



**NATIONAL GALLERY
Environmental
Sustainability Action
Plan 2022–25**

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Cover: Paul Girrawah House, Ngambri (Walgalu) – Wallaballooa (Ngunnawal) – Pajong (Gundungurra) – Wiradjuri (Erambie) peoples, on country, 2022. Left: Lindy Lee, *Ouroboros* (artist's interpretation), 2024, courtesy the artist, UAP and Sullivan+Strumpf © Lindy Lee

Acknowledgement of Country

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

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

The Gallery acknowledges the experiences and expertise of First Nations staff, colleagues and community who have contributed to the development of this Plan.

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Director's welcome

It is my great pleasure to present the National Gallery's first Environmental Sustainability Action Plan (ESAP). Across Australia and around the world, arts and cultural institutions are experiencing the lived realities of climate change and adapting their operations, collection management and conservation practices to mitigate its effects.

Recent extreme weather events such as bushfires and hailstorms have demonstrated the day-to-day impact of climate change on the National Gallery's capacity to fulfill its core functions. In 2020, devastating bushfires led to the National Gallery having to close to visitors and take measures to conserve the national collection against environmental damage. Shortly after, a catastrophic hailstorm swept through Canberra damaging Gallery facilities and works of art in the Sculpture Garden.

As a national institution, we have a key role to play in providing leadership on environmental issues, driving action on climate change and advancing adaptation strategies. In fulfilling this role, the National Gallery has committed to reviewing its facilities and operations to achieve a 30% reduction in emissions by 30 June 2025.

This ESAP provides a roadmap for the National Gallery to strategically focus its efforts across all aspects of its facilities and operations to achieve a more sustainable environmental footprint and responsible waste management practices over the next three years.

The ESAP breaks down each of the emissions and waste sources identified in the National Gallery's baseline carbon inventory and outlines priority actions and targets for each emissions source.

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Director's welcome (continued)

Some key actions outlined in the ESAP include:

- a 30% reduction in electricity use
- a 30% reduction in natural gas use
- a waste-to-recycling rate of 30%
- using the ESAP as the starting point for the National Gallery's journey toward carbon neutrality.

Key sustainability principles such as the United Nations Sustainable Development Goals (the Global Goals) and principles of circular economy have been used in conjunction with data from the National Gallery's baseline carbon inventory to identify evidence-based actions to drive continuous improvement and inform future decision making.

ESAP is one of several Action Plans aligned with the National Gallery's new vision and Corporate Plan, including a Reconciliation Action Plan, Disability Inclusion Action Plan and Gender Equity

Action Plan. By affiliating the National Gallery's Action Plans with the Global Goals, we are joining and supporting global efforts to bring about equity, justice, and sustainability.

The ESAP is a living document that will be updated annually as we respond to changes and the environment in which we work. It provides the framework for us to embed sustainability within our organisation and culture to enact change over the next three years and beyond.

Dr Nick Mitzevich
Director

Next Page: Dr Matilda House and Paul Girrawah House, Ngambri (Walgalu) – Wallaballoo (Ngunnawal) – Pajong (Gundungurra) – Wiradjuri (Erambie) peoples, *Mulanggari 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

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Who we are

Art gives us meaning. It tells the stories of where we have come from and imagines possible futures. Art matters. The National Gallery, Australia's national visual arts institution is dedicated to collecting, sharing and celebrating art from Australia and 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 women artists and First Nations culture, and creating accessible art experiences for all. 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, in person and online.

The National Gallery has more than 250 employees located over 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 Parliamentary Triangle.

Our heritage-listed building, designed by award-winning architect Colin Madigan AO, is a beacon of experimental design and exemplary Brutalist architecture. Art is for all of us. It allows us to see the world in ways that expand our minds, provoke our ideas, ignite our imaginations. At the National Gallery we strive for cultural experiences that surprise, that disrupt convention, that deepen our understanding of the human condition and the world we live in.

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

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Our Guiding Principles for environmental sustainability

The ESAP supports the National Gallery's objective to provide leadership on climate issues and drive climate action.

The National Gallery's ESAP outlines the following guiding principles for environmental sustainability:

- minimise waste-to-landfill and greenhouse gas emissions and further reduce our consumption of power, water and natural resources
- maximise our positive environmental benefits, employ environmental considerations in management and procurement decisions and continue to identify new areas for improved performance
- establish environmental objectives and targets in our strategic and annual business plans
- provide regular monitoring and reporting against objectives and targets to the National Gallery's governing Council and staff

- incorporate environmental best practice into technological solutions, fit-out, operation for National Gallery exhibitions and displays, public programs and activities, storage, and office accommodation
- work with our suppliers and other interested parties to continually improve our procedures and processes in environmental best practice
- foster the initiation and ownership of environmental activities by our staff, thereby inculcating a strong, environmentally aware business culture

Underpinned by the UN Global Goals and principles of circular economy, the ESAP is designed to help the National Gallery develop and implement actions that will facilitate improvements in the environmental sustainability of its artistic programs, operations, and facilities now and into the future.

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The Global Goals

In 2015, the United Nations General Assembly defined 17 Sustainable Development Goals. The Global Goals aim to address the world’s most pressing global challenges, including poverty, inequality and climate change. They provide a blueprint for governments, businesses, communities and the general public to work together to build a better and more sustainable future for all.

The goals have been endorsed by GLAM Peak, the representative bodies for Australia’s galleries, libraries, archives, museums, historical societies, cultural heritage organisations and research peak bodies, and widely adopted by businesses, governments, non-government organisations and prominent cultural institutions in Australia and around the world.

