogue Australia*. Reviews were also secured in *The Saturday Paper*, *The Monthly* and *The Australian*, ahead of the exhibition closing on 31 July 2022.

This year also saw the culmination of the media partnership between the Australian Broadcasting Corporation and the National Gallery for *Know My Name*. The public-facing component of the partnership commenced in October 2021, concluding in March 2022 on International Women's Day. Resulting in over 770 media mentions for *Know My Name* across ABC platforms nationally, the partnership delivered three films, a podcast series, two Radio National audio series, a Big Ideas panel discussion, and an iView *Women in Art* content collection aggregating archival and new ABC content on women artists.

The touring exhibition *Ever Present: First Peoples Art of Australia* was a key driver in securing national and international media coverage for the National Gallery during this period. The Perth and Singapore exhibitions were mentioned in 443 media items collectively, with a potential reach of 437 million people and an advertising equivalent value of \$4 million.

Contributing to the impact and reach of the *Ever Present* media campaign was the contingent of Australian, particularly First Nations, media who travelled to the opening of *Ever Present* at the National Gallery, Singapore. This included representatives from National Indigenous Television, Koori Mail, Australian Associated Press and Art Guide.

In addition to major exhibition activity, publicity and promotion was undertaken for collection displays and smaller exhibitions including *Project 1: Sarah Lucas, Judy Watson & Helen Johnson: the red thread of history, loose ends*, *Daniel Crooks: Structured Light*, *Rauschenberg & Johns: significant others*, as well as 28 new acquisitions and key events including the Betty Churcher AO Memorial Oration.

The final media announcement for 2021–22 was the relocation of *The Aboriginal Memorial* to the heart of the National Gallery. Marking the commencement of the Gallery's 40th anniversary communications strategy, the move of *The Memorial* was announced with a page three exclusive in *The Sydney Morning Herald* and was subsequently covered in 31 media items with a potential reach of 27.4 million people and an estimated advertising equivalent of \$254,000.



Filming of *The Exhibitionists*, National Gallery of Australia, Kamberrri/Canberra, 2022, photograph: Jamila Toderas.





## EDUCATION AND PUBLIC PROGRAMS

### Education

On site: 12,705

Online: 28,340 (includes 6,856 unique views of learning resources)

Offsite: 678

As part of its formal education program the National Gallery offered curriculum-linked learning for primary and secondary students, teacher professional learning, and adult education opportunities. This year 12,705 students and teachers visited the National Gallery, with a further 21,484 attending online sessions and 678 off site. Attendance numbers were severely impacted by the ACT lockdown and excursion restrictions for interstate schools. Digital excursion attendance was the highest in the National Gallery's history, but did not replace on site visitation.

During the 2021 lockdown, the National Gallery held its largest digital excursion to date, engaging more than 19,333 primary school students and teachers from across NSW in an Art in Focus program as part of the NSW Government's Digital and Rural Technology (DART) virtual excursion to Canberra.

The 2022 National Visual Art Education Conference was presented both online and on site to increase accessibility. As the only national education conference dedicated to visual art, it provides a professional development opportunity for educators working in schools, arts, health and community organisations. This year the conference was presented in alignment with the *4th National Indigenous Art Triennial: Ceremony* and focused on the work of First Nations artists, educators and leaders empowering all educators to embed First Nations perspectives in their practice. Proud Wiradjuri/Ngunnawal woman Aunty Mary Atkinson/Charles joined on site participants throughout the conference as the inaugural Elder-in-residence, guiding and supporting respectful reflections on First Nations practice.

Delegates had access to an online portal of tools, frameworks and resources to support ongoing learning and teaching. Recording of keynote presentations will be made available on demand to support the *Ceremony* tour next year. Ten learning resources were available on the website this year to support exhibition and collection learning, reaching a further 6,856 students and teachers online. Digital learning programs and the National Visual Art Education Conference are supported by the National Gallery's Learning and Digital Patron Tim Fairfax AC.

Opposite: *Ceremony* artist Joel Bray, Wiradjuri people during an Art Together activity in Sculpture Garden with Bert Flugelman, *Cones 1982*, National Gallery of Australia, Kamberrri/Canberra, commissioned 1976, purchased 1982 © Bert Flugelman

### Public programs

On site: 11,889 (includes 5,948 tours)

Online: 20,596

Off site: 2,407

This year public programs continued to focus on broadening the National Gallery's digital experiences in response to the continued uncertainty of on site programming. During the COVID-19 lockdown, the annual Contemporary Australian Architects Speaker Series was held entirely online, reaching 660 viewers. The regular onsite access inclusion programs including Art by Description, Art in Recovery, Access to Art, Art and Dementia and Art for Carers were converted to online delivery during the lockdown period, but have since returned to onsite delivery. Participants provided highly positive feedback, indicating they felt higher levels of social isolation during the pandemic. While all access programs returned to onsite delivery when restrictions lifted, the success of the online model precipitated new monthly National Online Art and Dementia and National Online Art for Carers programs to reach audiences beyond the ACT. The National Gallery's arts and health initiatives are funded by the Lansdowne Foundation.

With the return to onsite activity in December, both the opening of *Jeffrey Smart* and *Ceremony* exhibitions were accompanied by onsite programs offering audiences deep engagement with content. Curator talks and panels were live-streamed and made available on the National Gallery's On Demand channel to allow greater access. Artist panels and artist-led artmaking activities in the exhibition spaces provided audiences with unique opportunities to engage with exhibiting artists. The popular weekly Art Talks returned in November 2022, offering audiences the chance to hear from staff across all areas of the business about their perspective on an artwork. The program was suspended in June due to ongoing COVID-19 impacts. To mark the closing of *Know My Name Part 2*, the National Gallery held a weekend of activities including the Artist Party which saw more than 40 Australian women artists and 200 members of the public celebrate the *Know My Name* initiative. To support the National Gallery's gender equity work, the inaugural Betty Churcher AO Memorial Oration was launched in April 2022 with Dr Melissa Chiu, Director, Smithsonian's Hirshhorn Museum and Sculpture Garden in conversation with globally renowned author and award-winning journalist Julia Baird.

The National Gallery's inaugural National Youth Council was established in November 2021 with 16 young people between 15–25 years' old and from across all states and territories selected as members. The National Youth Council developed and delivered an Art Interdisciplinary Research Leaders (IRL) program for young people by young people on 30 April, offering a variety of activities connected with the national collection, *Ceremony*, *Jeffrey Smart* and *Ever Present* exhibitions. The annual National Summer Art Scholarship Program was held online from 17–21 January. 16 scholars were selected from



across Australia to participate in this annual week-long program. Due to COVID-19 restrictions, the scholars were unable to travel to Canberra, however, the scholars have participated in monthly workshops ahead of an onsite program in Kamberri/Canberra in December 2022. A study is currently underway to evaluate the long-term impact of the 25-year program. The National Gallery's inaugural Digital Young Writers Mentorship program piloted this year, pairing young people with professional writers to develop their skills in arts writing through one-on-one mentorship and group masterclasses. Youth programs are supported by the National Gallery's Learning and Digital Patron Tim Fairfax AC.

A pilot Family Desk was launched for the summer holiday period to provide a dedicated space for visiting families to receive information and engage with artmaking. The new Art Together program also launched this year, engaging artists to develop artmaking activities for families.

The National Gallery continued to support regional galleries with education and public programs and resources for touring exhibitions, thanks to the support of the John T Reid Foundation. Programming in the first half of this year focused on digital learning experiences, but with the reopening of borders and easing of restrictions in December 2021, outreach programming was able to offer offsite learning opportunities aligned with the National Gallery touring exhibition program. A refreshed approach to community programming for the *Skywhales: Every Heart Sings* touring exhibition saw collaboration with artist Patricia Piccinini to develop a revised digital webinar-style excursion, a new artmaking program for kids and families called Art Steps, and a digital karaoke singalong to 'We are the Skywhales' devised with musician Jess Green, for delivery at the Wonnarua Country/Maitland, Tarndanya/Adelaide, Naarm/Melbourne, and Gunditjmarra, Tjapwurong and Bunganditj Country/Hamilton touring venues. The opening of *Ever Present: First Peoples Art of Australia* at the Art Gallery of Western Australia in December 2021 included talks from artists Julie Gough, Sandra Hill and Daniel Walbidi, digital excursions, and a dedicated online learning resource. The *Spowers & Syme* exhibition also has a dedicated online learning resource for education audiences. A series of printmaking workshops for local women's community groups were also delivered in Kamberri/Canberra and Dubbo. Two ArtLab youth programs were delivered in Gunditjmarra, Tjapwurong and Bunganditj Country/Hamilton in conjunction with the tour of *Jess Johnson & Simon Ward: Terminus*.

## VOLUNTEERS

More than 8,600 hours were contributed by 169 volunteer guides at the National Gallery, engaging more than 5,948 visitors with tours, primary school and access programs. To ensure safety of volunteers during the ACT's COVID-19 lockdown, the volunteer program was suspended between August and December 2021, resuming on 11 December with the opening of the *Jeffrey Smart* exhibition. The Art Chats program developed last year to support major exhibitions continued in 2022, with volunteers located in gallery spaces to share information with visitors. In the *Jeffrey Smart* and *Know My Name* exhibitions, 3,265 visitors engaged with Art Chats, with a further 487 taking a tour of *Jeffrey Smart* in the final weeks of the exhibition. Collection tours returned in January with 998 participants. As part of the *Know My Name* initiative, volunteers continued to be involved in the editing and creation of Wikipedia articles focused on biographical information on Australian artists who identify as women (see Research Library and Archive report). Volunteers also contribute to supporting activities in the Research Library, Curatorial and Conservation area.

## RESEARCH LIBRARY AND ARCHIVE

The Research Library and Archives collection consists of 267,980 catalogued items, including books, exhibition catalogues, and catalogues raisonné. During 2021–22, 6,353 items were catalogued and added to the Research Library collection. Acquisition highlights from the year include several issues of rare 1980s serials *ZG Magazine*, *Wedge: An Aesthetic Inquiry* and *Real Life*; rare books about and by artists in the national collection, *Adrian Feint's Bookplates* from 1930 and *The Art of Hugh Ramsay* from 1918; and two limited-edition publications—*rīvus: A Glossary of Water*, a companion to the 23rd Biennale of Sydney and *A Package Deal: Assembly Book* from 1974, an artist book with contributions by 58 artists.

The use of the Research Library and Archives' unique collection has remained high. Despite COVID-19–related limitations, over 110 library sessions were booked by external researchers, and more than 200 online enquiries were received from external researchers and members of the public. Upgrades to the Library's online catalogue has allowed pictorial works, such as the digitised collection of exhibition posters, to be viewed online. Original material from the papers of the National Gallery's architect Col Madigan AO were drawn upon by artist Daniel Crooks for his Enlighten Festival projection *Structured Light*, part of The Balnaves Contemporary Series.

Wikimedia Australia hosted a Wikipedia edit-a-thon in the Research Library in June 2022. Over the course of the afternoon volunteers created new articles on four Australian women artists, and 3,320 words and 74 new references were added to 10 existing articles. Participants accessed authoritative sources of information from the Research Library's collections, including ephemera files, small exhibition catalogues, artist monographs and journal articles.

# 2021–22 Acquisition Highlights



## MICHAEL ARMITAGE

born 1984

### *Enasoit* 2019

*Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2021*

Michael Armitage was born in Kenya and trained in London. In 2010 he began painting on *lubugo*, a bark cloth traditionally made by Buganda people in Uganda for ceremonies and clothing. His work blends elements of European modernism and East African traditions with references from popular culture and political events. *Enasoit* is named after a reserve in the Laikipia Plateau region of Kenya, which boasts abundant wildlife and a luxury safari lodge, as well as caves with examples of rock art up to 4,000 years' old that were a stronghold for the militant Mau Mau anti-colonial movement in the 1950s, all of which inspired the cryptic symbols through the painting.

Michael Armitage, *Enasoit* (detail) 2019, National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2021 © Michael Armitage, Courtesy of the Artist



## ISABEL AQUILIZAN

born 1965

## ALFREDO AQUILIZAN

born 1962

### *Wings Baanan Series #8 2021*

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

Isabel and Alfredo Aquilizan emigrated to Australia with their family in 2006 and live between Brisbane and Los Baños, Philippines. They explore ideas of place, sustainability, and globalisation in their work, drawing on their own experience of migration and displacement. This sculpture uses the wing as a metaphor for the debilitation of communities affected by globalism. The *Wings Baanan Series* was created in a community-based project in the Philippines during the 2021 COVID-19 lockdown. In collaboration with NC, the last *panday* (local metalworker) in the hamlet of Baanan, the Aquilizans created a series of wings shaped by the unique characteristics of the blades produced by the Baanan artisan.

Isabel Aquilizan and Alfredo Aquilizan, *Wings Baanan Series #8 [wing]* (installation view) 2021, National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022, image courtesy Simon Hewson © Courtesy of the Artists and Yavuz Gallery



**MATTHEW BARNEY**  
born 1967

***Basin Creek burn* 2018**

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

New York-based Matthew Barney works across film, photography, sculpture and drawing, with projects sometimes taking years, even decades, to complete. *Basin Creek burn* is one of five major sculptures Barney made as part of his project *Redoubt* 2016–19, which includes a feature film based on the story of Diana and Actaeon from Ovid's *Metamorphosis*. The metal component of the sculpture is cast from a giant tree hit by lightning in the Sawtooth Mountains of Idaho and is perched on a stand to resemble a weapon. This work and the film are both concerned with the slippage between hunter and hunted, creation and destruction, life and death.

Matthew Barney, *Basin Creek burn* (installation view) 2018, National Gallery of Australia, Kamberri/Canberra, purchased in 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Matthew Barney. Courtesy of the artist; Sadie Coles HQ, London; and Gladstone Gallery, New York



**CRESSIDA CAMPBELL**  
born 1960

***Bedroom nocturne* 2022**

*Purchased with the assistance of the Gordon Darling Australia Pacific Print Fund in celebration of the National Gallery of Australia's 40th anniversary, 2022*

Cressida Campbell's practice exists between the nexus of painting and printmaking. An example of the artist's autobiographical subject matter, this woodblock painting depicts the artist's bedroom by lamplight. Campbell orchestrates harmony and balance in this intimate, cropped composition through careful placement of architectural elements and objects, including works of art. Drawn and printed at her Gadigal Nura/Sydney studio, *Bedroom nocturne* reveals Campbell's refined eye for pattern and colour. Combining keen observation with a delicacy of line, her meticulous woodblock paintings and unique-state prints explore aspects of her world in the form of still-life and interior views around her home and garden.

Cressida Campbell, *Bedroom nocturne* 2022, National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Cressida Campbell



**MARY CASSATT**  
1844–1926

***The fitting* 1890–91**

*Purchased with the assistance of the Poynton Bequest 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022*

American-born Mary Cassatt moved to Paris in 1866 for art training, before travelling in 1871 to Parma, Italy, where she learned printmaking. Settling back in Paris in 1873, she became a leading figure in the French avant-garde, exhibiting with the Impressionists in four of their eight group exhibitions, the only American invited to do so. *The fitting* is from a series of 10 prints that illustrate a day in the life of a middle-class woman. Made with drypoint and aquatint on thick copper plates, this etching is the result of an experimental process known as *à la poupée* ('with the doll'), where inks are applied by hand using a doll-shaped bundle of fabric.

Mary Cassatt, *The fitting* (detail) 1890–91, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of the Poynton Bequest 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022



**IAN FAIRWEATHER**  
1891–1974

***Market scene, Peking* 1935**

*Gift of Trevor Bail in celebration of the National Gallery of Australia's 40th anniversary, 2022*

Scottish-born Ian Fairweather began drawing while interned in a German prisoner of war camp during the First World War. Following art training in London, where he also studied Japanese and Mandarin, he embarked on a peripatetic existence that took him to Canada, Indonesia, India, the Philippines, China and Australia. Fairweather wove together elements from European abstraction, Aboriginal art, Southeast Asian art and religious and spiritual iconographies to create a highly distinctive corpus. This is one of a small group of formative paintings made between 1935 and 1936 in Beijing. They are among the most resolved of his early works and signal the emergence of a semi-abstract visual language that would permeate his approach to painting throughout his career.

Ian Fairweather, *Market scene, Peking* (detail) 1935, National Gallery of Australia, Kamberri/Canberra, gift of Trevor Bail in celebration of the National Gallery of Australia's 40th anniversary, 2022, donated through the Australian Government's Cultural Gifts Program © Ian Fairweather. DACS/Copyright Agency, 2022





**NAN GOLDIN**

born 1953

***The ballad of sexual dependency 1973–86***

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

This sequence of 126 Cibachrome photographs is one of several iterations of Nan Goldin's most important series, which depicts the post-punk, creative queer scene she was part of in Boston and then lower Manhattan during the 1970s and 1980s. Goldin's camera became an intrinsic part of her relationships, which she documented in unflinching detail, and *The ballad* is, as she calls it, a 'public diary' that is both deeply personal and political. Tracking the course of the HIV/AIDS pandemic as it impacted on Goldin's circle of friends, the series offers a rich record of a cultural milieu and a city—New York—that have since changed dramatically.

Nan Goldin, *Mark tattooing Mark*, Boston 1978, National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Nan Goldin



**EMILY KAME KNGWARREYE**

Anmatyerre people

c 1910–1996

***Untitled (awelye) 1994***

*Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022, with the assistance of the Foundation Gala Dinner Fund 2021*

Emily Kame Kngwarreye is one of Australia's most important artists, whose work was shaped by her position within the community of Anmatyerre and Alywarre women at Utopia, north-west of Mparntwe/Alice Springs. The *awelye* (ceremony) shared by the women was the foundation for the Utopia Women's Batik Group, and subsequently the paintings of Kngwarreye and others. Kngwarreye's paintings interpret Ancestral cultural knowledge and traditions in a highly individual and energetic way. In *Untitled (awelye)* bold, fluid stripes capture the intimacy of painting the women's bodies in preparation for the *awelye* and the rhythm of the Anmatyerre women's ceremonial performance. Embodying the dynamism of her distinctive style, this is a seminal work from the later period of Kngwarreye's career.

Emily Kame Kngwarreye, *Untitled (awelye) 1994*, National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022, with the assistance of the Foundation Gala Dinner Fund 2021 © Emily Kame Kngwarreye/Copyright Agency, 2022



**ROSEMARY LAING**

born 1959

***flight research 1998–2000***

***bulletproofglass 2002***

*Purchased 2021 with assistance from Medich Foundation*

The series *flight research 1998–2000* and *bulletproofglass 2002* are two of the most significant bodies of work in Rosemary Laing's four-decade career and are arguably her most recognised and acclaimed works. This acquisition, supported by the Medich Foundation, comprises five artist's-proof photographs, four from *flight research* and one from *bulletproofglass*. In the former, Laing releases a stuntwoman into the sky. She appears suspended in the air, dressed in a white wedding gown. In the latter, the same stuntwoman appears, although now the implied violence of *flight research* is fully played out. The actions depicted occurred in real time and the photographs have not been digitally manipulated.

Rosemary Laing, *Where to from here #2 from the series skyground (detail) 2019*, National Gallery of Australia, Kamberri/Canberra, gift of the artist in memory of Bernard Laing 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022, donated through the Australian Government's Cultural Gifts Program © Rosemary Laing



**GRACE LILLIAN LEE**

Meriam Mir people

born 1988

***Future Woven Floral Forms 2020***

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

Grace Lillian Lee learned the traditional Zenadth Kez/Torres Strait Islander grasshopper weave from her mentor, Meriam Mer artist Dr Ken Thaiday Snr. She subsequently extended her fashion and design practice from neckpieces to full body costumes such as these, which were made in response to a picture of the artist's grandmother on her wedding day on Waiben/Thursday Island in 1948. These works are intricate, complex and layered in their form, colour, material and design, reminiscent of a human floral bouquet. Collectively, they evoke a communal celebration while embracing the future and tradition, nature and design.

Grace Lillian Lee, Meriam Mir people, *Future Woven Floral Forms (detail) 2020*, National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Grace Lillian Lee



**VINCENT NAMATJIRA OAM**

Western Arrarnta people

born 1983

***Displaced 2021***

***Vincent's Vision—seeing through my eyes 2021***

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

A self-taught painter from Ntaria/Hermannsburg now living in Indulkana, South Australia, Vincent Namatjira is the great-grandson of Albert Elea Namatjira. Departing from his family's tradition of painting watercolour landscapes, Namatjira has established his practice in portraiture, casting a whimsical eye over an assortment of contemporary and historical subjects to ask subtle questions about power, relationships and the legacies of colonisation. In *Displaced*, Namatjira and a friendly dingo accompany Captain James Cook and Queen Elizabeth II on the artist's Country. As he says of his companions: 'They are both displaced and totally out of their comfort zone in my Central Australian landscape—they're turning pink in the heat and their power and status don't mean much here.' *Vincent's Vision—seeing through my eyes* comprises 21 portraits of figures from politics, pop culture, royalty and sport, which the artist describes as 'a window into my worldview'.

Vincent Namatjira, *Vincent's Vision—Seeing through my eyes Vincent Namatjira 2021*, National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Vincent Namatjira/Copyright Agency, 2022



**MANTUA NANGALA**

Pintupi people

born 1959

***Untitled 2020***

*Purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022*

Born at Tjilurru, Mantua Nangala comes from a family of distinguished artists. She is the daughter of Anatjara Tjampitjinpa, a pioneer of the 1970s Papunya Tula movement, and the sister of Ray James Tjangala, Yinarupa Nangala and George Yapa Tjangala. In this large-scale triptych, Nangala draws on the spirit and power of her Country, which lies deep west of Kiwirrkura, offering an intimate perspective of it and the surrounding region with its associated tjukurpa (Ancestral stories). In a delicate hand, she evokes the expanse of the Gibson Desert with long and intricate dotted lines that carry the viewer through rolling sand dunes.

Mantua Nangala, Pintupi people, *Untitled 2021*, commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony* with the support of Sue Dyer and Steve Dyer, purchased in 2021 for the celebration of the National Gallery of Australia's 40th anniversary, 2022, image courtesy the artist and Papunya Tula Artists © the artist | Aboriginal Artists Agency Ltd



**NUKUMA PEOPLE, WASHKUK HILLS, EAST SEPIK PROVINCE, PAPUA NEW GUINEA**

***Minja 1900–1950***

*Donated through the Australian Government's Cultural Gifts Program in memory of Eric and Evarne Coote 2022*

Minja are powerful clan spirits which entwine people with yams, a staple crop of the East Sepik region. The arts of the Nukuma people centre upon a cycle of the cultivation and harvesting of yams. Minja caked in coloured ochres are displayed at spectacular ceremonial festivities to ensure the continuing fertility of gardens. Above the pierced eyes and mouth the nose hangs downward from the brow, and below the chin is a vertical line of loops, the stylised tongue of a founding ancestral being. These, alongside the overall form, are elements of sexual imagery that conceal deeper cultural meanings. Minja is one of five works generously gifted in memory of Evarne and Eric Coote that substantially enhance the National Gallery's collection of Papua New Guinean arts.

Paip, *Minja* (personal name Mungi), National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022, donated through the Australian Government's Cultural Gifts Program in memory of Eric and Evarne Coote and in celebration of the National Gallery of Australia's 40th anniversary © the artist



**JEFFREY SMART**

1921–2013

***Near Knossos 1973***

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

Jeffrey Smart was inspired by the beauty to be found in the overlooked sights and subjects of the modern, urban world. *Near Knossos* eloquently combines the threads that occupied his artistic attention throughout his career as well as the innovations that mark his work from the 1970s onwards. Harnessing a profound understanding of compositional design, Smart depicts a solitary male figure standing on a rooftop who stares out towards the viewer, surveying two buses in the foreground. The buses are pressed to the foreground in a horizontal field, eliminating the middle ground entirely, a distinctive construct Smart would continue to use.

Jeffrey Smart, *Near Knossos 1973*, National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © The Estate of Jeffrey Smart





**KIKI SMITH**  
born 1954

**Earth 2012**  
**Underground 2012**  
**Sky 2012**

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

Kiki Smith is a multidisciplinary American artist who emerged in New York in the 1980s making handcrafted figurative works that explored the biological forms and functions of the female body. Since then, she has established an international reputation for her practice, which spans printmaking, drawing, sculpture and textiles. Increasingly, her works have referenced European folklore, medieval art and early Christian narratives. These cotton jacquard tapestries were the first to be made by Smith in collaboration with Magnolia Editions in Oakland, California. Featuring life-size figures, they share a common theme derived from what the artist calls 'an absence of boundaries between human, flora and fauna'.

Kiki Smith, *Sky 2012*, National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Kiki Smith, courtesy Pace Gallery



**ETHEL SPOWERS**  
1890–1947

**Melbourne 1930**

*Acquired with the generous assistance of John Keats, great nephew of the artist, and Paul Evans in celebration of the National Gallery of Australia's 40th anniversary, 2022*

Ethel Spowers was a key exponent of modernism in Australia. After training at the National Gallery School in Naarm/Melbourne, she taught herself the art of Japanese woodblock prints. In 1928 Spowers attended Claude Flight's linocut classes at the Grosvenor School of Modern Art in London, where she embraced his teachings on the potential of relief printing to capture the energy of the modern age. This hand-embroidered textile screen is the only work of its kind by the artist. Arcs, angles and repetition create a sense of dynamic movement within the composition, which employs Naarm/Melbourne's grid structure to plot landmarks and familiar destinations from Spowers' life. These include her home at Toorak House and the city office where her father ran the *Argus* newspaper.

Ethel Spowers, *Melbourne 1930*, National Gallery of Australia, Kamberri/Canberra, Descendant of Ethel Spowers, Private Collection, Victoria; Courtesy of John Keats, Melbourne. Acquired with the generous assistance of John Keats, great nephew of the artist, and Paul Evans in celebration of the National Gallery of Australia's 40th anniversary, 2022



**AIDA TOMESCU**  
born 1955

**A long line of sand III 2021**

*Gift of Rowena Danziger, in memory of Ken Coles AM, in celebration of the National Gallery of Australia's 40th anniversary, 2022*

Aida Tomescu emigrated to Australia from Romania in 1980. To date, she has held more than 40 solo exhibitions and won the Sulman, Wynne and Dobell Drawing prizes. Tomescu creates her paintings by editing, scraping and distributing pigment in a way that opens what she calls 'passages' and 'windows' through which one can 'wander'. In *A long line of sand III* free brushwork is counterbalanced by coarse, layered and calligraphic elements to form a complex range of surfaces. While her conceptual approach to painting has remained consistent over many years, the vast scale and complexity of this triptych are what set it apart, making it among Tomescu's most significant works to date.

Aida Tomescu, *A long line of sand III* (detail) 2021, National Gallery of Australia, Kamberri/Canberra, gift of Rowena Danziger, in memory of Ken Coles AM, in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Aida Tomescu. Licensed by Copyright Agency, 2022



**KARA WALKER**  
born 1969

**Your World is About to Change 2019**

*Purchased with the assistance of the Poynton Bequest in celebration of the National Gallery of Australia's 40th anniversary, 2022*

American artist Kara Walker is recognised internationally for her graphically striking, confronting and often controversial depictions of themes of slavery, race, gender, sexuality and violence. Measuring 7.5 metres in length, this charcoal, graphite and acrylic-paint drawing on paper depicts a narrative of bondage at sea and an appeal to liberty. Made in 2019 while Walker worked on her *Fons Americanus* project for Tate Modern, London, the drawing refers to Britain's role in the transatlantic slave trade and European colonisation of the Americas.

