

NGA National
Gallery of
Australia

Annual Report 2017-18



Snapshot of the NGA

Who we are



The National Gallery of Australia opened to the public in October 1982 and is the Commonwealth of

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

What we do



The NGA provides exceptional experiences of Australia's rich visual arts

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

Our purpose and outcome



As Australia's peak visual arts body, the NGA provides social benefits for the Australian community and

enhances Australia's international reputation. The NGA's one outcome is 'Increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally'.

Our staff

309 NGA staff at 30 June 2018. The NGA employs people with a disability and people with culturally diverse backgrounds, including Indigenous Australians. Women represent 68% of the NGA workforce, and 50% of its Senior Executive Team. The turnover rate of ongoing employees was 9.1%. Detailed staffing information is on pages 78–81.

Our collection



Over nearly half a century of collecting, the NGA has achieved extraordinary outcomes in acquiring and displaying Australian and international art.

The national art collection is now valued at **\$5.948 billion** and has reached millions of people around Australia and the world through our displays and exhibitions at the NGA in Canberra, our travelling exhibitions and loans programs, publications and website. See the collection reach map on pages 22–3.

Our supporters



The NGA nurtures strong relationships with external stakeholders, such as artists and their representatives, other galleries, universities, schools, the business sector, the media, the Government and the wider community. These relationships help us to present the finest exhibitions and public and education programs and add significant value to the national collection through gifts and donations. Find our supporters at Appendix E, from page 143.

Performance highlights of 2017–18

Below are some of the NGA's performance highlights of 2017–18. Details of our performance are provided from page 28, and how we measure our performance is explained in the reporting framework on pages 26–7.

Building the national collection

1218 works of art acquired during the year, highlights of which are given on pages 41–4.

154,586 individual works of art in the national collection at 30 June 2018.

1326 works of art from the national collection on loan, nationally and internationally. See the collection reach map on pages 22–3.

\$5.6 million in cash donations assisted with purchases. Gifts of works of art valued at **\$7.023** million.

Exhibiting the art of Australia and the world

25 exhibitions held at the NGA in Canberra and **8** NGA exhibitions toured nationally and internationally.

161,300 people came to *Defying Empire: 3rd National Indigenous Art Triennial*.

83,473 people visited *Hyper Real* and, by 30 June 2018, **148,198** visitors had experienced *Cartier: The Exhibition*.

12,804 people visited the travelling exhibition *Indigenous Australia* at the Me Collectors Room in Germany.

Connecting audiences with the visual arts

902,731 people experienced the national collection and exhibitions at the NGA in Canberra.

2,378,440 people visited exhibitions that included works from the national collection.

134,502 participated in the NGA's diverse range of public programs.

59,183 followers on Facebook, **38,167** followers on Twitter and **67,200** followers on Instagram.

Education, access, health and wellbeing

447,961 students participated in school programs at the NGA and online.

87 Indigenous art workers from across Australia are now alumni of the Indigenous Arts Leadership program.

78,199 people participated in drop-in activities, including NGA Play and Create Space.

958 people participated in access programs, including **393** people attending **113** Art and Dementia tours.

Auditors, contacts and locations

Internal auditors

PricewaterhouseCoopers
28 Sydney Avenue
Forrest ACT 2603

Bellchambers Barrett
44 Sydney Avenue
Forrest ACT 2603

External auditor

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

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T (02) 6240 6591 F (02) 6240 6426
E foi@nga.gov.au

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Attn: Visitor Experience Manager
T (02) 6240 6615 or (02) 6240 6411
E complaints@nga.gov.au
W nga.gov.au/contactus/feedback

Locations and opening hours

National Gallery of Australia
Parkes Place East, Parkes, ACT
10.00 am – 5.00 pm (Closed Christmas Day)

Free admission

E information@nga.gov.au

#nationalgalleryaus

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

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

 twitter.com/NatGalleryAus/

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Printed: New Millennium Print

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ISSN 1323 5192 (print)

ISSN 1833 9859 (online)

This report is available at nga.gov.au/aboutus/reports.

Letter of transmittal

NGA

National Gallery of Australia

10 October 2018

Senator the Hon Mitch Fifield
Minister for Communications and the Arts
Parliament House
CANBERRA ACT 2600

Dear Minister

On behalf of the Council of the National Gallery of Australia, I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia's annual report covering the period 1 July 2017 to 30 June 2018.

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 2017–18 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
Chair of Council



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Opposite: Visitors experience Sarah Contos’s *Nikola Tesla sends Theda Bara to Mars* 2017–18, one of the first two projects for the new Balnaves Contemporary Intervention Series, at the NGA, Canberra.

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Activity 1

Develop and maintain an outstanding national collection

Case study 1

James Abbott McNeill Whistler's cigar-box-lid painting 42

Deepening the NGA's international collection and showing the influence of an American master on Australia's Impressionists.

Case study 2

Yayoi Kusama's infinity room 44

A major acquisition of global contemporary art by one of the most prominent contemporary artists in the world today.

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James O Fairfax's legacy at the NGA 47

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Activity 2

Educate and inspire audiences through exceptional experiences

Case study 6

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The NGA's first major international Indigenous Australian art survey in over twenty years.

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A new partnership shapes a commissioning program that responds to the NGA's new focus on contemporary art practice.

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A renewed partnership and joint vision with our Indigenous Arts Partner expands Indigenous cultural programming at the NGA.

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Chair's review

I am pleased to present the *National Gallery of Australia Annual Report 2017–18*, a record of the NGA's many activities and achievements for the reporting period. Among these achievements was the implementation of a Financial Sustainability Plan, which underpins the NGA's commitment to achieving a strong financial position in the short-to-medium term and to building a resilient financial framework to achieve long-term financial sustainability.

In 2017–18, the NGA again presented a full program of exhibitions and public activities in Canberra, around the country and internationally. It also acquired many important works of art for the national collection. These achievements were, in large measure, dependent on the support of our many donors, benefactors, sponsors and volunteers. On behalf of the NGA and its Council, I thank them all for their outstanding contributions. I also acknowledge the work of the NGA's Foundation in achieving an exceptional level of support for collection development.

The year began with the national spotlight on *Defying Empire: 3rd National Indigenous Art Triennial*, which proved very popular with over 160,000 visitors. The exhibition *Hyper Real* then highlighted new trajectories for a genre of art that began in the 1960s. The NGA also launched the Balnaves Contemporary Intervention Series in May 2018 and finished the year with *Cartier: The Exhibition* continuing to bring many visitors to the building and to Canberra.

All exhibitions, public and education programs and other visitor engagement activities attracted diverse crowds during the year, with many visitors travelling from interstate. The NGA continued to take its collection many communities around Australia and to destinations the world over with its travelling exhibitions and loans programs. We were particularly proud to present *Indigenous Australia: Masterworks from the National Gallery of Australia* at the Me Collectors Room in Berlin and then at the National Gallery of Modern Art in India.

The Council appreciates the support of the Australian Government through the Minister for Communications and the Arts Senator the Hon Mitch Fifield and our colleagues at the Department of Communications and the Arts. In May 2018, thanks to the support of our minister and officers from the department, the Government has made available a grant of \$21.5 million, which will allow critical building projects to commence immediately.

I would like to acknowledge all of my former colleagues on the Council, and note that Alison Kubler joined the Council during the year. Their ongoing support of the NGA is vital to the institution's continued growth. Jason Yeap OAM deserves special mention. Although he retired from Council in October 2017, his strong commitment to supporting the development of the national collection was widely appreciated.

The end of the financial year marked Gerard Vaughan's retirement and the end of key period of change for the NGA. I retired from Council in early July 2018. Gerard's time as Director was distinguished by his passion and commitment for the visual arts and for arts scholarship. The Council acknowledged his many achievements as the Director over the past four years. Finally, I would like to recognise the continued efforts of the NGA's dedicated staff, led by the Senior Executive Team, and to express the Council's sincere appreciation for what has been another year of significant achievement for the NGA.



Allan Myers AC, QC
Chair

Opposite: NGA Director Gerard Vaughan with then prime minister Malcolm Turnbull and Curator Tina Baum, at the NGA, Canberra, for the opening of *Defying Empire: 3rd National Indigenous Art Triennial*.

Director's review

I am very pleased to report on another year of significant achievement at the National Gallery of Australia. The 2017–18 year was one of consolidation following the 2016 Strategic Review, which resulted in major organisational changes and improvements in processes and procedures. In response, many new approaches and systems were developed and implemented. Significant changes have been effected, particularly in areas of financial sustainability and general governance.

Overall, a sharper sense of strategic focus has been applied. Due to the impact of the ongoing annual 'efficiency dividend', we recalibrated the NGA's budget and financial management systems in line with our new Financial Sustainability Plan and developed frameworks to support governance, fundraising, human resources, risk management and exhibitions.

A number of policies were developed or updated in support of our activities. Notable among these were those related to collection management such as our Art Acquisitions Policy, Acquisitions Statement of Intent, Due Diligence and Provenance Policy, Art Deaccessions Policy and incoming and outgoing loans policies, as we participated in the Australian National Audit Office's audit of our collection management systems and processes this year. This audit also reviewed the Australian War Memorial's procedures, as our combined collections represent 70% of the total value of Australia's national collections. Some recommendations for improving and streamlining the NGA's collection management procedures were as a result of the audit, all of which we accepted.

Many of these policy-review activities also dovetailed with our application to the Commonwealth Government for registration under the Protection of Cultural Objects on Loan Scheme, which was approved by the Minister for Communications and the Arts. A new Fundraising Plan for 2017–21 was also developed, and we continued to focus on building a strong and sustainable team to support this essential aspect of our operations.

Another major focus during the year was development of an application to the Government for additional funding to address a backlog of critical building maintenance issues, which was approved in the 2018–19 Federal Budget. We are

particularly grateful to Mike Mrdak AO, Secretary of the Department of Communications and the Arts, and his team for their support in addressing this very important matter. We are aware of the great effort John Hindmarsh AM, Chair of our Building Committee, made in securing this outcome, particularly through his assiduous lobbying. Two grants totalling \$21.5 million were provided by the Government, allowing us to begin a program of building repair and remediation and to replace ageing plant and infrastructure.

We were delighted to receive a further top-up grant of \$400,000 from the executors of the estate of the late James Fairfax AC (whom we regard as one of our founders). This brings their contribution to the complete refurbishment of the James O Fairfax Theatre to \$1.6 million (see Case study 3 on page 47). The theatre is central to our educational and community outreach programs. A particular driver of this support, however, is to have available a technologically smart, refurbished auditorium that will earn income through external hires when not required for our own purposes.

During the year, the NGA entered into a three-year partnership with the ACT Government in support of our major exhibitions. We remain deeply grateful to the ACT Government for their support, particularly through VisitCanberra, which supported our marketing efforts throughout the year, especially in relation to *Hyper Real* and *Cartier: The Exhibition*. Research has proved the strong economic impact our exhibitions make on the economy of Canberra, and it is a highly successful and greatly valued partnership. At the 2017 Canberra Region Tourism Awards the NGA was awarded the prize for Major Tourism Attraction, which is a great accolade for all members of staff.

In mid-October the NGA hosted the biannual meeting of the Council of Australian Art Museum Directors (CAAMD), followed by an all-day forum in the Gandel Hall on key issues facing Australian art museums today. In addition to the members of CAAMD, some 60 directors and senior staff of regional galleries from throughout Australia attended. Panel discussions covered areas such as the adoption of new digital technologies in museological practice, the treatment and display of Indigenous collections and ethical issues such as provenance.



NGA Director Gerard Vaughan with James McNeill Whistler *Harmony in blue and pearl: The Sands, Dieppe* c 1885.

Collection building

Our key responsibilities under the terms of our enabling legislation, the *National Gallery Act 1975*, are to build the national collection, care for it and make it available. In 2017–18, 1218 works were acquired, by gift and purchase, continuing our policy of acquiring considerably less than in the past, with a higher emphasis on quality. A full list of acquisitions is included at Appendix C from page 124.

Special acquisition highlights include: a group of important pictures produced by Sidney Nolan following his trailblazing 1964 visit to Antarctica, acquired from the estate of Lady Nolan in the artist's centenary year and funded by the NGA Foundation; a group of pictures bequeathed by James Fairfax (see Case study 3 on page 47); Clifton Pugh's masterpiece *Europa and the bull* 1959; Arthur Streeton's *The Point Wharf, Mosman Bay* 1893, arguably the last of his significant early representations of Sydney Harbour still in private hands; James Abbott McNeil Whistler's rare cigar-box-lid panel *Harmony in blue and pearl: The Sands, Dieppe* c 1885 (see Case study 1 on page 42); the large and important

Paul Cézanne drawing *The orchard (Le verger)* c 1895; seven early Papunya panels collected in the early 1970s by Geoffrey Barden's friend Alan Scott; a sculptural table centrepiece by Bertram Mackennal, formerly in the collection of Jack Manton; and many others.

Many of the most significant acquisitions were made in Australian and global contemporary art. Of these, the most important was Yayoi Kusama's major 2015 infinity room *The Spirits of the Pumpkins Descended into the Heavens* (see Case study 2 on page 44). Generously funded by Andrew and Hiroko Gwinnett, the work is destined to become a hugely popular drawcard when exhibited later in 2018. Also acquired was *Out of Ousia* 2018, a major new work by the Polish Berlin-based artist Alicja Kwade, who made an impact at last year's Venice Biennale, as well as *Deep Gold* 2013–14, an important new moving image work by the German artist Julian Rosefeldt, whose studio we visited with our supporters group at the time of the opening of *Indigenous Australia* in Berlin in October 2017. Given the significance of our exhibition *Defying Empire*, a special program to acquire at least

one work from the exhibition by each of the 30 participating artists has continued, with many generous donations.

All of these acquisitions have been supported by the NGA Foundation, which has sought and facilitated donations from many generous individuals. Their names are listed at Appendix E, from page 143. With support from The Balnaves Foundation, a new program of inserting cutting-edge contemporary work into different parts of our building, bringing energy and life to sometimes unexpected spaces (see Case study 8 on page 58). The program commenced with installations by Sarah Contos (in the main foyer) and Jess Johnson and Simon Ward (in our large lower ground gallery). The latter's astonishing virtual-reality experience has drawn admiring, especially younger, crowds.

We were delighted that the Australia Council's appointment of Angelica Mesiti as Australia's representative at the 2019 Venice Biennale occurred while we were exhibiting a major group of her moving-image works, including a new

acquisition for the NGA's growing moving-image collection. This new focus on Australian and global contemporaneity has unquestionably been a factor in drawing exceptional visitor numbers during the year.

A special acquisition highlight was made shortly after the end of the financial year. The fourth exemplar of Barnett Newman's sculptural masterpiece *Broken Obelisk* (another of which is the well-known centrepiece of MoMA's sculpture courtyard in New York) was generously loaned by the Barnett Newman Foundation in New York to the NGA in recognition of the exceptional quality of our twentieth-century American holdings. It was installed near the NGA's entrance before the opening of our major exhibition *American Masters*. In an extraordinarily munificent gesture, announced in June, the foundation gifted the work to Australia. In addition, I was deeply touched by their wish to make this hugely generous gift in honour of my term as Director.