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The Global Goals (continued)




The ESAP addresses the National Gallery's commitment to Goals 7, 9, 11, 12, 13 and 17:

Global goal	Targets	How the National Gallery's ESAP will help to address the Global Goals targets
 <p>7 AFFORDABLE AND CLEAN ENERGY</p>	7.2	<ul style="list-style-type: none"> ▪ Increase renewable energy share in the total final energy consumption. ▪ Install renewable energy-generating capacity. ▪ Facilitate access to clean sources of energy wherever possible.
 <p>9 INDUSTRY, INNOVATION AND INFRASTRUCTURE</p>	9.1 9.4	<ul style="list-style-type: none"> ▪ Develop quality, reliable, sustainable and resilient infrastructure. ▪ Upgrade infrastructure to improve sustainability through increased resource-use efficiency and greater adoption of clean and environmentally sound technologies and processes.
 <p>11 SUSTAINABLE CITIES AND COMMUNITIES</p>	11.4 11.6	<ul style="list-style-type: none"> ▪ Preserve, protect, and conserve cultural and natural heritage. ▪ Reduce the adverse per capita environmental impact of cities, including paying special attention to air quality and municipal and other waste management. ▪ Increase the sustainability of transport systems and processes.

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The Global Goals (continued)

The ESAP addresses the National Gallery's commitment to Goals 7, 9, 11, 12, 13 and 17:

Global goal	Targets	How the National Gallery's ESAP will help to address the Global Goals targets
 <p>12 RESPONSIBLE CONSUMPTION AND PRODUCTION</p>	<p>12.2 12.5 12.6 12.7 12.8</p>	<ul style="list-style-type: none"> Adopt sustainable practices and integrate sustainability into the annual reporting cycle. Promote resource efficiency and sustainable procurement practices to ensure the efficient use of natural resources. Substantially reduce waste generation through prevention, reduction, recycling, and reuse with a robust waste management strategy. Develop and implement tools to monitor sustainable development impacts for sustainable tourism.
 <p>13 CLIMATE ACTION</p>	<p>13.2 13.3</p>	<ul style="list-style-type: none"> Incorporate emissions reduction measures into policies, strategies and planning. Improve education, awareness-raising and human and institutional capacity on climate change mitigation, adaptation, impact reduction and early warning.
 <p>17 PARTNERSHIPS FOR THE GOALS</p>	<p>17.7</p>	<ul style="list-style-type: none"> Promote the development, transfer, dissemination and diffusion of projects and findings with network of peers and similar organisations to enhance sustainability outcomes.

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Circular Economy

A circular economy is a way of thinking about an organisation's operations as an entire ecosystem, from how and what is brought into the organisation and how it is consumed to how it is disposed. Taking a holistic view of an organisation can provide additional insight into areas for improvement or new areas of focus.

With concern about the human impact on the environment at an all-time high, the current linear economic model, dependent on resource exploitation and usage and disposal of products, is no longer sustainable.

Circularity will become non-negotiable in a world where resources are finite, and the climate emergency is pressing. In a linear model, the impact of waste caused by business processes and product disposal, including Greenhouse Gas emissions and waste plastics, grows as the economy grows.

The National Gallery aims to reduce its environmental impact by incorporating principles of circular economy such as reuse and recycling in Gallery policies, processes and procedures.

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Our Environmental Sustainability Action Plan

The National Gallery takes seriously its responsibility to contribute to the conservation of the environment in which we all live and prosper.

Under the National Gallery Act 1975, the functions of the National Gallery 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 in the possession of the Gallery; and
- use every endeavour to make the most advantageous use of the national collection in the national interest.

The National Gallery recognises the relationship between cultural, heritage and environmental management and has committed to providing leadership on climate issues, including driving action on climate change and adaptation strategies, including reducing waste generation

through prevention, reduction, recycling, and reuse. The National Gallery's inaugural ESAP was developed over a period of eight months following extensive consultation with National Gallery staff and a comprehensive assessment of its overall environmental impact.

Through this process, the National Gallery identified that:

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

These findings have been used to identify and prioritise actions to strategically focus the National Gallery's efforts to manage and improve its environmental performance against the established baseline year-on-year.

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What we have achieved

Over the past decade, the National Gallery has implemented a range of measures to reduce its impact on the environment. The ESAP builds on these past achievements and provides a more holistic approach to improve sustainability across all areas and functions of the National Gallery including facilities, operations, artistic programs and collection management.

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What we have achieved (continued)

Objective	What we have achieved
Buildings and Operations	Completed two energy audits (2019) to identify opportunities to improve energy efficiency
	Developed a Strategic Asset Management Plan
	Installed in-wall insulation and LED lighting in the temporary exhibition gallery
	Installed a rainwater recycling and reverse osmosis system, including a 600,000L storage tank to supply recycled water to the Skyspace Garden
	Replaced ageing IT Storage Area Network with more energy efficient equipment
	Developed a Strategic Energy Management Plan
	Completed a Building Survey and LED Lighting Master Plan to identify areas for improvement
	Installed permanent walls in the temporary exhibition gallery to reduce waste
	Audited conservation chemical stocks to remove known carcinogens
	Introduced integrated pest management practices to cease the use of chemical pest treatments for works of art
	Introduced waste management clauses in restaurant and catering supplier contract

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IRRIGATION WATER

Ultra Filter No.2

Ultra Filter No.1

RIEX
RESEARCH
AQUA SA
Water Filtration
Ph: 1800 180 180

What we have achieved (continued)

Objective	What we have achieved
Transport and Consumables	Introduced printer cartridge and toner recycling
	Reduced the use of paper products that require ongoing replacement in textile storage
	Introduced fluorescent tube recycling
	Increased the use of carbon neutral paper in office areas
	Commenced disposable glove recycling trial
Partnerships and Management	Established an Environmental Sustainability Action Plan Working Group

Previous Page: Rainwater recycling and reverse osmosis system. The Gallery collects rainwater through reverse osmosis and stored in a 600,00L storage tank used for water features, irrigations and amenities in the building.

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Left: Tiffany Studios, *Shade for fish and water table lamp*, c 1902, gift of American Friends of the National Gallery of Australia, Inc., New York, NY, USA, made possible with the generous support of J.P. Morgan Australia Ltd, 1987 © Tiffany Studios
Right: The National Gallery initiated disposable glove and mask recycling trial.