Kara Walker, *Your World is About to Change* (detail) 2019, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of the Poynton Bequest in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Kara Walker





**JUSTENE WILLIAMS**

born 1970

***Victory over the Sun* 2016**

*Purchased in 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022*

Commissioned for the 2016 Biennale of Sydney, *Victory over the sun* is a re-staging of the 1913 futurist opera of the same name, which originally featured sets and costumes by Kazimir Malevich. Enhancing the sculptural properties of Malevich's designs, Justene Williams used materials such as plastic, neoprene, lycra and fibreglass to create new costumes. The work in the collection comprises Williams's costumes, accompanying video documentation from the 2016 presentation, and a copy of the score by Huw Belling with a libretto by Pierce Wilcox. Future performances will be staged in collaboration with Williams.

Justene Williams, *Victory over the Sun (The Leader)* 2016, National Gallery of Australia, Kamberri/Canberra, purchased 2021 © Justene Williams. Image courtesy of the artist and Sarah Cottier Gallery, Gadigal Nura/Sydney



Kiki Smith *Earth* (detail) 2012, National Gallery of Australia, Kamberri/Canberra. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Kiki Smith, courtesy Pace Gallery



# Strategy Objective 2

Advance a culturally and socially progressive national agenda through curating and sharing an exemplary collection of art that represents a broad cross-section of artists.

## RESULTS

### PRIORITY INITIATIVE

Represent a diverse and inclusive cross-section of artists in pursuit of a distinguished and exemplary art collection that brings to life the *Vision for the national collection*.

### Performance Criteria

Acquire major works of art by contemporary artists

### Our Target

10

Source: 2021–22 Corporate Plan, p 17; 2021–22 PBS, p 358

### What We Achieved

In the 2021–22 period, the National Gallery acquired 35 works by contemporary Aboriginal and Torres Strait Islander artists and 44 works by contemporary artists into the Australian art collection, and seven contemporary works into the international art collection. Highlights include Mantua Nangala, *Untitled* 2021; Robert Andrew, *A connective reveal—nainmurra guuruburrii dhaura* 2022; Aida Tomescu, *A long line of sand III* 2021; Mikala Dwyer, *A weight of space* 2017; Kara Walker, *Your World is About to Change* 2019; and Matthew Barney, *Basin Creek burn* 2018.

### Performance Criteria

Acquire major works of art by First Nations artists

### Our Target

10

Source: 2021–22 Corporate Plan, p 17; 2021–22 PBS, p 358

### What We Achieved

The National Gallery collected 35 works or series by First Nations artists in 2021–22, representing the breadth of contemporary practice, from painting to ceramics, photography and fashion. The historically significant painting by Emily Kame Kngwarreye, *Untitled (awelye)* 1994, which has featured in many major exhibitions of the artist's work, was acquired for the national collection. Other acquisitions include works by Vincent Namatjira, Archie Moore and Dhambit Mununggurr. A number of acquisitions were made in association with the *4th National Indigenous Art Triennial: Ceremony*, including a large-scale triptych by Mantua Nangala, a 10-metre-wide writing machine by Robert Andrew, and a series of ceramics by the late Kunmanara Carroll.

### Performance Criteria

Gender equity across all acquisitions

### Our Target

Ongoing

Source: 2021–22 Corporate Plan, p 17; 2021–22 PBS, p 358

### What We Achieved

The National Gallery acquired 109 works by 70 different artists. Of these, 38 were women, 18 were men, and one artist chose not to disclose their gender. The remaining artists produced works in collaboration or as part of a group.

### PERFORMANCE CRITERION

Be a model custodian of art and responsible global citizen through the application of ethical, defensible acquisition, collection care, management and provenance measures.

### Performance Criteria

Reduction in total number of outstanding provenance issues

### Our Target

Year-on-year

Source: 2021–22 Corporate Plan, p 17; 2021–22 PBS, p 358

### What We Achieved

A further 19% of records from the collection now have provenance information within the Collection Management System and via the Collection online interface. There are 9% of records remaining that require full documentation.

In May, the National Gallery completed the lengthy repatriation process of a tupuna (Māori ancestor) back to Aotearoa New Zealand. This process began in 2019 and is part of the community engagement activities of the National Gallery. The curator for Pacific Arts, Crispin Howarth, carried the tupuna to Wellington for pōwhiri (welcoming) and tatau pounamu (repatriation handover) ceremonies conducted at the national marae (meeting ground) Rongomaraeroa of the Museum of New Zealand Te Papa Tongarewa.

The Provenance Framework & Decision-Making Principles introduced in June 2021 steer the curatorial team's provenance research work and the deliberations of the Provenance Working Group. The National Gallery is proud that 14 Indian sculptures and works on paper deaccessioned under the guidance of the framework in 2021 were welcomed home by Prime Minister Narendra Modi on 21 March 2022. Further demonstrating our commitment to ethical collection management, three Southeast Asian bronze Buddhist figures acquired from Douglas Latchford were deaccessioned in December 2021, and five works that can be traced back to the 1897 looting of the Royal Palace of Benin, now in Nigeria, were deaccessioned in June 2022. We look forward to their repatriation in consultation with authorities in their countries of origin, and to assisting these and other source countries in reclaiming their stolen heritage. Outreach work conducted as part of this project is helping the National Gallery nurture connections with colleagues and authorities internationally, with curators travelling to Singapore, Cambodia, Thailand and Laos in June 2022 to build relationships on the ground.

Closer to home, the Associate Curator, Aboriginal and Torres Strait Islander Art Provenance, supported by the Oranges and Sardines Foundation, is ensuring that all available provenance information relating to the Australian First Nations art collection has been reviewed and collated for publication. As with all dimensions of provenance work at the National Gallery, this is fundamental to connecting the national collection to community, implementing the *Vision for the national collection*, and with the confident aim of ethical collection stewardship.

### Performance Criteria

Ethics Framework

### Our Target

By July 2021

Source: 2021–22 Corporate Plan, p 17; 2021–22 PBS, p 358

### What We Achieved

The National Gallery's Ethics Working Group engaged with leading, independent ethics experts to develop the National Gallery's inaugural Ethics Framework. The Framework provides a practical guide to support ethically responsible decision-making and reflects Council's acknowledgement that the way in which we go about our work is just as important as the outcomes we achieve. The Framework was approved by Council at its October 2021 meeting, and officially launched across the National Gallery, following the appointment of the Ethics Advisory Group, in early 2022.

### Performance Criteria

Ethics Advisory Group

### Our Target

By July 2021

Source: 2021–22 Corporate Plan, p 17; 2021–22 PBS, p 358

### What We Achieved

The National Gallery's Ethics Advisory Group was established in February 2022 and held its first meeting in March 2022. The Group exists to provide advice and guidance to the National Gallery Director to support ethically responsible decision making. The Group is chaired by Sam Mostyn AO, who is joined by Sue Cato AM and Dr Matthew Beard as external members. Cara Kirkwood (Head of First Nations Engagement and Strategy) and Adam O'Brien (Head of Governance and Strategic Planning) are the Group's two internal members.

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**Performance Criteria**

Conservation treatments conducted per annum

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**Our Target** >1,800

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Source: 2021–22 Corporate Plan, p 17; 2021–22 PBS, p 358

**What We Achieved**

Conservation completed 1,957 treatments and 6,923 condition checks this year. Highlights of the year included treating several Asian scrolls, preparing and conserving works for the *Ever Present: First Peoples Art of Australia* tour and the ongoing treatment of Jackson Pollock's *Blue poles* 1952. Begun during the first series of COVID-19 lockdown, the present *Blue poles* project has been concluded prior to the work being put on display in the new International Art hang. The project included an in-depth examination of the paint layer, with the first full infra-red and ultra-violet imaging of the entire surface. Materials analysis was also carried out, the pigments Pollock used were identified and the binders of the paints were initially categorised. Some treatment, largely cosmetic in nature, was required. The painting had, inevitably, received restoration treatment in the years prior to the National Gallery acquiring it, during this project old, discoloured, varnish residues, accretions and wax-based adhesives were removed. Older retouchings, which had altered over time, were also modified to more closely match the current surface. Although the painting is in a good, and stable, condition, given the age and complexity of the oil-based paint layers, it was also necessary to carry out a small amount of localised stabilisation and loss mitigation. *Blue poles* represents an exciting period during which artists were experimenting with new paints and new techniques for painting with them. It is hoped that the work carried out during this project will contribute to a deepening of our enjoyment of this key painting in the national collection.

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**Performance Criteria**

Digitise the acquisition process

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**Our Target** By 30 June 2022

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Source: 2021–22 Corporate Plan, p 17; 2021–22 PBS, p 358

**What We Achieved**

The first stage of digitising basic object information for acquisition reporting via the Collection Management System was completed by July 2021. A framework for reporting on the contextual information has been developed and the expected completion date for implementation is early 2023.

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**Performance Criteria**

Acquisitions are documented and digitised in accordance with accepted international and national cataloguing standards

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**Our Target** All new acquisitions

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Source: 2021–22 Corporate Plan, p 17; 2021–22 PBS, p 358

**What We Achieved**

All new acquisitions met agreed minimum data standards aligned with accepted international best practice standards and protocols. There were 109 works accessioned during the year.

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**Performance Criteria**

Research and develop a storage strategy for the national collection

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**Our Target** By 30 June 2022

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Source: 2021–22 Corporate Plan, p 17; 2021–22 PBS, p 358

**What We Achieved**

A Storage Working Group was established to develop a strategic framework for managing the current and future needs of storing, and caring for, the national collection.



Paul Girrawah House, Ngambri-Ngunnawal peoples, with members of the Ramingining community singing in *The Aboriginal Memorial* in its new location at the heart of the Gallery 2022

**CASE STUDY: 3**

## First Nations Engagement

Located on the lands of the Ngunnawal and Ngambri peoples, the National Gallery is committed to promoting greater understanding, recognition and respect of Aboriginal and Torres Strait Islander art, cultures and communities.

Driven by the First Nations Engagement portfolio, the Gallery's commitment to First Nations engagement has resulted in significant achievements across all portfolios in the reporting period.

Under the auspices of First Nations Engagement, the Indigenous Arts Leadership Program, has been expanded to encompass two six-day residentials with one community-based and the other at the Gallery.

Supported by our major Indigenous Arts Partner, Wesfarmers Arts, this new approach helps instil a broader understanding of the diverse pathways to First Nations leadership in community, regional gallery and major institutional contexts, allowing more emerging First

Nations arts workers to find and build their own pathways within the industry.

Participants have described the experience as 'life changing', with Mirning woman Eva Wilson, Aboriginal Education Program Coordinator at the South Australian Museum, stating: 'The opportunity to network with colleagues who are Aboriginal and do similar work to myself was invaluable'.

Now in its 12th year, the program attracted the highest number of applicants to date.

Turning to collections, the National Gallery acquired 35 works or series by First Nations artists in the 2021–22 financial year, including an important painting by Emily Kame Ngwarreye, *Untitled (awelye)* 1994, and works by Mantua Nangala, Robert Andrew and Kunmanara Carroll from the *4th National Indigenous Art Triennial: Ceremony*.

With support from the Oranges and Sardines Foundation, the Gallery continues to enrich its knowledge and



# It's important that we build large, ambitious shows of First Nations art to drive international dialogue. There's a great thirst for better understanding of First Nations people, culture and art throughout the world.

Bruce Johnson-McLean, Barbara Jean Humphreys Assistant Director, First Nations Engagement

contribute to setting best practice standards on legal and ethical considerations for the Aboriginal and Torres Strait Islander art collection.

More than 6,300 collections items have now been researched and furnished with new provenance statements, including many important works from the ATSI Art Collection.

*The Aboriginal Memorial*, an installation of 200 hollow log coffins from Central Arnhem Land, has been relocated to the heart of the building in Gallery 9 on Level 2, ensuring it will form a central part of every visitor's experience.

To mark the reopening on 1 June 2022, a smoking and singing-in ceremony was performed by the Memorial's original commissioning curator, Djon Mundine OAM, Bandjalung people, alongside Ramingining community representatives, John Yarrmakan, Daniel Warralukuma and Andrew Malibirr, and local custodian Paul Girrawah House, Ngambri (Walgalu)/Wallaballoo (Ngunnawal)/Pajong (Gundungurra)/Wiradjuri (Erambie) peoples.

The move of the Memorial was announced with a page-three exclusive in *The Sydney Morning Herald*. Subsequent coverage entailed 31 items with a potential reach of 27 million people, including a nationally syndicated feature in Nine newspapers, news items on NITV and interviews on national radio.

Three First Nations shows defined our exhibition program in 2021–22. Following delays due to the impact of COVID-19, *Ceremony* opened in March 2022, featuring 19 newly commissioned bodies of work by more than 35 artists.

Curated by cultural leader Hetti Perkins and National Gallery staff, the Triennial is a core pillar of our exhibition program and *Ceremony* was launched with a strongly attended weekend of panels, workshops, performances and programs.

Free activations across the National Gallery's internal and external spaces included live music, artist panels, a carving workshop, family art-making activities and a tree-scarring demonstration.

The exhibition's visual identity focused on artist collaboration, as Perkins and her team wanted to ground the exhibition in the Country on which it was located.

A key source of inspiration was Mulanggarri yur-wang (alive and strong), 2021–22, by Ngambri-Ngunnawal Elder Dr Matilda House and her son Paul Girrawah House, Ngambri (Walgalu)/Wallaballoo (Ngunnawal)/Pajong (Gundungurra)/Wiradjuri (Erambie) peoples. Commissioned for *Ceremony*, the work involved the pair scarring the bark of eucalyptus trees in the National Gallery's Sculpture Garden and surrounds.

This south-eastern cultural practice is used to create designs or objects such as murga (shields) and gungun or gulaman (coolamons). The resulting scar, which heals over time, marks the trees as a site of cultural importance.

An image of the work was layered over the word 'ceremony' to create a strong graphic treatment, whose designs formed a compelling and flexible visual identity used across TV and print advertising, outdoor signage, T-shirts and merchandise.

A signatory of the Indigenous Art Code, the National Gallery is committed to working ethically and fairly with artists in our retail space, and collaborations with *Ceremony* artists included clothing, accessories, posters and greeting cards.

*Ceremony* generated 748 items of media coverage across television, print and radio in Australia and through internationally syndicated content on Ocula and Xinhua, reaching a potential audience of around one billion people.

Notable items included a review in *The Monthly*, in which Jennifer Higgie called the exhibition 'engrossing and moving'. She wrote: 'Whether sombre or celebratory; via the earth, the sea or the sky; addressing trauma, reconciliation or hope, the deep past or immediate future; what it means to be Indigenous in 2022 contains multitudes'.

*Ceremony* was made possible by the more than \$1 million raised in a giving campaign supported by patrons, donors and corporate partnerships. These include major patrons Anthony and Suzanne Maple-Brown, supporting patron David Paul, strategic partner VisitCanberra, Indigenous Art Partner Wesfarmers Arts and funding partner the Australia Council for the Arts.

*Judy Watson & Helen Johnson: the red thread of history*, a *Know My Name* project and part of the Balnaves Contemporary Art Series, was a new commission from leading artists Watson, a Waanyi woman, and Johnson, a second-generation immigrant of Anglo descent. The exhibition explores perspectives on colonisation with a focus on the experience of women and will tour nationally.

For Reconciliation Week 2022, Watson and Johnson came together for a hybrid in-person and online conversation on 2 June, which attracted both a physical and virtual audience.

Drawn from the national collection as well as the Wesfarmers Collection of Australian Art, the touring exhibition *Ever Present: First Peoples Art of Australia* travelled to the Art Gallery of Western Australia (December 2021 – April 2022) and National Gallery, Singapore (May–September 2022).

The Gallery arranged for select Australian media outlets (Art Guide, AAP, Koori Mail and NITV) to fly to Singapore for the opening and worked with Singapore-based correspondents for Nine mastheads. More than 440 items of media coverage were generated, reaching a potential audience of 437 million people.

An important focus for the Gallery's Learning and Digital team was the National Visual Art Education Conference, held at the Gallery and online from 21 to 23 April and aligned with *Ceremony*. Concentrating on First Nations artists, educators and leaders, it encouraged all educators to embed First Nations perspectives into their work.

Inaugural Elder-in-Residence, Wiradjuri/Ngunnawal woman Aunty Mary Atkinson, guided and supported respectful reflections on First Nations practice as part of this process.

Aunty Mary has also been Elder-in-Residence for the Wesfarmers Indigenous Leadership Program in 2021 and 2022.

The conference was supported by Learning and Digital Patron Tim Fairfax AC.

Meanwhile, for NAIDOC Week 2021, Director Dr Nick Mitzevich and Council member Dr Terri Janke presented a lunchtime in-conversation live on Instagram, which has been viewed more than 4,500 times.

And finally, cultural awareness training has been rolled out to some 90 staff members, including an immersive, full-day experience for 30 key staff across the Artistic Programs and Learning and Digital portfolios. Titled 'Walk on Country Indigenous Cultural Awareness Training', it was led by local Ngunnawal Traditional Custodian Richie Allan.



Participants of The National Visual Art Education Conference, National Gallery of Australia, Kamberri/Canberra, 2022

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**PRIORITY INITIATIVE**

Advance First Nations engagement and leadership to encourage and grow cultural recognition and respect.

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**Performance Criteria**

Establish and Implement Reconciliation Action Plan (RAP) and Indigenous Advisory Group

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**Our Target** **By 31 December 2021**

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

**What We Achieved**

Finalisation of the Reconciliation Action Plan (RAP) and establishment of the Indigenous Advisory Group has been delayed due to the impact of COVID-19 limiting the breadth and depth of consultation particularly with regional and remote communities that have important works in the national collection. The RAP and the establishment of the Indigenous Advisory Group will be priorities in 2022–23.

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**Performance Criteria**

Instances of missed major milestones in RAP

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**Our Target** **Nil**

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

**What We Achieved**

The National Gallery's RAP is in the final stages of completion and implementation will be a priority in 2022–23.

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**Performance Criteria**

Growth in total number of employees who identify as First Nations

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**Our Target** **Year-on-year**

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

**What We Achieved**

Out of the total employees, 4.8 per cent identify as First Nations. This year the National Gallery has seen an increase from 10 to 14 employees who identify as First Nations. This represents an increase of 40 per cent from the 2020–21 year.

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**Performance Criteria**

Growth in total number of staff trained in cultural awareness and safety

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**Our Target** **Year-on-year**

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

**What We Achieved**

As part of the development of the National Gallery's RAP staff were provided with training in cultural awareness and safety. As part of the National Gallery's commitment to reconciliation and improved outcomes for First Nations peoples and communities, 48 staff from across numerous departments attended Cultural Awareness training provided by local Ngannawal trainer, Nevada Brown. This training followed on from last year where two of the National Gallery's departments (Curatorial and Learning) undertook Genevieve Grieves Decolonising Methodologies. The National Gallery will continue with this training program as part of the RAP.



Artists Helen Johnson and Judy Watson, Waanyi people in *Judy Watson & Helen Johnson: the red thread of history, loose ends* at the National Gallery, Kamberri/Canberra 2022

**CASE STUDY 4:**

## Gender Equity Action Plan

The National Gallery's commitment to gender equity is fundamental to its vision as a national institution that inspires creativity, inclusivity, engagement and learning.

The Gender Equity Action Plan is the National Gallery's key driver of gender equity, one of four strategic objectives alongside First Nations, disability and inclusion, and digital transformation. Developed over 18 months, and stewarded by National Gallery Council members Alison Kubler (Chair of the Collections Committee) and Prof Sally Smart (Chair of the Artist Reference Group), in consultation with staff, artists, curators, colleagues and gender-equality organisations in Australia and overseas, it is the first to be implemented by a major public visual art collecting institution in Australia.

The five-year plan, was designed to address historical bias and the under-representation of women and gender-diverse artists in the national collection, and to ensure the principles of gender equity extend to all aspects of the

National Gallery, including our programs and foundational structure. The Plan identifies actions that will have an impact across the institution: accelerating gender equity, advocating for sector-wide collaboration, strengthening organisational culture, empowering participation, and extending the reach of data collection.

The Gender Equity Action Plan is aligned with a number of the United Nations Sustainable Development Goals, which address global challenges in health and wellbeing, education, gender equality, sustainable development, employment and justice.

Endorsed in August 2021, the plan was launched publicly in association with International Women's Day on 8 March 2022 and received significant media coverage, with 281 items reaching a potential audience of 107 million. A pertinent example was an opinion piece by Lauren Carroll Harris, published in *The Sydney Morning Herald* and *The Age* on 31 March 2022 under the headline:



# The National Gallery's Gender Equity Action Plan is a commitment and a beginning, our first steps to ensuring the art we collect, and display, represents the rich and diverse composition of our country.

Natasha Bullock, Assistant Director, Exhibitions and Collections

'Undermining the National Gallery's gender equity plan is profoundly cynical'. Harris penned her article in response to published media criticism of the National Gallery's commitment to gender equity, reporting that when she visited *Know My Name: Australian Women Artists 1900 to Now: Part Two*, rather than 'witnessing didactic, numb curation by stern arts bureaucrats', she discovered 'vital, high-quality works, deserving of a wide audience ... but historically overlooked due to systematic bias'.

The launch of the plan took place alongside an International Women's Day episode of ABC Radio National's *Big Ideas* program titled, 'When will we achieve gender equality?'. Panelists included art historian and curator Julie Ewington, Chief Executive Women President Sam Mostyn AO and Aboriginal and Torres Strait Islander Social Justice Commissioner June Oscar AO.

Natasha Bullock, project lead and chair of the National Gallery's Gender Equity Working Group, was interviewed and quoted across print, radio, TV and online. Artist Raquel Ormella joined her for a national ABC TV interview. Integral to this coverage was the partnership forged between the National Gallery and the ABC around *Know My Name*. Between 21 October 2021 and International Women's Day in 2022 the partnership led to new visual-arts content being commissioned and distributed across ABC's social, digital, radio and broadcast platforms. This included three documentaries about women artists (*Step into Paradise*, *Bronwyn Oliver: The Shadows Within* and *The Exhibitionists*), a four-part Fierce Girls podcast, a four-part series on ABC Radio National's *The Art Show*, an archival audio series on ABC Radio National online, a *Women in Art* content channel on ABC iView, and the above-mentioned ABC Radio National *Big Ideas* panel.

The Gender Equity Action Plan, in its first year, has delivered meaningful and measurable outcomes across the National Gallery's major portfolios, from artistic programs to, learning and digital to fundraising and publications. We have achieved gender equity in

collection development, publishing, content creation and across our artistic programs.

Three major exhibitions focusing on women and gender-diverse artists have been mounted in the reporting period: *Know My Name: Part Two, Judy Watson & Helen Johnson* and *Project 1: Sarah Lucas* (the latter is part of a series of exhibitions to highlight the work of contemporary artists).

Gender-equity initiatives also inform the National Gallery's touring program, facilitating national discourse around the issue and the Gallery's response to it. In the same period three touring exhibitions have focused on women/artists. *Spowers & Syme*, which celebrated the artistic friendship of Naarm/Melbourne artist Ethel Spowers and Eveline Syme toured to the Canberra Museum and Gallery, Canberra ACT and Western Plains Cultural Centre, Dubbo NSW. *Yayoi Kusama: THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS*, at the Art Gallery of South Australia and *Skywhales: Every Heart Sings*, a sculpture in the form of a hot air balloon which toured to Maitland Regional Art Gallery, Wonnarua Country/Maitland NSW, Walkway Gallery, Bordertown South Australia (SA), Adelaide Festival, Tarndanya/Adelaide SA, MPavilion, Melbourne Victoria (VIC), and Hamilton Art Gallery, Hamilton, VIC.

One of the five venues across Australia to receive a visit from Patricia Piccinini's *Skywhales* in the reporting period was Bordertown Art Gallery in SA. 'We'll be talking about it for years', said director Naomi Fallon. 'What a moment! We knew it was a big commitment, but it also had a big impact in our community and built on the reputation of the Walkway Gallery to work with big partners like the National Gallery and present art experiences in the Tatiara'.

The *Know My Name* artist party was held on 3 June 2022 to celebrate the achievements of people involved in the project, from the artists who created and presented work to the many staff who have contributed to shaping the Gender Equity Action Plan. Around 150 artists, supporters,

partners and gallery guests attended the evening event hosted by Natasha Bullock. National Gallery Council Member Alison Kubler gave the keynote address, followed by a performance of *Archive the archive* by Naarm/Melbourne artist Jo Lloyd.

Another initiative of the National Gallery was the establishment of the Betty Churcher AO Memorial Oration, named after the revered Australian arts educator and administrator who was the first—and to date the only—woman Director of the National Gallery. This major annual event will celebrate the achievements and insights of leading women in the arts. The inaugural oration, held on 21 April 2022, featured the Director of the Smithsonian's Hirshhorn Museum and Sculpture Garden, Dr Melissa Chiu, in conversation with author and award-winning journalist Julia Baird.

Among other related projects, National Gallery Manager, Research Library and Archives Elizabeth Little and National Art School Head Librarian Lea Simpson presented research findings into gender diversity within the National Gallery's Research Library collections at the Art Libraries Society of North America in Chicago, USA, in April 2022 and the Australian Library and Information Association National Conference in Canberra in May 2022.

In terms of fundraising, the *Know My Name* giving campaign has generated more than \$2 million thanks to the support of more than 600 individual donors, including Principal Donor Tim Fairfax AC. Touring exhibition *Spowers & Syme* was supported by David Thomas AM as a Major Patron, with the publication supported by the Gordon Darling Foundation. These initiatives have generated significant interest from the public; an example of this is the *Know My Name* book that has necessitated a second print edition and *Spowers & Syme* that has also commenced a second edition.



Installation view of *Know My Name: Australian Women Artists 1900 to Now Part 2* 2021, featuring: Heather B Swann, *Herd* 2001; Marion Borgelt, *Lunar arc* 2007; Rosslind Piggott, *High bed* 1998 © the artists

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**PRIORITY INITIATIVE**

Elevate the voice and recognition of diverse communities, including through gender-equity and disability-inclusion principles.

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**Performance Criteria**

Establish and implement Gender Equity Action Plan (GEAP)

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**Our Target** **By 31 August 2021**

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

**What We Achieved**

The National Gallery's inaugural Gender Equity Action Plan was endorsed by Council in October 2021 and launched in association with International Women's Day in 2022.

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**Performance Criteria**

Establish and implement Disability Inclusion Action Plan (DIAP)

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**Our Target** **By 31 December 2021**

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

**What We Achieved**

The National Gallery's inaugural Disability Inclusion Action Plan 2022–24 was endorsed by Council in February 2022. Work began on implementing the Plan while the document was being prepared for public release. To support greater accessibility, it has been made available in tagged PDF, Word RTF and Easy English Page 42 formats.

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**Performance Criteria**

Establish and implement Artists Advisory Group

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**Our Target** **By 31 December 2021**

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

**What We Achieved**

The establishment of an Artist Advisory Group has been delayed due to the impact of COVID-19. Border closures and lockdowns across the country prohibited the National Gallery from bringing artists together to initiate the group's formation. Online research and consultation regarding the Group's remit is complete and the National Gallery will prioritise establishment of the Group in 2022–23.

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**Performance Criteria**

Instances of missed major milestones in GEAP and DIAP

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**Our Target** **Nil**

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

**What We Achieved**

Since launching on International Women's Day in March 2022, the Gender Equity Action Plan has been implemented and the major milestones are on track. The Betty Churcher AO Memorial Oration was initiated and launched, and gender equity was achieved across collection and exhibition development.

The National Gallery's Disability Inclusion Action Plan was publicly released on 30 June 2022 and implementation plans have been developed to monitor progress and delivery of milestones. The National Gallery will continue to implement the agreed actions.