To remind visitors of the crucial role private donors play in collection development,



Above: 'The Art of Giving' trail included Sam Jinks's work *The deposition* 2017, commissioned for *Hyper Real* at the NGA. Opposite: Barnett Newman *Broken Obelisk* 1963/67, fabricated 2005, weathering steel, National Gallery of Australia, gift of the Barnett Newman Foundation 2018. © The Barnett Newman Foundation, New York/ARS, New York/ Copyright Agency



we inaugurated at the start of the summer season a new acquisitions trail around the building, 'The Art of Giving', with ten stops drawing attention to major acquisitions and their donors. A free illustrated brochure was made available to the public. The trail began in the Australian galleries with major works by Rosalie Gascoigne, Philip Wolfhagen and Brian Blanchflower, all of which were recent gifts. It offered an important opportunity to draw attention to the essential role of philanthropy, and to thank a group of individual donors in a public way.

The NGA Foundation has continued to support our acquisitions and exhibition activities. This year's Foundation Fundraising Gala Dinner raised funds to acquire Uta Uta Tjangala's two monumental untitled works of 1984 and 1987, superb examples by a master artist from Yumari (Dover Hills) in Western Australia. Moving to Papunya in 1970, he brilliantly illustrated ancient visual narratives. It is a point of great pride to have had the opportunity to bring these two outstanding paintings into the national collection, and it would not have been possible without the assistance of our supporters.

The Foundation continued to work in support of funds for acquisitions, and enjoyed many successes. We thank Foundation Chairman John Hindmarsh AM for his strong stewardship and contribution, and we value the continuing support of all directors on the Board of the NGA Foundation. During the year, the Foundation farewelled board director Susan Armitage, who had served for six years.

The American Friends of the National Gallery of Australia (AFNGA), an independent organisation that supports the activities of the NGA and registered under section 501(c)(3) of the USA's Internal Revenue Code, announced at the 2018 Foundation Gala Weekend that it had transferred gifts valued at US\$352,897 to the NGA. This included a further generous donation from Ken Tyler AO and Marabeth Cohen-Tyler to continue the projects they have sponsored for many years in support of the American component of the international prints collection. We remain deeply grateful for their ongoing enthusiastic involvement. The Board of the AFNGA continues to work on our behalf, and we thank the board's President Geoffrey Pack, Chair Philip Colbran,

Secretary Dr Helen Jessup and other members for their continuing efforts on our behalf.

Exhibitions and displays

Over the last three years, visitation to the NGA has increased incrementally from 723,000 in 2015–16 to a little over 900,000 for the year just ended. This increase has been driven by a number of factors, with new exhibitions and regularly changing collection displays at the top of the list. The NGA essentially offers four kinds of opportunity to engage on-site with works of arts of every kind.

Firstly, we present a major summer exhibition, which is ticketed, and conceived and marketed around an income earning strategy. In addition, we offer a number of major exhibitions that are not ticketed, which are curated and planned over several years and which normally, though not exclusively, deal with an aspect of Australian art. We then have curated exhibitions and displays drawn entirely from our own collections, some of which are substantial and accompanied by a scholarly catalogue and others that are more modest. And lastly, we regularly rehang the collection displays, some of which are themed almost as mini-exhibitions, while others simply reflect a thoughtful selection from the collection.

During the year, we presented three major exhibitions in our Temporary Exhibitions Gallery. Firstly, opening in May 2017, we presented the third of our National Indigenous Art Triennials, curated with the theme 'Defying Empire'. The exhibition constituted responses from 30 invited Indigenous practitioners engaging the Indigenous colonial and postcolonial experience. It was a powerful show, with an excellent catalogue, and attracted a strong following. We were pleased that then prime minister Malcolm Turnbull opened the exhibition.

This was followed in October by the first of our ticketed exhibitions, *Hyper Real*, which was aimed at different, though overlapping, audiences. The exhibition assessed a movement that began in the 1960s and 1970s and continues in different forms today and attracted enthusiastic, particularly younger, crowds. It included globally admired artists, from hyperreal sculptors such as Duane Hansen to Ron Mueck, Sam Jinks, and Patricia Piccinini—notably, the last three are all



NGA Director Gerard Vaughan with special guest Academy-Award nominated Australian actress Naomi Watts and Pierre Rainero, Director of Image, Style and Heritage at Cartier.

Australians. The curator extended the concept of hyperreality to new media, and the exhibition concluded with a specially constructed rotunda for Russian collective AES+F's major moving-image work *Inverso mundus* 2015 to be displayed in an integrated 360-degree format for the first time anywhere in the world.

At the end of March, we opened *Cartier: The Exhibition*, which drew substantial crowds, with a final total of over 200,000. The quality of the jewels loaned and the superb installation attracted wide attention. The generous loans made by Her Majesty The Queen and other members of the royal family, most of which had not been loaned previously, ensured global attention.

Popular un-ticketed exhibitions included *Arthur Streeton: The Art of War* and *The National Picture: The Art of Tasmania's Black War*, each accompanied by a scholarly catalogue. Both included significant loans as well as works from the national collection. The first, curated by our former head of Australian Art Anna Gray, commemorated the centenary of Streeton's

appointment as a war artist in 1918. The second, which opened in May 2018 and was developed over many years (initially instigated by former director Ron Radford AM), broke new ground in presenting and interpreting the visual imagery of a tragic period of colonial history. *The National Picture* was guest curated by Professor Tim Bonyhady of the Australian National University and Dr Greg Lehman of the University of Tasmania. It continued at the NGA until the end of July before travelling to the Tasmanian Museum and Art Gallery in Hobart in mid August and the Queen Victoria Museum and Gallery in Launceston in late November.

Two highly popular exhibitions drawn exclusively from the collection, and also accompanied by scholarly catalogues, were *David Hockney: Prints* and *Namatjira: Painting Country*. The Namatjira exhibition constituted gifts of the late L Gordon Darling AC, CMG, and Marilyn Darling AC. We were unable to produce a catalogue until five months into the exhibition, due to the long-running dispute over ownership of the Namatjira copyright, but we did play a



Visitors to NGA enjoy the international collections.

behind-the-scenes role in supporting Dick Smith's negotiations to return the copyright to the family and his provision of generous seed funding for the Namatjira Foundation. Our catalogue was then the first major publication to appear since our 2004 book, and it has sold well. Other installations from the national collection also drew strong audience interest, including *Art Deco*.

Plans were made for major exhibitions over the coming year, including *American Masters 1940–1980* and the 2018–19 summer show *Love and Desire: Pre-Raphaelite Masterpieces from the Tate*. These will be followed by a major exhibition of contemporary art from Indonesia. We also made good progress in continuing our policy of inviting supporters to become Exhibition Patrons, including the London-based Hintze Family Charitable Foundation. This alternative to more traditional corporate sponsorship models is essential in the context of Canberra, and we are grateful for the continuing and crucial involvement of many individuals.

Our program of multi-venue travelling exhibitions is supported through special grants from

the Government. Eight of our nine travelling exhibitions crisscrossed Australia during the year and have proved highly successful, delivering strong audiences at venues around the country. The tour of *Indigenous Australia: Masterworks from the National Gallery of Australia* to Berlin, and subsequently New Delhi, proved particularly successful, attracting large numbers (see Case study 6 on page 54). *Defying Empire 3rd National Indigenous Art Triennial* commenced an 18-month national tour, and Sidney Nolan's Ned Kelly series was prepared for its national tour, beginning in August 2018 with the Art Gallery of Western Australia in Perth.

The continued success of our NGA Play space this year is also worth noting (see Case study 9 on page 62). As part of our learning and access programs, it is generously supported by NGA Council member Tim Fairfax AC in memory of former director Betty Churcher AO. Wesfarmers Arts, our Indigenous Arts Partner, also continued its support this year (see Case study 8 on page 58), enabling our Indigenous programs to thrive, including our annual Indigenous Arts Leadership programs. I also

take this opportunity to acknowledge the NGA's longest standing partner, Qantas.

Outcomes

The year has seen some great outcomes for the NGA. An engaging program of exhibitions and new displays, supported by major acquisitions, especially of contemporary art, has driven up visitation to just over 900,000. If we add attendances at the NGA's travelling exhibitions, both in Australia and overseas, which consist predominantly of works drawn from the NGA's collection, that figure rises to over 1.6 million, given the particular success of our Indigenous project in Berlin. Collection development, supported by generous patronage from our many friends, has been notable.

Significantly, we have managed to recalibrate our budgets to mitigate the impact of the annual efficiency dividend without reducing either our exhibitions or publishing programs. We are able to report another modest, but increasing, surplus for the year just concluded, and we are already busy planning the building maintenance capital project generously funded by the Government.

The NGA continued to build our overseas engagement with support from both the Department of Communications and the Arts and the Department of Foreign Affairs and Trade. We participate, whenever possible, in two-way cultural events and exchanges and to lend generously to major exhibitions around the world. Our strong connections with institutions in Europe and North America continue to be maintained, although Asian joint initiatives have been a feature of the last few years.

The NGA participated in the Inquiry into Canberra's national institutions by the Joint Standing Committee on the National Capital and External Territories. In a written submission, posted on the Committee's website, and at inquiry hearings, we raised a number of matters, particularly the impact of the ongoing efficiency dividend. We also summarised what we do and the national and global significance of our collections, exhibitions, public programs and educational and communication activities.

We fully acknowledged the considerable Government support we receive, for both operating and capital projects, and outlined



A tour of *Art Deco* with Head of Australian Art Deborah Hart.

the progress we have made in adjusting our financial management, particularly our increasing success in securing non-Government income, both from our own entrepreneurial activities and through philanthropy and sponsorships. However, the removal of the efficiency dividend from smaller agencies (noting that the NGA's average staff is just 217, down from 250 three years ago) would be transforming.

It has been a great privilege to lead the NGA since November 2014. Each and every member of staff has worked assiduously and creatively over the last year, and in sometimes difficult funding circumstances, to achieve great outcomes. I thank all members of our Senior Executive Team for ensuring that the NGA is a vibrant and interesting place to be. I would like to thank and acknowledge our staff and volunteers for their dedication and ongoing enthusiasm. Collectively, the skills, experience, expertise and commitment of each and every one of our team add up to a significant cultural asset for the nation.

I would like to thank all members of the NGA Council for their strong leadership and continued engagement, particularly former chair Allan Myers AC, QC, who retired shortly after the end of the financial year. On behalf of all staff, I thank him for his years of service. He is succeeded by Ryan Stokes. I would also like to acknowledge the contribution of Jason Yeap OAM, whose term concluded during the financial year. He has been a strong advocate of contemporary Asian visual culture and made a significant contribution as Chair of the Council's Audit and Risk Committee, promoting reforms to our financial management. Alison Kubler joined the Council in April. She has considerable curatorial expertise and experience in the arts and has accepted appointments to both the Collections Committee and the Performance and Executive Remuneration Committee.

My thanks go to Senator the Hon Mitch Fifield, Minister for Communications and the Arts, and Mike Mrdak AO, Secretary of the Department of

Communications and the Arts, for their ongoing engagement with and support for the NGA.

I would particularly like to thank Richard Eccles, Deputy Secretary, Dr Stephen Arnott PSM, First Assistant Secretary, and Ann Campton, Assistant Secretary, and their teams for their tireless advocacy of the arts in Australia and the NGA.

I wish our new Director, Nick Mitzevich, all of my colleagues and the NGA's supporters every success for the future. I know they will continue to concentrate on our mission to increase access to the national collection, to share our knowledge and to promote to Australian and international audiences the visual culture of our nation, our region and countries further afield.

A handwritten signature in black ink, appearing to read 'G. Vaughan', with a stylized flourish at the end.

Gerard Vaughan AM

Director

Opposite: Children learning in *NGA Play: Indiguerillas* at the NGA, Canberra.

AGENCY OVERVIEW

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About the NGA

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 in Australia and the region and continues to develop exciting and innovative ways to engage people with the national art collection, on display, travelling, on loan and online.

As Australia's peak visual arts body, the NGA provides social benefits for the Australian community and enhances Australia's international reputation. The Australian Government's investment in the NGA, and the visual arts more broadly, reflects its commitment to supporting a strong creative economy.

Vision

The NGA's vision is to inspire all Australians by building and sharing the national art collection.

Values

Art for everyone

We want everyone to experience art. We provide

access to art within and beyond the NGA walls. Everyone's life can be enriched by art, and everyone should be able to find something to engage with in the national art collection.

Striving for excellence

We strive to lead the way in our field and in everything we do. We are open to new ideas and to new ways of doing things.

Creative engagement

We want all Australians with an interest in art and visual culture to regard the resources of the NGA as interesting and informative, and offering opportunities to expand knowledge about art and artists, and how they reflect Australian society, issues and ideas, both historically and right now. We want every visit to the NGA—either on-site or remotely—to be enjoyable and thought provoking.

Courage

We are not afraid to forge new paths and be progressive.

Respect

We treat everyone with consideration and courtesy, and we embrace diversity.



The NGA's entrance after Barnett Newman's major sculpture *Broken Obelisk* 1963/67 was installed in early 2018.

Legislation and functions

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

The NGA's functions under section 6 of the Act are to:

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

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

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

Outcome and program

The NGA delivers one outcome achieved by delivering one program as outlined in its *Portfolio Budget Statements 2017-18* (PBS).

Outcome:

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

Program:

- Collection development, management, access and promotion

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

Strategies for meeting the outcome and the NGA's priorities for the coming years are detailed in the *2017-18 National Gallery of Australia Corporate Plan*.

Ministerial responsibility, instruments and directions

Senator the Hon Mitch Fifield, Minister for Communications and the Arts, was the responsible minister for the duration of the reporting year. The Minister signed an instrument appointing the Deputy Director to act temporarily in the position of Director during the Director's absence on one occasion. The Minister also approved the NGA's Protection of Cultural Objects on Loan Scheme application, one contract over \$1 million and the electricity contract. The only ministerial directions received by the NGA were Council appointment notifications.