Environmental Sustainability Action Plan 2022–25

Buildings and Operations

1. Energy	2. Waste	3. Water
<p>1.1 Complete all proposed and scoped energy efficiency Capital Works and Facilities Management Projects</p>	<p>2.1 Develop an innovative waste management program to reduce waste-to-landfill and increase recycling streams</p>	<p>3.1 Develop a Water Management Plan to improve water management practices across facilities and operations</p>
<p>1.2 Future proof buildings and infrastructure to improve energy efficiency and increase preparedness for environmental change</p>	<p>2.2 Design and implement a waste education and engagement program to inspire and influence staff and visitors to reduce waste</p>	<p>3.2 Update landscape infrastructure to improve water efficiency and increase water storage and recycling in the gardens</p>
<p>1.3 Embed energy efficiency in systems and processes</p>	<p>2.3 Embed waste management principles in commercial contracts and property disposal processes</p>	
<p>1.4 Develop and implement a Climate Adaptation Strategy to build climate change resilience</p>		

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Transport and Consumables

4. Freight	5. Transport	6. Paper
<p>4.1 Review stock delivery and transport procedures to improve efficiency and reduce emissions</p>	<p>5.1 Encourage sustainable use of transport through a Sustainable Staff Transport Policy</p>	<p>6.1 Develop a Digitisation Strategy to reduce office paper use</p>
<p>4.2 Review art freight transport to reduce or offset emissions</p>	<p>5.2 Facilitate use of electric vehicles by staff and visitors</p>	<p>6.2 Identify opportunities to reduce paper products in the National Gallery Art Store and increase the use of recycled paper products</p>
		<p>6.3 Embed sustainability and circular economy principles in paper and consumable purchasing processes</p>

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Partnerships and Management

7. Partnerships	8. Management
<p>7.1 Identify opportunities to collaborate with current and future partners and the broader community to enhance sustainability outcomes</p>	<p>8.1 Embed sustainability principles in procurement processes to guide future purchasing behaviour</p>
<p>7.2 Position the National Gallery to achieve carbon neutrality by 2030</p>	<p>8.2 Engage staff in sustainability programs and initiatives to raise awareness and foster cultural change</p>
	<p>8.3 Ensure there is accountability for sustainability performance and meeting targets against the established baseline</p>
	<p>8.4 Embed sustainability in collection management policies and practices</p>

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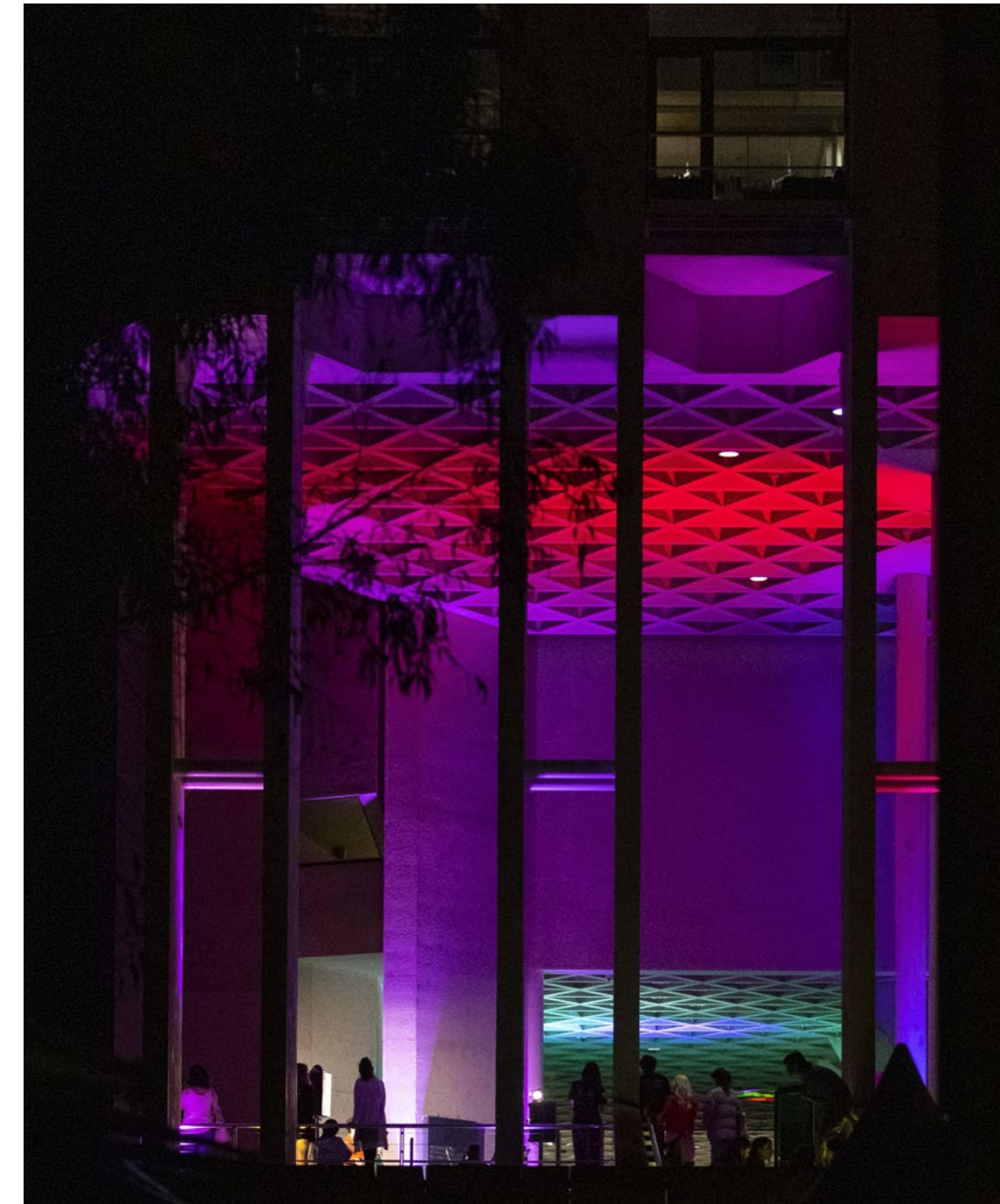
Impact Area 1: Reduce Energy Use

The ESAP provides a pathway to rapidly reduce energy use and improve energy efficiency across the National Gallery's buildings and operations.