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Opposite: Jo Lloyd, *Archive the archive* 2020, National Gallery of Australia, Kamberri/Canberra, performance commission generously supported by Phillip Keir and Sarah Benjamin and the SUBSTATION, image courtesy and © the artist, photograph: Peter Rosetzky





### PRIORITY INITIATIVE

Advocate for the value and contribution of art in society, including through profiling works by Australian artists internationally.

### Performance Criteria

Australian artists exhibited internationally because of National Gallery support between 2021–22 and 2025–26 (excluding National Gallery collection artwork loans)

### Our Target

At least one

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

### What We Achieved

The touring exhibition *Ever-Present: First Peoples Art of Australia* included over 174 works by 153 Australian artists and opened at the National Gallery, Singapore on 27 May 2022.

### Performance Criteria

Publications created between 2021–22 and 2025–26 featuring Australian artists, with international distribution of these

### Our Target

At least four

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

### What We Achieved

The National Gallery's publishing target was exceeded with the release of five major publications featuring Australian artists, including four books and one digital publication. Titles include *Spowers & Syme*, *Jeffrey Smart*, *Ever Present: First Peoples Art of Australia* (Art Gallery of Western Australia and National Gallery, Singapore editions) and the digital publication *4th National Indigenous Art Triennial: Ceremony*. International distribution was achieved via the National Gallery's distribution partnership with NewSouth Books; through its touring of *Ever Present* to Singapore, for which the associated book was published; and the global reach of nga.gov.au, on which the *Ceremony* digital publication is available to audiences worldwide.

In addition, two publications were reprinted after initial print runs sold out. The successful *Know My Name* book, first published in 2021, was reprinted along with the *Jeffrey Smart* publication.

### Performance Criteria

Audience engagement impact studies completed between 2021–22 and 2025–26

### Our Target

At least three

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

### What We Achieved

In the first quarter of 2021–22, the National Gallery undertook an economic impact study for *Botticelli to Van Gogh* following the closing of the exhibition on 14 June 2021. In the fourth quarter of the same year, work commenced on economic impact studies, for the *Jeffrey Smart* and *Ceremony* exhibitions simultaneously. These studies measure exhibition impact, inform strategic direction and provide stakeholder insights for the National Gallery's Strategic Partner VisitCanberra.

### Performance Criteria

National Art and Dementia online resource

### Our Target

Launched by 30 July 2022

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

### What We Achieved

Art and Dementia: Online is a resource currently under development. The resource will be a national digital toolkit to support the knowledge-sharing and capacity-building of arts and healthcare workers for arts engagement for people with dementia. The move to online program delivery during the 2021 COVID-19 lockdown created an opportunity to conduct significant additional testing and research to better understand the needs of people with dementia. Following this extended research phase, delivery was rescheduled to December 2022 to allow for the full implementation of findings. Some artmaking and discussion activities were available for booking by the end of July 2022.

### DEACCESSIONS

The final deaccession of 410 works of art was approved. Due to the impact of the COVID-19 pandemic and international border closures, artworks approved in the previous financial year were physically repatriated during the reporting period. This included 14 works of Asian art to the Archaeological Survey of India and one object of Oceanic art to the Museum of New Zealand Te Papa Tongarewa.

### IMAGING RIGHTS AND PERMISSIONS

Many works from the national collection are reproduced in the National Gallery's publications and online platforms each year, reaching millions of people. This year 321 works of art from the national collection were featured in exhibition publications for *Spowers & Syme*, *Ever Present: First Peoples Art of Australia*, *Jeffrey Smart*, as well as in digital publications for the *4th National Indigenous Art Triennial: Ceremony* and *Rauschenberg & Johns: significant others*. The Gallery reprinted *Know My Name* due to high demand and the two print runs of the exhibition catalogue *Jeffrey Smart* sold out.

During the year, the Gallery processed 444 reproduction requests for images of works of art in the national collection, an increase of 156% from the previous financial year. The number of images of works shared increased by 63% from the previous year, with 792 images supplied for publication in books, academic journals and exhibition catalogues, as well as for use in a range of digital and audio-visual projects and other printed material.

The most popular work requested was installation imagery of *The Aboriginal Memorial* 1987–88 by Ramingining artists, followed by Sidney Nolan's *Ned Kelly* 1946.



Jeffrey Smart publication

# Strategy Objective 3

**Harness the collective achievements of our team and partners to maximise what we can deliver with the resources we possess.**

## RESULTS

### PRIORITY INITIATIVE

Pursue an extensive Capital Works Program to ensure our galleries and other physical spaces are fit for purpose and protect our people and assets.

### Performance Criteria

Instances of missed Capital Works Program major milestones

### Our Target

Nil

Source: 2021–22 Corporate Plan, p 20; 2021–22 PBS, p 359

### What We Achieved

Against the backdrop of challenging global events including the ongoing impacts of COVID-19 and supply chain disruptions the National Gallery has continued to progress key building services and infrastructure initiatives. Some major capital works milestones were missed in the 12-month period due to resourcing and COVID-19 impacts. Despite the challenges, there has been considerable progress in the delivery of the capital works program with establishment of the Capital Works Taskforce in July 2021 and appointment of the Capital Works Project Director in January 2022.

As at 30 June 2022, 28 of the 31 projects in the Phase One program were completed. These projects improve safety and accessibility for visitors and staff at the National Gallery, and the continued protection of the national collection.

In January 2020, National Gallery assets sustained significant hailstorm damage. In 2022 a full site audit of damage and preparation of a causation report was completed. The National Gallery continues to work closely with the insurer ComCover to progress rectification works. In June 2022 a construction manager was appointed to oversee Phase Two, the Light Emitting Diode (LED) project. This project is a comprehensive replacement of end-of-life and unstable lighting across public gallery spaces with the world's largest known Bluetooth, energy-efficient, LED gallery lighting system, to position the National Gallery as an international leader in exhibition lighting technology.

Procurement of a Principal Design Consultant commenced with a request for tenders issued in June 2022. The program bundles various capital work initiatives

to achieve cost and delivery efficiencies including the Phase Three program, the National Gallery five-year Strategic Asset Management Plan priorities, Phase 1B glazing rectification, and hailstorm rectification. These works prioritise projects that improve safety for visitors and staff and protect the national collection by addressing building fabric damage, fire safety, security, electrical, mechanical and vertical transport systems and glazing waterproofing.

### Performance Criteria

Council satisfaction with progress made on Capital Works Program

### Our Target

Ongoing

Source: 2021–22 Corporate Plan, p 20; 2021–22 PBS, p 359

### What We Achieved

To progress the capital works agenda a Project Director for the Taskforce was engaged to increase internal capacity. Sophie Gray commenced work on 17 January 2022 and is building internal capacity for the delivery of capital works over the next three years, given the funding received for critical capital works.

Key achievements during the reporting period were:

- Replacement of the Temporary Exhibition Gallery dehumidifiers.
- Replacement of combustible Aluminium Composite panels with compliant façade panels.
- Replacement of end-of-life boilers with new energy efficient boilers.
- Design finalisation and appointment of a construction manager to replace unstable end-of-life gallery lighting with new energy efficient LED lighting.
- Conduct gallery-wide fire hydrant pressure testing.
- Appointment of a solar panel supplier to supply install and maintain a solar panel system at the off site storage facility.

### PRIORITY INITIATIVE

Future-proof our essential infrastructure and exhibition spaces through strategic asset management and master planning.

### Performance Criteria

Strategic Asset Management Plan review completed

### Our Target

By 30 June 2022

Source: 2021–22 Corporate Plan, p 20; 2021–22 PBS, p 359

### What We Achieved

In 2021, the National Gallery engaged a consultant team to review and reprioritise the Strategic Asset Management Plan (SAMP) to prioritise funding towards the highest criticality projects. Council approved the re-prioritisation in February 2022 with 24 of the 27 very high- and high-risk projects funded for delivery and three of the very high-risk projects funded for scoping studies to be developed. A funding gap of \$67 million was identified in this SAMP review and the National Gallery continues to maintain augmented building maintenance and monitoring regimes to manage these building risks.

In parallel, the National Gallery have commissioned a consultant team to prepare the Asset Management Improvement Plan (AMIP) that will bring together analysis of all building issues and develop a 40-year asset investment profile to assist with and inform investment to sustainably manage our infrastructure assets including engineering services replacement and rectification of all building fabric issues. The AMIP is scheduled for completion in late 2022.

### Performance Criteria

Instances of unplanned closure of gallery spaces due to maintenance needs

### Our Target

Nil

Source: 2021–22 Corporate Plan, p 20; 2021–22 PBS, p 359

### What We Achieved

One unplanned gallery closure occurred in the year when a cracked skylight panel in a public gallery was identified, requiring an urgent assessment of safety and the criticality of the issue. The gallery reopened in less than one day, with a monitoring program in place while the design of rectification works progresses.

### Performance Criteria

Landscape renewal program of works approved

### Our Target

By 30 September 2021

Source: 2021–22 Corporate Plan, p 20; 2021–22 PBS, p 359

### What We Achieved

The National Gallery partnered with a leading landscape architecture firm to develop the Sculpture Garden Renewal Framework that was approved by Council in December 2021. The framework defines the vision for a significant landscape renewal and will be the focus of a major fundraising campaign in 2022–23. The design and fabrication of the commissioned sculpture *Ouroboros* by artist Lindy Lee is progressing. At a budget of \$14.52 million, this represents a significant investment for the sculpture garden in the National Gallery's 40th anniversary year.





Sculpture Garden, National Gallery of Australia, Kamberri/Canberra, 2021

**PRIORITY INITIATIVE**

Understand and improve the National Gallery's environmental impact and performance to meet our social and economic responsibilities.

**Performance Criteria**

Environmental performance baseline developed

**Our Target**

**By 30 June 2021**

Source: 2021–22 Corporate Plan, p 20; 2021–22 PBS, p 359

**What We Achieved**

The National Gallery Council approved the Gallery's first Environmental Sustainability Action Plan (ESAP) in December 2021. As part of the development of the ESAP, the National Gallery assessed its baseline environmental performance for the 2018–19 financial year and developed a Baseline Report including recommendations to improve environmental performance including:

- emission sources with the largest carbon footprint (electricity and gas) should be targeted as the highest priority to achieve the greatest overall impact
- other operational areas which are not as emissions intense can still have a large environmental impact, including the volume of paper purchased and the volume of waste going to landfill
- small adjustments in standard operations can also have an immediate impact and should be considered as part of a holistic approach to improving sustainability.

**Performance Criteria**

Sustainability action plan developed

**Our Target**

**By 30 September 2021**

Source: 2021–22 Corporate Plan, p 20; 2021–22 PBS, p 359

**What We Achieved**

With staff and external expert consultation, the National Gallery developed its Environmental Sustainability Action Plan that was approved by Council in December 2021 and was informed by baseline data.

**Performance Criteria**

Instances of missed major Strategic Asset Management Plan milestones

**Our Target**

**Nil**

Source: 2021–22 Corporate Plan, p 20; 2021–22 PBS, p 359

**What We Achieved**

During the year the National Gallery undertook a review of its five-year Strategic Asset Management Plan priorities to allow for better monitoring of major milestones to ensure none of them are missed.

**Performance Criteria**

Reduction in total environmental impact

**Our Target**

**Year-on-year**

Source: 2021–22 Corporate Plan, p 20; 2021–22 PBS, p 359

**What We Achieved**

The National Gallery has established an environmental performance baseline. As well as the work being undertaken within the capital works program, the National Gallery's new Environmental Sustainability Action Plan has identified key measures the National Gallery can focus on to achieve a year-on-year reduction in total environmental impact.

The National Gallery achieved reductions in energy consumption during 2021–22 however, some of these savings are attributable to building closures as a result of COVID-19 lock-down directives. Further energy consumption data capture will be undertaken in the 2022–23 financial year to assess against the baseline and capture the efficiency benefits achieved from the capital works program.





**PRIORITY INITIATIVE**

Optimise workforce capability and culture.

**Performance Criteria**

Growth in funding spent per Full Time Equivalent (FTE) on learning and development activities

**Our Target**

**Year-on-year**

Source: 2021–22 Corporate Plan, p 21; 2021–22 PBS, p 359

**What We Achieved**

The target for learning and development activities for the year was \$96.27 per month per FTE. At the end of the financial year the National Gallery had spent \$130 per FTE per month, an increase of \$35.

**Performance Criteria**

Staff absenteeism rate aligned with Australian Public Service (APS) Benchmarks

**Our Target**

**Ongoing**

Source: 2021–22 Corporate Plan, p 21; 2021–22 PBS, p 359

**What We Achieved**

The National Gallery’s absenteeism rate was 9.3 days per year compared to the Australian Public Service average for small agencies of 9.8 days per year.

**PRIORITY INITIATIVE**

Improve organisational efficiency through adopting and investing in contemporary, fit for purpose business systems.

**Performance Criteria**

Staff trained in MS Teams and SharePoint

**Our Target**

**>80%**

Source: 2021–22 Corporate Plan, p 21; 2021–22 PBS, p 359

**What We Achieved**

Dedicated one-day training sessions for staff in Microsoft Teams and SharePoint were delivered during the period for 26% of staff. The remaining staff are scheduled for training in the next six months.

**Performance Criteria**

Implementation of Information Management and Governance Framework

**Our Target**

**By 31 December 2022**

Source: 2021–22 Corporate Plan, p 21; 2021–22 PBS, p 359

**What We Achieved**

Foundational information-management action frameworks have been developed, including an Information and Data Strategy.

**Performance Criteria**

Implementation of Procure to Pay

**Our Target**

**By 1 July 2022**

Source: 2021–22 Corporate Plan, p 21; 2021–22 PBS, p 359

**What We Achieved**

The first stage of the Procure to Pay project, involving the transition to a cloud-based system, was completed by July 2022. Procurements have been completed and contracts awarded for all project-related service providers. However, project delivery has been delayed due to reduced staff and contractor availability during COVID-19.

The project timeline has been reassessed and the expected completion date for implementation is early 2023.

Opposite: Team working on LED Lighting Project, National Gallery of Australia Sculpture Garden, Kamberri/Canberra, 2021



### PRIORITY INITIATIVE

Sustain and enhance the financial position of the National Gallery, including through growing independent revenue streams.

### Performance Criteria

Updated 5-year financial strategy endorsed by Council

**Our Target** **By 31 December 2022**

Source: 2021–22 Corporate Plan, p 21; 2021–22 PBS, p 359

### What We Achieved

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

The National Gallery is currently reviewing the five-year financial strategy and is on track to present to Council for endorsement in December 2022.

### Performance Criteria

Grow commercial revenue by 10%

**Our Target** **Over forward 4-year period**

Source: 2021–22 Corporate Plan, p 21; 2021–22 PBS, p 359

### What We Achieved

The National Gallery was in lockdown for 16% of the 2021–22 financial year, a total of 60 days. Commercial activity, including food and beverage and retail, was heavily impacted by COVID-19 lockdowns and travel restrictions, with high numbers of event cancellations and postponements adversely affected commercial revenue targets.



Exhibition curators Dr Rebecca Edwards, and Dr Deborah Hart pictured with various Jeffrey Smart works, National Gallery of Australia, Kamberrri/Canberra, 2021

### PRIORITY INITIATIVE

Pursue and expand private and commercial sector relationships to grow both financial and non-financial support.

### Performance Criteria

Growth in private sector donations

**Our Target** **2%**

Source: 2021–22 Corporate Plan, p 22; 2021–22 PBS, p 359

### What We Achieved

The challenges of COVID-19 continue to impact philanthropic giving, with this year's results not as strong as those of the previous year. Nevertheless, the National Gallery's giving community has remained loyal and generously supported the presentation of leading programs and exhibitions. During the year, the National Gallery received \$3.7 million in cash donations and 19 gifts of works of art were acquired for the national collection valued at \$1.7 million.

Visionary Benefactor and Foundation Board Director Tim Fairfax AC has continued his transformational support of the National Gallery's learning and digital programs, allowing greater access to the national collection and deeper engagement with art and artists. Tim's support is integral to the delivery of the Gallery's education and access programs, the exponential growth and impact of its digital presence and the progress made with our digital signage and wayfinding project, which contributes to a seamless onsite experience for visitors. Four key staff positions, which support learning, digital and youth programs, are made possible through Tim's support.

Our exhibitions program has been funded through individual and corporate donors, notably *Know My Name: Australian Women Artists 1900 to Now Part 2*, *Jeffrey Smart* and the *4th National Indigenous Art Triennial: Ceremony*. We are grateful to donors at all giving levels and acknowledge the extraordinary support of Principal and Major Patrons Tim Fairfax AC, Anthony and Suzanne Maple-Brown, Philip Bacon AO, Ermes De Zan, the Margaret Olley Art Trust and Ros Packer AC.

*Know My Name* Touring Exhibitions *Skywhales: Every Heart Sings* and *Spowers & Syme* have been made possible by the support of the Naomi Milgrom Foundation, the Australian Government's Visions of Australia program and David Thomas AM.

Several private giving foundations have also invested in National Gallery's initiatives, among them the Lansdowne Foundation, which supports access programs including Art and Dementia; the Oranges and Sardines Foundation, which has provided support for focused provenance research for the First Nations art collection; and Metal Manufactures Ltd, which enables the National Gallery to share the national collection throughout Australia.

The National Gallery continues to rely on donors to support privately funded roles, with 18 staff holding named positions throughout the year.

### Performance Criteria

Growth in bequests

**Our Target** **2%**

Source: 2021–22 Corporate Plan, p 22; 2021–22 PBS, p 361

### What We Achieved

The National Gallery's Bequest Circle acknowledges the generosity of benefactors during their lifetime and honours the important role they play in the development of the national collection.

At the end of June 2022, the National Gallery Bequest Circle had 59 members, an increase from 58 the previous year. The legacy of these members is reflected in the collection and through named roles, including the Henry Dalrymple Head Curator, Australian Art; Henry Dalrymple Curator, Australian Art; and the Barbara Jean Humphreys Assistant Director, First Nations Engagement.

### Performance Criteria

Growth in corporate partnerships (inclusive of both cash and in-kind donations)

**Our Target** **2%**

Source: 2021–22 Corporate Plan, p 22; 2021–22 PBS, p 361

### What We Achieved

While the contribution of donors and corporate supporters ensured the National Gallery's budgeted target was met, growth in corporate partnerships saw no new corporate memberships being secured during the year. Attracting new partners has been challenging, with limited opportunities for national partners to activate their partnerships through corporate hospitality, events and promotions, particularly with the limitations on travel across domestic borders during COVID-19 lockdowns as these activities rely exclusively on interstate partnerships. The National Gallery's focus shifted to retaining existing partners and providing dynamic engagement opportunities for stakeholders and audiences to engage with content and exhibitions in meaningful ways online, and on site when restrictions were lifted.

---

**Performance Criteria**

Growth in total number of National Gallery members

---

**Our Target**

**2%**

Source: 2021–22 Corporate Plan, p 22; 2021–22 PBS, p 359

---

**What We Achieved**

Growth in membership, including renewals and potential new sign-ups, was reduced by COVID-19 lockdowns, with members unable to visit the National Gallery during the period it was closed and unable to travel during periods of lockdown in other states.

---

**Performance Criteria**

Growth increase in membership renewal rates

---

**Our Target**

**Year-on-year**

Source: 2021–22 Corporate Plan, p 22; 2021–22 PBS, p 359

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**What We Achieved**

Growth in membership renewals was reduced by COVID-19 lockdowns, with members unable to visit the National Gallery during the period it was closed and unable to travel during periods of lockdown in other states. As an acknowledgement of the limited ability to travel to the National Gallery, membership terms were extended.

---

**PRIORITY INITIATIVE**

Expand and grow relationships with regional, state and commonwealth entities, including other cultural institutions, to leverage lessons learned and contribute to the continuous improvement of the National Gallery's operations.

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**Performance Criteria**

Development of relationship management and nurturing strategy

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**Our Target**

**By 30 June 2022**

Source: 2021–22 Corporate Plan, p 22; 2021–22 PBS, p 359

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**What We Achieved**

The National Gallery Foundation actively participated in new audience-development and membership strategies aimed at building stronger associations between various supporter levels. The efforts undertaken in this gallery-wide plan have informed the Foundation's approach to relationship management and nurturing existing and potential supporters.

The National Gallery is currently developing a focused relationship management and nurturing strategy.

---

**Performance Criteria**

Cross-institution or cross-government collaborations or knowledge-sharing events

---

**Our Target**

**>2**

Source: 2021–22 Corporate Plan, p 22; 2021–22 PBS, p 359

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**What We Achieved**

The National Gallery continues to attend and actively contribute to cross-institution working groups that meet to discuss and share knowledge on key issues such as human resources, IT, facilities, governance, law and privacy. Staff also attended Community of Practice sessions held by the Department of Finance, regarding the benchmarking of performance information and annual reports.

---

**National Gallery of Australia Foundation**

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

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

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

The Chair of the Foundation is Stephen Brady AO CVO and Philip Bacon AO is the Deputy Chair. The American Friends of the National Gallery of Australia (AFNGA) is chaired by Carolyn Fletcher AM and the President is Michael Maher, who provides representation of our US-based supporters on the Foundation Board. The Board gratefully acknowledges Foundation Board Director Geoffrey Ainsworth AM, who concluded his term in July 2021.

Board members in 2021–22 were Stephen Brady AO CVO (Chair), Philip Bacon AO (Deputy Chair), Ryan Stokes AO (Council Chair), Dr Nick Mitzevich (Director), Julian Beaumont OAM, Anthony Berg AM, Robyn Burke, Julian Burt, Terrence Campbell AO, Sue Cato AM, the Hon Ashley Dawson-Damer AM, James Erskine, Andrew Gwinnett, Wayne Kratzmann AM, Dr Andrew Lu AM, Michael Maher (President, AFNGA), 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.

---

**The National Gallery's Sculpture Garden**

This year's Annual Appeal was supported by 372 contributors and raised funds to develop a masterplan for the renewal of the National Gallery's Sculpture Garden. This long-term project is an ambitious reimagining of the Sculpture Garden and shared outdoor space. Donors are listed in Appendix E.

---

**Private giving foundations**

The National Gallery is fortunate to have ongoing relationships with private giving foundations, without whose support important projects and initiatives could not be realised.

The Lansdowne Foundation supports access programs including Art and Dementia and Art for Wellbeing; the Oranges and Sardines Foundation supports provenance research for the First Nations art collection; and Metal Manufactures Ltd enables the National Gallery to share the national collection throughout Australia.

The Balnaves Foundation has been central to the delivery of six contemporary art projects since 2018. The Balnaves Contemporary Series at the National Gallery is a commissioning platform that enables artists to create new work. This year was marked by the devastating loss of Neil Balnaves AO, whose legacy was celebrated in the presentation of *Judy Watson & Helen Johnson: the red thread of history, loose ends* and *Daniel Crooks: Structured Light*.

The ongoing impact of this partnership is the touring of the Balnaves Contemporary Series projects, including the virtual-reality exhibition *Jess Johnson & Simon Ward: Terminus* and Patricia Piccinini's *Skywhalepapa*, who joins *Skywhale* as they take to the skies across Australia.

The Sid and Fiona Myer Family Foundation has supported Australian ceramics at the National Gallery since 2017, with a named staff position, increased display and research into works by Australian ceramic artists, and important acquisitions. In 2022 four works by Juz Kitson were acquired thanks to this partnership, a purchase marking the National Gallery's 40th anniversary.

The Keir Foundation has facilitated an increased focus on contemporary performance art at the National Gallery since 2019. Most recently it supported the commissioning of Jo Lloyd's *Archiving the archive 2020*, displayed as a video in the *Know My Name* exhibition and performed at the *Know My Name* Artists Party in June.

---

**Exhibition patronage**

Individual donors and private giving foundations have been vital to delivering our exhibition program. Exhibition patrons contributed to the presentation of the *4th National Indigenous Art Triennial: Ceremony*, *Jeffrey Smart*, and the touring exhibitions *Spowers & Syme* and Patricia Piccinini's *Skywhales: Every Heart Sings*. Patrons are listed in Appendix E.





Kara Walker, *Your World is About to Change* (installation view) 2019, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of the Poynton Bequest in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Kara Walker

### Major gifts

The support of major donors Rowena Danziger and John Keats was crucial to acquiring works for the Australian art collection including Aida Tomescu's major triptych *Long line of sand III 2021* and Ethel Spowers *Melbourne 1930*—a hand-embroidered screen and the only one made by the artist, which is touring the country as part of the *Spowers & Syme* exhibition. Rowena's gift was made in memory of her late husband Ken Coles AM, and John Keats, Ethel Spowers' great nephew, was joined in his giving by his partner Paul Evans.

Marilyn Darling AC, through the Gordon Darling Australia Pacific Print Fund, generously supported the acquisition of Cressida Campbell's woodblock painting, *Bedroom nocturne 2022* which will feature in the forthcoming exhibition.

The Orde Poynton Bequest again enabled important acquisitions including *Your World is About to Change 2019*, a monumental drawing by African American contemporary artist Kara Walker that depicts displacement, seaborne bondage, slavery and an appeal to liberty; and *The fitting 1890–91*, an exquisite and unique colour print by Paris-based modern artist Mary Cassatt belonging to the artist's most significant body of work.

Council Deputy Chair Michael Gannon and Helen Gannon continued their support of National Gallery initiatives to elevate the voice of artists by contributing to the making of a film about Cressida Campbell. They were matched in their generosity by Brian Abel and Mark Manton.

Also recognising the power of film in elevating Australian artists around the world, Ermes De Zan made a significant contribution to the Australian Artist's Film Fund.

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

### Other significant donations

The National Gallery acknowledges all donors who support aspirational projects, including exhibitions, which will ensure the accessibility of the national collection on site in Kamberri/Canberra, on tour and online. All donors are listed in Appendix E.

Dr Eugenie Bell again contributed to the Robert and Eugenie Bell Decorative Arts and Design Fund to support acquisitions for this area of the collection, and Jane Kinsman continues to support an International Travel Fund for young curators.

We offer special thanks to regular contributors who give significantly in general support of the National Gallery: Ruth and Steve Lambert through the De Lambert Largesse Foundation, Sue Maple-Brown AM and Anthony and Suzanne Maple-Brown.



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

The New York-based AFNGA continued to actively represent the National Gallery internationally and made every effort to raise the profile and attract support for the *Know My Name* initiative and the *4th National Indigenous Art Triennial: Ceremony*. Former AFNGA President Geoffrey Pack and Leigh Pack are warmly acknowledged for their support, as are Chris and Francesca Beale and former AFNGA Secretary Helen Jessup. Additionally, the ongoing support of Kenneth Tyler AO is gratefully received.

After a string of border closures AFNGA President and Foundation Board Director Michael Maher was able to visit the National Gallery in March and attend a Foundation Board meeting in person. Michael attended the Artists and Supporters Reception for *Ceremony* and spoke about promoting the exhibition and the work of First Nations artists more widely in New York.

In late May 2022, AFNGA Chair Carolyn Fletcher AM hosted a visit to New York by First Nations curators Hetti Perkins and Kelli Cole. A week-long program of events was designed to celebrate the work of First Nations artists, including at the Consul-General's residence, where works from the private collections of Steve Martin and John and Barbara Wilkerson are on display. A reception at Ricco/Maresca Gallery in Chelsea celebrated the work of the great Paddy Bedford.

The AFNGA Board of Directors is made up of Chair Carolyn Fletcher AM, President Michael Maher, Secretary Elizabeth Elder, and Treasurer Robert Moore II, who are joined by Catherine Devine, Sara McKerihan, Susan van der Griend and Jill Viola.