Collection reach

Figure 1: Australian and international exhibitions that include works of art from the national collection, 2017-18



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



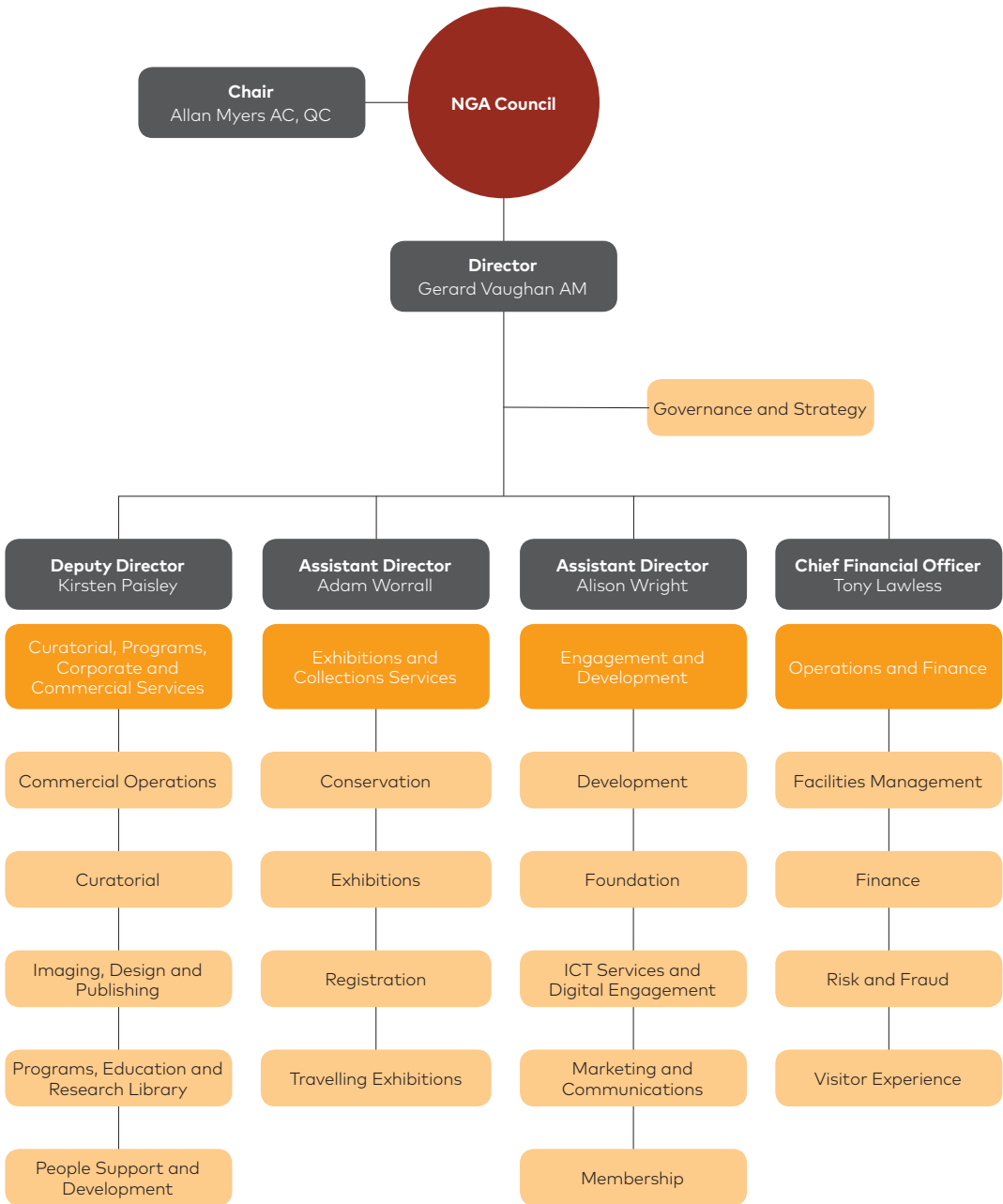
Works from the national collection:

- on display at the NGA
- in NGA travelling exhibitions
- loaned for exhibitions by Australian institutions
- loaned for exhibitions by overseas institutions

Note: The list of NGA exhibitions for 2017–18 is at Appendix A.

Organisational structure

Figure 2: The NGA's organisational structure at 30 June 2018



Opposite: A visitor in the Indigenous Australian galleries at the NGA, Canberra.

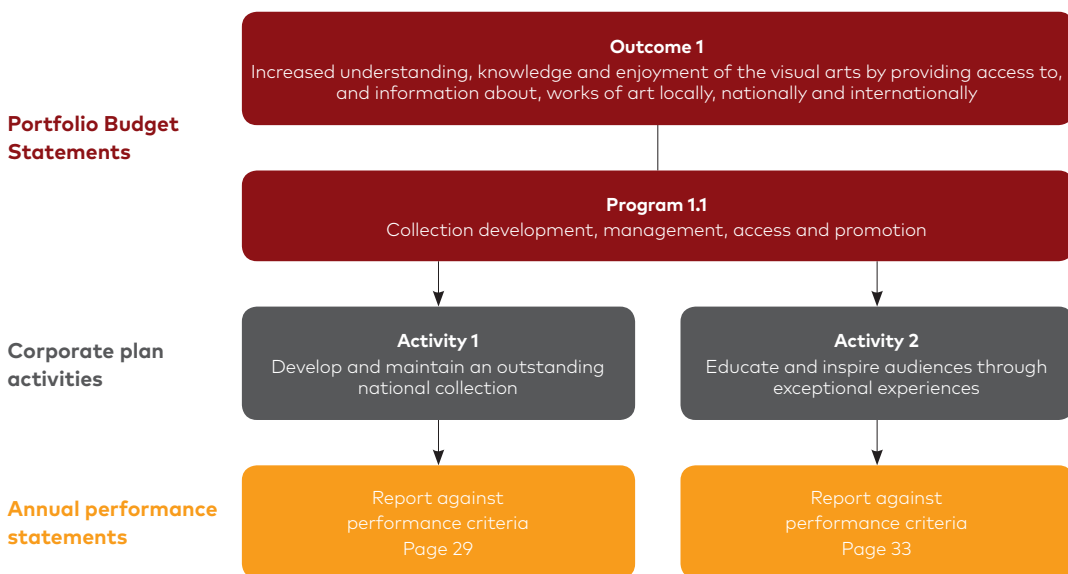
REPORT ON PERFORMANCE

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Reporting framework

The NGA delivers one outcome achieved by delivering one program as outlined in its *Portfolio Budget Statements 2017–18* (PBS). Activities for meeting this outcome and the NGA's priorities for the coming years are detailed in the *2017–18 National Gallery of Australia Corporate Plan*. These activities align closely to the performance criteria specified in the PBS.

Figure 3: The relationship between the NGA's Portfolio Budget Statements, corporate plan and annual performance statement



Portfolio Budget Statements

The NGA's *Portfolio Budget Statements 2017–18* (PBS) identify 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 NGA aims to build and maintain an outstanding national collection of works of art, providing access locally, nationally and internationally. It achieves this through the ongoing development of the national collection and delivery of inspirational exhibitions, supported by research, scholarship, education and public programs

Performance criteria:

- Engage, educate and inspire—continue to increase engagement with national and international visitors through innovative exhibitions and programs that are accessed in a variety of ways
- Collect, share and digitise—build and maintain a rich national collection for future generations of Australians to enjoy and learn from

Corporate plan

The *2017–18 National Gallery of Australia Corporate Plan* covers the four-year period from 2017–18 to 2020–21 and identifies two activities associated with a set of objectives and performance measures that can be linked to the NGA's outcome and program in its PBS.

Activity 1:

- Develop and maintain an outstanding national collection

Activity 2:

- Educate and inspire audiences through exceptional experiences

Annual performance statements

The NGA's annual performance statements (pages 28–40) provide analysis of its performance in 2017–18 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 activities and objectives outlined in the NGA's corporate plan.

Following the performance statements, further narrative discussion, including helpful tables and charts, is provided to either illuminate the analysis or provide additional relevant information about the NGA's performance in 2017–18. Case studies highlighting specific activities are also given to provide qualitative evidence of the breadth and variety of activities in which the NGA was engaged in meeting its outcome and priorities during the year.

Annual performance statements

As the accountable authority of the National Gallery of Australia, I present the 2017–18 annual performance statements of the National Gallery of Australia, as required under subsection paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and covering the reporting period 1 July 2017 to 30 June 2018.

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



Ryan Stokes

Chair of Council

Reading the annual performance statements

The following annual performance statements provide the results and relevant analysis of the NGA's performance in 2017–18 against the measures detailed in the *2017–18 National Gallery of Australia Corporate Plan* and the targets identified in its *Portfolio Budget Statements 2017–18* (PBS). The performance criteria have been organised according to the activities set out in the corporate plan. The source document of each measure is provided directly below the name of the measure, followed by analysis of the result. Page numbers referring to relevant narrative discussion or case studies are to the right of the analysis.

Activity 1: Develop and maintain an outstanding national collection

Performance criteria and results: Activity 1	Target	Actual
Program 1.1: Collection development, management, access and promotion		
Acquire, by purchase, gift or bequest, works of art of outstanding quality		
Acquisitions	900	1218

Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 10

Analysis:

The target for 'Number of acquisitions' is a guide only, as works of art are acquired to enhance the national collection's cultural value rather than simply increase the number of works in the collection. The number of acquisitions in the year is also dictated by both external and internal factors such as the number, quality and cost of works of art on the market and the funds available to the NGA for purchasing works of art, which is influenced by the amount of private funding the NGA is able to attract in the year.

In 2017–18, the NGA acquired significant Australian works such as Arthur Streeton's *The Point Wharf, Mosman Bay* 1893, Russell Drysdale's eminent work *Angry Harrison's store* 1951 and John Olsen's *Boys and bicycle* 1958. James Abbott McNeill Whistler's *Harmony in blue and pearl: The Sands Dieppe* c 1885 and a Paul Cézanne's *The orchard (Le verger)* c 1895 were the two major historical international acquisitions of the year.

Many major contemporary Australian and international works were also acquired, including one of the much-admired Japanese artist Yayoi Kusama's infinity rooms, which will likely become a destination piece for visitors to Canberra and the NGA. The NGA acquired further key works from the exhibition *Defying Empire: 3rd National Indigenous Art Triennial* to form part of the 50th Anniversary of the 1967 Referendum collection.

The gift of significant works of Australian art from the estate of the late James O Fairfax AC was also finalised this year, along with a generous \$1.6 million donation for the refurbishment the NGA's James O Fairfax Theatre.

Discussion: p 41

Case studies: pp 42, 44 & 47

Objects accessioned

900

2786

Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 10

Analysis:

Accessioning is the formal legal process of accepting an object into the national collection. Accessioning an object carries an obligation to care for that object in perpetuity, or until it is deaccessioned.

Approval to acquire works of art is given by the NGA's Council. Only then are works formally accessioned and given a unique catalogue number. They are then inscribed with that number, which is also entered into a collection management system, EMu. In 2017–18, 2786 objects were inscribed with accession numbers, and the corresponding numbers updated on the collection management system.

The number of objects accessioned exceeds the number of acquisitions as the figure represents the number of physical parts that are given accession numbers. One work of art may have many parts, and each part needs to be accessioned.

Discussion: p 51

Performance criteria and results: Activity 1	Target	Actual
Program 1.1: Collection development, management, access and promotion		

Review Acquisitions Policy	By June 2018	Met
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Source: 2017–18 corporate plan, p 10

Analysis: Discussion: p 41

The NGA reviewed and produced a new Acquisitions Statement of Intent. The statement of intent focuses on how the NGA will continue to build on the existing strengths of the national art collection while ensuring that our acquisition policy responds appropriately to new curatorial and museological developments, particularly in the field of contemporary art.

Implement Strategic Fundraising Plan for 2017–18	By November 2017	Met
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Source: 2017–18 corporate plan, p 10

Analysis: Discussion: p 45

The NGA produced a new Fundraising Plan for 2017–21, which will play at the centre of a visionary and financial sustainable NGA.

Performance criteria and results: Activity 1	Target	Actual
Program 1.1: Collection development, management, access and promotion		
Conserve and maintain the national collection		
Works of art subjected to conservation treatment	2400	1786
Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 10		
<p>Analysis:</p> <p>In 2017–18, fewer conservation treatments were completed than expected, as conservation resources were shifted to meet the needs of incoming loans to the NGA as well as loans from the NGA to external venues. During the year, the NGA processed 1326 loans. Incoming and outgoing loans of works of art must be carefully managed, checked and prepared for exhibitions such as <i>Cartier: The Exhibition</i> here at the NGA and <i>Indigenous Australia: Masterworks from the National Gallery of Australia</i>, which travelled to Germany and India.</p>	<p>Discussion: p 46</p> <p>Case studies: pp 49 & 50</p>	
Update and implement the Conservation Management Plan	By June 2018	In progress
Source: 2017–18 corporate plan, p 10 (referenced as the Collection Preservation Plan)		
<p>Analysis:</p> <p>Currently being reviewed and updated, the NGA's Conservation Management Plan for its Parkes site provides a sound basis for the good management and conservation of the original building and surrounding Sculpture Garden as well as the heritage significance of both.</p> <p>The plan describes the NGA and provides an overview of its history. It offers evidence related to aesthetic, scientific and social values, analyses this evidence and provides a statement of significance. The plan also considers opportunities and constraints affecting the management of the place and provides a conservation policy and implementation strategies to guide management and conservation.</p>		

Performance criteria and results: Activity 1	Target	Actual
Program 1.1: Collection development, management, access and promotion		
Document, manage and digitise the national collection		
Works acquired, researched and documented in accordance with endorsed standards	100%	100%
Source: 2017–18 corporate plan, p 10		
Analysis: In 2017–18, the NGA reviewed a suite of collection development and management policies. These included the policies on art acquisitions, art deaccessions, due diligence and provenance, and Aboriginal and Torres Strait Islander cultural rights and engagement. All these policies ensure that works of art acquired meet international best practice research and endorsed standards.	Discussion: p 51	
Collection digitised	62%	56%
Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 10		
Analysis: During the year, the NGA redefined what it considers a digital asset. Only high-quality digital assets that accurately represent works of art are now counted to determine the percentage of the collection digitised. This is to ensure the work of artists is appropriately represented and no damage can come to the NGA's reputation due to the distribution or showing of poor-quality assets. In 2018–19, the NGA will assess this performance measure to ascertain the appropriate adjusted target under the new quality standard. This year's actual figure, taking into account the new standard, represents an increase of 4% in digitisation of the national art collection during the year.	Discussion: p 52	
Works digitised	8500	7738
Source: 2017–18 corporate plan, p 10		
Analysis: The NGA can only physically display a small proportion of its collection at any one time, but digital assets of works of art can be made available to anyone at any time, and from anywhere, particularly through NGA's online 'Collection search'. In 2017–18, 7738 works of art were digitised and 12,954 digital assets were produced. Resourcing issues prevented the NGA from meeting its target of digitising 8500 works this year. These issues are currently being addressed.	Discussion: p 52	

Activity 2: Educate and inspire audiences through exceptional experiences

Performance criteria and results: Activity 2	Target	Actual
Program 1.1: Collection development, management, access and promotion		
Use collection displays, exhibitions, travelling exhibitions, loans, publications, programs and technology to increase access to the national collection		
Visitors who were satisfied or very satisfied with their visit	90%	94%
Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 18		
Analysis:		
<p>The NGA is committed to creating exceptional visitor experiences, from pre-visit preparation to post-visit reflection, learning and sharing. It continuously seeks to improve its services by actively seeking visitor feedback and conducting data analysis to identify trends.</p> <p>In 2017–18, 47% of visitors cited their reason for visiting the NGA was to have an enjoyable day out and 56% of visitors wanted a shared experience.</p>		
Visits to the organisation	700,000	902,731
Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 18		
Analysis:		Discussion: p 53
<p>In 2017–18, the NGA experienced an over 4% increase in visitation due to the success of its major exhibitions <i>Defying Empire: 3rd National Indigenous Triennial</i>, <i>Hyper Real</i> and <i>Cartier: The Exhibition</i>.</p> <p>Strong local industry support continued for all exhibitions, with accommodation providers leveraging exhibitions by creating accommodation packages and advertising in print and on social media to regional and interstate visitors. This support was beneficial not only to the NGA and the accommodation providers but also to the Canberra region, drawing many interstate visitors to the ACT. Over half of the visitors to the NGA this year were from interstate.</p> <p><i>Cartier</i> was also featured in a Tourism Australia press release about the 2018 Australian Bucket List. The exhibition was ranked eighth in Tourism Australia's top eleven best new experiences for 2018.</p>		
Visits to the organisation's website	1,450,000	1,540,000
Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 18		
Analysis:		Discussion: p 58
<p>Online engagement is a critical gateway to understanding what the NGA offers. In 2017–18, the NGA placed significant emphasis on developing content and growing its social media following. This not only created new avenues to promote the NGA but also provided new gateways for audiences to connect with the rich content available on the NGA's website, which exceeded visitation expectations in 2017–18.</p>		

Performance criteria and results: Activity 2		Target	Actual
Program 1.1: Collection development, management, access and promotion			
Visitors to exhibitions that include works from the national collection		3,000,000	2,378,440

Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 18

Analysis:

Discussion: p 53

The number of visitors to exhibitions that include works from the national collection includes the attendance figures at 30 June 2018 for exhibitions at the NGA, the NGA's travelling exhibitions and exhibitions by other institutions that include works loaned from the national collection. This target is determined based on trends from previous years.