Due to the nature of their operations, museums and galleries generally require a lot of energy to achieve the climate control and lighting conditions that are required to store and conserve collections and provide a positive visitor experience. Lighting is of key importance to the National Gallery as it adds to the visual quality of exhibitions and is fundamental to shaping the exhibition experience. The National Gallery also has specific heating, cooling and humidity requirements so that it can maintain consistent internal conditions and ensure that variations in the external environment do not cause damage to the collection.

Unsurprisingly, electricity and gas represent the National Gallery's largest emission sources. In 2018/19, electricity accounted for 69.9% of the Gallery's total carbon emissions (8,996 t CO₂-e) followed by natural gas at 24.7% (3,181 t CO₂-e). While natural gas is lower in emissions, it is higher in energy intensity than electricity, accounting for 49,212 GJ compared to electricity at 35,589 GJ. The energy activities outlined in the ESAP should be the National Gallery's highest priority for reduction to achieve the greatest impact.

With \$87.5 million of remediation works in the pipeline over the next five years as part of the National Gallery's Capital Works Program, upgrades to buildings and infrastructure are expected to have a substantial impact on energy consumption across National Gallery facilities. Targets relating to energy use have been developed within this context to set ambitious yet achievable energy reduction targets for 2025.



National Gallery of Australia,
Kamberri/Canberra, 2022

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Impact Area 1: Reduce Energy Use

Objective	Responsibility
1.1 Complete all proposed and scoped energy efficiency Capital Works and Facilities Management Projects	Project Director, Capital Works Taskforce Head of Capital Works Program Head of Facilities Management
Actions	Timeframe
1.1.1 Replace the ageing Building Management System (BMS) at the National Gallery with a new integrated management system with data gathering, monitoring and automatic control capabilities to allow the Gallery to track, optimise and report on its energy, gas and water consumption as required	2022–25
1.1.2 Upgrade the chiller units at the off-site storage facility to improve energy efficiency	2022–25
1.1.3 Implement seasonal variation to the National Gallery’s heating, ventilation and air-conditioning (HVAC), i.e. vary the set-point temperatures by +/- 1 degree in summer and winter to save energy and water, and reduce condensation and insect activity	2022–25
1.1.4 Install Variable Speed Drives (VSDs) on Air Handling Unit (AHUs) 4, 5, and 6 at the National Gallery to enhance operating efficiency, decrease energy consumption and reduce operating costs	2022–25
1.1.5 Replace lighting in the gallery spaces with LED lights to improve energy and thermal efficiency	2022–25
1.1.6 Install rooftop solar panels at the off-site storage facility to generate on-site renewable energy	2022–25
1.1.7 Introduce submetering across all facilities to allow the Gallery to track, optimise and report on energy consumption	2022–25
1.1.8 Upgrade HVAC filtration and introduce an airlock and at the National Gallery’s main entrance to optimise ventilation, improve HVAC performance and reduce energy consumption	2022–25
1.1.9 Replace ageing boiler (condenser) with a more energy efficient model to reduce energy consumption	2022–25
1.1.10 Replace external lighting with LED lights to improve energy efficiency	2022–25

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Impact Area 1: Reduce Energy Use

Objective	Responsibility
1.2 Future proof buildings and infrastructure to improve energy efficiency and increase preparedness for environmental change	Project Director, Capital Works Taskforce Head of Capital Works Program Head of Facilities Management
Actions	Timeframe
1.2.1 Develop a waterproofing strategy to investigate upgrades to glazing to improve moisture protection and thermal efficiency	2023–25
1.2.2 Conduct a feasibility study to assess whether the tri-generation (gas powered) system is the most cost effective and energy efficient way to continue to function	2023–25
1.2.3 Conduct a thermal hot water feasibility study to assess energy efficiency and identify improvements	2023–25
1.2.4 Review refrigeration gas use across the National Gallery, including commercial facilities and office spaces, to identify opportunities to limit and eliminate the use of ozone depleting refrigeration gases	2023–25
1.2.5 Conduct an electric battery feasibility study to assess the technical and financial feasibility of renewable energy storage options	2023–25
1.2.6 Complete a Type-2 energy audit to assess efficiency improvements following the completion of Capital Works and Facilities projects listed at 1.1	2023–25

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Impact Area 1: Reduce Energy Use

Objective	Responsibility
1.3 Embed energy efficiency in systems and processes	1.3.1 Head of Facilities Management 1.3.2 Project Director, Capital Works Taskforce Head of Facilities Management 1.3.3 Head of Facilities Management Head of Financial Analysis and Planning
Actions	Timeframe
1.3.1 Create a comprehensive Strategic Asset Management Program (SAMP), including review the existing Strategic Asset Management Plan and completing an asset audit including all white goods and other electronic equipment in all areas of the Gallery to identify efficiencies and areas of improvement	2023–24
1.3.2 Design and implement an Environmental Management System, including embedding efficiency principles in Gallery systems and processes by adopting energy efficiency performance measures for contractors and services across the National Gallery	2023–24
1.3.3 Develop a Clean Energy Procurement Strategy, including a review of energy provider options, clean energy purchasing and assessing the feasibility of carbon offsetting to set the Gallery on a path to achieve carbon neutral status by 2030	2024–25

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Impact Area 1: Reduce Energy Use

Objective	Responsibility
1.4 Develop and implement a Climate Adaptation Strategy to build climate change resilience	Head of Governance and Strategic Planning Head of Facilities Management Head of Conservation Head of Registration
Actions	Timeframe
1.4.1 Undertake a risk assessment to understand the potential impacts of climate change on Gallery buildings, infrastructure, assets, collection management and operations	2022–23
1.4.2 Embed risks associated with climate change in the Gallery’s risk management framework and venue assessment matrixes	2022–23
1.4.3 Embed climate risk management and resilience in building operations, asset and collection management plans, policies and practices	2023–24

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Upgrades to buildings and infrastructure are expected to have a substantial impact on energy consumption across National Gallery facilities.