After years of valued service, Robert Moore II stepped down from the Board in 2022. This year also marked the sad and untimely passing of Board Director Susan van der Griend.

### **Vale Neil Balnaves AO**

After another challenging year for many families, we were sad to farewell members of the National Gallery's donor family, including the inimitable and extraordinary Neil Balnaves AO. Neil was a true champion of the arts in Australia and has inspired others through his philanthropic leadership. Neil lived his life fully and passionately and has left an extraordinary legacy, both through the impact of his work and his beloved family.

Right: Actor Steve Martin with a work from his private collection on display during the exhibition *50 Years of Australian Aboriginal Art* at the Australian Consulate in New York, USA, featuring: Emily Kame Kngwarreye, Anmatyerre people, *Untitled* 1990  
© Emily Kame Kngwarreye/Copyright Agency, 2022





# Part 4

## Management and Accountability

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AND BUSINESS ASSURANCE 116





# Corporate Governance

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

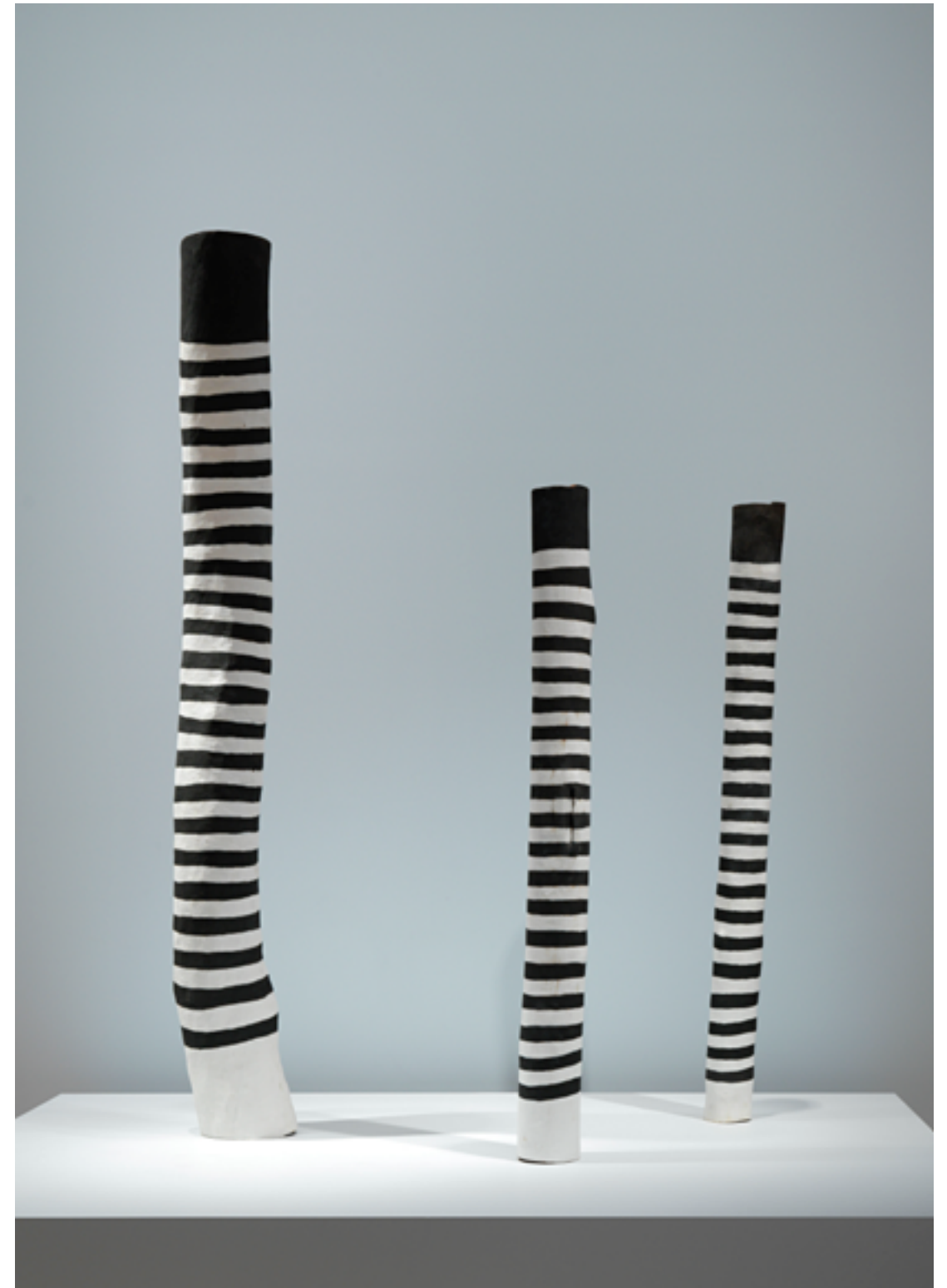
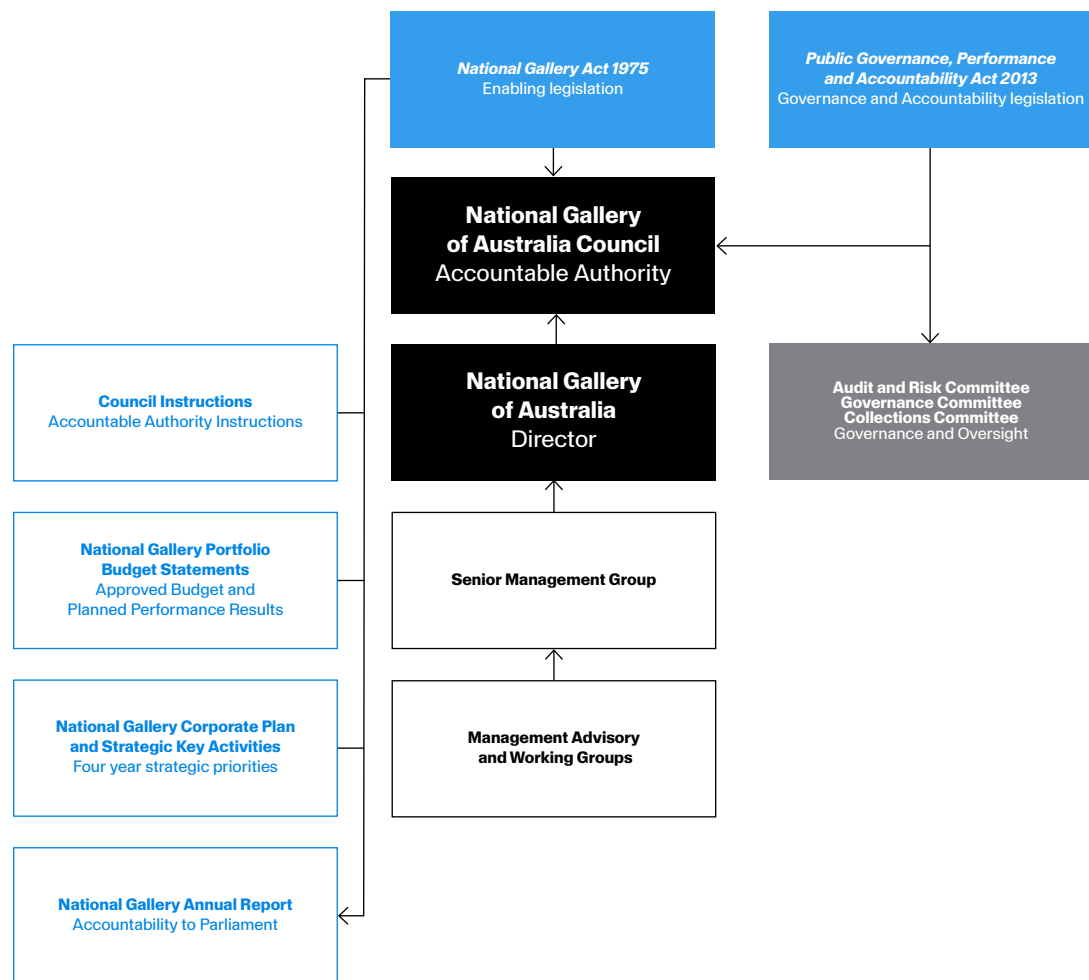
Section 6 of the Act defines the functions of the National Gallery as:

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

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

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

**Figure 3:** Corporate Governance Structure



Helen Ganalmirriwuy Garrawurra, Liyagawumirr-Garrawurra people, *Gurrumatji* 2021, commissioned by the National Gallery of Australia, Kamberri/Canberra for the 4th National Indigenous Art Triennial: Ceremony with the support of Rupert Myer AO and Annabel Myer through the Aranday Foundation, purchased 2021, image courtesy the artist and Milingimbi Art and Culture © the artist/Aboriginal Artists Agency Ltd



## COUNCIL

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

- the Council comprises no more than 11 members (the Chair, the Director and nine other members)
- members, other than the Director, be appointed for no more than three-year terms by the Governor-General with respect to their knowledge and experience of the visual arts and any other areas relevant to National Gallery activities. Council members are eligible for reappointment.

As the accountable authority, the Council oversees and endorses the strategic planning and performance framework and monitors progress through regular reports on performance against the endorsed four-year corporate plan. The Council meets six times a year. Members of Council on 30 June 2022 are listed overleaf, with details of their qualifications and relevant experience at the time of their appointment.

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

Table 2 on page 105 provides further information on members, including whether a member is an executive or non-executive member, the date the member commenced on Council, the date they ceased (where relevant) and the number of meetings the member attended during the 2021–22 financial year.



### Ryan Stokes AO (Chair)

Qualifications: Bachelor of Commerce, Curtin University

Associations: 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; Alternative 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



### Dr Nick Mitzevich (Director)

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

Associations: 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

Associations: 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, JC Health Corporation Pty Ltd; Chair, oNestO Ltd; Associate Adjunct Professor, UNSW Canberra



### Stephen Brady AO CVO

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

Associations: 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 and Fellow, Australian Institute of Company Directors, CPA (Honorary)

Associations: Director, Minerals Research Institute of Western Australia; WA Councillor, Australian Institute of Company Directors; panel member, Multi Year Funding Finance and Governance Advisory Panel, Australia Council; panel member, UWA Resources Law Advisory Panel; Director, Juniper Aged Care; Director, Central Desert Native Title Service Ltd



### Alison Kubler

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

Associations: Advisor, Sherman Centre for Culture and Ideas; Editor, *Vault Magazine*; owner, Renshaw & Kubler, art consultants



**Dr Terri Janke**

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

Associations: Owner, solicitor and director, Terri Janke and Company Ltd Lawyers and Consultants; 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; Postgraduate Diploma in Painting, Victorian College of Arts; Master of Fine Arts, Victorian College of the Arts

Associations: Artist; 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

Associations: Chairman, Cremorne Group of Companies



**Nicholas Moore**

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

Associations: 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; Chair, Financial Regulator Assessment Authority; Chair, Aldus Group.



**Ilana Atlas AO (commenced 31 March 2022)**

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

Associations: Chair, Jawun; Director, Scentre Group; Director, Origin Energy Limited; Director, Paul Ramsey Foundation; Member, Panel of Adara Partners; Director, ANZ; Member, Anacacia Capital Business Advisory Council



Cressida Campbell, *Bedroom nocturne* 2022, National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Cressida Campbell



### COUNCIL COMMITTEES

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

#### 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), Ilana Atlas AO (from 8 April 2022), Richard Alston AO

External members: John Nguyen (1 July 2021 – 6 August 2021), Kate Freebody (6 August 2021 – 26 April 2022)

### Collections Committee

Responsibility: Reviews proposals and makes recommendations to Council for the acquisition of works to the national collection and the deaccessioning of works from the collection. Also responsible for reviewing and making recommendations about the National 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 and oversees the development of a list of prospective members for appointment to Council.

Council members: Dr Terri Janke (Chair), Helen Cook, Stephen Brady AO CVO (from 6 August 2021)



From Left: Goddess Knit Gown outfit, 2018, National Gallery of Australia, Kamberri/Canberra, Purchased 2019. Romance Was Born, Luke Sales, Anna Plunkett, Katie Jones, Cockatoo Cocoon Cardigan outfit, 2018, National Gallery of Australia, Kamberri/Canberra, purchased 2019 © Romance Was Born. Romance Was Born, Luke Sales, Anna Plunkett, Paris Essex, Carolyn Clewer, Tiphaine de Lussy, Phoebe Hyles, Goddess Knit Gown outfit, 2018, National Gallery of Australia, Kamberri/Canberra, purchased 2019 © Romance Was Born. Romance Was Born, Anna Plunkett, Luke Sales, Linda Jackson, Dinosaur Designs, Rainbow lorikeet, 2014–15, National Gallery of Australia, Kamberri/Canberra, purchased 2021 © Romance Was Born. Romance Was Born, Anna Plunkett, Luke Sales, Dinosaur Designs, Rainbow patchwork tailored dress, 2014–15, National Gallery of Australia, Kamberri/Canberra, purchased 2021 © Romance Was Born

**Table 2:** Members of the Council 2021–22

Member	Executive/ Non-executive	Date commenced	Date ceased	Meetings attended (eligible to attend)
Ryan Stokes AO (Chair)	Non-Executive	09/07/2018		6 (6)
Dr Nick Mitzevich (National Gallery Director)	Executive	02/07/2018		6 (6)
Richard Alston AO	Non-Executive	04/04/2019		6 (6)
Stephen Brady AO CVO	Non-Executive	06/12/2018		4 (5)
Helen Cook	Non-Executive	09/02/2017		6 (6)
Alison Kubler	Non-Executive	19/04/2018		5 (6)
Michael Gannon (Deputy Chair)	Non-Executive	22/07/2019		6 (6)
Dr Terri Janke	Non-Executive	22/07/2019		6 (6)
Professor Sally Smart	Non-Executive	25/07/2019		5 (6)
Nicholas Moore	Non-Executive	18/03/2021		6 (6)
Dr Judith Neilson AM	Non-Executive	29/04/2021	15/11/2021	2 (2)
Ilana Atlas AO	Non-Executive	31/03/2022		1 (2)

## MANAGEMENT STRUCTURE

### Executive remuneration

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

### Senior Management Group

The Senior Management Group (SMG) is responsible for performance and corporate management at the National 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 Project Director Capital Works Task Force, the Head of Communications and Content and the Executive Director of the National Gallery of Australia Foundation—a group responsible for the National Gallery's eight program areas:

1. Indigenous Engagement
2. Chief Finance Officer and Corporate Services
3. Capital Works
4. Artistic Programs
5. Marketing and Visitor Services
6. Learning and Digital
7. Communications and Content
8. National Gallery of Australia Foundation.

The Assistant Directors, and Chief Finance Officer are equivalent to the Australian Public Service (APS) Senior Executive Service (SES) Band 1 classification. The Project Director Capital Works Task Force is equivalent to the APS SES Band 2 classification. The 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 National Gallery and the relevant department. The Head of Communications and Content and the Executive Director, National Gallery of Australia Foundation, are Executive Level 2 positions. Remuneration and conditions for all other SES positions are covered by employment contract.

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

The National Gallery did not engage any non-SES staff whose remuneration exceeded the threshold amount of \$230,000 stated in the PGPA Rule.

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



Members of the Ramingining community and Commissioning Curator Djon Mundine OAM, Bandjalung peoples *The Aboriginal Memorial* (installation view) 1987 in its new location at the heart of the Gallery, National Gallery of Australia, Kamberri/Canberra, 2022





Conservator inspects Jeffrey Smart, *Corrugated Gioconda* 1976, National Gallery of Australia, Kamberri/Canberra, purchased 1976 © The Estate of Jeffrey Smart

#### DEPARTMENT HEADS

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

#### NATIONAL GALLERY COMMITTEES AND GOVERNANCE GROUPS

The National Gallery's committees coordinate efforts across departments to achieve specific performance targets and operational objectives. They reflect the National Gallery's long-term goals and key priorities, but are also subject to change to meet priorities identified in the Corporate Plan. The following committees were active during the 2021–22 year:

- Senior Management Group
- Department Heads
- Gallery Consultative Committee
- Work Health and Safety Committee
- Business Continuity Team
- Risk Management Advisory Committee
- Information Technology Governance Advisory Group
- Reconciliation Action Plan Working Group
- Ethics Advisory Group
- Child Safety Working Group
- Gender Equity 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
- Storage Working Group
- Infrastructure and Building Services Advisory Group
- Deaccessioning Working Group

#### CORPORATE AND OPERATIONAL PLANNING

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

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

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

#### AUDIT ARRANGEMENTS

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

#### FRAUD CONTROL AND RISK MANAGEMENT

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

The National Gallery launched a completely revised Risk Management Framework and Policy, along with refreshed procedures and tools, to support its pursuit of being a governance exemplar for cultural institutions both domestically and globally. As well as modernising reporting and governance structures and systems, the National Gallery continues to improve risk training and policies, and develop user-centred guidance, tools and templates.

Enterprise risks—used to inform the National Gallery's strategic key activities, plans, projects and desired outcomes—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 Group, together with the Audit and Risk Committee, met throughout the year to support the identification, monitoring and management of emerging risks.

#### 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 National Gallery.

## STATUTORY COMPLIANCE

### Advertising and market research

Market research conducted in 2021–22 cost \$139,746, compared to \$196,265 in the previous year. Exhibition surveys examined visitor demographics and psychographics, use of facilities and awareness of advertising and communications initiatives. Expenditure on advertising totalled \$0.9 million compared to \$1.3 million in the previous year. See Appendix H for details on advertising campaigns and expenditure.

### Environmental performance

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

- Implementation of the Environmental Sustainability Action Plan that was approved by Council in December 2021.
- Upgrade and replacement of end-of-life building plant and equipment with new energy efficient systems.
- Completion of a scoping study for solar panels at the off-site storage facility.
- Planning for a major replacement of end-of-life halogen lighting with energy efficient LED lighting in gallery spaces.
- 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 National 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 National Gallery uses environmentally friendly cleaning products whenever possible and encourages reduced chemical use and alternative cleaning methods.



Sculpture Garden, National Gallery of Australia, Kamberri/Canberra, 2022

### Freedom of information

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

### Public interest disclosure

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

## Workforce Management and Support

The National Gallery is strongly committed to our people and is focused on attracting and retaining people with the right skills for our unique working environment. Over the year we moved to a managed service for payroll services, further strengthened our health and safety culture and, in consultation with our people, reshaped discrete sections of our workforce. The National Gallery remains firmly focused on building the capability of our workforce to ensure we have the capacity to operate effectively in a rapidly changing environment.

**Table 3:** All Ongoing Employees Current Report Period (2021–22)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
ACT	54	4	58	94	14	108	–	–	–	166
Total	54	4	58	94	14	108	–	–	–	166

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

	Male			Female			Indeterminate			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
ACT	54	7	60	73	13	86	–	–	–	146
Total	54	7	60	73	13	86	–	–	–	146

**Table 5:** All Non-Ongoing Employees Current Report Period (2021–22)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
ACT	11	2	13	32	7	39	–	–	–	52
Total	11	2	13	32	7	39	–	–	–	52

**Table 6:** All Non-Ongoing Employees Previous Report Period (2020–21)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
ACT	13	17	30	28	65	93	–	–	–	123
Total	13	17	30	28	65	93	–	–	–	123



**Table 7:** Staff statistics, 30 June 2021 and 30 June 2022

Classification	Salary range (\$)	30 June 2021			30 June 2022		
		Female	Male	Total	Female	Male	Total
PEO		–	1	1	–	1	1
SES Band 2		–	–	–	1	–	1
SES Band 1		5	1	6	3	1	4
Executive Level 2	117,838–134,673	17	7	24	15	8	23
Executive Level 1	101,121–115,385	20	11	31	26	12	38
NGA Level 6	80,162–92,658	34	13	47	38	13	51
NGA Level 5	72,262–77,579	29	14	43	39	12	51
NGA Level 4	65,476–71,174	15	13	28	18	14	32
NGA Level 3	58,388–63,505	15	17	32	25	18	43
NGA Level 2	51,545–57,275	1	9	10	5	8	13
NGA Level 1	45,868–50,499	43	4	47	26	5	31
<b>Total</b>				<b>269</b>			<b>288</b>

**INCLUSION AND DIVERSITY**

The National Gallery continues to focus on further developing a workplace culture that values and respects the contribution of its employees, along with recognising the diversity of visitors and stakeholders. This year active engagement with the National Gallery's people, visitors and other key partners supported the development and implementation of action plans that align the organisation's values and business aspirations and will guide the National Gallery's future initiatives.

**Table 8:** Staff diversity profile, 30 June 2022

Classification	Female	Born overseas	English as second language	Aboriginal or Torres Strait Islander	Disability
PEO	–	–	–	–	–
SES Band 2	1	–	–	–	–
SES Band 1	3	–	–	1	–
Executive Level 2	15	–	1	2	–
Executive Level 1	26	5	2	–	–
NGA Level 6	38	8	3	3	–
NGA Level 5	39	10	3	4	–
NGA Level 4	18	7	3	3	2
NGA Level 3	25	8	3	–	1
NGA Level 2	5	1	1	1	1
NGA Level 1	26	5	2	–	1
<b>Total</b>	<b>196</b>	<b>44</b>	<b>18</b>	<b>14</b>	<b>5</b>



## TERMS AND CONDITIONS OF EMPLOYMENT

### Employment arrangements

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

The National Gallery has commenced negotiations for a new Enterprise Agreement.

### Non-salary benefits provided to employees

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

### Flexible work

The National Gallery has continued to learn from the opportunity that COVID-19 presented for flexible working arrangements. Flexible work arrangements are supported to benefit employee wellbeing and inclusivity, where they meet the National Gallery's business priorities and goals. These work arrangements have been enabled by investment in technology, including portable devices and/or remote access for all employees.

## LEARNING AND DEVELOPMENT

The National Gallery has continued to provide a mix of face-to-face and online learning opportunities. In addition to online training, in-person training was provided to senior managers in work health and safety and cultural competence. Approximately 40 people participated in project management training. Given the challenges of COVID-19, we also offered our people the opportunity to participate in monthly health and wellbeing webinars. Study assistance continued to be available to employees.

In 2021–22 the National Gallery maintained support for Department Heads to meet regularly and share information and perspectives on topics related to the work of the National Gallery as well as on leadership and management.

Above: Visitors participating in Access Program, National Gallery of Australia, Kamberri/Canberra, 2022

Opposite: Installation view, *4th National Indigenous Art Triennial: Ceremony 2022*, featuring, Nicole Foreshew, Wiradjuri people, *Mambanha (the cry of mourning)* 2022; Boorljoonngali, Gija people, *Gemerre* 2007, image courtesy and © the artists

## 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 was a priority for the National Gallery, particularly during the ongoing challenges of the pandemic, including the national COVID-19 vaccination campaign, an extended return to lockdown from August and then the transition to a new COVID-19 'normal'. The Work Health and Safety Committee continued to meet quarterly to facilitate consultation and communication on work health and safety matters. Work health and safety information is reported at each Council meeting.

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

- the wearing of masks by all staff in public spaces. This was a particularly important safety measure due to the high COVID-19 case numbers in the ACT and the nature of the National Gallery's visitor demographic
- an early-intervention approach to injury, with associated funding
- ergonomic workstation assessments for all staff as part of the post-COVID-19 return to the workplace
- 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
- reimbursement for screen-based eyewear
- personal protective equipment and footwear for eligible employees
- an Employee Assistance Program to provide professional counselling services to employees and their immediate families

- implementation of dedicated work health and safety and COVID-19 intranet pages, along with a new health and wellbeing section of the intranet
- access to a free monthly health and wellbeing webinar advertised to all staff via a health and wellbeing newsletter.

The National Gallery engaged industry professionals throughout the year to:

- provide rehabilitation management services to ill or injured employees
- deliver Work Health and Safety Officer training to all senior managers and
- conduct targeted work health and safety training for all Executive Level 2 staff.

The National Gallery's 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. Employees affected by COVID-19 have been supported with appropriate leave and working-from-home arrangements.

In 2021–22 the National Gallery had one compensation claim accepted.

The National Gallery had ten notifiable Comcare incidents during 2021–22, six of which related to COVID-19 cases where transmission may have occurred within the workplace that were notified to Comcare in line with reporting requirements. All remaining incidents notified to Comcare have been reviewed, and corrective actions taken. Comcare has advised that in all cases it has been satisfied with the actions taken by the National Gallery and has closed all inspector investigations, noting no outstanding compliance issues.





# Financial Management and Business Assurance

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 2021–22, the National Gallery received \$49.6 million in operating funding to safeguard and exhibit the national art collection. The National Gallery continued to manage the financial impact of the COVID-19 global pandemic, the ongoing impact of which significantly affected revenue from all commercial streams. The National Gallery also received capital funding through an equity injection of \$57.8 million from the Australian Government, for the development of capital works, acquisitions to the national collection, and maintenance of the National Gallery's main building in Parkes, Kamberri/Canberra.

## Financial assets

On 30 June 2022, the National Gallery had \$89.6 million in cash, an increase of \$33.5 million from 30 June 2021. Investments increased from \$44.9 million on 30 June 2021 to \$55.7 million on 30 June 2022, while net trade and other receivables increased from 30 June 2021 to \$1.6 million. The National Gallery finished the financial year with \$147.1 million in financial assets, which is an increase from \$102.4 million on 30 June 2021.

## Non-financial assets

The total value of non-financial assets increased to \$7.3 billion with adjustments required from the full revaluation of the fair value of heritage and cultural assets and the material review of the fair value of land and buildings in 2021–22 and no changes to property, plant and equipment following a material review in 2021–22.

## Heritage and cultural assets

Heritage and cultural assets include the national collection of works of art and the research library and archives collection. In 2021–22, JLL Public Sector Valuations Pty Ltd undertook a full valuation of both collections, which resulted in an increase of \$729 million to the value of these assets. The National Gallery continues to attract private support for the development of the national collection, receiving \$4 million in cash donations to assist with purchases and gifts of works of art valued at \$1.7 million.

## Land, building, infrastructure, plant and equipment

In 2021–22, JLL Public Sector Valuations Pty Ltd undertook a material review of the National Gallery's land and buildings, which resulted in an increase of \$49 million to the value of these assets. Plant and equipment were also subject to a material review in 2021–22, and JLL Public Sector Valuations Pty Ltd independently determined that there was no material change from the fair value determined through the full valuation undertaken in 2020–21.

## Liabilities

The National Gallery's financial liabilities consist of leave provisions for employees and salaries and wages payable, supplier payables and unearned income. At 30 June 2022, liabilities totalled \$14 million, including provisions of \$5.9 million payables of \$7.7 million and lease liabilities of \$0.3 million. Internal policies and procedures ensure appropriate resources are available to meet the National Gallery's financial obligations as and when they fall due.

## Business continuity

The Business Continuity Plan has supported responses to potential business continuity risks throughout the year, primarily concerning events connected with COVID-19. The Business Continuity Command Team met as required throughout the year to support the National Gallery's response to business continuity events, including to ensure the safety of visitors, staff and property.

## Outsourcing and procurement

In 2021–22 the National Gallery uplifted its procurement capability by improving its processes through the development of new guidelines, tools and templates.

The National Gallery launched a new Capital Works Consultancy Standing Offer Panel to support and streamline procurement connected with the National Gallery's significant program of capital works. An updated Annual Procurement Plan was also published on AusTender.

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.