The number of visitors to the NGA, to the NGA's travelling exhibitions and the number of works on loan to other institutions all exceeded their targets this year. However, the NGA does not consider the potential number of visitors to exhibitions when confirming works to go on loan to other institutions. The NGA considers it is important to loan works to any institution that meets our loan requirements, whether they be for large or small exhibitions, to regional and remote venues or to large international city-based institutions.

This means that the NGA did not meet its target of 3 million visitors to exhibitions that include works from the national collection, as there were many more loans to smaller exhibitions in lower population areas of Australia this year. In addition, the figure for attendances at exhibitions by loaning institutions only includes what is known of attendances. Sometimes loaning institutions cannot provide attendance figures because they do not collate them until after the close of an exhibition or because they cannot record them due to lack of resources. Unrecorded attendances at loaning institutions is also a factor in not meeting this target.

Visitors to travelling exhibitions		248,000	706,633
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Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 18

Analysis:

Discussion: p 53

Case study: p 54

The number of visitors to the NGA's travelling exhibitions this year was more than triple that of last year and exceeded the target for 2017–18 by almost as much. This jump in attendance was largely due to the success of the NGA's international travelling exhibition *Indigenous Australia: Masterworks from the National Gallery of Australia*.

Indigenous Australia was presented at the Me Collectors Room in Berlin from 17 November 2017 to 2 April 2018, as part of the Australian Government's Australia Now program in Germany, and at the National Gallery of Modern Art in India from 15 June to 26 August 2018. It was supported by the Department of Foreign Affairs and Trade Grants program and the International Cultural Diplomacy Arts Fund.

NGA travelling exhibitions that proved popular at Australian venues in 2017–18 were *Abstraction: Celebrating Australian Women Abstract Artists* at Cairns Art Gallery, *Picasso: The Vollard Suite* at QAGOMA in Brisbane, *Silver and Gold: Unique Australian Objects 1830–1910* at the Royal Australian Mint in Canberra and *Defying Empire: 3rd National Indigenous Art Triennial* at the Museum and Art Gallery of the Northern Territory.

Performance criteria and results: Activity 2		Target	Actual
Program 1.1: Collection development, management, access and promotion			
Works of art loaned		1300	1326
Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 18			
Analysis:			Discussion: p 53
<p>The NGA had a very active program of lending works of art from the national collection, including for exhibition by other institutions and for display in official residences. The number of loans in any given year is, however, entirely dependent on the number of external requests in that year.</p> <p>In 2017–18, the NGA loaned 1326 works of art. This is 34% more than the 990 loans made in the previous financial year. Of these, 314 works were lent to exhibitions, nationally and internationally, 334 were lent to institutions as long-term loans or as furnishing loans to official residences and 678 were lent to venues through the NGA's travelling exhibitions program.</p>			
Collection available to the public on display		3%	3%
Source: 2017–18 corporate plan, p 18			
Analysis:			Discussion: p 53
<p>The NGA's building has a limited amount of display space and can only show a small fraction of its overall collection at any one time. The rigorous program of collection changeovers, travelling exhibitions and loans programs all contribute to providing greater access to as much of the collection as possible.</p> <p>In 2017–18, the NGA met its ambitious target of making 3% of its collection available to the public on display. This is despite a number of larger and more complex works that were shown at the NGA during the year. Balancing displays, particularly in the limited space available in the NGA's building, is important to providing exceptional visitor experiences.</p>			
Collection available to the public on tour		1%	1%
Source: 2017–18 corporate plan, p 18			
Analysis:			Discussion: p 53 Case study: p 54
<p>The NGA's travelling exhibitions showcase the national collection for audiences in Australia and worldwide, with a focus on providing Australia's regional communities with access to the nation's treasures in close proximity to where they live. The NGA met its target to tour 1% of its collection this year.</p> <p>Supported by the Department of Foreign Affairs and Trade Grants program and the International Cultural Diplomacy Arts Fund, the NGA's travelling exhibition <i>Indigenous Australia: Masterworks from the National Gallery of Australia</i> introduced audiences in Germany and India to significant works by Aboriginal and Torres Strait Islander artists. The exhibition was drawn exclusively from the NGA's extensive collection of Indigenous Australian art.</p> <p>The NGA toured eight exhibitions to remote, regional and metropolitan areas across the country in 2017–18, connecting Australian communities to the national collection. These exhibitions were complemented by education and public programs to enrich the visitor and learning experience.</p>			

Performance criteria and results: Activity 2	Target	Actual
Program 1.1: Collection development, management, access and promotion		
Collection available to the public online	99%	99%
Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 18		
Analysis:		
The NGA's online 'Collection search' includes information on 99% of the national collection and is updated regularly with records on works acquired during the year. Many of these records also include a digital asset of the work of art.		
Programs presented specifically for children	2	3
Source: 2017–18 corporate plan, p 18		
Analysis:		
The NGA has a dedicated space to present programs specifically for children. This space, NGA Play, is made possible through the generous support of Tim Fairfax in honour of former NGA director Betty Churcher.	Discussion: p 63	Case study: p 62
In 2017–18, three programs were held in this space. The first was created in collaboration with <i>Defying Empire</i> artist Reko Rennie. The NGA worked with Rennie to create an innovative, exciting, interactive and educational experience that encouraged people of all ages to immerse themselves in activities that challenged their understanding of Australian Indigenous art, culture and identity.		
The second program invited children to join Indonesian duo Indieguerillas on a cultural journey through the stories of their home in Yogyakarta. Children could ride a bike to create sound and movement and they could create their own digital avatar and shadow puppets. The program also connected to historical Indonesian art in the national collection.		
The third was <i>Kellie O'Dempsey: The Never-Ending Line</i> in which audiences enter a 'living sketchbook', an immersive space of moving marks and dancing lines. <i>The Never-Ending Line</i> engages children in a journey that reveals drawing as a way of collaboration and transformation.		
Dedicated program of contemporary displays	2	2
Source: 2017–18 corporate plan, p 18		
Analysis:		
A central aspect of the NGA's renewed focus on contemporary art practice this year was the launch of the Balnaves Contemporary Intervention Series, a multi-year commissioning platform that provides leading artists with the opportunity to present innovative works. Delivered in partnership with The Balnaves Foundation, this ambitious program challenges artists to reinterpret familiar locations and reimagine the concept of what a gallery can be. The first two interventions were Sarah Contos's <i>Nikola Tesla sends Theda Bara to Mars</i> 2017–18 and Jess Johnson and Simon Ward's <i>Terminus</i> 2017–18.	Discussion: p 53	Case study: p 57
The NGA also consolidated its changing exhibition program of contemporary art displays. This program highlights new acquisitions of contemporary art as well as curated exhibitions.		

Performance criteria and results: Activity 2	Target	Actual
Program 1.1: Collection development, management, access and promotion		
Provide leadership in the visual arts through innovative and informative programs, events, research, publications, conferences and symposia		
People participating in public programs	70,000	134,502

Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 18

Analysis:

The NGA again well exceeded its target for people participating in public programs (2016–17: 135,514). The NGA encourages engagement with the visual arts by offering free or moderately priced public programs to cater to a range of interests and tastes. These programs present research on and promote the enjoyment of the art of the nation, the region and the world in informative, enjoyable and diverse ways. A particular focus for the year was to further develop the NGA's access, health and wellbeing programs. The NGA maintains important relationships with community organisations to deliver these programs and to ensure their relevance to target audiences.

Discussion: p 60
Case study: p 64

Public programs held	150	281
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Source: 2017–18 corporate plan, p 18

Analysis:

The NGA delivered 281 public programs related to the national art collection and the NGA's temporary exhibitions. NGA staff, academics, scholars, artists and other professionals contributed to lectures, symposiums, floor talks, concerts, films and workshops to enhance the visitor experience. The NGA held 58 talks and lectures, 2 symposia and conferences, 10 film screenings, 44 workshops, held 60 performances, 13 special events, 43 programs for kids and families, 34 assisted tours and 17 tour programs.

Discussion: p 60

Performance criteria and results: Activity 2		Target	Actual
Program 1.1: Collection development, management, access and promotion			
Engage with national education bodies to develop educational resources to deliver targeted programs for students and teachers			
Students participating in school programs	75,000	447,961	
Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 19			
Analysis:	Discussion: p 66		
<p>During the year, a review of the definitions of cross-cultural institutions key performance indicators by the Department of Communication and the Arts saw the NGA review how it determines the number of students participating in school programs online, including education resources and videos. In previous years, the NGA only reported the number of resources available online rather than the number of times they were viewed. The latter more accurately portrays the number of students engaging with the NGA's educational material online.</p> <p>A new bookings system also became operational this year, improving the NGA's ability to accurately record the number of students and schools participating in education programs. With the new booking system and counting the views of all webpages and websites that contain education resources, videos and curriculum-relevant material, the NGA far exceeded its target for students participating in school programs in 2017–18.</p> <p>The target for this performance indicator will be reviewed and a more appropriate one determined.</p>			
Educational institutions participating in organised school learning programs	1500	1552	
Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 19			
Analysis:	Discussion: p 66		
<p>Education programs are a key part of the NGA's engagement with audiences and include seminars, workshops, children's programs, lectures, teacher-in-service training and special study days.</p> <p>In 2017–18, 76,277 students from 1552 educational institutions visited the NGA in Canberra. Of these, 75% travelled from interstate, demonstrating the strength in educational tourism to the NGA and to Canberra more broadly. Most visiting students experienced the national collection through the NGA's interactive Art Discovery tour. Special exhibitions were also sought out, especially by local education groups.</p>			
Teachers reporting overall positive experience	95%	95%	
Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 19			
Analysis:	Discussion: p 66		
<p>The NGA seeks feedback from teachers participating in its education programs and continues to actively engage with teacher networks, locally and nationally, to develop and promote learning resources and programs. In 2017–18, teacher feedback was again overwhelmingly positive.</p>			

Performance criteria and results: Activity 2	Target	Actual
Program 1.1: Collection development, management, access and promotion		
Seek to embed works from the national collection into the Australian Curriculum		
Works from the national collection forming part of the Australian Curriculum		Met
Source: 2017–18 corporate plan, p 19		
<p>Analysis:</p> <p>The NGA aims to engage and inspire students across many learning areas, including the visual arts and design, through programs and resources that are aligned to the Australian Curriculum. Students are supported to develop critical and creative thinking skills by making and responding to works of art.</p> <p>In 2017–18, the NGA conducted specially designed tours such as Drawing tour: Make + respond, which combines the making and responding strands of the Visual Arts curriculum.</p> <p>A wide variety of online learning resources for students, educators and families were provided during the year. Resources are based on the national collection and structured under the main curriculum priorities.</p>	Discussion: p 66	
Teachers reporting relevance to the classroom curriculum	90%	86%
Source: 2017–18 PBS, p 179; 2017–18 corporate plan, p 10		
<p>Analysis:</p> <p>Although the NGA did not meet its target of 90% this year, the majority of teachers participating in school programs at the NGA reported strong relevance to the classroom curriculum. For example, Balwyn High School in Victoria noted that the program they attended was 'extremely relevant and responsive to curriculum', while South Australia's Encounter Lutheran College reported, 'Fantastic. Brought the art to life, making it relevant to the students. Exceeded my expectations'.</p>	Discussion: p 66	

Performance criteria and results: Activity 2	Target	Actual
Program 1.1: Collection development, management, access and promotion		
Continuously improve services to deliver high-quality visitor experiences		
Visitor research and analysis	Monthly	Met
Source: 2017–18 corporate plan, p 19		

Analysis:

The NGA conducts visitor research to provide a valid and detailed profile of visitors to understand its audience, who they are, what motivates them to visit and what experiences they are seeking.

In 2017–18, the NGA conducted visitor monitoring surveys, which show that it was the first time that 52% of visitors had been to the NGA. Of the total, 64% of visitors were female and 40% spent between two and three hours at the NGA. In terms of age groups, 30% were 60 or over, 23% were 50–9, 15% were 40–9, 13% were 30–9 and 20% were 18–29. The top two reasons for visiting the NGA this year were to further personal interests in art and to have an enjoyable day out.

Seek visitor feedback and respond appropriately		
All feedback acknowledged and responded to	100%	100%
Source: 2017–18 corporate plan, p 19		

Analysis:

Discussion: p 58

The NGA has a Service Charter that outlines what services it provides, what the public can expect from it and how the public can help it to improve these services. The Service Charter is published on the NGA's website.

In 2017–18, the NGA received 12 formal complaints and 84 formal compliments, compared to last year's 19 formal complaints and 71 formal compliments. All feedback was acknowledged and addressed within timeframes specified in the formal complaint process outlined on the NGA's website.

Activity 1

Develop and maintain an outstanding national collection

Collection building

Over nearly half a century of collecting, the NGA has achieved extraordinary outcomes in acquiring and displaying Australian and international art. Our goal is to enrich peoples' lives through engagement with the art of Australia, the art of our region and the great art movements of the twentieth and twenty-first centuries.

Part of that goal is achieved by strategic collecting practices aimed at acquiring works of historical and cultural significance that will not only draw visitors to the NGA and its exhibitions—locally, nationally and internationally—but also attract the attention of institutions looking to loan works from the national collection.

With this goal in mind, the NGA's Acquisitions Statement of Intent was reviewed this year. The new statement updates the NGA's policy toward collecting contemporary art. The total number of individual works in the collection at 30 June 2018 was 154,586.

A discussion of the most significant acquisitions made during the year is given below, and a full list of works acquired is provided at Appendix C.

Australian Art

Arthur Streeton's *The Point Wharf, Mosman Bay* 1893, an outstanding Sydney Harbour landscape from the early 1890s, is the highlight among the acquisitions of nineteenth-century Australian art. The bold treatment of the landscape declares the pivotal influence of Sydney on the young Impressionist and has become a new focal point for the NGA's *Australian Impressionism* display.

The NGA received several high-profile bequests and gifts from the late James O Fairfax AC and his company Bridgestar. These included Russell Drysdale's eminent work *Angry Harrison's store* 1950 and John Olsen's *Boys and bicycle* 1958, both of which are outstanding additions to the mid-twentieth-century Australian collection. Further important gifts from this period include the rare Carl Plate sculpture *Reflective relief no 2* 1964, Howard Taylor's painting *Planet* 1988, two major 1994 installations by sculptor Lauren Berkowitz and a significant gift of eleven paintings and sculptures by Tony Coleing.

The NGA also purchased Plate's vast abstract painting *Graph segments no 1* 1961 and three significant 1959 paintings—Clifton Pugh's *Europa and the bull*, Jeffrey Smart's *At the garage* and Richard Larter's *Film goddess*—that show the enduring strength of figurative work at the time. New Zealand modernist Leo Bensemann's remarkable *Self-portrait—grey coat* c 1936 and Alan Sumner's *The 8 hours Monument, Russell Street* c 1947 are among other highlights.

Contemporary artist Sarah Contos's site-specific installation *Nikola Tesla sends Theda Bara to Mars* 2017–18 was commissioned with the assistance of The Balnaves Foundation and acquired by the NGA. It went on display in the NGA's foyer from 5 May 2018 and was one of two works presented as part of the Balnaves Contemporary Intervention Series, a dedicated contemporary display program developed during the year. The other work is discussed under 'International art' (see page 43).