Impact Area 1, Reduce energy use

In preparation for the new Building Management System (BMS), the National Gallery upgraded boilers and domestic hotwater systems, which created significant energy savings.



Impact Area 2: Reduce Waste

The National Gallery's volume of landfill waste is currently considered high with approximately 6.5 tonnes of waste being produced for every exhibition held during the baseline year. This is equivalent to 1kg of waste per visitor per year or more than 600kg per full-time employee per year. Further, the National Gallery's current recycling rate (waste diverted from landfill as a percentage of the total waste) is currently only 15%, considerably lower than other comparable cultural institutions.

The ESAP provides a holistic approach for the National Gallery to reduce the overall volume of waste sent to landfill by reducing resource consumption and the volume of waste produced, increasing the rate of recycling and most importantly, educating staff and visitors to ensure waste items are disposed of correctly.

The ESAP includes targets to double the National Gallery's current recycling rate over the next three years to bring waste management performance in line with other Australian galleries and museums.



The National Gallery has developed a temporary wall system made from polycarbonate sheets, as seen in the *4th National Indigenous Art Triennial: Ceremony* exhibition. The walls are modular, and designed and fabricated by the in-house carpenters to be re-used for temporary exhibitions to reduce exhibition waste.

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Impact Area 2: Reduce waste

Objective	Responsibility
2.1 Develop an innovative waste management program to reduce waste-to-landfill and increase recycling streams	ESAP Project Coordinator
Actions 2.1.1 Undertake a comprehensive waste audit across all Gallery sites, service areas and waste streams to identify issues and opportunities to reduce and recycle. This audit should include all public Gallery spaces, restaurant and catering facilities, office areas and storage spaces, and include a feasibility study for on-site organic waste 2.1.2 Develop a Waste Minimisation Strategy and associated Policy that incorporates additional waste streams to increase recycling opportunities identified in the audit (at 2.1.1) for items such as scrap metal, disposable gloves, soft plastics, batteries, exhibition furniture and construction materials. Following the waste hierarchy, the Gallery will explore alternative materials and practices for non-recyclable items	Timeframe 2022–23 2022–23
2.2 Design and implement a waste education and engagement program to inspire and influence staff and visitors to reduce waste	ESAP Project Coordinator
Actions 2.2.1 Educate and engage staff, visitors and contractors on the correct disposal methods for different waste items 2.2.2 Ensure Gallery signage and waste streams are consistent and clearly identified in line with national standards for waste disposal to improve compliance 2.2.3 Regularly communicate waste reduction and recycling targets and progress with staff and visitors to encourage behaviour change and foster active engagement with the Waste Minimisation Strategy	Timeframe Ongoing 2023–24 Ongoing

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Impact Area 2: Reduce waste

Objective	Responsibility
2.3 Embed waste management principles in commercial contracts and property disposal processes	Head of Governance and Strategic Planning Head of Financial Accounting Head of Commercial Operations
Actions	Timeframe
2.3.1 Develop an ethical and sustainable property disposal Policy for larger waste items such as exhibition furniture	2023–24
2.3.2 Review contract templates for suppliers to identify opportunities to include arrangements to improve waste management practices	2023–24

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The ESAP provides a holistic approach for the National Gallery to reduce the overall volume of waste sent to landfill.

Impact Area 2, Reduce waste

National Gallery Sculpture Garden, Kamberri/Canberra, 2022

Impact Area 3: Reduce water use

The National Gallery consumed 79,052kL of mains water in the baseline year. Water consumption at the National Gallery is particularly high due to the volume of water used in HVAC systems, ponds and water features, landscape irrigation and on-site commercial kitchens, as well as the large number of visitors using the facilities each year.

While the National Gallery has already made some effort to reduce its reliance on the mains water supply, including installation of a 600,000L rainwater retention tank in 2010 to service parts of the Skyspace Garden, further action is required to conserve this scarce resource.



The installation of an ultrasonic humidifier to the Air Handling Units in 2019 has improved energy efficiency and system performance.

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Impact Area 3: Reduce water use

Objective	Responsibility
3.1 Develop a Water Management Plan to improve water management practices across facilities and operations	ESAP Project Coordinator Head of Facilities Management
Actions	Timeframe
3.1.1 Complete a site-wide water use profile to identify opportunities to improve water efficiency and reduce water use and wastage	2022–23
3.1.2 Implement a metering strategy to increase monitoring and reporting capability through the planned BMS upgrade project (1.1.1), including metering for rainwater retention tank systems	2022–23
3.1.3 Benchmark performance and operational opportunities to improve water efficiency, including visitor and staff bathroom facilities, for example flushing volume/length and sensor taps	2023–24
3.1.4 Review the landscape irrigation requirements to identify opportunities to introduce measures to reduce water use, including seasonal adjustments, sustainable planting and timers	2023–24
3.1.5 Investigate opportunities to harvest water for reuse on-site, including additional rainwater water tanks and a grey water system	2023–24

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Impact Area 3: Reduce water use

Objective	Responsibility
3.2 Upgrade garden infrastructure to improve water efficiency and increase water storage and recycling in the gardens	Project Manager, Landscape Renewal Project
Actions	Timeframe
3.2.1 Investigate opportunities to incorporate rain and stormwater recycling systems in landscape infrastructure projects in the Sculpture Garden	2023–24
3.2.2 Investigate opportunities to improve water penetration in the gardens to sustain vegetation and allow ground water recharge	2023–24
3.2.3 Introduce passively irrigated trees to reduce water consumption	2024–25
3.2.4 Support blue green (living) infrastructure through healthy vegetation, soils and water systems to enhance resilience to climate change and decrease the volume of water entering the stormwater system	2024–25

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The Gallery collects rainwater through reverse osmosis used for water features.

Impact Area 3, Reduce water use

The billabong that surrounds the James Turrell Skyspace, *Within Without*, 2010, holds around 500,000 litres whilst the collection tank holds around 600,000 litres at a total of 1.2 million litres of water which is all supplied via rain and reverse osmosis waste water.