Opposite: National Gallery of Australia, Kamberri/Canberra.  
Photo by John Gollings 2020





# Part 5

## Financial Statements

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## INDEPENDENT AUDITOR'S REPORT

### To the Minister for the Arts

#### Opinion

In my opinion, the financial statements of the National Gallery of Australia and its subsidiaries (together the Consolidated Entity) for the year ended 30 June 2022:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Consolidated Entity as at 30 June 2022 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 2022 and for the year then ended:

- Statement by the Council, Director and Chief Finance Officer;
- Statements of Comprehensive Income;
- Statements of Financial Position;
- Statements 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 – Simplified Disclosures and the rules made under the Act. The Council is also responsible for such internal control as the Council determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Council is responsible for assessing the ability of the Consolidated Entity to continue as a going concern, taking into account whether the 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.

#### 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

S Bond

Sally Bond

Executive Director

Delegate of the Auditor-General

Canberra

17 August 2022

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

In our opinion, the attached financial statements for the year ended 30 June 2022 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  
17 August 2022



N Mitzevich  
Director  
17 August 2022



F McGinnes  
Chief Finance Officer  
17 August 2022

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## OVERVIEW

### OBJECTIVES OF THE NATIONAL GALLERY OF AUSTRALIA

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

The National Gallery is structured to meet a single outcome:

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

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

### BASIS OF PREPARATION OF THE FINANCIAL STATEMENTS

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

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

The financial statements have been prepared in accordance with:

- the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR), and
- Australian Accounting Standards and Interpretations: including simplified disclosures for Tier 2 Entities under AASB 1060 issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

### SIGNIFICANT ACCOUNTING JUDGEMENT AND ESTIMATES

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

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 2022 and the fair value was independently determined to be \$6.8 billion, an increase of 11.8% compared to 30 June 2021. The 2021–22 financial statements have been adjusted to record an upwards revaluation of \$729.15 million.

The last full valuation was completed by JLL Public Sector Valuations Pty Ltd as at 30 June 2020.

A sample-based materiality independent desktop 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 of at least 5%.

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

### Land and Buildings

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

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

As at 30 June 2022, JLL Public Sector Valuations Pty Ltd independently undertook a materiality review of the fair value of land and buildings. The overall movement was 10.8% compared to 30 June 2021. This is considered a significant movement and the value of land and buildings has been adjusted in the 2021–22 financial statements to record an upwards revaluation of \$48.93 million.

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

### Plant and Equipment

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

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

As at 30 June 2022, JLL Public Sector Valuations Pty Ltd independently undertook a materiality review of the fair value of plant and equipment. The overall movement was 0.47%. This is not considered a significant movement and the value of plant and equipment has not been adjusted in the 2021–22 financial statements.

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

### NEW AUSTRALIAN ACCOUNTING

#### Adoption of new Australian Accounting Standard requirements

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

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

Standard/Interpretation	Nature of change in accounting policy, transitional provisions, and adjustment to financial statements
AASB 1060 <i>General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities</i>	AASB 1060 applies to annual reporting periods beginning on or after 1 July 2021 and replaces the reduced disclosure requirements (RDR) framework.  The application of AASB 1060 involves some reduction in disclosure compared to the RDR with no impact on the reported financial position, financial performance and cash flows of the entity.

### 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 2022 that have a material impact on the 2021–22 financial statements.

**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**  
**STATEMENTS OF COMPREHENSIVE INCOME**

For the year ended 30 June 2022

		2022	2021	Original Budget 2022 <sup>1</sup>
	Note	\$'000	\$'000	\$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	A1.1	25,394	22,601	25,719
Supplier expenses	A1.2	25,738	33,572	29,221
Depreciation and amortisation		28,854	28,448	28,525
Impairment loss allowance	A1.3	156	4	–
Write-down and impairment of assets	A1.4	566	18,114	65
Interest on lease liabilities		4	3	–
Other expenses		104	–	–
<b>Total expenses</b>		<b>80,816</b>	<b>102,742</b>	<b>83,530</b>
<b>Own-source revenue</b>				
Revenue from contracts with customers	A2.1	4,954	9,627	8,678
Contributions	A2.2	6,906	12,360	7,214
Interest		715	646	550
Other revenue	A2.3	1,864	1,243	1,318
<b>Total own-source revenue</b>		<b>14,439</b>	<b>23,876</b>	<b>17,760</b>
<b>Gains</b>				
Works of art – gifts		1,743	845	5,000
Net gain from remeasuring investments		–	759	–
<b>Total gains</b>		<b>1,743</b>	<b>1,604</b>	<b>5,000</b>
<b>Total own-source income</b>		<b>16,182</b>	<b>25,480</b>	<b>22,760</b>
<b>Net cost of services</b>		<b>(64,634)</b>	<b>(77,262)</b>	<b>(60,770)</b>
Revenue from Government	C1.1	49,925	49,722	49,592
<b>Deficit on continuing operations</b>	C2.1	<b>(14,709)</b>	<b>(27,540)</b>	<b>(11,178)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
Revaluation increment	B2.1	772,655	560	–
<b>Total other comprehensive income</b>		<b>772,655</b>	<b>560</b>	<b>–</b>
<b>Total comprehensive income/(deficit)</b>		<b>757,946</b>	<b>(26,980)</b>	<b>(11,178)</b>

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

<sup>1</sup> Budget reported in the 2021–22 Portfolio Budget Statements published on 11 May 2021.

**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**  
**STATEMENTS OF COMPREHENSIVE INCOME**

For the year ended 30 June 2022

		2022	2021	Original Budget 2022 <sup>1</sup>
	Note	\$'000	\$'000	\$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash	B1.1	89,590	56,107	30,000
Investments	B1.2	55,762	44,904	32,498
Trade and other receivables	B1.3	1,687	1,312	601
Other financial assets	B1.4	87	98	384
<b>Total financial assets</b>		<b>147,126</b>	<b>102,421</b>	<b>63,483</b>
<b>Non-financial assets</b>				
Heritage and cultural assets	B2.1	6,857,301	6,134,243	6,170,583
Land and buildings	B2.1	469,329	423,437	479,794
Plant and equipment	B2.1	6,189	4,808	4,609
Intangibles	B2.1	1,438	1,235	654
Inventory	B2.2	665	382	350
Prepayments		493	454	425
<b>Total non-financial assets</b>		<b>7,335,415</b>	<b>6,564,559</b>	<b>6,656,415</b>
<b>Total assets</b>		<b>7,482,541</b>	<b>6,666,980</b>	<b>6,719,898</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Supplier payables	B3.1	5,176	5,632	2,440
Other payables	B3.2	2,526	2,584	1,891
<b>Total payables</b>		<b>7,702</b>	<b>8,216</b>	<b>4,331</b>
<b>Interest bearing liabilities</b>				
Leases	B4.1	328	163	535
<b>Total interest bearing liabilities</b>		<b>328</b>	<b>163</b>	<b>535</b>
<b>Provisions</b>				
Employee provisions	B5.1	5,855	5,537	6,796
Other provisions	B5.2	77	246	–
<b>Total provisions</b>		<b>5,932</b>	<b>5,783</b>	<b>6,796</b>
<b>Total liabilities</b>		<b>13,962</b>	<b>14,162</b>	<b>11,662</b>
<b>Net assets</b>		<b>7,468,579</b>	<b>6,652,818</b>	<b>6,708,236</b>
<b>EQUITY</b>				
Contributed equity		452,969	395,154	452,969
Asset revaluation reserve		6,453,813	5,681,158	5,690,675
Retained surplus		561,797	576,506	564,592
<b>Total equity</b>		<b>7,468,579</b>	<b>6,652,818</b>	<b>6,708,236</b>

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

<sup>1</sup> Budget reported in the 2021–22 Portfolio Budget Statements published on 11 May 2021.



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

For the year ended 30 June 2022

		2022	2021	Original Budget 2022 <sup>1</sup>
	Note	\$'000	\$'000	\$'000
<b>CONTRIBUTED EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		395,154	367,004	395,154
<b>Contributions by owners</b>				
Collection development acquisition budget	C1	16,827	16,828	–
Capital injection	C1	40,988	11,322	57,815
<b>Closing balance as at 30 June</b>		<b>452,969</b>	<b>395,154</b>	<b>452,969</b>
<b>ASSET REVALUATION RESERVE</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		5,681,158	5,690,674	5,690,675
<b>Comprehensive income</b>				
Revaluation increment	B2.1	772,655	560	–
Transfer <sup>2</sup>		–	(10,076)	–
<b>Closing balance as at 30 June</b>		<b>6,453,813</b>	<b>5,681,158</b>	<b>5,690,675</b>
<b>RETAINED SURPLUS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		576,506	593,970	575,770
<b>Comprehensive income</b>				
Deficit for the period		(14,709)	(27,540)	(11,178)
Transfer <sup>2</sup>		–	10,076	–
<b>Closing balance as at 30 June</b>		<b>561,797</b>	<b>576,506</b>	<b>564,592</b>
<b>TOTAL EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		6,652,818	6,651,648	6,661,599
<b>Comprehensive income</b>				
Deficit for the period		(14,709)	(27,540)	(11,178)
Revaluation increment		772,655	560	–
<b>Total comprehensive income</b>		<b>757,946</b>	<b>(26,980)</b>	<b>(11,178)</b>
<b>Transactions with owners</b>				
<b>Contributions by owners</b>				
Collection development acquisition budget	C1	16,827	16,828	–
Capital injection	C1	40,988	11,322	57,815
<b>Closing balance as at 30 June</b>		<b>7,468,579</b>	<b>6,652,818</b>	<b>6,708,236</b>

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

<sup>1</sup> Budget reported in the 2021–22 Portfolio Budget Statements published on 11 May 2021.

<sup>2</sup> In 2020–21 there was a transfer of \$10.1 million from the Asset Revaluation Reserve to Retained Surplus to remove the revaluation surplus in respect of derecognised assets.

**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**  
**CASHFLOW STATEMENT**

For the year ended 30 June 2022

		2022	2021	Original Budget 2022 <sup>1</sup>
	Note	\$'000	\$'000	\$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Receipts from Government		49,925	49,722	49,592
Goods and services		5,144	11,209	9,977
Contributions		5,654	5,265	–
Net GST received		3,413	2,503	1,520
Interest		727	741	550
Other		1,266	782	8,531
<b>Total cash received</b>		<b>66,129</b>	<b>70,222</b>	<b>70,170</b>
<b>Cash used</b>				
Employees		24,998	25,823	25,421
Suppliers		29,186	26,524	31,728
Interest payments on lease liabilities		4	3	–
<b>Total cash used</b>		<b>54,188</b>	<b>52,350</b>	<b>57,149</b>
<b>Net cash from operating activities</b>		<b>11,941</b>	<b>17,872</b>	<b>13,021</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Investments		41,297	43,470	80,000
<b>Total cash received</b>		<b>41,297</b>	<b>43,470</b>	<b>80,000</b>
<b>Cash used</b>				
Payments for buildings, plant and equipment		8,490	11,613	73,975
Purchase of intangibles		674	854	–
Payments for heritage and cultural assets		15,873	9,592	–
Investments		52,245	41,199	76,598
<b>Total cash used</b>		<b>77,282</b>	<b>63,258</b>	<b>150,573</b>
<b>Net cash received from (used by) investing activities</b>		<b>(35,985)</b>	<b>(19,788)</b>	<b>(70,573)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Collection development acquisition budget		16,827	16,828	16,827
Capital injection		40,988	11,322	40,988
<b>Total cash received</b>		<b>57,815</b>	<b>28,150</b>	<b>57,815</b>
<b>Cash used</b>				
Principal payments of lease liabilities		288	274	263
<b>Total cash used</b>		<b>288</b>	<b>274</b>	<b>263</b>
<b>Net cash from financing activities</b>		<b>57,527</b>	<b>27,876</b>	<b>57,552</b>
<b>Net (decrease)/increase in cash held</b>				
		<b>33,483</b>	25,960	–
Cash at the beginning of the reporting period		56,107	30,147	30,000
<b>Cash at the end of the reporting period</b>	B1.1	<b>89,590</b>	<b>56,107</b>	<b>30,000</b>

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

<sup>1</sup> Budget reported in the 2021–22 Portfolio Budget Statements published on 11 May 2021.

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

For the year ended 30 June 2022

<b>A: FINANCIAL PERFORMANCE</b>		
<b>A1: Expenses</b>		
	2022	2021
	\$'000	\$'000
<b>A1.1: Employee benefits</b>		
Wages and salaries	19,077	17,813
Superannuation:		
Defined contribution plans	2,340	2,068
Defined benefit plans	1,020	1,122
Leave and other entitlements	1,847	1,574
Sitting fees	296	291
Other employee benefits	814	(267)
<b>Total employee benefits</b>	<b>25,394</b>	<b>22,601</b>
<b>A1.2: Supplier expenses</b>		
<b>Goods and services supplied or rendered</b>		
In-kind expense	1,280	7,095
Contractors and consultants	7,660	6,982
Commercial catering and events	2,287	2,099
Freight and travel	2,075	1,108
Utilities	3,160	3,323
Cost of goods sold	788	1,414
Information technology	1,616	1,509
Advertising	857	1,321
Exhibition services	276	3,373
Repairs and maintenance	1,386	1,078
Insurance	1,020	836
Printing and office supplies	712	856
Workers compensation premiums	213	183
External audit fee	80	72
Other goods and services	2,323	2,318
<b>Total goods and services supplied or rendered</b>	<b>25,732</b>	<b>33,567</b>
Goods supplied	2,650	2,344
Services rendered	23,082	31,223
<b>Total goods and services supplied or rendered</b>	<b>25,732</b>	<b>33,567</b>
<b>Other supplier expenses</b>		
Short-term leases	6	5
<b>Total other supplier expenses</b>	<b>6</b>	<b>5</b>
<b>Total supplier expenses</b>	<b>25,738</b>	<b>33,572</b>

**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 no short-term lease commitments, and no low value lease commitments as at 30 June 2022 (one short-term lease commitment of \$4,430 including GST and no low value lease commitments as at 30 June 2021). There are no options with the lease.

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

For the year ended 30 June 2022

	2022	2021
	\$'000	\$'000
<b>A1.3: Impairment loss allowance</b>		
Bad debts expense on receivables	22	4
Unrealised net loss from remeasuring investments	134	–
<b>Total impairment loss allowance</b>	<b>156</b>	<b>4</b>
<b>A1.4: Write-down and impairment of assets</b>		
Movement in slow-moving and obsolete stock	66	112
Write-down of assets	500	18,002
<b>Total write-down and impairment of assets</b>	<b>566</b>	<b>18,114</b>

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



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

For the year ended 30 June 2022

<b>A2: Own-source income</b>		
	2022	2021
	\$'000	\$'000
<b>A2.1: Revenue from contracts with customers</b>		
Commercial catering and events	1,836	1,877
Exhibition admissions	934	3,939
Merchandising	1,677	3,275
Membership	507	536
<b>Total revenue from contracts with customers</b>	<b>4,954</b>	<b>9,627</b>
Sale of goods	1,677	3,275
Rendering of services	3,277	6,352
<b>Total revenue from contracts with customers</b>	<b>4,954</b>	<b>9,627</b>

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

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

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

Membership revenue is recognised evenly over the period as performance obligations are met. The National Gallery provided a two-month extension as a direct result of the COVID-19 lockdown in Canberra that occurred in August 2021. This resulted in a deferral of \$0.1 million as a contract liability as at 30 June 2022.

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

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

<b>A2.2: Contributions</b>		
Sponsorship, including in-kind	2,932	8,126
Donations (excluding gifts of works of art)	3,974	4,234
<b>Total contributions</b>	<b>6,906</b>	<b>12,360</b>

<b>A2.3: Other revenue</b>		
Dividends and distributions	975	336
Exhibition management	169	58
Other revenue	720	849
<b>Total other revenue</b>	<b>1,864</b>	<b>1,243</b>

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

For the year ended 30 June 2022

<b>B: FINANCIAL POSITION</b>		
<b>B1: Financial assets</b>		
	2022	2021
	\$'000	\$'000
<b>B1.1: Cash</b>		
Cash on hand or on deposit	89,590	56,107
<b>Total cash</b>	<b>89,590</b>	<b>56,107</b>
<b>B1.2: Investments</b>		
Term deposits	52,000	41,000
Shares	3,762	3,904
<b>Total investments</b>	<b>55,762</b>	<b>44,904</b>
<b>B1.3: Trade and other receivables</b>		
<b>Goods and services receivables</b>		
Goods and services	881	218
<b>Total goods and services receivables</b>	<b>881</b>	<b>218</b>
<b>Other receivables</b>		
GST receivable from Australian Taxation Office	545	920
Interest receivable	132	144
Withholding tax receivable	164	43
<b>Total other receivables</b>	<b>841</b>	<b>1,107</b>
<b>Total trade and other receivables (gross)</b>	<b>1,722</b>	<b>1,325</b>
Less impairment loss allowance	(35)	(13)
<b>Total trade and other receivables (net)</b>	<b>1,687</b>	<b>1,312</b>
Credit terms for goods and services are within 30 days (2021: 30 days).		
<b>B1.4: Other financial assets</b>		
Accrued income	–	92
Contract assets	87	6
<b>Total other financial assets</b>	<b>87</b>	<b>98</b>

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

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

For the year ended 30 June 2022

**Financial assets**

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

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

The classification depends on both the National Gallery and its controlled entities' business model for managing the respective financial asset and contractual cashflow characteristics at the time of initial recognition.

Financial assets are recognised when the National Gallery or one of its controlled entities becomes a party to the contract and, as a consequence, has a legal right to receive cash and derecognised when the contractual rights to the cashflows from the financial asset expire or are transferred.

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

Cash is recognised at its nominal amount. Cash and cash equivalents includes: cash on hand and demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash, receivables and term deposits held for the purpose of collecting contractual cashflows are measured at amortised cost using the effective interest method adjusted for any loss allowance. Term deposits over three months are considered investments. The National Gallery does not have any financial assets classified as financial assets at fair value through other comprehensive income.

**Impairment of financial assets**

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

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

**Credit risk**

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

**Market risk**

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

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

For the year ended 30 June 2022

**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 2022

	Land	Buildings	Plant and equipment	Heritage and cultural assets	Intangibles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>As at 1 July 2021</b>						
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)
<b>Total as at 1 July 2021</b>	<b>20,810</b>	<b>402,627</b>	<b>4,808</b>	<b>6,134,243</b>	<b>1,235</b>	<b>6,563,723</b>
<b>Adjusted total as at 1 July 2021</b>	<b>20,810</b>	<b>402,627</b>	<b>4,808</b>	<b>6,134,243</b>	<b>1,235</b>	<b>6,563,723</b>
<b>Additions:</b>						
Purchase	–	5,837	2,653	15,873	674	25,037
Right-of-use assets	–	448	5	–	–	453
Assets first found	–	–	–	–	–	–
Works of art – gifts	–	–	–	1,743	–	1,743
Revaluations recognised in other comprehensive income	5,365	43,561	–	723,729 <sup>1</sup>	–	772,655
Depreciation and amortisation	–	(9,020)	(1,250)	(17,860)	(432)	(28,562)
Depreciation on right-of-use assets	–	(268)	(24)	–	–	(292)
Reclassifications	–	–	–	–	–	–
Write-down of assets in net cost of sales	–	(31)	(3)	(427)	(39)	(500)
<b>Total as at 30 June 2022</b>	<b>26,175</b>	<b>443,154</b>	<b>6,189</b>	<b>6,857,301</b>	<b>1,438</b>	<b>7,334,257</b>
Represented by:						
Gross book value	26,175	444,173	7,637	6,857,307	2,330	7,337,622
Accumulated depreciation and impairment	–	(1,019)	(1,448)	(6)	(892)	(3,365)
<b>Total as at 30 June 2022</b>	<b>26,175</b>	<b>443,154</b>	<b>6,189</b>	<b>6,857,301</b>	<b>1,438</b>	<b>7,334,257</b>
Carrying amounts of right-of-use assets	–	299	17	–	–	316

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	2022 Useful life	2022 Threshold
Buildings	40 to 200 years	\$2,000
Plant and equipment	3 to 20 years	\$2,000
Heritage and cultural assets	50 to 480 years	\$2,000
Intangibles	3 to 5 years	\$2,000
Right-of-use assets	2 to 5 years	\$10,000

<sup>1</sup> This amount comprises of a revaluation increment of \$729.15 million as a result of the full valuation of heritage and cultural assets and a \$5.4 million decrement relating to identified assets currently under provenance investigation.



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The useful life of identifiable subcomponents in the buildings asset class has not changed since 2020–21.

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 2021–22 (2020–21: nil). Assets under development with a value of \$0.03 million were identified to not meet the threshold for asset capitalisation and written off in accordance with AASB 116 *Property, Plant and Equipment* (2020–21: 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 2021–22 (2020–21: 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 \$0.43 million were identified through the National Gallery's provenance governance framework as having no future economic benefit and were derecognised and written off through the Statement of Comprehensive Income (2020–21: \$17.60 million). Assets currently under provenance investigation have also been identified as impaired, and an adjustment of \$5.4 million through the Asset Revaluation Reserve has been made in accordance with AASB 116 *Property, Plant and Equipment* (2020–21: nil).

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**Intangibles**

The National Gallery recognises intangible assets only if it is probable that future economic benefits will flow to the National Gallery and the cost of the asset can be measured reliably. Intangible assets held by the National Gallery comprise websites (\$0.8 million) and software (\$0.6 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 2021–22 (2020–21: nil). Intangible assets with a net book value of \$0.04 million were decommissioned following a software upgrade and written off in accordance with AASB 116 *Property, Plant and Equipment* (2020–21: 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.

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	
	2022	2021	2022	2021	2022	2021
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Capital commitments payable (including GST):</b>						
<b>Capital commitments</b>						
Buildings	11,815	2,787	2,709	657	14,524	3,444
Plant and equipment	812	533	–	–	812	533
Heritage and cultural assets	9,957	855	2,862	–	12,819	855
Intangibles	284	45	–	–	284	45
<b>Total capital commitments payable</b>	<b>22,868</b>	<b>4,220</b>	<b>5,571</b>	<b>657</b>	<b>28,439</b>	<b>4,877</b>

As at 30 June 2022, no capital commitments had been entered over five years (2021: nil).

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	2022	2021
	\$'000	\$'000
<b>B2.2: Inventory</b>		
Inventory held for sale	665	382
<b>Total inventory</b>	<u>665</u>	<u>382</u>

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

**B3: Payables**

**B3.1: Supplier payables**

Trade creditors and accruals	5,080	5,551
Other creditors	96	81
<b>Total supplier payables</b>	<u>5,176</u>	<u>5,632</u>

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

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

**B3.2: Other payables**

Unearned income	1,882	2,018
Accrued salaries and wages	644	566
<b>Total other payables</b>	<u>2,526</u>	<u>2,584</u>

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

**B4: Interest bearing liabilities**

**B4.1: Leases**

Lease liabilities	328	163
<b>Total leases</b>	<u>328</u>	<u>163</u>

The total cash outflow for leases during 2021–22 was \$0.3 million (2021: \$0.3 million).

**B4.2: Leases – Maturity**

**Maturity analysis – contractual undiscounted cash flows**

Within 1 year	293	84
Between 1 to 5 years	35	79
More than 5 years	–	–
<b>Total leases</b>	<u>328</u>	<u>163</u>

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

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

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<b>B5: Provisions</b>		
	2022	2021
	\$'000	\$'000
<b>B5.1: Employee provisions</b>		
Annual leave	2,013	1,760
Long service leave	3,676	3,573
Separations and redundancies	166	204
<b>Total employee provisions</b>	<u>5,855</u>	<u>5,537</u>

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 2021	246
Additional provisions made	34
Amounts used	(136)
Amounts reversed	(67)
<b>Total as at 30 June 2022</b>	<u>77</u>

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



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<b>C: Funding</b>		
<b>C1: Revenue from Government</b>		
	2022	2021
	\$'000	\$'000
<b>C1.1: Revenue from Government</b>		
Corporate Commonwealth entity payments	49,592	49,569
Grants from Government	333	153
<b>Total revenue from the Government</b>	<b>49,925</b>	<b>49,722</b>

Funding received or receivable from non-corporate Commonwealth entities is recognised as revenue from the 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 2021–22 (2020–21: \$16.8 million) along with capital injections of \$41.0 million (2020–21: \$11.3 million).

<b>C2: Net cash appropriation arrangements</b>		
	2022	2021
	\$'000	\$'000
<b>C2.1: Net cash appropriation arrangements</b>		
<b>Total comprehensive income less depreciation expense on heritage and cultural assets and right-of-use assets plus principal repayments on leased assets</b>	<b>3,155</b>	<b>(9,648)</b>
Plus: depreciation expense on heritage and cultural assets	(17,860)	(17,892)
Plus: depreciation on right-of-use assets	(292)	(274)
Less: principal repayments – leased assets	288	274
<b>Total comprehensive deficit as per Statement of Comprehensive Income</b>	<b>(14,709)</b>	<b>(27,540)</b>

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

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

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<b>D: Other items</b>		
<b>D1: Current/non-current distinction for assets and liabilities</b>		
	2022	2021
	\$'000	\$'000
<b>D1.1: Current/non-current distinction for assets and liabilities</b>		
<b>Assets expected to be recovered in:</b>		
<b>No more than 12 months</b>		
Cash	89,590	56,107
Investments	52,000	41,000
Trade and other receivables	1,687	1,312
Other financial assets	87	98
Inventory	665	382
Prepayments	462	376
<b>Total no more than 12 months</b>	<b>144,491</b>	<b>99,275</b>
<b>More than 12 months</b>		
Heritage and cultural assets	6,857,301	6,134,243
Land and buildings	469,329	423,437
Plant and equipment	6,189	4,808
Intangibles	1,438	1,235
Investments	3,762	3,904
Prepayments	31	78
<b>Total more than 12 months</b>	<b>7,338,050</b>	<b>6,567,705</b>
<b>Total assets</b>	<b>7,482,541</b>	<b>6,666,980</b>
<b>Liabilities expected to be settled in:</b>		
<b>No more than 12 months</b>		
Suppliers	5,176	5,632
Other payables	2,434	2,487
Leases	292	84
Employee provisions	2,528	2,372
Other provisions	77	246
<b>Total no more than 12 months</b>	<b>10,507</b>	<b>10,821</b>
<b>More than 12 months</b>		
Other payables	92	97
Leases	36	79
Employee provisions	3,327	3,165
<b>Total more than 12 months</b>	<b>3,455</b>	<b>3,341</b>
<b>Total liabilities</b>	<b>13,962</b>	<b>14,162</b>

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**D2: Contingent assets and liabilities**

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

**Quantifiable contingencies**

As at 30 June 2022, the National Gallery and its controlled entities had two contingent assets, being land and a building, with a fair value estimate of \$1.8 million (2021: \$1.4 million) and no quantifiable contingent liabilities (2021: 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**

	2022	2021
	\$'000	\$'000
<b>D3.1: Key management personnel remuneration</b>		
Short-term employee benefits	831	821
Post-employment benefits	60	59
Other long-term employee benefits	10	10
Termination benefits	—	—
<b>Total key management personnel remuneration</b>	<b>901</b>	<b>890</b>

Key management personnel (KMP) are those persons having authority and responsibility for planning, directing and controlling activities of the National Gallery and its controlled entities. The National Gallery and its controlled entities have determined the KMP to be the Portfolio Minister, Council members and the Director.

The above table includes the remuneration in 2021–22 for 12 KMP who held office at some time during the year (2020–21: 12). The remuneration and benefits for the Portfolio Minister are excluded from the table as they are set by the Remuneration Tribunal and are not paid by the National Gallery or its controlled entities.