Gifts of significant contemporary Australian work included two 2008 untitled paintings by Tim Maguire, Guan Wei's *Cloud B#3* 2012, Imants Tillers and Michael Nelson Jagamara's *Breakfast Epiphany* 2014 and John Olsen's *Dingo Country* 2016. Contemporary purchases of note were John R Walker's painting *Six Days at Bundanon and I give Thanks To Boyd* 2001, Heather B Swann's sculpture *Herd* 2001, Kathy Temin's installation *Pavilion garden* 2012 (intended as a complement to *Tombstone garden* 2012, also in the national collection), Tillers's panel painting *Mystery and solitude* 2016 and Tony Clark's *Twelve sections from Clark's 'Myriorama'* 2017.

The gift from Olsen attests to his unerring dedication to seeking variant means to evoke the poetry of the Australian landscape and was made in honour of Gerard Vaughan's directorship. Olsen's *Towards Lake Eyre* 2018 was also acquired and is the subject of the NGA's Masterpieces for the Nation Fund 2018. Also received in honour of Vaughan's directorship was a painting by Eastern Anmatyerre artist Cowboy Louie Pwerle, donated by Don Holt, and a rare painting by Girolamo Nerli, *Apia, Samoa* of 1892, donated by Philip Bacon AM and painted at the same time as the

Case study 1: Whistler's cigar-box-lid painting

James Abbott McNeill Whistler was one of the most innovative and original artists of the nineteenth century. He was born in the United States of America, but spent his working life in Europe, and influenced many younger artists, Australians among them. This year, the NGA purchased his *Harmony in blue and pearl: The Sands, Dieppe* c 1885 with the assistance of Allan and Maria Myers, Andrew and Tracey Sisson, the American Friends of the NGA with the support of the Dr Lee MacCormick Edwards Charitable Foundation and the Neilson Foundation.

This small masterpiece demonstrates both Whistler's awareness of tradition and his willingness to break rules. His 'wet-on-wet' technique allowed the layers of his paintings to be visible, exposing the under-layer of vertical brushstrokes to enliven the surface and, in the case of *Harmony in blue and pearl: The Sands, Dieppe*, suggest rain. The aesthetic here is in the spirit of Japanese prints, popular in London at the time. The diminutive figure with the umbrella, on the right, is also *japoniste* in its appearance.

In the 1880s, Whistler's abandoned the large landscapes of earlier years in favour of smaller works. His exhibition at the London gallery Dowdeswell and Dowdeswell in May 1884 comprised 76 works, particularly small oil panels, watercolours and pastels. It attracted critical attention, and we know that Australian Tom Roberts saw the exhibition shortly before he returned to Melbourne. Roberts imitated the aesthetic of Whistler's exhibition for his own studio viewings in Melbourne, and he, Arthur Streeton, Charles Conder and Frederick McCubbin went on to organise the famous 9 x 5 *Impression exhibition* in 1889.

Following the success of his 1884 exhibition, Whistler staged a second exhibition in 1886, which included *Harmony in blue and pearl: The Sands, Dieppe*. To provide inspiration for this second group of works, Whistler joined his pupil and friend the English artist Walter Sickert in Dieppe, a coastal town in Normandy. His Dieppe subjects are mostly seascapes and beach scenes with the occasional view of the town, and he worked

with a limited palette of colours and in a highly abstract manner.

After it was purchased this year, the work was placed in the NGA's *Australian Impressionism* exhibition, among a key group of cigar-box-lid works by Roberts and his circle, to remind us of the global influences that inspired or informed key moments in Australian art.

James McNeill Whistler *Harmony in blue and pearl: The Sands, Dieppe* c 1885, oil on panel. National Gallery of Australia, Canberra, purchased 2017 with the assistance of Allan J Myers AC QC and Maria J Myers AC, Andrew and Tracey Sisson, the American Friends of the National Gallery of Australia with the support of the Dr Lee MacCormick Edwards Charitable Foundation and the Neilson Foundation



artist visited Robert Louis Stevenson to paint his famous portrait of the British author.

Trevor Hancock gifted a remarkable example of colonial jewellery, an unusual 15-karat gold rope-twist chain with seven engraved gold bell caps, each holding a single Maireener shell.

Several other significant colonial brooches were acquired, including an exquisite memorial brooch with inlaid daguerreotype attributed to the renowned jeweller Charles Firnhaber and a second brooch by Edward Schafer featuring a whimsical arrangement of seaweed specimens.

In a rare opportunity to enhance its collection of works by Bertram Mackennal, the NGA also acquired *Table centrepiece* c 1899, one of only three examples of this form of decorative sculpture made by the master. In addition, the NGA augmented its holdings of Mortimer Menpes's work with the acquisition of three watercolours, including two Arabian street and market scenes and the superb Japanese gouache *One of our new allies* c 1901–02.

Works of art were purchased from the exhibition *Defying Empire: 3rd National Indigenous Art Triennial* to form part of the 50th Anniversary of the 1967 Referendum collection. These include works by Tony Albert, Brook Andrew, Sebastian Arrow, Maree Clarke, Brenda L Croft, Blak Douglas, Julie Gough, Dale Harding, Jonathan Jones, Ray Ken, Yvonne Koolmatrerie, Nongirringa Marawili, Laurie Nona, Reko Rennie, Judy Watson, Vicki West and Jason Wing. Generous gifts were received from Albert, Douglas and Cook through the Australian Government's Cultural Gifts Program.

Two significant large-scale paintings by Pintupi artist Uta Uta Tjangala were purchased with the assistance of the Foundation Gala Dinner Fund. Anmatyerre artist Emily Kam Ngwarray's *Arlatyeeye* c 1995 was generously bequeathed by the late Warwick and Jane Flecknoe. Another of the year's acquisition highlights for the Aboriginal and Torres Strait Islander collection was a set of seven Papunya boards from the Alan Scott Collection.

Acquisitions of Australian photography focused on work by living Australian artists, including work by Robyn Stacey, Anne Ferran, Lindy Lee, Angelica Mesiti, Sarah Mosca, David Rosetzky, Justine Varga, Narelle Autio and Chris Fortescue.

Gifts were received from Ferran, Mosca, Rosetzky, Fortescue and Marc Bowden. Major gifts were received from Gael Newton AM and Robyn Stacey.

International Art

Major American artist James Abbott McNeill Whistler's exquisite small panel *Harmony in blue and pearl: The Sands, Dieppe* c 1885 was acquired. It demonstrates the artist's extraordinarily pared-back way of working. His limited palette and highly abstract manner influenced the course of modern art in the twentieth century. The painting was purchased with generous assistance of Allan and Maria Myers, Andrew and Tracey Sisson and the American Friends of the National Gallery of Australia with the support of the Dr Lee MacCormick Edwards Charitable Foundation and the Neilson Foundation.

With assistance from the Poynton Bequest, the Margaret Olley Art Trust, the NGA Foundation and donors to the Cézanne Watercolour and Drawing Fund, the NGA was able to acquire a significant Paul Cézanne watercolour this year, *The orchard (Le verger)* c 1895, for the national collection. A collage by Max Ernst and recent prints by Tacita Dean were some of the other highlights acquired by the Poynton Bequest. Two donations were also made through the Australian Government's Cultural Gifts Program: a pencil drawing of bathers from Murray Bail and a major gift from Douglas Kagi of contemporary American and British prints from Waddington Graphics.

International photography acquisitions focused on avant-garde women and artists from the Asia-Pacific, including Dora Maar, Ren Hang, John Divola, Nikki S Lee, Martha Rose Rosler, Eleanor Antin, Carolee Schneemann, Yvonne Rainer, Joan Jonas and John Baldessari. Gifts of photomedia were received from Divola and Dr Francine Farr, and a major gift from Gael Newton AM.

The NGA acquired *Fragrance* c 1920 by important Pakistani modernist artist Abdur Rahman Chughtai. The etching is a fine example of the artist's intricate prints of Mughal and romantic subjects and was donated by Liz Wilson through the Australian Government's Cultural Gifts Program. A gift from Dr Michael Martin of eight

Case study 2: Yayoi Kusama's infinity room

By December 2018, visitors to the NGA will have the opportunity to encounter one of Yayoi Kusama's renowned infinity rooms. Acquired by the NGA at the beginning of 2018 with the generous support of Andrew and Hiroko Gwinnett, Kusama's *The Spirits of the Pumpkins Descended into the Heavens* 2015 presents a world of endless reflection, both physically and conceptually.

Kusama is now in her 88th year and has a career spanning six decades. She is among the world's most influential artists and has played a crucial role in the development of art in the twentieth and twenty-first centuries. She has established an instantly recognisable signature aesthetic with her abundant use of polka dots and is particularly known for her 'infinity rooms', which she has developed over the past fifty years. These rooms are immersive, multi-reflective installations that emphasise the body's phenomenological encounter with space.

Although the polka dot has particular significance for her, another of Kusama's most

beloved motifs is the pumpkin. This is due to its endearing yet grotesque form and swift growth as well as her memories of growing up in her family's seed nursery. The pumpkin motif has evolved and expanded throughout her work, and it proliferates in *The Spirits of the Pumpkins Descended into the Heavens* into a total environment, as if imprinted on our collective unconscious.

This work will very likely become a destination piece for visitors to Canberra and the NGA, joining other particularly powerful and compelling works such as Jackson Pollock's *Blue poles* 1952 and *The Aboriginal Memorial* 1987–88.

Yayoi Kusama *The Spirits of the Pumpkins Descended into the Heavens* 2015, mixed media installation. National Gallery of Australia, Canberra, purchased 2018 with the support of Andrew and Hiroko Gwinnett. © Yayoi Kusama. Installation view at National Gallery Singapore, 2017

masterpieces from Melanesia and Polynesia was the highlight among Pacific art acquisitions.

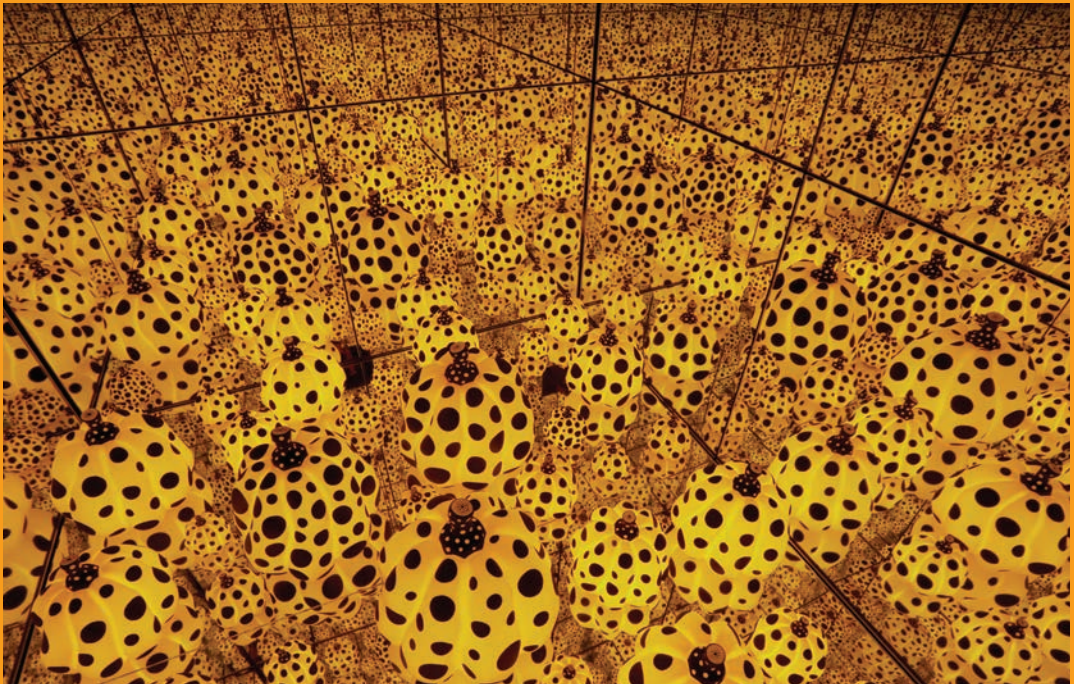
Acquisition highlights for the contemporary collection included Candice Brietz's *I'm your man (a portrait of Leonard Cohen)* 2017, Julian Rosefeldt's *Deep Gold* 2013–14 and Alicja Kwade's *Out of Ousia* 2018. Of great significance is Yayoi Kusama's large-scale installation *The Spirits of the Pumpkins Descended into the Heavens* 2015. It is the first of this highly lauded artist's works to enter the national collection.

Jess Johnson and Simon Ward's virtual-reality experience *Terminus* 2017–18 was commissioned with the assistance of The Balnaves Foundation and acquired by the NGA. It was presented the NGA's contemporary gallery from 5 May 2018 as part of the Balnaves Contemporary Intervention Series. A second work was presented as part of the series and is discussed under 'Australian art' (see page 41).

The NGA also acquired Duto Hardono's instructional performance *In harmonia progressio* and commissioned Entang Wiharso's installation *Temple of Hope: Door to Nirvana* 2018. These are among other notable acquisitions made in preparation for a major contemporary exhibition focusing on Indonesia.

Encouraging gifts and donations

The NGA continues to attract private support for the development of the collection. During the year, 784 works of art were acquired as gifts and \$5.600 million in cash donations supported purchases. The NGA also produced and implemented a new Fundraising Plan for 2017–21. The plan sets out the NGA's fundraising goals and objectives for philanthropic giving and corporate partnerships and outlines an ambitious but realistic roadmap to assist the NGA on the journey to reach these goals.



Fundraising initiatives

The NGA actively encourages collective giving through three annual fundraising campaigns: the Masterpieces for the Nation Fund, the Members Acquisition Fund and the Foundation Fundraising Gala Dinner and Weekend.

The 2018 Masterpieces for the Nation Fund work of art was John Olsen's *Towards Lake Eyre* 2018, and the Members Acquisition Fund continued to raise funds for Arthur Streeton's *Ariadne* 1895. Funds raised through this year's Foundation Fundraising Gala Dinner and Weekend were used to acquire two large-scale paintings by Uta Uta Tjangala, a major proponent of the Papunya movement of the 1970s. Both works had hung in the main foyer of the Embassy of Australia in Washington DC for several decades.

The 50th Anniversary of the 1967 Referendum Fund also continued on from last year, helping to acquire thirty-six additional works from the

NGA's *Defying Empire: 3rd National Indigenous Art Triennial*. The Cézanne Watercolour and Drawing Fund continued to attract support and helped with the significant acquisition of the Paul Cézanne's *The orchard (Le verger)* c 1895 for the NGA's international collection. Additional funds for this purchase were provided by the Poynton Bequest, Margaret Olley Art Trust and the NGA Foundation.

The Bequest Circle

The Bequest Circle was introduced in 2008 to acknowledge and honour bequest donors during their lifetime. It provides existing and potential bequest donors with the opportunity to enjoy a closer relationship with the NGA and to be involved with NGA Foundation events. The NGA has 51 members in its Bequest Circle. Bequests assist in strengthening the national art collection and stand as lasting tributes to the generosity and vision of the NGA's benefactors.

On 5 June 2018, the NGA announced the gift of \$1.6 million from the estate of James O Fairfax for the refurbishment of the James O Fairfax Theatre, so named in recognition of his early support of the NGA. Fairfax was a Council member at the time the NGA building was opened by Her Majesty The Queen in 1982. He was a founding member of the Foundation and has gifted, both during his lifetime and as part of his legacy, major works by Australian masters such as Charles Conder, Russell Drysdale, Fred Williams and Charles Blackman.

These significant and generous gifts not only contribute to the enduring legacy of a great friend and benefactor but actively support the enrichment of the visitor experience at the NGA through improved facilities in the James O Fairfax Theatre and access to great works of art.