Transport and Consumables

Impact Area 4: Reduce emissions from art freight and stock deliveries

The National Gallery is committed to making the national collection as accessible as possible. Each year, the Gallery conducts a wide reaching outwards loans and touring exhibition program sending works of art across Australia and around the world. In the baseline year, the National Gallery covered 1,235,584 km transporting works of art to and from its facilities by road, air and sea.

While it may not be possible for the National Gallery to significantly reduce its art freight movements in future years, other opportunities have been identified to reduce fuel emissions, including by streamlining stock purchasing processes and stock delivery schedules across Departments to reduce the frequency of deliveries and the associated volume of emissions generated.

Where reductions are not possible due to operational requirements, the ESAP recommends investigating options to offset carbon emissions to neutralise the environmental impact of outward loans and touring exhibitions.

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Impact Area 4: Reduce emissions from art freight and stock deliveries

Objective	Responsibility
4.1 Review stock delivery and transport procedures to improve efficiency and reduce emissions	Head of Registration
Actions 4.1.1 Review stock delivery and transport procedures including all aspects such as approval process, frequency and storage options to identify operational efficiencies 4.1.2 Develop an optimisation program to streamline ordering processes and minimise the number of stock delivery trips	Timeframe 2022–23 2023–24
4.2 Review art freight transport to reduce or offset emissions	Head of Registration
Actions 4.2.1 Review current art freight transport procedures, suppliers and approval processes to identify opportunities to reduce or offset carbon emissions 4.2.2 Purchase carbon offsets to neutralise the unavoidable carbon emitted from art freight	Timeframe 2022–23 2023–24

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Each year, the Gallery conducts a wide-reaching outwards loans and touring exhibition program, sending works of art across Australia and around the world.

Impact Area 4, Reduce emissions from art freight and stock deliveries

Patricia Piccinini, *Skywhalepapa*, 2020, National Gallery of Australia, Kamberri/Canberra, commissioned with the assistance of The Balnaves Foundation 2019, purchased 2020 © Patricia Piccinini

Impact Area 5: Reduce emissions from staff transport

National Gallery staff and Council members travelled a total of 996,592 km by air in the baseline year, with flights accounting for 81% of total kms travelled and the largest portion of transport related carbon emissions.

Identifying opportunities to reduce the number of flights per year will have the greatest impact on reducing emissions associated with transport fuel consumption.

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Impact Area 5: Reduce emissions from staff transport

Objective	Responsibility
5.1 Encourage sustainable use of transport through a Sustainable Staff Transport Policy	ESAP Project Coordinator Head of Financial Accounting
Actions 5.1.1 Review business flight requirements, approval processes and class selection (i.e. economy, business) criteria to reduce and/or offset carbon emissions 5.1.2 Review taxi policy and fleet vehicle options for more sustainable fleet procurement including electric vehicle (EV) options	Timeframe 2022–23 2023–24
5.2 Facilitate use of electric vehicles by staff and visitors	ESAP Project Coordinator Head of Facilities Management
Actions 5.2.1 Investigate options for promoting the use of (EV), including scoping partnership opportunities for EV charging stations in the staff carpark for fleet vehicles and in the visitor carpark for public use	Timeframe 2024–25

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Reducing the number of flights per year will have the greatest impact on reducing emissions.

Impact Area 5, Reduce emissions from staff transport

Antony Gormley, *Angel of the North (life-size maquette)*, 1996, National Gallery of Australia, Kamberri/Canberra, gift of James and Jacqui Erskine 2009 © the artist



Impact Area 6: Reduce paper use

The National Gallery consumed a total of 3,774 kgs of office paper during the baseline year, equivalent to more than 5 reams or 15 kgs of office paper per full-time employee per year.

While there are no carbon emissions associated with the type of office paper being used by most Gallery staff as the majority of office paper is Australian Made Carbon Neutral, the volume of consumption can be reduced. These practices can easily be changed with simple and effective solutions to reduce consumption.



The National Gallery's in-house carpenters recycle timber and materials from exhibition furniture and fit outs where they can to reduce waste

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Impact Area 6: Reduce paper use

Objective	Responsibility
6.1 Develop a Digitisation Strategy to reduce office paper use	6.1.1 Head of Financial Analysis and Planning Head of Financial Accounting 6.1.2 Chief Information Officer 6.1.3 Head of Governance and Strategic Planning 6.1.4 Chief Information Officer 6.1.5 Chief Information Officer
Actions	Timeframe
6.1.1 Implement procure-to-pay software to significantly reduce paper use in purchasing and accounts payable processes	2022–23
6.1.2 Investigate the opportunity to change internal approval processes from hard-copy to digital using digital signatures, e.g. review roll-out of effective PDF editing and digital signature software and processes	2022–23
6.1.3 Investigate board management software to digitise elements of required reading material for National Gallery committees, Council and the Foundation Board	2023–24
6.1.4 Review hard-copy archive management practices and identify opportunities to implement Electronic Document and Records Management (EDRMS) to reduce resource use from paper storage, including digitisation of long-term retain corporate files and curatorial research to reduce storage of hardcopy files	2023–24
6.1.5 Review print assets, settings and stock and remove all additional services and options to reduce printing use (paper lite strategy)	2023–24

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Impact Area 6: Reduce paper use

Objective	Responsibility
<p>6.2 Identify opportunities to reduce paper products in the National Gallery Art Store and increase the use of recycled paper</p>	<p>6.2.1 Head of Commercial Operations Head of Creative Studio</p> <p>6.2.2 Head of Commercial Operations Head of Creative Studio</p>
<p>Actions</p> <p>6.2.1 Review and measure Art Store and catalogue products to measure the environmental impact, including reviewing the number and type of printed products and where they are produced, measuring current consumption patterns and exploring the feasibility paperless alternatives such QR codes and digital brochures</p> <p>6.2.2 Develop a Responsible Paper Product Purchasing Strategy to identify strategies and targets to reduce the impact of paper products and improve performance against the established baseline</p>	<p>Timeframe</p> <p>2022–23</p> <p>2023–24</p>
<p>6.3 Embed sustainability and circular economy principles in paper and consumable purchasing processes</p>	<p>ESAP Project Coordinator</p>
<p>Actions</p> <p>6.3.1 Review paper and consumable supply contracts and purchasing processes to identify opportunities to increase the use of 100% recycled products and align purchase behaviour with principles of a circular economy including FSC Certified and Australian Made products</p>	<p>Timeframe</p> <p>2022–23</p>

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Practices can easily be changed with simple and effective solutions to reduce consumption.