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

**D4: Related party disclosures**

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

**National Gallery of Australia Foundation**

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

The National Gallery provides administrative services to the Foundation free of charge. The fair value of these services was estimated as \$0.84 million in 2021–22 (2020–21: \$0.97 million).

The Foundation donated \$2.87 million to the National Gallery in 2021–22 (2020–21: \$1.59 million). Donations consisted of funds for the development of the national collection of works of art and to support the National Gallery's programs. The Foundation's accounts are included in the National Gallery's consolidated financial statements. All interentity transactions are eliminated on consolidation (refer to note D6).

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**Gordon Darling Australia Pacific Print Fund**

The Gordon Darling Australia Pacific Print Fund (the 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 \$0.34 million (2020–21: \$0.03 million). Contributions consisted of funds for the development of the national collection of works of art and to support the National Gallery's programs. The Fund's accounts are included in the National Gallery's consolidated financial statements. All interentity transactions are eliminated on consolidation (refer to notes D6 and D7).

**D4.2: Council members**

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

Name	Date commenced	Date retired
Mr R Stokes AO (Chairman)	09/07/2018	
Mr M Gannon (Deputy Chairman)	22/07/2019	
Hon R Alston AO	04/04/2019	
Mr S Brady AO, CVO	06/12/2018 <sup>1</sup>	
Ms H Cook	09/02/2017	
Dr T Janke	22/07/2019	
Ms A Kubler	19/04/2018	
Dr J Neilson AM	29/04/2021	15/11/2021
Mr N Mitzevich (Director of the National Gallery)	02/07/2018	
Mr N Moore	18/03/2021	
Prof S Smart	25/07/2019	
Ms Ilana Atlas AO	31/03/2022	

<sup>1</sup> Mr S Brady's first term of appointment ended 5 December 2021, reappointed for second term 17 February 2022.

**D4.3: Transactions with related parties**

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

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

Giving consideration to relationships with related parties, and transactions entered into during the reporting period by the National Gallery and its controlled entities, there are no related party transactions to be separately disclosed in 2021–22 (2020–21: nil).



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**D5: Budgetary reporting**

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

**Statement of Comprehensive Income**

In 2021–22, the National Gallery and its controlled entities reported total expenses of \$80.8 million, \$2.7 million less than originally budgeted. This was primarily due to supplier expenses being under budget across a number of areas as activities and exhibitions were rescheduled due to restrictions of COVID-19, partially offset by an unbudgeted write off expense of \$0.5 million which was mainly associated with the derecognition of some works of art.

The reduced activity due to COVID restrictions resulted in lower visitation and diminished commercial operations which are the primary drivers in 2021–22 revenue from contracts with customers being \$5.0 million compared to the original budget of \$8.7 million.

Cash flows were managed throughout the year to maximise returns resulting in interest revenue being \$0.2 million greater than the original budget. Other revenue was \$0.6 million greater than budget predominantly reflecting dividends on the investment portfolio being greater than budgeted due to changed market conditions since the budget was developed.

During 2021–22, gifts of works of art valued at \$1.7 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.

Impairment loss allowance of \$0.2 million against a budget of nil reflected 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 gain in the previous financial year.

The combination of these effects resulted in net cost of services of \$64.6 million, six per cent lower than the budget of \$60.8 million.

Total comprehensive income of \$757.9 million included the upwards revaluation of the collection, \$723.7 million, and land and buildings, \$48.9 million, which could not be foreseen when the budget was developed.

**Statement of Financial Position**

As at 30 June 2022, net assets were \$7.47 billion, eleven per cent higher than the budget of \$6.71 billion. This variance reflects the independent revaluation of the collection to \$6.86 billion, and land and buildings to \$0.5 million. Collectively these two classes of assets account for 98 per cent of net assets.

Financial assets totalled \$147.1 million as at 30 June 2022 against an original budget of \$63.5 million. The variance to the original budget is partially attributed to the prior year results (which are not known when the original budget is published some 14 months earlier), current year operating results plus the cashflow associated with timing of the acquisition of works of art and the rescheduling of some elements of the capital works program. Cash is invested in term deposits until it is required. Cash balances included cash provided by the Government of \$52.9 million for the completion of building related capital works, together with funds committed for the purchase of works of art of \$13.9 million. At \$1.7 million, trade receivables were higher than budget by \$1.1 million primarily driven by an unbudgeted corporate sponsorship agreement to fund future programs.

As at 30 June 2022, liabilities totalled \$14.0 million compared to a budget of \$11.7 million. The number of invoices on hand at the end of the year was influenced by the rescheduling of several exhibitions including *Jeffrey Smart* and *Know My Name* which ran through to May and June 2022. Provisions totalled \$5.9 million, \$0.9 million less than the original budget. Employee provisions were \$0.9 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 \$7.47 billion closing equity position is consistent with the original budget plus the revaluation of the collection and land and buildings as already described.

**Cashflow Statement**

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

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**D6: National Gallery of Australia and controlled entities financial information**

	National Gallery		Controlled Entities <sup>1</sup>	
	2022	2021	2022	2021
	\$'000	\$'000	\$'000	\$'000

**D6.1: National Gallery and controlled entities financial information**

**STATEMENT OF FINANCIAL POSITION**

**ASSETS**

Current assets	<b>129,769</b>	86,092	<b>14,747</b>	13,183
Non-current assets	<b>7,334,263</b>	6,563,800	<b>3,762</b>	3,905
<b>Total assets</b>	<b>7,464,032</b>	6,649,892	<b>18,509</b>	17,088

**LIABILITIES**

Current liabilities	<b>10,507</b>	10,820	–	1
Non-current liabilities	<b>2,787</b>	3,341	<b>668</b>	–
<b>Total liabilities</b>	<b>13,294</b>	14,161	<b>668</b>	1

**EQUITY**

Contributed equity	<b>452,969</b>	395,154	–	–
Retained surplus	<b>543,956</b>	559,419	<b>17,841</b>	17,087
Asset revaluation reserve	<b>6,453,813</b>	5,681,158	–	–
<b>Total equity</b>	<b>7,450,738</b>	6,635,731	<b>17,841</b>	17,087

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

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	National Gallery		Controlled Entities <sup>1</sup>	
	2022	2021	2022	2021
	\$'000	\$'000	\$'000	\$'000
<b>D6.1: National Gallery and controlled entities financial information</b>				
<b>STATEMENT OF COMPREHENSIVE INCOME</b>				
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	24,937	22,033	457	568
Supplier expenses	25,344	34,115	394	420
Depreciation and amortisation	28,854	28,448	–	–
Impairment loss allowance	22	4	134	–
Write-down and impairment of assets	566	18,114	–	–
Interest on lease liabilities	4	3	–	–
Other expenses	–	–	3,305	1,597
<b>Total expenses</b>	<b>79,727</b>	<b>102,717</b>	<b>4,290</b>	<b>2,585</b>
<b>Own-source revenue</b>				
Revenue from contracts with customers	4,954	9,574	–	53
Contributions	6,430	9,745	3,715	4,212
Interest	650	595	65	51
Other revenue	588	1,084	1,264	1,122
<b>Total own-source revenue</b>	<b>12,622</b>	<b>20,998</b>	<b>5,044</b>	<b>5,438</b>
<b>Gains</b>				
Works of art – gifts	1,743	845	–	–
Other gains	–	–	–	759
<b>Total gains</b>	<b>1,743</b>	<b>845</b>	<b>–</b>	<b>759</b>
<b>Total own-source income</b>	<b>14,365</b>	<b>21,843</b>	<b>5,044</b>	<b>6,197</b>
<b>Net income/(cost) of services</b>	<b>(65,362)</b>	<b>(80,874)</b>	<b>754</b>	<b>3,612</b>
Revenue from Government	49,925	49,722	–	–
<b>Income/(deficit) on continuing operations</b>	<b>(15,437)</b>	<b>(31,152)</b>	<b>754</b>	<b>3,612</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
Revaluation increment	772,655	560	–	–
<b>Total other comprehensive income</b>	<b>772,655</b>	<b>560</b>	<b>–</b>	<b>–</b>
<b>Total comprehensive income/(deficit)</b>	<b>757,218</b>	<b>(30,592)</b>	<b>754</b>	<b>3,612</b>

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

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

For the year ended 30 June 2022

<b>D7: Assets held in trust</b>		
	2022	2021
	\$'000	\$'000
<b>D7.1: Gordon Darling Australia Pacific Print Fund</b>		
Balance carried forward from previous year	4,085	3,195
Investment and other income	423	159
Unrealised net gain from remeasuring investments	–	759
<b>Total income and gains</b>	<b>423</b>	<b>918</b>
Unrealised net loss from remeasuring investments	134	–
Realised loss on sale of shares	90	–
Expenses	4	19
Payments for works of art	344	9
<b>Total payments and expenses</b>	<b>572</b>	<b>28</b>
<b>Balance carried forward to next year</b>	<b>3,936</b>	<b>4,085</b>

The Gordon Darling Australia Pacific Print Fund (Fund) is a trust established in 1989 under a deed of settlement to purchase, exhibit and publish information about prints by Australasian printmakers now living or who died on or after 1 January 1965.

The Fund is made up of a combination of cash and shares listed on the Australian Stock Exchange.



# Part 6

## Appendices

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# Appendix A Exhibitions

## NATIONAL GALLERY OF AUSTRALIA

Exhibitions presented at the National Gallery's Parkes Place on Ngunnawal and Ngambri Country in 2021–22.

### **Know My Name: Australian Women Artists 1900 to Now Part Two**

12 June 2021 – 26 June 2022

Drawn from the National Gallery's collection and with loans from across Australia, *Know My Name: Australian Women Artists 1900 to Now* was one of the most comprehensive presentations of art by women assembled in this country.

Shown in two parts, this exhibition told a new story of Australian art. *Know My Name* looked at moments in which women created innovative forms of art. It examined feminist cultural commentary and highlighted the creative and intellectual relationships that have existed between women artists throughout time.

*Know My Name: Australian Women Artists 1900 to Now* was part of the National Gallery's vision to increase the representation of all women in the artistic program, national collection and within the organisation itself and generated new acquisitions for the national collection through purchase and gift. The project was supported by a major publication, *Know My Name*, highlighting the work of 150 women artists which is now in its second edition. The extraordinary critical and public response triggered a major touring exhibition which will be developed and designed specifically for regional Australia.

313,682 people visited this exhibition.

Curators: Deborah Hart, Henry Dalrymple Head Curator, Australian Art and Elspeth Pitt, Curator Australian Art.

### **Project 1: Sarah Lucas**

7 August 2021 – 18 April 2022

*Sarah Lucas* brought together recent work by one of England's most influential artists of the past 30 years.

Over the past 30 years, Sarah Lucas has transformed everyday materials such as vegetables, cigarettes and stockings through sculpture, photography and performance. The human body recurs in her practice as a site of potential desire and failure, as the artist explores the ways in which gender and sexuality are performed.

Known for her use of crude and humorous imagery, Lucas explores the representation and experience of gender in works that confront the realities of bodily existence. The exhibition featured two recent sculpture series, including new works from the *Bunny* series, a series Lucas has been making since 1997. A new series of bronze sculptures depicts similar figures that incorporate both masculine and feminine elements; gender stereotypes are challenged, and conventions of representation humorously played with.

Lucas's sculpture work was exhibited in a unique installation specifically designed by the artist for the National Gallery's presentation.

*Sarah Lucas* is part of the Project Series and a *Know My Name* project. As a result of the exhibition the National Gallery acquired a major work.

78,501 people visited this exhibition.

Curator: Peter Johnson, Curator, Projects.

### **Jeffrey Smart**

11 December 2021 – 15 May 2022

The year 2021 marked 100 years since the birth of acclaimed Australian artist Jeffrey Smart. This exhibition celebrated and commemorated this significant centenary.

One of Australia's most celebrated artists, Smart sought inspiration from the world around him—the environment of urban and industrial modernity, which he transformed through his imaginative sense of theatre and an intimate understanding of geometry and composition. His potent and intriguing images have become emblematic of twentieth- and twenty-first-century urban experience.

Drawn from over forty private and public collections, the exhibition presented 120 works, documenting Smart's artistic trajectory from the 1940s. The exhibition was supported by a major publication now in its second edition.

*Jeffrey Smart* was the summer ticketed exhibition, with a total visitation of 64,270 patrons, 69% of whom were non-local. The total economic impact of the exhibition was \$13,542,008.

Curators: Deborah Hart, Henry Dalrymple Head Curator, Australian Art, and Rebecca Edwards, Sid and Fiona Myer Curator, Australian Art.

### **Australian Art: Storylines**

24 December 2021 – 5 June 2022

This major display, drawn from the National Gallery's collection, brought together works by First Nations and non-Indigenous artists from across Australia, including works by artists of Asian and Pacific heritage. It wove together multiple stories, different cultural traditions and a range of art-historical perspectives.

*Australian Art: Storylines* included historical and contemporary works of art to show how the past and present are interconnected. An aspect of the display celebrated Australia's artistic heroes and the communities and networks that have supported their work. Some works of art told the story of connections with other places, and of the ways that those exchanges have influenced art in this country.

This display considered how artists have made sense of our experience of place and Country—the spaces in which we live and the landscapes that sustain life and culture. It also reflected on the ways art helps us to remember our histories and Ancestors, and how art itself has become part of telling our diverse and interwoven stories.

### **Balnaves Contemporary Project Series:**

#### **Judy Watson & Helen Johnson: the red thread of history, loose ends**

19 February – 5 June 2022

Watson, a Waanyi woman, and Johnson, a non-Indigenous woman from Naarm/Melbourne, collaborated to develop new works that explore the complex and varied experiences of Australian women. They presented a conversation in visual form about contemporary Australia, revealing Watson's and Johnson's different perspectives within the context of colonisation.

*Judy Watson & Helen Johnson: the red thread of history, loose ends* is a *Know My Name* project and part of the Balnaves Contemporary Series.

Curators: Tina Baum, Curator, Aboriginal and Torres Strait Islander Art; Elspeth Pitt, Curator Australian Art and former Curator Jaklyn Babington.

### **Enlighten and Balnaves Contemporary Project**

#### **Series: Daniel Crooks: Structured Light**

4 – 14 March 2022

Naarm/Melbourne-based artist Daniel Crooks was commissioned to illuminate the National Gallery's facade for the 2022 *Enlighten Festival*.

Held in the Gallery's 40th anniversary year, Crooks' project celebrates the design of the original National Gallery building by Edwards, Madigan, Torzillo and Briggs. Using the architects' geometric language as a point of departure, Crooks transforms the Gallery façade through visual manipulations spanning geometry, perspective, colour and light. A score by Byron Scullin responds to the building's brutalist architecture and sense of sacred geometry. Presented in partnership with Events ACT. *Daniel Crooks: Structured Light* is part of the Balnaves Contemporary series.

Curator: Elspeth Pitt, Curator, Australian Art.

### **4th National Indigenous Art Triennial: Ceremony**

26 March – 31 July 2022

This exhibition and program of events was conceived to animate and heal, to reveal how ceremony is at the nexus of Country, of culture and of community.

From the intimate and personal to the collective and collaborative, ceremonies manifest through visual art, film, music, theatre, spoken word, dance and poetry. Ceremonial practice has a performative element. At its heart is the concept of iteration, the artist's conscious engagement with what has come before. Iteration can be expressed in the minutiae of painted tali (sandhills) or the click of a shutter.

The Triennial is the National Gallery's flagship exhibition of contemporary Aboriginal and Torres Strait Islander art and is made possible through the continued generosity of the National Gallery's Indigenous Art Partner Wesfarmers Arts and key philanthropic supporters.

106,811 people visited this exhibition.

Curator: Hetti Perkins, Arrernte and Kalkadoon peoples, Senior Curator-at-large; with National Gallery Curators.



### **Rauschenberg & Johns: significant others**

11 June – 29 January 2023

In the early 1950s, at the height of the Abstract Expressionist movement, a new avant-garde began to emerge from a relationship between two young artists. From their run-down New York studios, Robert Rauschenberg and Jasper Johns began a private creative dialogue that introduced everyday signs, objects, and media into their work, collapsing the distinction between art and life. While their relationship would end after seven years, their art would continue to radiate the new ideas of their creative exchange.

This exhibition draws upon the National Gallery's Kenneth Tyler Collection of prints with works by both artists produced between 1967 and 1973, and holdings of key works by their predecessors and contemporaries.

Curator: David Greenhalgh, Kenneth E Tyler Assistant Curator, International Prints and Drawings.

### **TOURING NATIONALLY AND INTERNATIONALLY**

National Gallery exhibitions that toured nationally in 2021–22.

#### **The Ned Kelly Series**

Tweed Regional Gallery, Murwillumbah NSW | 19 March – 22 August 2021

Tasmanian Museum and Art Gallery, Nipaluna/Hobart Tasmania (TAS) | 29 October 2021 – 20 February 2022

Ned Kelly showcases Australian artist Sidney Nolan's series of 26 paintings of the nineteenth-century bushranger Ned Kelly. Created in 1946–47, the outlaw's story is distilled into a visual narrative in which the Australian landscape plays a key role.

Sidney Nolan's 1946–47 paintings on the theme of the 19th-century bushranger Ned Kelly are one of the greatest series of Australian paintings of the 20th century. Nolan's starkly simplified depiction of Kelly in his homemade armour has become an iconic Australian image. Highlighting these works makes the point that Australian art is part of the world, with its own stories to tell. This dual emphasis of connectedness and distinctiveness in relation to culture and place is integral to Nolan's Ned Kelly series.

In 1977, Sunday Reed donated 25 of the 27 paintings in Nolan's first exhibited Kelly series to the National Gallery. The series was first painted while Nolan was living with Sunday and her husband John Reed at their homestead, Heide, in Heidelberg, Victoria.

Curator: Deborah Hart, Henry Dalrymple Head Curator Australian Art.

### **Patricia Piccinini's Skywhales: Every Heart Sings**

Maitland Regional Art Gallery, Wonnarua Country/ Maitland NSW | 15 January 2022

Tatiara Gallery Bordertown, Tarndanya/Adelaide SA | 19 February 2022

Adelaide Festival, Tarndanya/Adelaide SA | 13 March 2022

M Pavilion, Naarm/Melbourne VIC | 19 March 2022

Hamilton Art Gallery, Gunditjmarra, Tjapwurong and Bunganditj Country/Hamilton VIC | 14 May 2022

Patricia Piccinini's *Skywhalepapa* 2020, a new sculpture in the form of a hot-air balloon, accompanied her *Skywhale* 2013, floating across the skies of Australia as a National Gallery Touring Exhibition throughout the year.

After launching in Kamberri/Canberra in 2021, the sculptural duo took a trip across the country, visiting most states and territories as part of *Skywhales: Every Heart Sings*, a project about nature, family, evolution, care and wonder.

*Skywhales: Every Heart Sings* is a National Gallery Touring Exhibition and part of the Balnaves Contemporary Series. The tour was made possible by the generous support of the Naomi Milgrom Foundation and Visions of Australia.

Curator: Elspeth Pitt, Curator, Australian Art.

### **Spowers & Syme**

Canberra Museum and Gallery, Kamberri/Canberra ACT | 13 August 2021 – 12 February 2022

Western Plains Cultural Centre, Dubbo NSW | 26 February – 26 May 2022

Celebrating the artistic friendship of Melbourne artists Ethel Spowers and Eveline Syme, the touring exhibition *Spowers & Syme* presents the changing face of interwar Australia through the perspective of two women artists.

The exhibition offers insight into the collaboration between the daughters of rival media families. Studying together in Paris, and later with avant-garde printmaker Claude Flight in London, Spowers and Syme returned to the art world of Australia—where they became enthusiastic exponents of modern art in Naarm/Melbourne during the 1930s and 1940s.

*Spowers & Syme* showcases the artists' dynamic approach to lino and woodcut techniques. The rhythmic patterns of their prints and drawings reflect the fast pace of the modern world through everyday observations of childhood themes, overseas travel and urban life.

*Spowers & Syme* is a National Gallery Touring Exhibition and *Know My Name* project.

Curator: Sarina Noordhuis-Fairfax, Curator, Australian Prints and Drawings.

### **Ever Present: First Peoples Art of Australia**

Art Gallery of Western Australia, Boorloo/Perth Western Australia (WA) | 9 December 2021 – 18 April 2022

National Gallery, Singapore | 28 May – 25 September 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 and the Wesfarmers Collection of Australian Art, the works bridge time and place and are interconnected through story and experience.

*Ever Present* includes the work of over 78 artists and considers seven overarching and interlinked themes: Ancestors + Creators, Country + Constellations, Community + Family, Culture + Ceremony, Trade + Influence, Resistance + Colonisation and Innovation + Identity. The artists contest populist views of Australian history and challenge stereotypes about what defines their art. Together their works underline the ever-present existence of the First Peoples of Australia.

*Ever Present* is a National Gallery Touring Exhibition in partnership with Wesfarmers Arts and the Australian Government through the Office for the Arts.

Curator: Tina Baum, Curator, Aboriginal and Torres Strait Islander Art

### **Yayoi Kusama: THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS**

Art Gallery of South Australia, Tarndanya/Adelaide SA | 1 April 2022 – 2 April 2023

Japanese artist Yayoi Kusama has been described as 'the world's most popular artist', and is best known for her immersive polka-dot and mirror installations. Over the course of her 60-year career, she has engaged with an expansive idea of space and the human body. She uses several recurring motifs—dots, eyes, nets and pumpkins—to investigate repetition and to create sensory experiences that hint at the infinite.

*THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017 is an installation comprising a vibrant yellow room overrun with black polka dots of various sizes. At its centre is a mirrored box, inside which are several dozen illuminated pumpkin sculptures that can be seen through windows. The pumpkins, endlessly reflected in the room's internal mirrors, are also vivid yellow and adorned with dots. The dazzling combination of dots, mirrors and pumpkins creates an optical illusion—a sensation of infinite space and colour.

*THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* is a National Gallery Touring Exhibition made possible with the support of Andrew and Hiroko Gwinnett.

Curator: Carol Cains, Senior Curator, Asia and the Pacific Art.

### **Jess Johnson & Simon Ward: Terminus**

Cairns Art Gallery, Gimuy/Cairns QLD | 3 September – 21 November 2021

Hamilton Gallery, Gunditjmarra, Tjapwurong and Bunganditj Country/Hamilton VIC | 8 April – 5 June 2022

Hazelhurst Art Gallery, Gympie NSW | 25 June – 28 August 2022

Western Plains Cultural Centre Dubbo NSW | 8 October – 4 December 2022

Inspired by science fiction, comics and fantasy movies, *Jess Johnson & Simon Ward: Terminus* is a virtual reality (VR) installation that transports the viewer into an imaginary landscape of colour and pattern populated by human clones, moving walkways and gateways to new realms.

Johnson's drawings are transformed from analogue into digital, animated by Ward and developer Kenny Smith, and enriched with a soundtrack from composer Andrew Clarke. Her solo practice becomes a cross-disciplinary collaboration. The result is *Terminus*—a mysterious universe of alien architecture populated by humanoid clones and cryptic symbols, explored via a network of travellers and gateways.

*Terminus* is in the third year of its 12-venue national tour.

The national tour is made possible thanks to the Australian Government through its Visions of Australia and National Collecting Institutions Outreach Program.

Curator: Jaklyn Babington, Senior Curator Contemporary Art

# Appendix B

## Publishing, Lectures and Papers

### MAJOR PUBLICATIONS

#### **Spowers & Syme**

Curator/author: Sarina Noorduis-Fairfax  
Hardback, 96pp, fully illustrated  
Date of publication: August 2021  
Staff contributors: Dr Sarina Noorduis-Fairfax,  
Dr Nick Mitzevich  
Works from the collection: 82

#### **Jeffrey Smart**

Curators/authors: Dr Deborah Hart  
and Dr Rebecca Edwards  
Hardback, 180pp, fully illustrated  
Date of publication: December 2021  
Staff contributors: Elspeth Pitt, Dr Nick Mitzevich  
Works from the collection: 22

#### **Ever Present: First Peoples Art of Australia (Art Gallery of Western Australia edition)**

Curator/author: Tina Baum  
Hardcover and softcover editions, 176pp, fully illustrated  
Date of publication: December 2021  
Staff contributors: Tina Baum, Dr Nick Mitzevich  
Works from the collection: 61

#### **Ceremony**

Curators/authors: Hetti Perkins, Kelli Cole,  
Aidan Hartshorn, Peter Johnson  
Digital publication  
Date of publication: March 2022  
Staff contributors: Hetti Perkins, Kelli Cole,  
Aidan Hartshorn, Peter Johnson, Dr Nick Mitzevich  
Works from the collection: 13

#### **Rauschenberg & Johns: significant others**

Curator/author: David Greenhalgh  
Digital publication  
Date of publication: June 2022  
Staff contributors: David Greenhalgh, Dr Nick Mitzevich  
Works from the collection: 12

#### **Ever Present: First Peoples Art of Australia (National Gallery Singapore edition)**

Curator/author: Tina Baum  
Hardcover and softcover editions, 244pp, fully illustrated  
Date of publication: May 2022  
Staff contributors: Tina Baum  
Works from the collection: 130

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.

### CORPORATE PUBLICATIONS

*National Gallery of Australia Annual Report 2020–21*

*National Gallery of Australia Foundation Annual Report 2020–21*

### STAFF CONTRIBUTIONS TO SYMPOSIUMS, CONFERENCE AND EXTERNAL PUBLICATIONS

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

#### **Symposiums and Panels**

Beattie, Natalie, 'Known consignor scheme: one museum's journey in navigating bureaucracy', digital and in-person contribution, 30th Australasian Registrars Committee Conference, National Film and Sound Archive, Kamberri/Canberra, 9–11 March 2022.

Beattie, Natalie, 'The registration department: flexibility of service: identity, role and function today in museum business', digital and in-person contribution, 30th Australian Registrars Committee Conference, National Film and Sound Archive, Kamberri/Canberra, 9–11 March 2022.

Boag, Adriane and England, Jessi, 'Know My Name virtual: equity, innovation and collaboration', conference paper, AMAGA National Conference, Boorloo/Perth, Western Australia, 12–17 June 2022.

Boag, Adriane, 'Seniors in museums and galleries', online webinar presentation, AMAGA National Office, 18 November 2021.

Bullock, Natasha, 'After Shocks: Art, Disruption and Provocation', Sydney Contemporary Keynote panel with Alexie Glass-Kantor, Tony Albert, Laura Raicovich, and Jarrod Rawlins.

Cains, Carol, 'The Qianlong emperor: imperial collector and politics of collecting', lecture, Centre for Art History and Art Theory, School of Art and Design, Australian National University, Kamberri/Canberra, 25 August 2021.

Cannon, Deirdre, 'Holding form: the life and art of Barbara Brash (1925–1998)', symposium presentation, Observations: Approaches to Researching and Curating Women Artists, National Gallery of Victoria, Naarm/Melbourne, 23 June 2022.

England, Jessi and Brain, Caddie, 'Know My Name and Wikipedia Australia: a case study', online conference presentation, 'The power and privilege of editing Wikipedia' panel, Art Association of Australia and New Zealand Conference, 8–10 December 2021.

England, Jessi, 'Know My Name virtual conference: innovation, access and gender equity', online conference presentation, 'Impact of the digital' panel, Art Association of Australia and New Zealand Conference, 8–10 December 2021.

Howarth Crispin, 'The Max Ernst collection of non-western arts', lecture, Max Ernst Museum Brühl des LVR, Brühl, Germany, 4 May 2022.

Howarth Crispin, 'The Pacific Arts collection of the National Gallery of Australia', lecture, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand 27 May 2022.