Acknowledgment

The NGA and its Foundation acknowledge the support provided by benefactors, unless they wish to remain anonymous. A donation of \$100 or more entitles a benefactor to become a member of the Foundation. Benefactors are listed in the NGA's quarterly magazine *Artonview*, the NGA Foundation's annual report and at Appendix E. Donors who have given \$100,000 or more are also acknowledged on the NGA's honour boards.

The Australian Government's Cultural Gifts Program

The Australian Government's Cultural Gifts Program encourages Australians to donate items of cultural significance from private collections to public art galleries, museums, libraries and archives. The program is administered by the Department of Communications and the Arts in accordance with the gift provisions of the income tax law. Many works were acquired through the program this year and are acknowledged with a credit line.

Research Library and Archives

The NGA's Research Library and Archives has a unique and valuable collection and is committed to acquiring, preserving and providing access to primary source materials and general published material that support the research needs of the NGA, scholars and the Australian community. The collection includes 211,900 books and

exhibition catalogues, including 2620 valuable catalogues raisonnés, 48,600 Australian and New Zealand artist files, 36,000 international artist files, 55,800 auction catalogues from the 1820s onward, 400 art-related serials, 4157 rare monographs, 198 rare serials titles, 4650 posters and a variety of audiovisual material.

A number of acquisitions in 2017–18 are of particular note. *Futurism: an archive*, which contains a selection of Futurist ephemera and pamphlets from 1910 to 1913, was purchased to support the small but important group of Italian Futurist manifestos in the national art collection. Steven Klein's *Visionaire 67: Fetish* (2017), number of 140 or an edition of 200, is a reconceived, three-part photo-box signed by the photographer and contains ten original colour archival C-Type photographic prints. Issues of the Los Angeles-based magazine *Physique Pictorial* from 1955–1990 were also acquired.

Seven major archive collections were also received in 2017–18. Hans Neleman's generous gift of 47 cibachrome prints from his 1998 photography project *Moko: Maori tattoo* is an important asset to the library archives and complements his gift of works of art to the NGA in 2013. Jean Curthoys's generous donations of the John Williams and Ingeborg Tyssen archives complement the photographic works of Williams and Tyssen in the national art collection. The Bernard Slawik archive was a gift from Karen and Daniel Rosauer. Archival material from the Canberra Museum and Art Gallery was received with thanks to Shane Breynard. Raoul Davie donated an additional series to the Gwyn Hanssen Pigott archive. In addition, Arthur Wicks and Ruth Faerber generously donated their personal papers.

Care and management of the collection

The NGA has effective collection management practices in place to care for its collection. Caring for and treating the national collection and works of art on loan to the NGA is undertaken primarily through the NGA's conservation program. Works of art are researched, their condition documented and monitored and, if required, treated to the highest international standards. Preventative conservation measures to maintain the condition

Case study 3: James O Fairfax's legacy at the NGA

During the year, the estate of the late James O Fairfax AC finalised its gift of significant works of Australian art to the national collection and generous \$1.6 million donation for the refurbishment our James O Fairfax Theatre, which is often used for public programs such as lectures, conferences, performances and screenings. The funds, pledged by the Fairfax family company Bridgestar, will provide improvements to the theatre to enhance the experience of all visitors through access, usability and technology.

Regarded as one of the founders of the NGA, James was a member of the first governing Council from 1968 to 1974 and served again with great commitment from 1976 to 1984. Throughout his life, he remained in close touch with the NGA as a 'Life Governor', friend and benefactor. James's legacy has endured through gifts and donations, with works of art he has donated conservatively valued at \$20 million.

The works donated from James, through the estate, this year are William Dobell's *Study for Walter Magnus* 1945 and John Olsen's *Boys and bicycle* 1958, while Bridgestar donated Russell Drysdale's *Angry Harrison's store* 1950. Last financial year, the gift included Charles Blackman's *The anteroom* 1963, Gunter Christmann's *Untitled* 1972, Charles Lloyd Jones's *Caretaker's cottage* c 1940, Godfrey Miller's *Landscape andante* 1959–63 and Napier Waller's *Governor Macquarie crossing the Blue Mountains* c 1935.



John Olsen *Boys and bicycle* 1958, oil on board.
National Gallery of Australia, Canberra, The estate of James O Fairfax AC 2018

of the collection in storage, on display and in transit are also a high priority.

In 2017–18, the Australian National Audit Office (ANAO) reviewed the NGA's collection management practices and identified areas in need of improvement. The review noted, in particular, that planned conservation activities currently exceed allocated resources and that the storage available to the NGA is nearing capacity. The NGA recognises that its performance target for conservation treatments is too ambitious for the resources it has available. This is being address by reducing the target, as no additional

resources can be made available under the current financial climate.

The lack of storage capacity is currently being managed through storage efficiency initiatives and revised acquisition strategies. However, storage remains a critical issue without adequate resources to increase capacity. A storage strategy was presented to Council in June 2018, and the short- and medium-term strategy was endorsed for implementation. The NGA is also developing a storage funding model and is currently working with the Department of Communications and the Arts.

Conservation of the collection

In 2017–18, 1786 treatments were undertaken to prepare works from the collection for NGA displays, for NGA travelling exhibitions and for loan to other institutions. Conservation staff also managed and manufactured the display systems for 90% of these works, although the greatest impact to reaching the target of 2400 treatments this year was the amount of resources that had to be redirected to manage and prepare inward and outward loans. Around 60% of all conservation activities were devoted to these activities.

The NGA borrows works from institutions worldwide to supplement its collection displays and for major and significant exhibitions. This allows audiences to experience a greater diversity or fuller picture of the visual arts movements and themes than is sometimes possible when using the national collection alone. Condition checks and treatments on incoming loans totalled 1315 and 263 respectively. This year, inward loans formed a significant component of NGA exhibitions such as *Hyper Real*, *Cartier: The Exhibition*, *Indieguerillas* (NGA Play), *Streton: The Art of War*, *The National Picture: The Art of Tasmania's Black War* and *Angelica Mesiti*. Notably, extensive resources were devoted to maintaining several works with mechanical components in the major exhibition *Hyper Real*.

Outward loans are particularly significant, as they extend the reach of the national collection to audiences worldwide. Notably, 70% of all outward-loan conservation reporting was associated with NGA travelling exhibitions. To manage the care of works on loan from the collection, conservation staff assessed 45 venues that had applied to borrow from the NGA. A total of 1294 condition reports were prepared for outward loans to institutions and venues overseas, including the United Kingdom, the Netherlands, Latvia, India and Germany.

A major and complex treatment was undertaken to restore the footings for the large Clement Meadmore sculpture *Virginia* 1970 in the Sculpture Garden. The almost two-year treatment of Napier Waller's seven-metre mural *I'll put a girdle round about the Earth* 1933 was completed in the year and was installed in the NGA's exhibition *Art Deco*. Sixteen costumes from

the 1920s were treated, and individual display mechanisms made for what was the largest display of the NGA fashion collection in 25 years. Ernest Buckmaster's 1958 portrait of Adam Lindsay Gordon and Roy De Maistre's *Still life* c 1928 both underwent extensive treatments.

Numerous major treatments were also undertaken on the works on paper in the collection and 60 audiovisual works were copied to meet best care procedures. Treatment began on a newly acquired Asian screen collection, with four screens treated during the year. Work also commenced on preparing large and complex sculptures for *American Masters 1940–80*. These included Robert Morris's *Slab (cloud)* 1962/73 and Keith Sonnier's *Untitled* 1969. Framing and mounting activities were undertaken on 3326 works, and 12 canvases that were acquired rolled were prepared and stretched, allowing them to be displayed for the first time.

Condition checks continue to play a critical role in monitoring the condition of the collection. Despite the very active loans and exhibitions schedule this year, 11,290 checks were completed. The 200 works in the iconic installation *The Aboriginal Memorial* 1987–88 were inspected and condition reported. A survey is also underway to condition report small paintings stored in solander boxes. A treatment priority list and plan is being developed from both these surveys to manage any condition issues. Following on from an initial survey of the colour photography collection, the NGA is seeking to improve storage and undertaking research to ensure the fragile collection is stored to best international standards.

The NGA continues to be committed to developing knowledge within the conservation profession, particularly in relation to the care of the collection. Eight articles and posters were developed, and 51 lectures, tours and workshops were presented at the NGA and at other institutions and conferences nationally. The NGA also responded to 112 public requests for information on the care and treatment of works of art. Extensive resources have also been devoted to in-house training on preventative conservation, which is made available to all staff to assist with the care of the collection.

The NGA also assisted other institutions with complex treatments of their collections, including the National Portrait Gallery and the Museum and Art Gallery of the Northern Territory. These activities are important in promoting good relationships with other arts institutions nationally and support the NGA's reputation as a leader in the field of visual arts conservation.

Preventative conservation and storage

The quality of the national collection is maintained through strict environmental and lighting controls in storage and display areas and other preventative conservation measures. In 2017–18, the NGA devised a Storage Strategy policy outlining the continued challenges for storage and the requirement to build additional

Case study 4: Treating Clement Meadmore's *Virginia*

Australian-American sculptor Clement Meadmore's monumental, gravity-defying corten steel sculpture *Virginia* 1970 is situated in the Sculpture Garden on the lakeside of the NGA. The work was commissioned by the NGA and is exemplary of his practice from the time he moved to America in 1963. Interestingly, Meadmore dedicated this work to fellow expatriate artist Virginia Cuppage, whom he met in New York in 1969.

In July 2017, it became apparent that the bolts securing *Virginia* to its concrete slab had pulled loose, allowing the sculpture to rock back and forth. To mitigate risks to the work of art and to visitors enjoying the Sculpture Garden, the

work was temporarily stabilised with wooden wedges and fenced off while engineering and conservation assessments were carried out.

The eight-tonne sculpture was then lifted off the slab and placed on the adjacent lawn while the slab underwent remedial work, with a considerable amount of extra steel reinforcement and concrete being added. The sculpture's existing access hatch was refurbished and a matching hatch installed at the other end to allow safe access to the entire interior. Once these works were completed, the sculpture was returned to its reinforced slab and secured with new stainless-steel mounting studs.



Clement Meadmore's *Virginia* 1970 being lifted from its old foundation.

Case study 5: Fashion on view

Textile conservation staff at the NGA prepared 16 stunning women's fashion garments from 1910 to 1930 for display in March 2018. This was the largest display of fashion from the NGA's collection in 25 years.

Preparing a costume from this period for display presented unique challenges for the Conservation team. The 1920s was a time for style rather than longevity. The sheer, fine silk fabrics used at the time can be easily damaged by the weight of decorative elements such as glass beads, metal embroidery, tassels and fur. Stains of perspiration from dancing and liquid spilled down the fronts show that a lot of fun was had in these wonderful outfits.

To ready these delicate garments for display, special mannequins and undergarment supports were made for each costume to help disperse the weight of beads and tassels away from stress areas such as the shoulders. Extensive restoration was required on many of the cloaks and dresses to return them to their original splendour for this display.



Conservation staff preparing costumes from the national collection for display.

storage for the growing collection within the next five years.

The NGA continues to work closely with Biosecurity Australia to ensure the safety of the national collection and the efficient importation of works for collection and display. To manage the risk of insect activity to the collection, pest checks are conducted on all works entering the NGA's exhibition and storage areas. In 2017–18, 3988 pest checks and 893 pest treatments were undertaken.

Best practice storage is critical in extending the life of the collection and the NGA continues to be very active in this area, with 924 works of art packed for storage or transport and over 400 storage covers and supports manufactured this year. The off-site store was particularly busy, as it became the temporary holder of large sculptures that had been removed for renovations and display changes in the NGA's grounds at Parkes.

Despite this, the NGA implemented the second phase of its major storage project to refurbish the NGA's off-site collection store. While this eight-month project is continuing, most of the improvements aimed at increasing the safe storage for works on paper were completed by June 2018. The refurbishment also allowed the NGA to reorganise some of the collection-storage spaces in its Parkes building, resulting in greater space efficiency. This, however, does not fully address the critical issue

A total of 3770 works of art were moved into new storage locations. The NGA also used this opportunity to stocktake and monitor the collection, which resulted in the discovery of 93 works that had been recorded as 'To Be Located'. Two important amenities that prevent works from being handled and transported several times between the store and the NGA were also established at the off-site store: a dedicated viewing space for staff and researchers to safely view and catalogue the collection and a new area for framing and de-framing works on paper.

Collection management system and Collection Discoverability Project

The NGA's collection is accessioned and documented so that each work is accurately

recorded. This information is catalogued in the NGA's collection management system, EMu.

In 2017–18, the NGA continued to improve the data in the system. This included a substantial project in which nearly 16,000 duplicate records were investigated and retired. Data standards for acquisitions were further refined, and processes were developed for data checks of published material. Following twelve months of research, a draft cataloguing guide for audiovisual and born-digital media was also developed during the year for this growing area of the collection.

Information from EMu is used to drive several important reporting templates that are then used for various collection-related activities. Developments were made in the financial reconciliation reports for collection valuations, copyright and metadata reports to ensure legal obligations are met, reports for the acquisition processes (commissioning, purchasing or gifting) and new submission templates and online reporting of data in connection with the Government requirements for the Protection of Cultural Objects on Loan Scheme.

The Collection Discoverability Program continued to provide enhanced engagement with the collection by supplying imagery and information for social media, public programs and publication requests. A total of 5300 works of art in the collection were indexed via the program during the year, resulting in a total of 47,925 works in the collection with contextual associations.

Disposal of works of art

The NGA's Art Deaccessions Policy was reviewed and updated during the year to reflect due diligence and provenance issues as they affect legal title of works of art for deaccession. In accordance with the *National Gallery Act 1975*, the disposal of works of art from the national art collection must be approved by the NGA Council and the Minister for Communications and the Arts.

In 2017–18, research into the Pacific arts collection identified 225 objects that met the criteria for deaccession and removal as set out in the Art Deaccessioning Policy. These were approved for deaccession by Council and were submitted to the Minister for approval.

Asian Art Provenance Project (AAPP)

The NGA continues to examine, assess and publish the collecting histories of Asian works of art in the collection. Indian sculptures that have been identified as 'high risk' continue to be prioritised in this research. Since April 2017, the NGA has been aware that seven sculptures, which had been identified for ongoing attention, were under investigation by the Tamil Nadu Police in India.

The NGA continues to work with Indian and Australian government authorities to investigate and evaluate all information regarding each work to ensure that its legal and ethical obligations are fulfilled. Indian authorities have expressed their gratitude for the proactive and transparent approach taken by the NGA. In June 2018, the Deputy Director met with authorities in Chennai and Delhi to advance the investigation and explore opportunities for future collaboration.

Building on progress made in 2016–17 to develop a methodology for examining and analysing provenance information, the AAPP focus in 2017 was on revising and standardising internal processes across all collecting areas, fusing government requirements, ethics, industry standards and recent experience to produce a suite of revised policies and procedures that provide a robust framework for future collecting practice.

More recently, AAPP resources have been focused on information dissemination, including an essay documenting events leading up to the 2014 repatriation of *Shiva as Lord of the Dance (Nataraja)* and the initiatives developed by the NGA in response for the forthcoming Smithsonian Provenance Research Initiative and University of Glasgow publication *Collecting and Provenance: a multidisciplinary approach* (2019). The Curator of Asian Art also published an article with German scholar Robert Arlt in the *Journal for Art Market Studies*, which discusses the discovery of the archaeological origin of *Worshippers of the Buddha*, deaccessioned and repatriated to India in 2016.

Also contributing to the effort to record and publicise the NGA's response to the Art of the Past situation, the Provenance Manager delivered a paper at the Museums Galleries Australia National Conference 2018 in a panel

themed 'Navigating the ethical dimension'. These opportunities to document and publicise the NGA's actions are important in correctly positioning the institution in the wider record. New discoveries about the collection continue to be posted on the NGA's AAPP webpages, and provenance information is integrated where possible into wall labels.