Impact Area 6, Reduce paper use

Fujiko Nakaya, *Foggy wake in a desert: An ecosphere*, 1982, National Gallery of Australia, Kamberri/Canberra, purchased 1977 © Fujiko Nakaya

Partnerships and Management

Impact Area 7: Create partnerships for sustainability

From such a prominent position in Australia's cultural fabric, the National Gallery has the capacity to be a source of leadership to influence similar organisations and the wider community to act more sustainably through forums, shared learnings and public discussion of successes and challenges.

To take this leadership role, sustainability principles must be embedded in National Gallery plans, policies and communications to support cultural change. The ESAP also incorporates strategies and actions to facilitate staff engagement and drive cultural change across all areas of the organisation.



Director's talk at the National Gallery of Australia, Kamberri/Canberra, 2021

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Impact Area 7: Create partnerships for sustainability

Objective	Responsibility
7.1 Identify opportunities to collaborate with current and future partners and the broader community to enhance sustainability outcomes	Head of Partnerships Head of Development and Executive Director Foundation Head of Communications and Content Assistant Director, Collections and Exhibitions
Actions	Timeframe
7.1.1 Identify opportunities to partner with other cultural institutions, government departments, and philanthropic, education and corporate collaborators to secure funding and/or in-kind support to develop and deliver new sustainability initiatives	2022–23
7.1.2 Secure funding and in-kind support from partners for sustainability research, events, public programs, exhibitions and projects, including acquisitions and exhibitions that focus on sustainability and the impacts of climate change	2023–24
7.1.3 Identify opportunities to incorporate sustainability messages in exhibitions, public programs, member communications, tours and events to elevate the importance of environmental sustainability through artistic outputs and programming	2022–23
7.1.4 Ensure new sustainability partnerships are aligned with the National Gallery’s Ethical Decision-Making Framework	2022–23
7.1.5 Build on existing cross-institutional and departmental relationships to establish a forum to share sustainability learnings with partners	2023–24
7.1.6 Embed sustainability messages in National Gallery communications to foster public dialogue and raise awareness of the Gallery’s sustainability initiatives	2023–24
7.1.7 Identify opportunities to contribute to joint research or a cross-institutional project that interrogates sustainability innovation and/or engagement in the arts and cultural sector	2024–25

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Impact Area 7: Create partnerships for sustainability

Objective	Responsibility
7.2 Position the National Gallery to achieve carbon neutrality by 2030	7.2.1 ESAP Project Coordinator 7.2.2 Head of Partnerships
Actions	Timeframe
7.2.1 Explore feasibility and cost implications of a Carbon Neutral Strategy, including the cost of purchasing carbon offsets	2024–25
7.2.2 Identify potential partners to support the Gallery to achieve carbon neutrality by 2030	2024–25

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Sustainability principles must be embedded in National Gallery plans, policies and communications to support cultural change.

Impact Area 7, Create partnerships for sustainability

Dr Deborah Hart, Henry Dalrymple Head Curator, Australian Art discusses *Know My Name: Australian Women Artists 1900 to Now* at the National Gallery's annual fundraising Gala 2021



Impact Area 8: Manage for sustainability success

To support all of the activities and targets outlined within the ESAP, it is vital that the National Gallery adopts a strategic approach to improve performance across all of its operations. This includes committing to goals, establishing measurable targets and timeframes, tracking performance and incorporating principles of sustainability in strategic and operational planning processes to guide future decision making and facilitate innovative approaches to improve environmental sustainability now and in the future.



The National Gallery is undertaking a replacement of end of life gallery lighting to LED gallery lighting system to improve energy efficiency.

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Impact Area 8: Manage for sustainability success

Objective	Responsibility
8.1 Embed sustainability principles in procurement processes to guide future purchasing behaviour	Head of Governance and Strategic Planning
Actions 8.1.1 Review current procurement policies, processes and contract templates to identify opportunities to incorporate principles of sustainability and circular economy in the Gallery’s procurement framework 8.1.2 Incorporate principles of sustainability and circular economy in the procurement framework, including environmental evaluation and performance criteria 8.1.3 Incorporate environmental performance criteria in new supply contracts sourced through open tender	Timeframe 2022–23 2023–24 2023–24

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Impact Area 8: Manage for sustainability success

Objective	Responsibility
8.2 Engage staff in sustainability programs and initiatives to raise awareness and foster cultural change	8.2.1 ESAP Project Coordinator 8.2.2 Head of Human Resources 8.2.3 Director ESAP Project Coordinator 8.2.4 ESAP Project Coordinator Chief Information Officer Head of Human Resources 8.2.5/6 Director ESAP Project Coordinator
Actions	Timeframe
8.2.1 Engage a change management specialist to develop a strategy to foster a stronger environmental management culture across the Gallery	2022–23
8.2.2 Embed sustainability principles in the National Gallery’s annual staff award nomination criteria to acknowledge individuals and teams for positive sustainability performance	2022–23
8.2.3 Revise the Terms of Reference for the Sustainability Action Plan Working Group to shift the group’s focus to monitoring and reporting on implementation of the Action Plan, including the requirement that members undertake biannual Departmental reporting against Action Plan objectives	Ongoing
8.2.4 Develop and implement a new online staff training module to raise awareness of sustainability programs and initiatives and educate staff on sustainable practices	2023–24
8.2.5 Continue to use internal communication channels to provide staff with sustainability performance updates	Ongoing
8.2.6 Conduct an annual review of Sustainability Action Plan Working Group membership to ensure the Group includes at least one environmental sustainability champion from each Department who is responsible for monitoring implementation of assigned actions in their business area	Ongoing

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Impact Area 8: Manage for sustainability success