Howarth, Crispin, 'A short history of Pacific Arts at the National Gallery', lecture, 'Pacific worlds: critical inquiry in Oceania', School of Culture, History and Language, College of Asia and the Pacific, Australian National University, Kamberri/Canberra, 21 September 2021.

Howarth, Crispin, 'Pacific perceptions', lecture, Centre for Heritage & Museum Studies, Australian National University, Kamberri/Canberra, 22 March 2022.

Kirkwood, Cara, 'Enduring foundations, bold ambition: what arts and culture policy settings does Australia need for the 21st century?', online panel presentation, For A New Approach (ANA), 19 October 2021, youtube.com/watch?v=xtsY4s9q1yo.

Kirkwood, Cara, 'The launch', panel presentation, Difficult Conversations symposium, a collaboration between the University of Canberra, Ulster University and the British Council, online and in Kamberri/Canberra, 24 March 2022.

Kirkwood, Cara, 'Portraiture re-framed: a public conversation', panel speaker, *Enlighten Festival*, Australian Parliament House, Kamberri/Canberra, 16 March 2022.

Kirkwood, Cara, 'Decolonising cultural leadership', lecture, Leadership in the Cultural and Creative Industries course, UNSW Art and Design Faculty, University of New South Wales, Gadigal Nura/Sydney, 1 November 2021.

Kirkwood, Cara, master of ceremonies at exhibition launch, *Statement: Jack Green Paintings*, Museum of Australian Democracy, Kamberri/Canberra, 27 May 2022.

Lakin, Shaune, In conversation with Ope Lori, 'Photo Live', Photo 2022: International Festival of Photography and *Autograph* (London), 22 September 2021, vimeo.com/619801222.

Lakin, Shaune and Anne O'Hehir, 'Photography and the female gaze', lecture, Methodologies of Art History course, Centre for Art History and Art Theory, School of Art and Design, Australian National University, Canberra, 21 April 2022.

Lakin, Shaune, portfolio reviews, Photo 2022: Being Human and MAGNUM Photos, 30 May 2022.

Little, Elizabeth and Lea Simpson, 'Counts count: collections analysis and gender equity at the National Gallery of Australia Research Library & Archives', conference presentation, ARLIS/NA Art Libraries Society of North America 50th Anniversary Conference: Past, Present, Future: Aspiring to New Heights, Chicago, Illinois, USA, 5–9 April 2022.

Little, Elizabeth and Lea Simpson, 'Counts count: looking at gender diversity within fine arts library collections', conference presentation, Australian Library and Information Association National Conference: 'Diversity', National Convention Centre, Canberra, 17–19 May 2022.

Marsden, Jane, 'Born digital loans', online panel presentation, 'Born Digital Collections', Australian Registrars Committee, 10 March 2021.

Maxwell, Simeran, 'Ballets Russes: Bakst, Delaunay and Goncharova', exhibition talk, Geelong Gallery, June 2022.

Maxwell, Simeran, 'Kansai Yamamoto: fashioning performance/performing fashion', panel presentation, 'Performing global street fashion', Women in Asia Conference 2021: Fashioning Gender in Asia, La Trobe University, Melbourne, 25 November 2021.

Mitzevich, Nick, guest speaker, opening of *Ever Present: First Peoples Art of Australia*, National Gallery, Singapore, 26 May 2022.

Mitzevich, Nick, In conversation with Ben Quilty about the exhibition *At Home: Margaret Olley and Ben Quilty*, Tweed Regional Gallery & Margaret Olley Art Centre, Murwillumbah, 18 February 2022.

Mitzevich, Nick, keynote address, Canberra Region Tourism Advisory Forum, Canberra Convention Centre, Canberra, 9 November 2021.

Mitzevich, Nick, opening speaker, Vera Zulumovski exhibition, *Embellished Vignette*, Watt Space Gallery, Newcastle, 6 May 2022.

Mitzevich, Nick, opening speaker, Ray Monde exhibition, Goulburn Art Gallery, Goulburn, NSW, 18 March 2022.

Mitzevich, Nick, opening speaker, Tamara Dean exhibition, *High Jinks in the Hydrangeas*, Ngununggula Southern Highlands Gallery, Bowral, 4 December 2021.

Mitzevich, Nick, 'The artist, the curator and the collector', online panel presentation, 'Conversations', Melbourne Art Foundation, Naarm/Melbourne, 10 February 2022, vimeo.com/682649692.



O’Hehir, Anne, ‘Who and what we saw: two photocolledged albums in the collection of the National Gallery of Australia’, online presentation, Women and Early Photography Symposium, organised by Áine Larkin (Maynooth University, Ireland) and Heidi Brevik-Zender (University of California, Riverside), 1 June 2022.

Ward, Lucina, ‘Approach with caution: from *Please touch* 1947 to Oppenheim and Lucas,’ online conference presentation, ‘The impact of Surrealism on contemporary female corporeal imagery #1’ session, 2021 Art Association of Australia and New Zealand Conference, 9 December 2021.

Winesmith, Keir and Lawrence, Evelyn, ‘Reshaping the National Gallery of Australia’s comically large online presence’, conference presentation, AMaGA National Conference, Boorloo/Perth, 12–17 June 2022.

Winesmith, Keir, ‘Future trends in museums and culture’, keynote lecture, CM Málaga: Culture & Museums International Tech Forum, Málaga, Spain, 20 June 2022.

Winesmith, Keir, ‘Trends in museums and galleries’, keynote presentation, AMaGA Victoria Forum, Naarm/Melbourne, 17 May 2022.

## ARTICLES

Boag, Adriane, Lara Wiseman, Stephen Isbel and Nathan D’Cunha, ‘Taking art and creativity online’, *Australian Journal for Dementia Care*, vol 11, no 2, April–June 2022, pp 24–7.

Cains, Carol, ‘Mihara Ken’, in Russell Kelty (ed), *Pure Form: Japanese Sculptural Ceramics*, exhibition catalogue, Art Gallery of South Australia, Adelaide, 2022.

Howarth, Crispin, ‘Eric Coote (1941–2022)’, *Oceanic Art Society Journal*, vol 27, no 2, 2022, p 12.

———, ‘Tattooed history: the story of Mokomokai’ *Oceanic Art Society Journal*, vol 27, no 1, 2021, pp 6–7.

———, ‘Recording Kastom: Alfred Haddon’s journals from the Torres Strait and New Guinea, 1888 and 1898’, *Oceanic Art Society Journal*, vol 26, no 4, 2021, pp 11–12.

———, editor of posthumous work by Harry Beran, ‘Learning to carve wood in the Trobriand Islands, Milne Bay Province, Papua New Guinea’, in Lindy Joubert (ed). *Craft Shaping Society: Educating in the Crafts—The Global Experience. Book One*, Springer, Singapore, 2022, pp 117–32.

Lakin, Shaune ‘Hauntology’, in *Peter Maloney, Fugitive Text*, M.33, Naarm/Melbourne, p 202.

Little, Elizabeth and Karen Macdonald, ‘Artistic value’, *Incite*, vol 43, no 3, May–June 2022, p 27.

Loughhead, Anja, ‘Different dream, the same colour blue’, in *Emma Beer, Zooper Dooper*, exhibition catalogue, Drill Hall Gallery, Australian National University, Canberra, 2022.

Loughhead, Anja, ‘You’re almost tomorrow’, in *Louis Grant: Breakable Heaven*, exhibition catalogue,

Canberra Contemporary Art Space, Canberra, and Small Tasks, Canberra, 2022.

Mitzevich, Nick, ‘Preface’, in Richard Heathcote (ed), *Carrick Hill: a portrait*, 2nd ed, Wakefield Press, Adelaide, forthcoming.

O’Hehir, Anne, ‘*Moving still*’, *Portrait: Magazine of Australian & International Portraiture* #67 Winger 2022, pp 48–53.

Pitt, Elspeth, ‘Films, drawings, poems, prints: Dušan Marek in New Guinea’, in Maria Zagala et al, *Dušan and Voitre Marek: surrealists at sea*, exhibition book, Thames & Hudson, Sydney, and Art Gallery of South Australia, Adelaide, 2021.

Pitt, Elspeth, ‘Print, poetry and the Romantic imagination: Barbara Hanrahan and William Blake’, *Barbara Hanrahan: bee-stung lips*, exhibition catalogue, Wakefield Press and Flinders University Museum of Art, Adelaide, 2021.

Pitt, Elspeth, ‘Heather B Swann: Leda’, in *Heather B. Swann: Leda and the swan*, exhibition catalogue, TarraWarra Museum of Art, Healesville, 2021.

Pitt, Elspeth, ‘The struggle to suppress the self: Susan Best’s It’s not personal’, book review, *Art Monthly Australasia*, no 332, Winter 2022.

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## Appendix C Acquisitions

### AUSTRALIAN ART

**James Barth** (born Australia 1993)

*When shaded, umbrageous, do I still feel cold?* 2021, oil paint screen printed and brushed on Dibond. Purchased in celebration of the National Gallery of Australia’s 40th anniversary, 2022. Purchase price AU\$5,000. 2022.6

Adumbral placeholder 2021, oil paint screen printed and brushed on Dibond. Purchased in celebration of the National Gallery of Australia’s 40th anniversary, 2022. Purchase price AU\$11,000. 2022.7.A–B

The dust gloms 2021, oil paint screen printed and brushed on Dibond. Purchased in celebration of the National Gallery of Australia’s 40th anniversary, 2022. Purchase price AU\$11,000. 2022.8.A–B

**Del Kathryn Barton** (born Australia 1972)

*my heart is blazing 11 hours* 2021, synthetic polymer paint on linen. Purchased in celebration of the National Gallery of Australia’s 40th anniversary, 2022. Purchase price AU\$160,000. 2022.29

**Damiano Bertoli** (born Australia 1969–2021)

*Marina* 2018, drawing in colour pencils. Purchased 2022. Purchase price AU\$12,000. 2022.47

*Barbara* 2018, drawing in colour pencils. Purchased 2022. Purchase price AU\$12,000. 2022.48

*Bruno* 2016, drawing in colour pencils. Purchased 2022. Purchase price AU\$12,000. 2022.49

*Francesco* 2018, drawing in colour pencils. Purchased 2022. Purchase price AU\$12,000. 2022.50

*Mara* 2013, drawing in colour pencils. Purchased 2022. Purchase price AU\$12,000. 2022.51

*Silvia* 2015, drawing in colour pencils. Purchased 2022. Purchase price AU\$12,000. 2022.52

*Superposition #2* 2019, pigment inkjet print. Purchased 2022. Purchase price AU\$15,000. 2022.57

*Superposition #2* 2019, pigment inkjet print. Purchased 2022. Purchase price AU\$17,889. 2022.57

*Superposition #2* 2019, pigment inkjet print. Purchased 2022. Purchase price AU\$16,221. 2022.57

*Superposition #3* 2019, pigment inkjet print. Purchased 2022. Purchase price AU\$23,791. 2022.58

*Superposition #3* 2019, pigment inkjet print. Purchased 2022. Purchase price AU\$22,000. 2022.58

*Superposition #10* 2019, pigment inkjet print. Purchased 2022. Purchase price AU\$16,221. 2022.59

*Superposition #10* 2019, pigment inkjet print. Purchased 2022. Purchase price AU\$15,000. 2022.59.

**Dorrit Black** (born Australia 1891–1951)

*Backs of houses, Veere* c 1929, linocut, handprinted in colour inks, from four blocks, edn 6/50. Purchased in celebration of the National Gallery of Australia’s 40th anniversary, 2022. Purchase price AU\$32,544. 2022.36

**Marion Borgelt** (born Australia 1954)

*Bloodlight strip* 2000, pigment on jute. Gift of Dr Gene Sherman AM and Brian Sherman AM, 2021. Donated through the Australian Government’s Cultural Gifts Program. 2021.102

**Cressida Campbell** (born Australia 1960)

*Bush remnants* 1986, woodcut, printed in watercolour, from one block, edn unique state. Purchased 2021 in celebration of the National Gallery of Australia’s 40th anniversary, 2022. Purchase price AU\$100,000. 2021.112

*Bedroom nocturne* 2022, incised woodblock, painted in watercolour. Purchased with the assistance of the Gordon Darling Australia Pacific Print Fund in celebration of the National Gallery of Australia’s 40th anniversary, 2022. Purchase price AU\$343,636. 2022.45

**Dinosaur Designs** (est Australia 1985, manufacturer), **Louise Olsen** (born Australia 1964, designer), **Stephen Ormandy** (born Australia 1964, designer)

*Jewellery for ‘Jillaroo Swag Lady’* 2014, resin (36 bracelets, 1 earring). Gift of the artists 2021. 2021.124.1–37

*Jewellery for ‘Opal essence opal fever’* 2014, resin (94 bracelets, 2 earrings). Gift of the artists 2021. 2021.125.1–96

*Earrings for ‘Rainbow lorikeet’* 2014, gumnut, paint, glitter (2 earrings). Gift of the artists 2021. 2021.126.1–2

*Jewellery for ‘Rainbow patchwork tailored dress’* 2014, resin (26 bracelets, 1 necklace). Gift of the artists 2021. 2021.127.1–28

**Russell Drysdale** (UK 1912 – Australia 1981)

*Studio still life* c 1937, drawing in pencil, pen and ink and watercolour. Purchased in celebration of the National Gallery of Australia’s 40th anniversary, 2022. Purchase price AU\$19,636. 2022.72

**Mikala Dwyer** (born Australia 1959)

*A weight of space* 2017, PETG, steel, rope. Gift of the artist 2021. Donated through the Australian Government’s Cultural Gifts Program. 2021.91.A–F

**Ian Fairweather** (UK 1891 – Australia 1974)

*Market scene, Peking* 1935, oil and pencil on cardboard. Gift of Trevor Bail in celebration of the National Gallery of Australia’s 40th anniversary 2022. Donated through the Australian Government’s Cultural Gifts Program. 2022.4

**Teelah George** (born Australia 1984)

*Sky piece, falling (Melbourne, Perth)* 2020–21, linen, thread, bronze. Purchased in celebration of the National Gallery of Australia’s 40th anniversary, 2022. Purchase

price AU\$57,272. 2022.53.A–B

**Fiona Hall** (born Australia 1953)

*Mire* 2005, wool pile on carpet warp and weft. Gift of Stephanie and Julian Grose in celebration of the National Gallery of Australia's 40th anniversary, 2022. Donated through the Australian Government's Cultural Gifts Program. 2022.13

**Louise Hearman** (born Australia 1963)

*Untitled 1502* 2017, oil and ink on canvas. Purchased 2021. Purchase price AU\$19,318. 2021.122

*Untitled 897* 2002, oil on Masonite. Purchased 2021. Purchase price AU\$23,181. 2021.123

*Untitled 897* 2002, oil on Masonite. Purchased 2021. Purchase price AU\$27,272. 2021.123

*Untitled 897* 2002, oil on Masonite. Purchased 2021. Purchase price AU\$23,181. 2021.123

**Natalya Hughes** (born Australia 1977)

*Woman 6 (harmony)* 2019, synthetic polymer paint on polyester, custom made fabric and powder coated steel frame. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Courtesy of the artist and Sullivan+Strumpf Fine Art. Purchase price AU\$13,500. 2022.3

**Inge King** (Germany 1915 – Australia 2016)

*Earrings* c 1960, silver and opal. Gift of Emeritus Professor Virginia Spate AC. 2022. 2022.40.A–B

**Juz Kitson** (born Australia 1987)

*Charred urn, a lament for the wildfires* 2021, Lumina porcelain, raku, stoneware and black midfire clay, Acquired with the assistance of The Sid and Fiona Myer Family Foundation Fund 2021, in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$7,772. 2021.113

*Charred urn, a lament for the wildfires no 5* 2021, Jingdezhen porcelain, stoneware and black midfire clay, Acquired with the assistance of The Sid and Fiona Myer Family Foundation Fund 2021, in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$3,272. 2021.114

*Charred urn, a lament for the wildfires no 4* 2021, Lumina porcelain, stoneware and oxide. Acquired with the assistance of The Sid and Fiona Myer Family Foundation Fund 2021 in celebration of the National Gallery of Australia's 40th anniversary 2022. Purchase price AU\$4,909. 2021.115

*Charred urn, a lament for the wildfires no 3* 2021, Jingdezhen porcelain, stoneware and black oxide. Acquired with the assistance of The Sid and Fiona Myer Family Foundation Fund 2021, in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$6,136. 2021.116

*Charred urn, a lament for the wildfires no 2* 2021, Jingdezhen porcelain, stoneware and black oxide. Gift of the artist 2022. Donated through the Australian

Government's Cultural Gifts Program. 2022.34

**Rosemary Laing** (born Australia 1959)

*flight research #2* 1998–2000, chromogenic photographs, edn AP. Purchased 2021 with assistance from Medich Foundation. Purchase price AU\$59,090. 2021.92.A–B

*flight research #3* 1998–2000, chromogenic photograph. Purchased 2021 with assistance from Medich Foundation Rosemary Laing and Tolarno Galleries. Purchase price AU\$40,909. 2021.93

*bulletproofglass #3* 2002, printed 2022, chromogenic photograph, edn AP. Purchased 2021 with assistance from Medich Foundation. Purchase price AU\$54,545. 2021.94

*flight research #8* 1998–2000, chromogenic photograph, edn AP. Purchased 2021 with assistance from Medich Foundation. Purchase price AU\$54,545. 2021.95

*where to from here #2* 2019, archival pigment print. Gift in memory of Bernard Laing 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Donated through the Australian Government's Cultural Gifts Program. 2021.96

**Lindy Lee** (born Australia 1954)

*The unconditioned* 2020, bronze (comprising 117 bronze elements), edn unique. Gift of Daniel Tobin and Gilbert Guaring 2021. Donated through the Australian Government's Cultural Gifts Program. 2021.100.A–DM

**Jo Lloyd** (born Australia 1975, artist), **Deanne Butterworth** (performer), **Rebecca Jensen** (performer), **Michaela Coventry** (producer), **Duane Morrison** (composer), **Peter Rosetzky** (cinematographer), **Andrew Treloar** (costume designer)

*Archive the archive* 2020, single channel digital video; colour, sound. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Performance commission generously supported by Phillip Keir and Sarah Benjamin and the SUBSTATION. Purchase price AU\$8,400. 2022.2

**Hilarie Mais** (born UK 1952)

*Nubis* 2001, oil paint on wood. Gift of Dr Gene Sherman AM and Brian Sherman AM 2021. Donated through the Australian Government's Cultural Gifts Program. 2021.101

**Sonia Payes** (born Australia 1956)

*Portrait of Bronwyn Oliver* 2006, chromogenic photograph. Purchased 2022. Purchase price AU\$4,800. 2022.38

**Jude Rae** (born Australia 1956)

*Waterloo II (#449)* 2021, oil on linen. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$77,727. 2022.35

**Jeffrey Smart** (born Australia 1921 – Italy 2013)

*Near Knossos* 1973, oil on canvas. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$1,045,454. 2022.32

**Yasmin Smith** (born Australia 1984)

*Terroir* 2020, pinot noir vine-ash glaze on stoneware slip; 20 objects. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$34,545. 2022.67.A–T

**Ethel Spowers** (born Australia 1890–1947)

*Melbourne* 1930, embroidered with applied sections on linen with timber support, Acquired with the generous assistance of John Keats, great nephew of the artist, and Paul Evans in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$300,000. 2022.46

**Aida Tomescu** (born Romania 1955)

*A long line of sand III* 2021, oil on Belgian linen. Gift of Rowena Danziger, in memory of Ken Coles AM, in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$181,818. 2022.5.A–C

**Barbara Tribe** (born Australia 1913 – UK 2000)

*Orpheus* 1952, oak, strings. Gift of Bettina Dalton in memory of John Schaeffer AO 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Donated through the Australian Government's Cultural Gifts Program. 2021.97

*Eve (female torso, Thailand)* 1971, verdigris bronze statue. Gift of Bettina Dalton in memory of John Schaeffer AO 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Donated through the Australian Government's Cultural Gifts Program. 2021.98

*Hermaphrodite* 1952, bronze. Gift of Bettina Dalton in memory of John Schaeffer AO 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Donated through the Australian Government's Cultural Gifts Program. 2021.99

**Justene Williams** (born Australia 1970)

*Victory over the sun* 2016, costumes, video and e-score. Purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$120,000. 2021.128.1–4

## FIRST NATIONS ART

**Robert Andrew** (born Australia 1965, Yawuru people)

*A connective reveal—nainmurra guuruburrii dhaura* 2022, ochres, oxides, chalk, aluminium, water, electromechanical components. Purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$45,000. 2021.117

**Kunmanara Carroll** (Australia c1950–2021, Luritja/Pintupi peoples)

*Kiwirrkura* 2021, incised sgraffito stoneware. Purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$4,200. 2021.104

*Walungurru* 2021, incised sgraffito stoneware. Purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$4,600. 2021.105

*Yumari* 2021, incised sgraffito stoneware. Purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$3,800. 2021.106

*Walungurru* 2021, incised sgraffito stoneware. Purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$4,800. 2021.107

*Walungurru* 2021, incised sgraffito stoneware. Purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$4,200. 2021.108

*Ilpili* 2021, incised sgraffito stoneware. Purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$4,600. 2021.109

*Yumari* 2021, incised sgraffito stoneware. Purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$6,200. 2021.110

**Helen Ganalmirriwuy Garrawurra** (born Australia 1955, Liyagawumirr people)

*Gurrumattji* 2021, natural earth pigments and binder on eucalyptus wood. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$4,000. 2022.25

*Gurrumattji* 2021, natural earth pigments and binder on eucalyptus wood. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$4,000. 2022.26

*Gurrumattji* 2021, natural earth pigments and binder on eucalyptus wood. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$6,000. 2022.27

**Iluwanti Ken** (born Australia 1944, Pitjantjatjara people)

*Walawulu ngunytyju kukaku ananyi (mother eagles going hunting)* 2020, ink on saunders waterford paper. Purchased 2021. Purchase price AU\$11,000. 2021.120

**Emily Kame Ngwarreye** (Australia c1910–1996, Anmatyerre people)

*Untitled (awelye)* 1994, synthetic polymer paint on canvas. Purchased 2022 in celebration of the National Gallery of Australia's 40th anniversary 2022, with the assistance of the Foundation Gala Dinner Fund 2021. Purchase price AU\$3,000,000. 2022.73.A–F

**Grace Lillian Lee** (born Australia 1988, Meriam Mir people)

*Future Woven Floral Forms* 2020, canvas, cotton webbing, cane, feathers, coconut palm frond, digital print on paper. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$35,000. 2022.68.1–9



*Future Woven Floral Forms* 2020, canvas, cotton webbing, cane, feathers, digital print on paper. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$35,000. 2022.69.1–9

**Naminapu Maymuru-White** (born Australia 1952, Manggalili people)

*Milŋiyawuy river of stars* 2021, natural earth pigments and binder on eucalyptus bark. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$19,000. 2022.39

**Dr Carol McGregor** (born New Zealand 1961, Wadawurrung people)

*Wreath for Oodgeroo* 2020, possum skins, charcoal, natural earth pigment, binder, waxed thread. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$30,000. 2022.11

**Archie Moore** (born Australia 1970, Kamilaroi/Bigambul peoples)

*Family tree* 2021, Conté crayon on blackboard paint on Valchromat board. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$70,400. 2022.1.A–H

**Dhambit Mununggurr** (born Australia 1968, Gumatj people)

*Djulpan* 2020, synthetic polymer paint and binder on eucalyptus bark. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$20,000. 2022.12

**Vincent Namatjira** (born Australia 1983, Western Aranda people)

*Vincent's Vision—seeing through my eyes* 2021, synthetic polymer paint on linen. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$283,500. 2022.10.A–U

*Displaced* 2021, synthetic polymer paint on linen. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$59,400. 2022.9

**Mantua Nangala** (born Australia 1959, Pintupi people)

*Untitled* 2021, synthetic polymer paint on canvas. Purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$218,181. 2021.103.A–C

**Andrew Snelgar** (born Australia 1982, Ngemba group)

*Yah-rah-gerri (sunrise)* 2021, wood and natural earth pigment. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$2,500. 2022.14

*Wadjarr (earth)* 2021, wood and natural earth pigment. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$2,500. 2022.15

*Mikki Watti (tree struck by lightning)* 2021, wood and natural earth pigment. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$2,500. 2022.16

*Winnarr Marthi Ga (many powerful women)* 2021, goorabang (hardwood tallow wood), hard wood handle, resin, natural earth pigment, emu oil. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$3,500. 2022.17

*Maatham-marra (good way)* 2021, nurragarriga (ironwood), hard wood handle, resin, natural earth pigment, emu oil. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$3,500. 2022.18

*Guung-Manduway (follow the water)* 2021, burragarriga (ironwood), vine handle, resin, natural earth pigment, emu oil. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$3,500. 2022.19

*Ngurra (home)* 2021, waygarriga (beech wood), natural earth pigment. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$2,500. 2022.20

*Ngurra (home)* 2021, waygarriga (beech wood), natural earth pigment. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$2,500. 2022.21

*Thinna-gul (foot track)* 2021, burragarriga (ironwood), vine handle, natural earth pigment, resin, emu oil. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$2,500. 2022.22

*Warr-way-ngurra (snake home)* 2021, wood and natural earth pigment. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$2,500. 2022.23

*Baa (place)* 2021, burragarriga (ironwood), vine handle, natural earth pigment, resin, emu oil. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$2,500. 2022.24

## INTERNATIONAL ART

**Isabel Aquilizan** (born Philippines 1965), **Alfredo Aquilizan** (born Philippines 1962)

*Wings Baanan series #8* 2021, hand forged metal, wood. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$70,460. 2022.28.A–C

**Michael Armitage** (born Kenya 1984)

*Enasoit* 2019, oil on bark cloth. Purchased 2021. Purchase price AU\$635,448. 2021.121

**Matthew Barney** (born USA 1967)

*Basin Creek burn* 2018, cast and machined brass, cast copper and cast polycaprolactone. Purchased 2022.