Another focus of the AAPP has been establishing and strengthening relationships with government and official stakeholders as well as cultural institutions and authorities worldwide. This has led to important outcomes, including the completion of the French Institute of Pondicherry (IFP) photography archive project. This project, which began in 2016, was sponsored by the NGA through the support of three private individuals—Adam Simpson, Bret Walker SC and Mark Dempsey SC—and was completed ahead of schedule in October 2017. The website is a joint project between the IFP and the French School of Asian Studies and provides access to 134,600 photographs taken in Tamil Nadu between 1956 and 1999.

Digitisation and digital asset management

Digitisation of the national collection is vital to the NGA's aim to make its collections widely accessible, particularly to national and international audiences online. It also provides a valuable record of works in the collection, supports research and publishing activities at the NGA and externally and is an effective strategy for reducing the need to physically handle of works of art in order to provide access to them.

The NGA stores its digital assets in a digital asset management system, which continues to be improved to meet the NGA's digital asset storage and management needs. Works of art from the national collection with a digital asset in the system rose during the year from 78,714 at the end of 2016–17 to 85,776 at the end of 2017–18, an increase of 8.97%.

Activity 2

Educate and inspire audiences through exceptional experiences

Exhibitions

The NGA maintains a dynamic and stimulating exhibitions program that not only encourages visitors to Canberra but also shares the national collection with venues around Australia and the world. In 2017–18, 25 exhibitions were held at the NGA, eight toured nationally and one internationally.

Defying Empire: 3rd National Indigenous Art Triennial continued from the previous financial year and attracted 161,300 visitors. This exhibition bought the works of thirty contemporary Aboriginal and Torres Strait Islander artists from across the country into the national spotlight and commemorated the 50th anniversary of the 1967 Referendum, which recognised Aboriginal and Torres Strait Islander people as Australians for the first time.

The first of this year's major ticketed exhibitions was *Hyper Real*, which received 83,473 visitors. From eerily lifelike sculptures to out-of-this-world virtual reality, this exhibition charted the evolution of hyperrealism into the twenty-first century. The other major ticketed exhibition was *Cartier: The Exhibition*, which opened in March and had received 148,198 visitors by 30 June 2018. The exhibition showcased more than 300 spectacular items, including loans from the astonishing Cartier Collection, royal families and celebrities.

A full list of exhibitions is at Appendix A, and further information on the NGA's exhibitions—coming, present and past—is available at nga.gov.au.

Exhibitions and the national collection

The NGA regularly changes the display of its collection to provide access to a wide range of works of art. This practice ensures that fragile items are rested, recent acquisitions are shown to the public and popular items are rotated. In all, 25 exhibitions were on display in 2017–18 with 17 changeovers of collection displays, including the Aboriginal and Torres Strait Islander, Asian, Australian, International and Pacific galleries. At 30 June 2018, 2774 of works from the national collection were on public display

in Canberra. This represents close to 2% of the collection.

Highlights for the year include the launch of the first two projects in the NGA's Balnaves Contemporary Intervention Series Intervention Series, a new, dedicated contemporary display program. As part of this series, Sarah Contos presented *Nikola Tesla sends Theda Bara to Mars*, which greeted visitors in the main foyer. The work acknowledges the inherent duality within cinema as both a public and private experience, psychologically and physically. This was the first time a work of art has been hung from the ceiling in the main foyer. The other work, Jess Johnson and Simon Ward's major virtual reality experience *Terminus* was installed in the newly dedicated to contemporary art galleries, which take up the entire lower ground level.

During the year, NGA Play presented collaborations with Aboriginal artist Reko Rennie, the Indonesian duo Indieguerillas and Australian artist Kelly Dempsey. NGA Play projects remain open for six months and provided a unique and exciting interactive experience for the young and young-at-heart. The space continues to be a hit with thousands of visitors.

In 2017–18, a total of 704,402 people visited the NGA's travelling exhibitions around Australia, including 137,004 for the Elaine and Jim Wolfensohn Gift Suitcase Kits, which incorporate remote-access and disability-access components. Travelling exhibitions are comprised almost entirely of works from the national collection. Since 1988, 1599 NGA travelling exhibitions in all states and territories and overseas have been visited by 10,958,499 people. These figures include the suitcase kits, which have toured to 812 schools and community groups and reached 878,042 people since 1990.

Loans

In 2017–18, the NGA supported Australian museums and galleries with 291 loans to their exhibitions. These included 93 works to the National Gallery of Victoria for *Brave New World: Australia 1930s*, *Colony: Australia 1770–1861* and *The Field Revisited*; 11 works to the Art Gallery of New South Wales for the travelling exhibition

Case study 6: Indigenous Australia: Masterworks from the National Gallery of Australia

In 2017 and 2018, the NGA's first major international Indigenous art survey in over 20 years travelled to venues in Germany and India. *Indigenous Australia: Masterworks from the National Gallery of Australia* opened at the Me Collectors Room in Berlin in November 2017. This was followed by a display at the National Gallery of Modern Art in New Delhi in India from June 2018.

Indigenous Australia presented 103 significant works produced by 65 Aboriginal and Torres Strait Islander artists from all states and territories. Works dated from the late 1800s through to today and were drawn exclusively from NGA's extensive collection. The exhibition covers the widest range of mediums, including paintings on both canvas and bark, weaving, textiles, sculpture, new media, watercolours, prints and photography.

Planning began in the 12 months leading up to the display in Berlin. Much of the install equipment, specialised mounts and brackets for the works travelled with the exhibition, with customised

plinths and individual display furniture being constructed onsite at both venues. Packed into 34 crates, the works left the NGA in the last week of October 2017.

A stunning catalogue was published for the exhibition in Berlin and incorporated both German and English. A second English-only version of the catalogue was then produced for India. An education resource was developed for the exhibition and short films covering the install period, interviews with staff and the opening events were made at both venues.

With support from the Australian Government, through the Department of Communications and the Arts and the Department of Foreign Affairs and Trade, *Indigenous Australia* was a highlight of the three-month-long 'Australia Now' cultural program in Germany. The exhibition's display in India provided a precursor to the upcoming 'Australia Fest', a festival of Australian culture and creativity across India beginning in September 2018.



Opening of *Indigenous Australia* at the Me Collectors Room, Berlin, 17 November 2017.

O'Keefe, Preston, Cossington Smith: *Making Modernism*; 17 works to the Heide Museum of Modern Art for *Call of the Avant-Garde: Constructivism and Australian Art* and 16 works to the SH Ervin Gallery for *Intrepid Women: Australian Women Artists in Paris 1900–1950*.

Internationally, works were lent to exhibitions in Brazil, the United Kingdom, New Zealand, Switzerland and the Netherlands. These included 16 works to the Museu de Arte de Sao Paulo Assis Chateaubriand in Brazil for the Henri Toulouse Lautrec exhibition and 4 works to the Science Museum in London for *Illuminating India: Photography 1857–2017*. Jacob Gerritsz Cuyp's *Portrait of Able Tasman c 1637*, co-owned with the National Library of Australia, was lent to the Groninger Museum in the Netherlands for an exhibition honouring the Dutch explorer in his birthplace.

A total of 334 works were on long-term loan, including Old Master works to the National Gallery of Victoria and the Art Gallery of New South Wales and ancient artefacts to the Nicholson Museum at the University of Sydney and the Classics Museum of the Australian National University. Of the works on long-term loan, 220 were for furnishing purposes to the official offices and residences of the Governor-General, the Prime Minister, the Australian Consulate General in New York and the Embassy of Australia in Washington DC.

Over half of the loans this year, 678 of the total 1326, were for to venues hosting the NGA's travelling exhibitions. This includes the 103 works in the NGA's *Indigenous Australia: Masterworks from the National Gallery of Australia*, which travelled to the Me Collectors Room in Germany and the National Gallery of Modern Art in India.

Every year, the NGA also borrows works of art to either supplement its collection displays or to be part of its temporary exhibitions. All inward loans require substantial administrative and logistical care and management for public presentation. During 2017–18, the NGA borrowed a total of 1150 works of art. This included 113 works for *Defying Empire: 3rd National Indigenous Art Triennial*, 53 works for *Arthur Streeton: The Art of War*, 49 works for *Hyper Real*, 82 works for *The National Picture: The Art of Tasmania's Black*

War and 374 works for *Cartier: The Exhibition*. A full list of inward loans is provided at Appendix D.

Promoting the NGA

In 2017–18, the NGA broadened its scope of promotions beyond major exhibitions to include all aspects of what the NGA offers its audiences. The NGA has seen steady growth in attendance, with particularly strong interest in collection-based exhibitions. Two major marketing campaigns were presented. The first was for the contemporary exhibition *Hyper Real* and the second was for *Cartier: The Exhibition*, from March to the end of June 2018.

Hyper Real opened in October 2017, and artists Patricia Piccinini, Sam Jinks and Ronnie Van Hout spoke to the media about their work and the exhibition. Feature articles were covered in mainstream print and television news, with solid media engagement for the duration of the exhibition. Media partnerships also delivered significant benefits to the campaign, and strong social media engagement was evident, with posts reaching more than 500,000 people.

The musician Flume was engaged as an online ambassador for *Hyper Real*, and his music was used as the backing for related video content. A conversation with Flume was also filmed and went live on Facebook. The video was syndicated through Flume's own channels, resulting in more than 78,000 views. Total media coverage for *Hyper Real* included 277 media items with an equivalent advertising value of \$12.4 million.

The *Cartier: The Exhibition* marketing campaign commenced with a media preview in November, engaging print, online, electronic and social media and producing content for distribution to generate interest and ticket sales. The public relations campaign was the NGA's most successful to date, achieving \$31 million in advertising equivalent spend via 5000 articles. Social media was also a record for the NGA, achieving \$22 million in advertising equivalent spend in almost 4000 social posts. The campaign attracted the highest number of tourism industry partners, resulting in a tripling of wholesale tickets to 10,000. While this number is low in comparison to the overall sales, industry

engagement remains critical to the success of activating campaigns.

There was unprecedented sign-up to the visitor database of 30,000 people, and 10,000 of those took part in an exit survey that showed a 99% satisfaction rating with the exhibition experience. The audience data is currently being analysed in depth for the economic impact. However, we currently know that 60% of visitors were over the age of 50, 16% were between 40 and 50 and 24% were under 40. Interstate audiences dominated at 73%, with half that figure from New South Wales. Ticket buyers were 80% female and the *Halo tiara* was the most popular item in the large survey sample.

In addition to major exhibitions, promotional activity supported the NGA's collection and exhibitions such as *The National Picture: The Art of Tasmania's Black War*, *Angelica Mesiti, Art Deco*, *Namatjira: Painting Country and Picasso: The Vollard Suite* as well as the new Balnaves Contemporary Intervention Series, new acquisitions highlights and many activities.

Membership

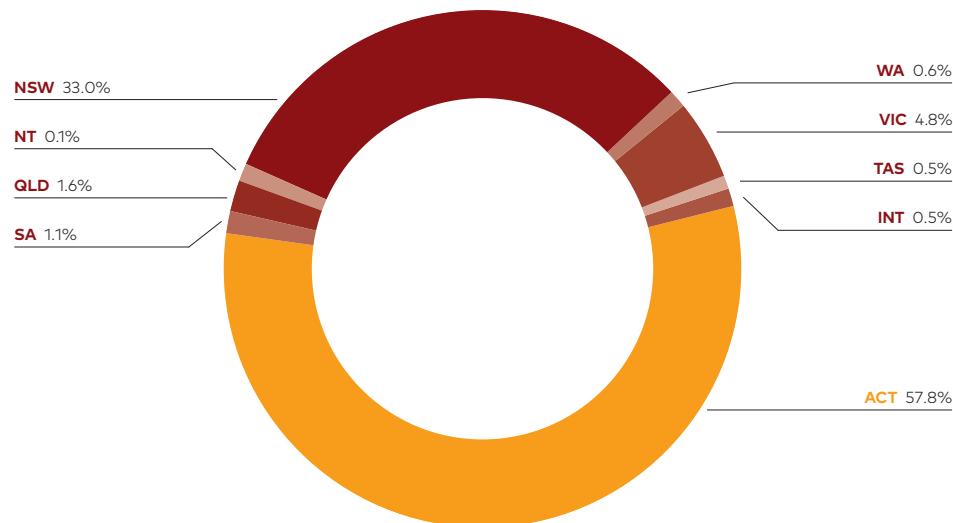
The NGA's membership is emblematic of a dedicated customer group. The membership

program is designed to ensure our members have an enriching experience and includes a range of benefits such as a free viewing of a major exhibition, the quarterly magazine *Artonview*, invitations to special events, entry into the Members Lounge, discounts on exhibitions and public programs and reciprocal benefits at all state galleries.

In 2017–18, membership continued to provide a unique level of insight, access and service through events including opening launches, a Mother's Day High Tea and a Curator's Dinner for *Cartier: The Exhibition*. In addition to exclusive after-hours viewings of *Hyper Real* and *Defying Empire: 3rd Indigenous Art Triennial*, the ongoing Coffee with a Curator series continues to shine a spotlight on the national collection.

All Australian states and territories are represented in the national membership with the majority in the Australian Capital Territory and New South Wales. International members come from New Zealand, Asia, North America and Europe. At 30 June 2018, the NGA had 15,477 members. Figure 4 shows the membership distribution across Australian states and territories and internationally.

Figure 4: Distribution of memberships, 2017–18



Case study 7: Balnaves Contemporary Intervention Series

Launched in May 2018, the Balnaves Contemporary Intervention Series is a multi-year commissioning platform that provides leading artists with the opportunity to present innovative works. Delivered by the NGA in partnership with The Balnaves Foundation, this ambitious program challenges artists to reinterpret familiar locations and reimagine the idea of what a gallery can be.

The inaugural interventions were undertaken by Sydney-based artist Sarah Contos and the New Zealand-born collaborators Jess Johnson and Simon Ward. Reconceiving the NGA's main foyer, Contos created *Nikola Tesla sends Theda Bara to Mars*, an immense, suspended mobile of iridescent textiles and fleshy sculptural forms exploring the cinematic experience. Johnson and Ward, on the other hand, created *Terminus*, a five-part virtual-reality experience in an elaborate and immersive built environment in the newly dedicated contemporary galleries, which encompass the NGA's entire lower ground floor. Reflecting on the process, Johnson said, 'It's the most ambitious work that we've ever undertaken ... Being able to physically immerse and emotionally capture contemporary audiences

is a massive undertaking, and it is something we could never have achieved on this scale without the resources provided by the NGA and The Balnaves Foundation'.

The impact that these interventions can have on how visitors experience the NGA is already evident in the positive feedback on the project. One visitor described *Terminus* as 'a step forward in engaging the youth of today in culture', allowing 'creativity and imagination to flow within the individual, which is very important in this day and age where technology is a necessity, however not always contributing positively to life itself. This is a fabulous way of using technology to benefit culture and creativity!'

Despite their varied nature, each Balnaves project is connected by the desire to inspire and invigorate through unexpected, site-specific encounters. Access to the latest developments in contemporary art has attracted new and diverse audiences to the NGA, and has inspired visitors to engage with the hybrid currents that are shaping contemporary art, both within Australia and on the global stage.



Visitors discover Jess Johnson and Simon Ward's *Terminus* 2017–18, a virtual-reality experience in five parts, at the NGA, Canberra.