Objective	Responsibility
<p>8.3 Ensure there is accountability for sustainability performance and meeting targets against the established baseline</p>	<p>8.3.1 Director ESAP Project Coordinator</p> <p>8.3.1 ESAP Project Coordinator Head of Governance and Strategic Planning</p>
<p>Actions</p> <p>8.3.1 Incorporate dashboard reporting in the Director’s Report to Council to enable Council to monitor the Gallery’s performance against the baseline</p> <p>8.3.2 Publicly report on environmental sustainability performance in the Gallery’s Annual Report</p>	<p>Timeframe</p> <p>Annually</p> <p>Ongoing</p>
<p>8.4 Embed sustainability principles in collection management policies and processes</p>	<p>Assistant Director, Collections and Exhibitions Head of Registration Head Curators</p>
<p>Actions</p> <p>8.4.1 Review collection management practices and seek to establish sustainability goals for collection management, including the capacity of storage areas, conservation practices and the whole-of-life environmental cost of housing works in long-term storage</p> <p>8.4.2 Introduce sustainable and circular economy principles to Gallery-initiated commissioning and acquisition request and approval processes, including developing a framework to assess the whole-of-life environmental impact of new acquisitions and commissions</p>	<p>Timeframe</p> <p>2023–24</p> <p>2023–24</p>

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It is vital that the National Gallery adopts a strategic approach to improve performance across all of its operations.

Impact Area 8, Manage for sustainability success

Left: The National Gallery is developing a comprehensive Asset Improvement Management Plan to create an investment profile to sustainably manage our infrastructure assets.

How we will monitor and report our progress

To foster an environmentally sustainable within the National Gallery, routine monitoring and reporting against the ESAP will be required.

The ESAP Working Group has been established to facilitate and monitor the implementation of the ESAP, chaired by the Project Director Capital Works Taskforce and supported by the ESAP Project Coordinator. Its membership comprises representatives from across the Gallery's operations. It is a collaborative, cross-functional group that encourage staff engagement and participation in environmental sustainability initiatives, programs, policies and strategies.

The ongoing capture and reporting of data is critical to understand the environmental and financial impact of actions outlined in the ESAP.

The National Gallery will use normalising metrics to smooth the data from carbon emissions to better understand where improvements can be made and assess how different activities impact the Gallery's emissions profile. A dashboard reporting tool has already been established to facilitate ongoing monitoring and progress reporting against the established baseline.

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Acknowledgements

The National Gallery would like to acknowledge and thank everyone who contributed their time and expertise to participate in the development of this plan.

ESAP Working Group (as at September 2022)

- Chair (until June 2022): Nick Mitzevich, Director
- Chair (from June 2022): Sophie Gray, Project Director, Capital Works Taskforce
- Coordinator (until December 2021): Kate Hulm, Manager Special Projects
- Coordinator (from June 2022): Julia Zhu, Principal Project Manager, Building Services and Infrastructure
- Tom Georgilas, Chief Information Officer
- Penny Sanderson, Production Manager and Publications
- Georgia Cunningham, Associate Registrar, Documentation & Storage
- Lisa Addison, Conservator, Preventive
- Samantha Braniff, Head of Partnerships

- Sasha Mollett, Communications and Content Officer
- Shaune Lakin, Senior Curator, Photography
- Jamie Griffiths, Manager, WHS, Reporting & Learning
- Russell Storer, Head Curator, International Art
- Mark Mandy, Head of Facilities Management
- Annie Connor, Customer Service Officer
- Jennifer Barrett, Executive Assistant
- Sam Cooper, Manager, Imaging
- Dominique Nagy, Head of Exhibitions
- Debbie Ward, Head of Conservation
- Kate Buckingham, Assistant Registrar
- Matthew Hanns, Senior Technician
- Jennifer Dunstan, Senior Project Officer, Learning & Digital
- Laura McElhinney, Head of Financial Planning & Analysis
- Adam O'Brien, Head of Governance & Strategic Planning

External advisors/Ventia

- Emma Wright, Sustainability Director Projects & Workplace Solutions Property, Ventia
- Miranda Borg, Sustainability Manager Projects & Workplace Solutions Property, Ventia
- Erin Flannery, Program Leader | Project and Workplace Solutions | Property, Ventia

Senior Management Group

- Nick Mitzevich, Director
- Susie Barr, Assistant Director, Marketing, Communications and Visitor Experience
- Natasha Bullock, Assistant Director, Collections and Exhibitions
- Sophie Gray, Project Director, Capital Works Taskforce
- Bruce Johnson McLean, Barbara Jean Humphreys Assistant Director, First Nations Engagement

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Acknowledgements

- Felicity McGinnes, Chief Finance Officer
- Kym Partington, Assistant Director
- Maryanne Voyazis, Head of Development and Executive Director, National Gallery Foundation,
- Heather Whitely Robertson, Tim Fairfax Assistant Director, Learning and Digital
- Helen Gee, Sophie Hunter, Jennifer Barrett and Evelyn Lawrence, Directorate

National Gallery Production Team

- Sophie Gray, Project Director, Capital Works Taskforce
- Susie Barr, Assistant Director, Marketing, Communications and Visitor Experience
- Jennifer Dunstan, Senior Project Officer, Learning
- Jennifer Barrett, Executive Assistant
- Hayley Barrett, Marketing & Tourism Coordinator, Marketing
- Karlee Holland, Photographer, Digital

- Jessica Barnes, Communications Officer, Communications & Content
- Eliza Williams, Rights and Permissions Officer, Creative Studio
- Liz Hussein, Online Content Producer, Learning and Digital
- Julia Zhu, Principal Project Manager, Building Services and Infrastructure

First Nations Engagement Team

- Ian RT Colless, Dharabuladh (Therabluat) clan of the Gundungurra people, Wesfarmers Indigenous Leadership Coordinator
- Bruce Johnson McLean, Wierdi/Birri-Gubba peoples, Barbara Jean Humphreys Assistant Director, First Nations Engagement
- Cara Kirkwood, Mandandanji/Mithaka peoples, Head of First Nations Engagement and Strategy

Gallery Staff

Thank you to staff across the Gallery were involved in the development of the Plan.

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