Purchase price AU\$3,749,079. 2022.30

*Redoubt* 2018, film, cast and electroplated copper cabinet, electroplated copper plate. Gift of the artist and Sadie Coles HQ, London, 2022. 2022.31

**Mary Cassatt** (USA 1844 – France 1926)

*The fitting* 1890–91, drypoint and aquatint, printed in coloured inks from three plates, edn trial proof; colour variant printed outside edition of 25. Purchased with the assistance of the Poynton Bequest 2021 in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$689,141. 2021.119

**Paul Derrez** (born Netherlands 1950)

*Neckpiece* c 1981–82, steel, thread, card. Gift of Dorothy Erickson 2022. Donated through the Australian Government's Cultural Gifts Program. 2022.66

**Helen Frankenthaler** (USA 1928–2011)

*[untitled] (gateway study)* 1986, sandblasted cast bronze panel, hand painted with ammonium chloride, pigments and dyes, edn first trial screen. Gift of Kenneth Tyler and Marabeth Cohen-Tyler 2022. 2022.33

**Nan Goldin** (born USA 1953)

*The ballad of sexual dependency* 1973–86, Dye destruction photographs. Purchased 2021. Purchase price AU\$774,857. 2021.118.1–126

**Herman Hermsen** (born Netherlands 1953)

*Lips earring* 1983, plastic. Gift of Dorothy Erickson 2022. Donated through the Australian Government's Cultural Gifts Program. 2022.65

**Nowruman Kamandu (Kwoma people,** Papua New Guinea)

*Yena (personal name Tarmok)*, wood, ochres, shell, fibre, carved, painted. Donated through the Australian Government's Cultural Gifts Program in memory of Eric and Evarne Coote 2022. 2022.41

**Kwoma people** (Papua New Guinea)

*Yena (personal name Arubukabuka)* c 1966, wood, ochres, carved, painted. Donated through the Australian Government's Cultural Gifts Program in memory of Eric and Evarne Coote 2022. 2022.40

**Marangis people** (Papua New Guinea)

*Brag mask* c 1976, wood, feathers, shells, fibre, pig tusk, carved, painted, assemblage. Donated through the Australian Government's Cultural Gifts Program in memory of Eric and Evarne Coote 2022. 2022.44

**Nukuma people** (Papua New Guinea)

*Minja* 1900–50, wood, ochres, carved, painted. Donated through the Australian Government's Cultural Gifts Program in memory of Eric and Evarne Coote 2022. 2022.42

**Paip (Kwoma people,** Papua New Guinea)

*Minja (personal name Mungi)* 1940–60, wood, ochres, pig tusk, carved, painted. Donated through the Australian

Government's Cultural Gifts Program in memory of Eric and Evarne Coote 2022. 2022.43

**David Poston** (born Russia 1948)

*Koala ears* 1978, cast silver, flax. Gift of Dorothy Erickson 2022. Donated through the Australian Government's Cultural Gifts Program. 2022.62

*Bangle* 1980s, forged steel. Gift of Dorothy Erickson 2022. Donated through the Australian Government's Cultural Gifts Program. 2022.63

**Wendy Ramshaw** (UK 1939–2018)

*Eye of Horus* c 1978, oxidised silver, gold and moonstone. Gift of Dorothy Erickson 2022. Donated through the Australian Government's Cultural Gifts Program. 2022.61

**Kiki Smith** (born Germany 1954, artist), **Magnolia Editions** (manufacturer)

*Underground* 2012, cotton Jacquard tapestry. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$96,765. 2022.54

*Sky* 2012, cotton Jacquard tapestry. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$96,765. 2022.55

*Earth* 2012, cotton Jacquard tapestry. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$96,765. 2022.56

**Emmy van Leersum** (Netherlands 1930–1984)

*Neckpiece* 1982–83, nylon. Gift of Dorothy Erickson 2022. Donated through the Australian Government's Cultural Gifts Program. 2022.64

**Kara Walker** (born USA 1969)

*Your World is About to Change* 2019, drawing in charcoal, graphite and acrylic paint, on four sheets of paper. Purchased with the assistance of the Poynton Bequest in celebration of the National Gallery of Australia's 40th anniversary, 2022. Purchase price AU\$580,088. 2022.37.A–D

**David Watkins** (born UK 1940)

*Neckpiece* 1978, white and yellow gold. Gift of Dorothy Erickson 2022. Donated through the Australian Government's Cultural Gifts Program. 2022.60

## Appendix D Inward Loans

Table D1 lists the public lenders to the National Gallery and provides the number of works they lent in 2021–22, including a breakdown by loan category. It also provides the number of works on loan from all private lenders during the year.

**Table D1:** Public lenders to the National Gallery, 2021–22

Lender	Long term	National Gallery Exhibition	National Gallery Travelling	Short term	Total
Micky Allan, Musk Vale, Victoria	0	73	0	0	73
Anthony Medich Collection, Sydney, New South Wales	0	2	0	0	2
Australian Academy of Science, Canberra, Australian Capital Territory	1	0	0	0	1
Art Gallery of Ballarat, Ballarat, Victoria	0	2	0	0	2
Art Gallery of New South Wales, Sydney, New South Wales	0	39	0	0	39
Art Gallery of South Australia, Adelaide, South Australia	0	16	0	0	16
Art Gallery of Western Australia, Perth, Western Australia	0	7	0	0	7
Artbank, Waterloo, New South Wales	0	1	0	0	1
Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, Australian Capital Territory	4	0	0	0	4
Bendigo Art Gallery, Bendigo, Victoria	0	3	0	0	3
Chau Chak Wing Museum, The University of Sydney, New South Wales	0	4	0	0	4
Patricia Church and Timothy Church, Canberra, Australian Capital Territory	1	0	0	0	1
The Hon Mrs Ashley Dawson-Damer AM, Sydney, New South Wales	0	1	0	0	1
Department of Agriculture, Water and the Environment, Canberra, Australian Capital Territory	1	0	0	0	1
Dinosaur Designs, Redfern, New South Wales	0	4	0	0	4
Ernabella Arts Inc, Pukatja, South Australia	0	7	0	0	7
Penny Evans, Lismore, New South Wales	0	1	0	0	1
Robert Fielding and Mimili Maku Arts, Alice Springs, Northern Territory	0	10	0	0	10
Nicole Foreshew, Upper Orara, New South Wales	0	2	0	0	2
Gallery Sally Dan-Cuthbert, Sydney, New South Wales	0	1	0	0	1
CBUS Collection of Australian Art, Victoria	0	2	0	0	2

Lender	Long term	National Gallery Exhibition	National Gallery Travelling	Short term	Total
Glenelg Shire Council Art Collection, Portland, Victoria	0	1	0	0	1
Heide Museum of Modern Art, Bulleen, Victoria	0	2	0	0	2
Helen Johnson and Sutton Gallery, Melbourne, Victoria	0	6	0	0	6
Jess Johnson and Simon Ward, New York, United States of America	0	0	1	0	1
Jonathan Jones, Sydney, New South Wales	0	0	26	0	26
Kerry Stokes Collection, Sydney, New South Wales and Perth, Western Australia	0	1	0	0	1
University of Western Australia, Lawrence Wilson Art Gallery, Crawley, Western Australia	0	11	0	0	11
Richard Martin Art, Paddington, New South Wales	0	1	0	0	1
Menzies Fine Art Auctioneers and Valuers, Kensington, New South Wales	0	2	0	0	2
Milani Gallery, Montague, Queensland	1	15	0	0	16
Mildura Rural City Council, Mildura Arts Centre, Mildura, New South Wales	0	1	0	0	1
Helen Ganalmirriwuy Garrawurra and Milingimbi Art and Culture Aboriginal Corporation, Milingimbi, Northern Territory	0	3	0	0	3
Hayley Millar Baker and Vivian Anderson Gallery, St Kilda, Victoria	0	2	0	0	2
Museum and Art Gallery of the Northern Territory, Darwin, Northern Territory	0	1	0	0	1
Museum of Contemporary Art Australia, Sydney, New South Wales	0	5	0	0	5
Mrs Mantua Nangala and Papunya Tula Artists, Alice Springs, Northern Territory	0	4	0	0	4
Naomi Milgrom AO Art Collection, Melbourne, Victoria	0	10	0	0	10
National Gallery of Victoria, Melbourne, Victoria	0	12	0	0	12
National Library of Australia, Canberra, Australian Capital Territory	33	0	0	0	33
National Portrait Gallery, Canberra, Australian Capital Territory	0	1	0	0	1
New England Regional Art Museum, Armidale, New South Wales	0	1	0	0	1
Newcastle Art Gallery, Newcastle, New South Wales	0	4	0	0	4
Margaret Rarru Garrawurra, Milingimbi Art & Culture, and Outstation Gallery, Parap, Northern Territory	0	4	0	0	4
Parliament House, Canberra, Australian Capital Territory	0	1	0	0	1



Lender	Long term	National Gallery Exhibition	National Gallery Travelling	Short term	Total
Pat Larter Estate and Niagara Galleries, Richmond, Victoria	0	2	0	0	2
Philip Bacon Galleries, Brisbane, Queensland	0	3	0	0	3
Debra Phillips, Sydney, New South Wales	0	3	0	0	3
Patricia Piccinini, Melbourne, Victoria	1	0	0	0	1
Queensland Art Gallery   Gallery of Modern Art, South Brisbane, Queensland	0	5	0	0	5
Roslyn Oxley9 Gallery, Paddington, New South Wales	0	4	0	0	4
Sadie Coles HQ, London, England, United Kingdom	1	10	0	0	11
Gemma Smith and Sarah Cottier Gallery, Paddington, New South Wales	0	1	0	0	1
Anna and Morry Schwartz Collection, Melbourne, Victoria	0	1	0	0	1
Kara Walker and Sikkema Jenkins & Co., New York City, New York, United States of America	0	4	0	0	4
Smith & Singer Fine Art, Sydney, New South Wales and Melbourne, Victoria	0	1	0	0	1
Mr Andrew Snelgar, Old Bar, New South Wales	0	8	0	0	8
Stephen Grant and Bridget Pirrie Collection (Grant Pirrie), Sydney, New South Wales	0	2	0	0	2
Sullivan + Strumpf, Zetland, New South Wales	0	2	0	0	2
Tangentyere Council, Alice Springs, Northern Territory	0	30	0	0	30
TarraWarra Museum of Art, Healesville, Victoria	0	5	0	0	5
The Mulka Project, Yirrkala, Northern Territory	0	1	0	0	1
James Tylor and Vivian Anderson Gallery, Melbourne, Victoria	0	1	0	0	1
University Art Museum, The University of Queensland, Brisbane	0	1	0	0	1
University College, University of Melbourne, Parkville, Victoria	0	0	2	0	2
The Wesfarmers Collection of Australian Art, Perth, Western Australia	0	0	32	2	34
William Mora Galleries, Richmond, Victoria	0	32	0	0	32
Justene Williams and Sarah Cottier Gallery, Sydney New South Wales	0	1	0	0	1
Yarrenyty Arltere Artists, Alice Springs, Northern Territory	0	1	0	0	1
Agnes and Peter Cooke, Brisbane, Queensland	0	1	0	0	1
Mr Rob Ferguson and Mrs Jenny Ferguson, Sutton Forest, New South Wales	0	1	0	0	1

Lender	Long term	National Gallery Exhibition	National Gallery Travelling	Short term	Total
Justin Miller Art, Paddington, New South Wales	0	3	0	0	3
Chris and Helen Montgomery, Lower Plenty, Victoria	0	0	1	0	1
Rory and Ellecia Murphy, Surfers Paradise, Queensland	0	1	0	0	1
Romance Was Born, Ultimo, New South Wales	0	4	0	0	4
Mr John Symond, Sydney, New South Wales	0	1	0	0	1
Collection of Paul, Sue and Kate Taylor, Clayfield, Queensland	0	1	0	0	1
Rockhampton Art Gallery, Rockhampton, Queensland	0	1	0	0	1
Mrs Catherine Thompson, courtesy of Mr John Keats, Melbourne, Victoria	0	0	1	0	1
American Friends of the National Gallery of Australia Inc, New York, United States of America	79	0	0	0	79
National Gallery, London, England, United Kingdom	0	61	0	0	61
Mr Darrell Sibosado, Dampier Peninsula, Western Australia	0	1	0	0	1
Private collections courtesy of Mr John Keats, Melbourne, Victoria	0	0	6	0	6
<b>TOTAL PUBLIC LENDERS</b>	<b>122</b>	<b>456</b>	<b>69</b>	<b>2</b>	<b>649</b>
<b>PRIVATE LENDERS</b>	<b>34</b>	<b>25</b>	<b>0</b>	<b>1</b>	<b>60</b>
<b>TOTAL</b>	<b>156</b>	<b>481</b>	<b>69</b>	<b>3</b>	<b>709</b>

# Appendix E

## Supporters

### AUSTRALIAN GOVERNMENT

#### Funded programs

The National Gallery acknowledges the significant support it received through government funding in the 2021–22 financial year and the impact of these funds in increasing the reach of the National Gallery's collection and its accessibility to the people of Australia.

#### Visions of Australia

Visions of Australia, administered by the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, provides financial assistance to cultural organisations for the development and touring of cultural exhibitions across Australia.

Visions of Australia supported four of the National Gallery's exhibitions in 2021–22: *Spowers & Syme*, *Jess Johnson & Simon Ward: Terminus*, *4th National Indigenous Art Triennial: Ceremony* and *Skywhales: Every Heart Sings*.

#### National Collecting Institutions Touring and Outreach Program

The National Collecting Institutions Touring and Outreach Program, administered by the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, is an Australian Government initiative to improve access to the national collections for all Australians.

The program supported three of the National Gallery's projects in 2021–22: *Jess Johnson & Simon Ward: Terminus*, *4th National Indigenous Art Triennial: Ceremony* and *Judy Watson & Helen Johnson: the red thread of history, loose ends*.

#### The International Cultural Diplomacy Arts Fund

This Australian Government program actively promotes Australia's artistic excellence abroad and promotes Australia's creative sector internationally. In 2021–22 the program supported *Ever Present: First Peoples Art of Australia* to travel to Singapore for display at the National Gallery, Singapore.

### FOUNDATIONS AND GRANTS

#### Private giving foundations

The National Gallery is fortunate to have ongoing relationships with private giving foundations, without whose support important projects and initiatives could not be realised.

The **Balnaves Foundation** has been central to the delivery of six contemporary art projects since 2018. The Balnaves Contemporary Series at the National Gallery is a commissioning platform that enables artists

to create new work. In a year that marked the devastating loss of Neil Balnaves, his legacy was celebrated through the presentation of *Judy Watson & Helen Johnson: the red thread of history, loose ends* and *Daniel Crooks: Structured Light*. The ongoing impact of this partnership is the touring of Balnaves Contemporary Series projects, including *Jess Johnson & Simon Ward: Terminus* and *Skywhales: Every Heart Sings*.

With the generous support of the **Oranges & Sardines Foundation**, the National Gallery has continued to enrich its knowledge and contribute to setting best-practice guidelines on legal and ethical considerations for the Aboriginal and Torres Strait Islander art collection. Key to this is the position of Associate Curator, Aboriginal and Torres Strait Islander Art Provenance, supported by the foundation.

The **Keir Foundation** has facilitated an increased focus on contemporary performance art at the National Gallery since 2019. Most recently the foundation supported the commissioning of Jo Lloyd's *Archive the archive*, a performance shown on video in the *Know My Name* exhibition and performed at the *Know My Name* Artists Party in June.

The National Gallery recognises the essential role the visual arts play in supporting and improving the health and wellbeing of our diverse communities. The National Gallery's arts and health initiatives, funded by the **Lansdowne Foundation**, aim to improve the health and wellbeing of our communities through socially mediated engagement with the national art collection.

The **Sid and Fiona Myer Family Foundation** has supported Australian ceramics at the National Gallery since 2017 with a named staff position, increased display and research into works by Australian ceramic artists, and important acquisitions. In 2022 four works by Juz Kitson were acquired in to the collection thanks to this partnership, a purchase marking the National Gallery's 40th anniversary.

The generous support of the **Naomi Milgrom Foundation** has allowed a national tour of Patricia Piccinini's *Skywhales: Every Heart Sings* making it possible for the hot-air balloon sculptures to be seen by thousands of Australians, from Bordertown to Albury, Maitland to Naarm/Melbourne.

The continuing support of the **John T Reid Charitable Trusts** has given the National Gallery the capacity to develop new outreach programs that engage audiences across the country in association with touring exhibitions and programs.

The **Gordon Darling Foundation** supported a fully illustrated publication which accompanied the *Spowers & Syme* touring exhibition. Drawing on new research into these under-recognised artists from family and institutional archives, the publication celebrates the National Gallery's unrivalled collection of works on paper by both artists. No monograph on either artist has ever been published, hence the significance of this investment.

### CORPORATE PARTNERSHIPS

The National Gallery's corporate partners value art, culture and creativity. Our partners across Australia's business community help us make art accessible for all Australians, ensuring that Australia's cultural landscape continues to prosper. Their contributions go toward staging major exhibitions, education and programming initiatives. Corporate support in 2021–22 totalled **\$1,952,000** in cash and **\$1,252,129** in kind.

<b>Strategic Partners</b>	ACT Government through VisitCanberra Seven Network
<b>Government Partner</b>	Australian Government International Exhibitions Insurance Program
<b>Indigenous Art Partner</b>	Wesfarmers Arts
<b>Major Partners</b>	Qantas Maddocks ISPT Super CitiBank
<b>Community Partner</b>	oOh!media
<b>Supporting Partners</b>	Capital Hotel Group DOMA Hotels Archie Rose Distilling Co. Veuve Clicquot
<b>Media Partners</b>	<i>The Sydney Morning Herald</i> <i>The Age</i> <i>The Australian</i> <i>Herald Sun</i> <i>The Daily Telegraph</i> Win Network <i>The Canberra Times</i> The Design Files
<b>Cultural Partners</b>	Australia Council for the Arts Australian Broadcasting Corporation The Countess Report Wikimedia Report National Museum of Women in the Arts Kambri at the Australian National University (ANU) Sheila Foundation Vogue Australia



<b>Education Partners</b>	Australian National University University of NSW Art & Design The University of Melbourne
<b>Promotional and Retail Partners</b>	Audi Centre Canberra Hyatt Hotel Canberra Forrest Hotel and Apartments ABC Classic Lerida Estate Capital Brewing Co. Mud Australia Bonnie and Neil
<b>Corporate Members</b>	Clayton Utz Crestone Wealth Management

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### Anthony & Suzanne Maple-Brown Fund

Anthony & Suzanne Maple-Brown

### Donations to support the National Gallery

Ruth Lambert and Steve Lambert

De Lambert Largesse

Andrew Gwinnett and Hiroko Gwinnett

John Keats and Paul Evans

Estate of the late John Napier Aitken

Susan Maple-Brown AM

Antoinette Albert

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Isaac Bar

Peter Bates

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### Aboriginal and Torres Strait Islander Art

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Dorothy Danta

R Melano

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Ryan Stokes AO

**Cressida Campbell**

Philip Bacon AO

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The Honourable Ashley Dawson-Damer AM

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**Foundation Board Publishing Fund**

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Terry Campbell AO and Christine Campbell

Ray Wilson OAM

**Gala Fund**

Andrew Buchanan PSM and Kate Buchanan

Jo Horgan and Peter Wetenhall

**4th National Indigenous Art Triennial**

Lenore Adamson

Venise Alstergren

Judith Avery

Dr AINETTE Boothroyd

Howard Brown and Jennifer Brown

Pampín Cabanas

Dorothy Cameron

Frank Canu and Liz Bonner

Maureen Chan

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John T Reid Charitable Trusts

**Kenneth Tyler Print Fund**

American Friends of the National Gallery of Australia, with the generous assistance of Kenneth Tyler AO and the late Marabeth Cohen-Tyler

**Know My Name**

Robert Hawes

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Maggie Shapley

Helen V Topor

and three donors who wish to remain anonymous

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**2022 Sculpture Garden Appeal**

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Karen Allen for my little granddaughters Daisy, Olive and Alice

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Karina Harris and Neil Hobbs

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Jennifer Yeats and Brett Yeats  
Alex Williams in Memory of Jean Williams  
Cathy Zhang  
and 32 donors who wish to remain anonymous

**Spowers & Syme**

Gordon Darling Foundation

**Tim Fairfax Fund for Learning and Digital**

Timothy Fairfax AC

**Treasure a Textile**

The late Dr David Pfanner

Maxine Rochester

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Ray Wilson OAM  
Mark Young  
and a number of members who wish to remain anonymous

# Appendix F

## Audit Committee

### PGPA RULE SECTION ON 17BE (TAA) – AUDIT COMMITTEE

The National Gallery's Audit and Risk Committee reviews and monitors and provides advice and assurance to the Council on the appropriateness of the National Gallery's financial reporting, performance reporting, system of risk oversight and management and systems of internal control. A full copy of the Audit and Risk Charter can be found on our website.

#### 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 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 National Gallery's annual performance statements (PGPA Act section 29).

#### System of risk oversight and management

- The Committee reviews and monitors the National Gallery's system of risk oversight and management (the PGPA Act section 16).

#### System of internal control

- The Committee reviews and monitors the National 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 is undertaken by the Committee, which recommends approval of the Strategic Internal Audit Plan.
- The Committee provides internal and external audit reports, advising Council about significant issues identified and monitoring the implementation of agreed actions.

#### Other

- The Committee monitors developments and changes in legislation, regulations and government policy to identify possible impact on the responsibility and liability of the Council and the National Gallery.
- The Committee ensures the National Gallery has appropriate mechanisms for reviewing relevant parliamentary committee reports, external reviews and evaluations of the National Gallery and implementing, where appropriate, any resultant recommendations.
- The Committee advises the Council of any significant compliance breaches.

**Table F1:** Audit Committee, 2021–22

The Committee comprises:

Member name	Qualifications, knowledge, skills or experience (include formal and informal as relevant)	Number of meetings attended/total number of meetings	Total annual remuneration
Helen Cook (Chair)	Bachelor of Science, University of Western Australia; Graduate Diploma Financial Management, Securities Institute of Australia; Graduate and Fellow Australian Institute of Company Directors, CPA (Honorary)	3/3	\$0
Richard Alston AO	Bachelor of Laws, Bachelor of Arts, Bachelor of Commerce, Melbourne University; Master of Laws, Master of Business Administration, Monash University	3/3	\$0
Ilana Atlas AO (from 31/03/22)	Bachelor of Jurisprudence (Honours) and Bachelor of Laws (Honours), University of Western Australia; Master of Laws, University of Sydney	0/0	\$0
John Nguyen (External Member until 06/08/2021)	Master of Business Administration, Melbourne Business School, University of Melbourne; Postgraduate Diploma in Finance, University of Melbourne; Bachelor of Commerce, Accounting and Finance, University of Melbourne	1/1	\$410
Kate Freebody (from 09/08/21 to 26/04/2022)	Bachelor of Business, University of Technology Sydney	2/2	\$4,800



# Appendix G

## Executive Remuneration

During the reporting period ended 30 June 2022, the National Gallery had 13 executives who met the definition of key management personnel. For the purposes of subsections 17CA(3) and 28EA(3) of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule), information about remuneration for key management personnel is provided in the tables below.

**Table G1:** Key Management personnel remuneration

Name	Position title	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		
Nick Mitzevich	Gallery Director	442,000	97,000	0	33,000	10,000	0	0	582,000
Ryan Stokes AO	Council Chair	58,000	0	0	0	0	0	0	58,000
Michael Gannon	Council Deputy Chair	40,000	0	0	4,000	0	0	0	44,000
Richard Alston AO	Council member	26,000	0	0	3,000	0	0	0	29,000
Stephen Brady AO CVO	Council member	21,000	0	0	3,000	0	0	0	24,000
Helen Cook	Council member	26,000	0	0	3,000	0	0	0	29,000
Terri Janke	Council member	26,000	0	0	3,000	0	0	0	29,000
Alison Kubler	Council member	26,000	0	0	3,000	0	0	0	29,000
Nicholas Moore	Council member	26,000	0	0	3,000	0	0	0	29,000
Judith Neilson AM	Council member	10,000	0	0	1,000	0	0	0	11,000
Sally Smart	Council member	26,000	0	0	3,000	0	0	0	29,000
Ilana Atlas	Council member	7,000	0	0	1,000	0	0	0	8,000
<b>Total</b>		<b>734,000</b>	<b>97,000</b>	<b>0</b>	<b>60,000</b>	<b>10,000</b>	<b>0</b>	<b>0</b>	<b>901,000</b>

**Table G2:** Senior Executive Remuneration

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 superannuation contributions	Average long service leave		
\$0 to \$220,000	1	121,000	0	0	19,000	3,000	0	0	143,000
\$220,001 to \$245,000	1	206,000	0	0	32,000	2,000	0	0	241,000
\$245,001 to \$270,000	3	228,000	0	0	32,000	8,000	0	0	268,000
\$320,001 to \$345,000	1	286,000	0	0	51,000	6,000	0	0	343,000

## 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 2021–22 of more than \$13,800 (inclusive of GST) as well as details on the advertising campaigns conducted by the National Gallery during the year. Table H1 lists the individual advertising and market research payments that exceeded the threshold. All amounts include GST.

**Table H1:** Advertising and market research expenditure, 2021–22

Company	Activity	Amount (\$)
Coordinate Group Pty Ltd	Advertising for major exhibitions	\$29,920.00
Fairfax Media	Print and advertising for major exhibitions	\$157,850.00
The Design Files	Digital advertising for exhibitions	\$44,000.00
Morris Hargreaves McIntyre	Audience Research	\$149,446.00
Museum of Australia	Tourism Advertising	\$16,500.00
News Corp Australia	Advertising for major exhibitions	\$108,971.76
oOh!media	Print and advertising for major exhibitions	\$69,677.52
Rural Press Fairfax Media	Print and advertising for major exhibitions	\$38,780.00
Win Television TV	Advertising for major exhibitions	\$45,095.60
		<b>\$660,240.88</b>

### Advertising campaigns

Further information on these advertising campaigns is available at [nga.gov.au](http://nga.gov.au) and in the reports on Australian Government advertising prepared by the Department of Finance available at [finance.gov.au/advertising](http://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 is met or not applicable (n/a). Table I2 (page 180) indexes other statutory provisions relating to annual reports.

**Table I1:** Index of requirements

Requirement	Reference	Page
Legislation establishing the body	17BE(a)	23, 98
Objects and functions as set out by legislation	17BE(b)(i)	23, 98
Purposes as set out by the corporate plan	17BE(b)(ii)	30–31
Names of responsible ministers	17BE(c)	23
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## Abbreviations and Acronyms

AAM	Australian Antarctic Medal	Gallery	National Gallery of Australia
AAP	Australian Associated Press	GEAP	Gender Equity Action Plan
AASB	Australian Accounting Standards Board	GST	Goods and Services Tax
ABC	Australian Broadcasting Corporation	Hon	Honourable
AC	Companion of the Order of Australia	ICT	Information and communications technology
ACT	Australian Capital Territory	IPS	Information Publication Scheme
AFNGA	American Friends of the National Gallery	IRL	Interdisciplinary Research Leaders
AM	Member of the Order of Australia	IT	Information Technology
AMaGA	Australian Museums and Galleries Association	KMP	Key management personnel
AMIP	Asset Management Improvement Plan	LED	Light Emitting Diode project
ANU	Australian National University	MP	Member of Parliament
AO	Officer of the Order of Australia	NSW	New South Wales
API	Application programming interface	NT	Northern Territory
APS	Australian Public Service	OAM	Medal of the Order of Australia
ATSI	Aboriginal and Torres Strait Islander Art	OSCAR	Our Systems Consolidation and Rationalisation Project
c	circa (approximately)	PBS	Portfolio Budget Statements 2021–22
CDAB	Collection Development Acquisition Budget	PEO	Principal Executive Officers
CMG	Companion of the Order of St Michael and St George	PGPA Act	Public Governance, Performance and Accountability Act 2013
COPE	Create-once-publish-everywhere	PGPA Rule	Public Governance, Performance and Accountability Rule 2014
CSS	Commonwealth Superannuation Scheme	PSM	Public Service Medal
DART	Digital and Rural Technology	PSS	Public Sector Superannuation Scheme
DIAP	Disability Inclusion Action Plan	PSSap	PSS accumulation plan
EDM	Electronic Direct Mail	QLD	Queensland
edn	edition	RAP	Reconciliation Action Plan
EL 1, EL 2	Executive level 1, Executive level 2	RDR	Reduced disclosure requirements
ESAP	Environmental Sustainability Action Plan	RFD	Reserve Force Decoration
Est	established	SA	South Australia
Foundation	National Gallery of Australia Foundation	SAMP	Strategic Asset Management Plan
FRAIA	Fellow of the Royal Australian Institute of Architects	SES	Senior Executive Service
FRR	Public Governance, Performance and Accountability (Financial Reporting) Rule 2015	SMG	Senior Management Group
FTE	Full Time Equivalent	TAS	Tasmania
Fund	Gordon Darling Australia Pacific Print Fund	UK	United Kingdom
		USA	United States of Australia
		VIC	Victoria
		VR	Virtual reality
		WA	Western Australia

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