Case study 8: Indigenous engagement in partnership with Wesfarmers Arts

The NGA's partnership with Wesfarmers Arts was renewed in the financial year with a forward focus on international touring, expanded Indigenous cultural programming and a whole new online platform for sharing the NGA's Indigenous art collection and associated content and resources. The NGA's 'Wesfarmers Arts' gallery space is named in honour of their ongoing support and presents a selection of our spectacular Western Desert collection.

The NGA has been working with Wesfarmers Arts since 2009 to increase Indigenous engagement in arts administration through a thoughtfully designed and implemented leadership program

and a generous fellowship for in-depth learning at the NGA and at galleries worldwide. To date, 87 Indigenous arts professionals have graduated from these programs. The partnership with Wesfarmers Arts has grown over the years, and today also provides opportunities for Australian and international audiences to experience and learn about the incredible richness and diversity of Aboriginal and Torres Strait Islander art and culture.

As our Indigenous Arts Partner, Wesfarmers Arts supported the past two National Indigenous Art Triennials, which were enjoyed by many visitors to the NGA and to touring venues

Online

The NGA's online presence is a critical gateway for existing and potential audiences to understand the NGA. In 2017–18, the NGA's website had 1.54 million visits and 4 million page-views of content, with an almost even split between desktop and mobile visits. Major exhibitions continue to be a main driver for online visitation. The top ten site sections were:

1. Home
2. Exhibition (aggregate previous exhibition)
3. Cartier
4. Collection search
5. Hyper Real
6. Collection galleries
7. Exhibitions (What's on)
8. Calendar
9. Visiting
10. About us

The NGA improved its video platforms and video-production capabilities, updated search systems to facilitate public engagement and audience participation outcomes and expanded reporting to provide more meaningful insights into audience behaviour, online conversion and goal tracking.

The NGA's social media channels also significantly improved in size, sentiment and diversity of content in the year. The number of the NGA's Instagram followers grew by 100% to 67,200, Facebook followers grew by 18% to 59,183 and Twitter followers steadily increased to 38,167. The number of social users viewing the NGA's content has increased by 193% on Instagram, 8% on Facebook and 71% on Twitter. The engagement of these users also increased by 174% on Instagram and 17% on both Facebook and Twitter.

Service Standards

The NGA's Service Charter, published on its 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 NGA aims to meet public expectations by providing services in a courteous, responsive and friendly manner, by ensuring staff addressing the public are well-informed and by providing and maintaining accessible public facilities.

In 2017–18, the NGA received 12 formal complaints (8 related to visitor experience and 4 to support services). These were, however, outweighed by the 84 formal compliments (60 related to visitor experience and 24 to staffing

around the country. In the last year, *Defying Empire: 3rd National Indigenous Art Triennial* and *Resolution: New Indigenous Photomedia* have toured to four venues and *Indigenous Australia: Masterworks from the National Gallery of Australia* went to Germany and India. The latter (see Case study 6 on page 54) was also supported by the Australian Government through the Department of Communications and Arts and the Department of Foreign Affairs and Trade.

The 2017 Indigenous Arts Leadership participants, NGA, Canberra, September 2017.



satisfaction). All complaints were acknowledged and addressed within timeframes specified in the formal complaint process outlined on the NGA website.

Indigenous engagement

The NGA presented six Indigenous exhibitions in 2017–18. *Defying Empire: 3rd National Indigenous Art Triennial* and *NGA Play: Reko Rennie* continued from the previous financial year. The triennial began its national tour in 2018, while *Resolution: New Indigenous Photomedia* attended its final venue before returning to the NGA. From July 2017 to April 2018, the NGA showed *Namatjira: Painting Country* in its Aboriginal and Torres Strait Islander galleries and *The National Picture: The Art of Tasmania's Black War* opened in May 2018 and continued until 29 July 2018. The NGA also toured *Indigenous Australia: Masterworks from National Gallery of Australia* to Germany and India. Most of these exhibitions were supported by scholarly and visually rich publications.

The NGA also continued to provide greater participation and leadership opportunities for Indigenous Australians through the Wesfarmers Indigenous Arts Leadership Program. Participants in the program interacted with staff and artists,

developed their networking and leadership skills, explored the range of careers available in the visual arts and gained a greater understanding of the arts industry.

Shane Nelson was appointed Indigenous Program Producer in November 2017. He is a proud Indigenous man with Wiradjuri/Walgalu (Central NSW) and Ngambri (Canberra) ancestral heritage. Indigenous Cultural Tours were introduced on a regular basis from June 2018, and the NGA hosted talks and workshops by senior artists and art centre workers throughout the year.

Continuing the painting tradition of Albert Namatjira, artists Meryn Rubuntja and Hubert Pareroultja conducted watercolour workshops in the Sculpture Garden. While here, they toured the Aboriginal and Torres Strait Islander galleries to see works painted by their families. The NGA screened *Namatjira Project*, a film by Big hART and the Namatjira family, with proceeds going to the Iltja Ntjarra/Many Hands Art Centre. An Art Market Place event was also presented for the Iltja Ntjarra/Many Hands Art Centre to promote their senior and emerging artists and sell works from their collection.

Indigenous adornment was celebrated by visitors to the NGA in a body-painting activity led by

local artist Krystal Hurst for the Neon Circus event at the Enlighten festival. Traditional and contemporary Indigenous adornment practices were further explored in the panel discussion 'Cartier: Natural Adornment', with artists Patricia Cameron, Krystal Hurst and Elise Carmichael. Create Space activities for the whole family were presented in association with NAIDOC Week and Reconciliation Day at the NGA.

For *The National Picture*, art historian Daniel Thomas introduced a special curators' tour and forum led by the exhibition's curators Professor Tim Bonyhady and Dr Greg Lehman. The NGA's Senior Curator of Aboriginal and Torres Strait Islander Art chaired a panel discussion that included the exhibition curators and members of the Tasmanian Aboriginal community. This panel enabled a community response to the exhibition, as requested during the community-consultation process undertaken during the exhibition's development. Tours of the *The National Picture* were presented by voluntary guides.

National Sorry Day was recognised at the NGA. A professional-learning session for teachers involved the curators of *The National Picture*. Ngunnawal Elder Aunty Agnes Shea shared her personal story through the screening of *Footprints on our land: Aunty Agnes, Ngunnawal Elder*. Tasmanian Aboriginal artist, writer and curator Julie Gough, whose work was featured in *The National Picture*, presented an artist talk on her research and art practice.

On Reconciliation Day, the NGA provided its staff and visitors with a sharing place and the opportunity to reflect on the importance of Aboriginal and Torres Strait Islander art, culture and history. The theme for Reconciliation Day 2018 was 'Don't Keep History a Mystery', and people were encouraged to engage in conversations and shared experiences with Indigenous Australians from the local region. Indigenous artists and leaders were engaged to present a full program of activities, including workshops and performances.

The Indigenous galleries featured a playlist by Daniel Browning, presenter of the ABC Radio National's *Away!*, on Reconciliation Day as part of the NGA's new Art + Sound program. Create Space: Land and Sky encouraged children to actively engage with traditional motifs, and

the day concluded with the panel discussion 'Conciliation: The National and Local Picture', which explored the Reconciliation Day theme with guest speakers Linda Burney MP, Dr Greg Lehman and Paul House.

Public programs

The NGA provides a range of opportunities for the broader community to engage with the national collection, exhibitions and programs. It also actively develops programs to engage new audiences and to increase audience diversity. The major exhibitions *Hyper Real* and *Cartier: The Exhibition* and the regular display of new works across the galleries inspired a range of ticketed and free public programs in 2017–18.

Hyper Real was complemented by three talks by artists in the exhibition, including Russian Lev Evzovich from the collective AES+F, Australian Patricia Piccinini and New Zealander Ronnie Van Hout. A panel discussion on technology included artist Shaun Gladwell as well as a robotics specialist and a special-effects artist. The sold-out Hyper Real Nights series combined an exhibition viewing with performances by spoken-word artist Omar Musa, the Australian Dance Party and violinist Michael Lui. The NGA's Deputy Director spoke to *Hyper Real* artist Marc Quinn for the annual birthday lecture. Sunday afternoon life-drawing workshops were delivered in the Sculpture Garden Restaurant in conjunction with *Hyper Real*.

Following the success of Hyper Real Nights, the NGA introduced a monthly series of Friday late-night programs in February 2018. The David Hockney: Prints Party, presented in partnership with the ANU School of Art and Design's Print and Drawing Workshop and Megalo Print Studio, featured performances, talks by curators and guest artists, an iPad-drawing experience, a printmaking display, food and wine. A printmaking workshop at Megalo was also presented in association with this event.

Our sold-out Cartier Glam event featured food, wine and music in the NGA Cafe followed by dance performances in Art Deco-inspired costumes and Indian dance in the galleries. The NGA supported Cartier After Dark at The Avenue by providing a jewellery-making experience with local artists. This popular

workshop was repeated on Mother's Day weekend as part of Cartier Night In, which also included pampering stations courtesy of Canberra Make-Up Academy, an introduction to Cartier and a screening of *Diamonds are a Girl's Best Friend*.

An exclusive keynote was presented by Xavier Gargat, former director of Cartier's Ateliers for High Jewellery. Lectures were also presented by the curator Margaret Young-Sanchez, jeweller Adrian Dickens and historian Michael Carr. Thousands of children and families downloaded the Instagram tour of the exhibition for children. *Cartier kids infinity flipper*, a printed children's trail, also provided a tangible memory of this special exhibition.

Audio tours for *Hyper Real* and *Cartier* were used by 19,235 people, with 17,122 hiring devices from NGA and 2113 downloading the tour onto their own devices from either the Apple or Google Play app stores. The percentage of people downloading audio tours increased from 5% of the total last year to 11% of the total this year. This growth is likely due to the younger demographic attracted by *Hyper Real*.

Programs targeting young and alternative audiences were developed for the Balnaves Contemporary Intervention Series. The free Friday-night Maze Contemporary Art Party launched the series and included a Club Ate performance by Justin Shoulder and Bhenji Ra, whose recently acquired works were also on display. Balnaves Contemporary Intervention Series artists Sarah Contos, Jess Johnson and Simon Ward presented talks about their work.

The weekly Art for Lunch program continues to attract crowds with a variety of talks and performances. Art + Sound was launched in November to coincide with the first Hyper Real Nights event. It showcases a playlist fortnightly in specific gallery spaces. Highlights from the program include playlists by music producer and *Hyper Real* ambassador Flume and by ABC radio presenter Daniel Browning, who responded to the exhibition *Namatjira: Painting Country*.

The final program for the ANU Centre for European Studies partnership with the NGA was presented in September 2017. The NGA's Senior Curator of Contemporary Art Practice—Global presented an in-conversation with Australia

artist Angelica Mesiti to celebrate the opening of her exhibition. In partnership with ANU School of Art and Design, the NGA also programmed two interactive workshops with Mesiti.

Mexican Modernism was explored when Australian photographer Grant Mudford, cultural attaché from the Embassy of Mexico Santiago Garcia and academic Anthony White expanded on the importance of Mexico for artists pursuing alternative and utopian ideals for the creation and role of art in society. Martin Gascoigne, son of the late Rosalie Gascoigne and author of her catalogue raisonné, presented a talk to mark the 100th anniversary of Rosalie Gascoigne's birth in 1917.

The Friday-night event Artidote launched a Winter Wellness program in June 2018. The evening was a holistic celebration of the ways in which the visual arts support health. It featured curator talks, art-making activities and performances presented in the Asian galleries and the exhibition *Infinite Conversations: Asia–Australia Artistic Exchange*. Performances were also presented to complement the Asian collection display, the newly acquired works from Sidney Nolan's 1964 series *Antarctica* and the collection-based exhibition *Russian Avant-Garde*.

The Winter Film Series, curated and presented by film critic and writer Dr Simon Weaving, celebrated its fifth year in 2018. It took the audience from medieval visions of heaven and hell to the political art of the twentieth century, with exquisite fashion, Van Gogh and New York City in between. The monthly intergenerational workshop Drawsome provided a collection focus for collaboration and exploration of the possibilities of digital-drawing tools and processes. Social media promotion of this workshop had a marked effect on participation.

Tourism, festivals and partnerships

The NGA maximised audiences and engaged with regional, national and international tourists while supporting the ongoing development of the local arts industry through a range of programs tailored for visitors to Canberra. These programs were promoted through the Australian Tourism Data Warehouse, which increased their

Case study 9: NGA Play: Indieguerillas

Over summer 2017–18, NGA Play featured the work of Indonesian duo Indieguerillas. Their installation invited children and families to play and learn about another culture through the stories of the artists' home of Yogyakarta. It was enjoyed by over 43,000 people during the 143 days it was open to the public.

When people entered the space, they encountered two bespoke art bikes. Riding the gamelan bike operated a small disco of multi-coloured lights and triggered wooden birds to peck at xylophone keys, creating a twinkling song reminiscent of a gamelan. The music became the accompanying soundtrack for the larger bike, which contained a *beber* wayang puppet theatre of images that turned when the bike was pedalled.

An iPad app, created by the Indieguerillas for the exhibition, let kids and adults create their own digital avatars. These were then displayed on a large screen within the space and emailed to visitors for them to share with family and friends. The 'Yeah Gallery' adjoining the front space was a place to create paper puppets and add colour into a large Indieguerillas wall design. There was a slide where young visitors landed at the bullseye of a target rug, one of several bespoke rugs created by the artists.

The Indieguerillas also created a circus tent area draped with colouring fabric walls. Upon entering the interior space people could play a large interactive game called 'Clean up Vinnies room'. The game projected a life-size bedroom space inspired by Vincent van Gogh's *The Bedroom 1888* with falling rubbish that had to be grabbed and placed in the bin. The installation was supported by a range of public programs, including workshops and tours.

The Indieguerillas's work featured on the NGA architectural projections during the Enlighten festival in March 2018 and on the cover to the inaugural NGA annual brochure. An Instagram tour of *Indieguerillas*, which took visitors from NGA Play to the Asian galleries to explore wayang puppets, proved popular online, with

over 1800 downloads in the last week of the installation.

NGA Play is a dedicated gallery for the young and young-at-heart to engage with a program of participatory art, art making and art learning. It is free and open throughout the year. It is made possible through the support of Tim Fairfax in honour of Betty Churcher AO.



Children at play in NGA Play: Indieguerillas.

reach interstate and internationally through tourism networks.

The NGA developed Neon Circus for the Enlighten festival, an ACT Government event that attracts thousands. The NGA received 15,000 visitors over the two nights, presenting performances in response to Barnett Newman's *Broken Obelisk*, on loan from the Barnett Newman Foundation at the time (and given to the NGA in honour of Gerard Vaughan's directorship shortly after the end of the financial year). A pop-up dance party was held in the NGA's Gandel Hall. The *Indieguerillas* installation in NGA Play also proved extremely popular with visiting families, as did a series of active making activities inspired by native flora and fauna.

The NGA partnered with FashFest, Canberra's annual fashion week event, to present a pop-up performance that showcased ten local designers. The NGA held a talk and workshop for the 2017 Design Canberra Festival, produced by Craft ACT Craft and Design Centre. In a new partnership with the Biennale of Sydney, Director Gerard Vaughan spoke to David Elliott, Artistic Director of the 17th Biennale of Sydney. An after-hours event and tour of *Cartier: The Exhibition* was presented in collaboration with Museums and Galleries Australia to celebrate International Museum Day.

The partnership with the Canberra International Music Festival continued to see several special music events presented at the NGA. Festival Director Roland Peelman's French music program in connection with *Cartier* and other music programs connecting art, drama and music brought large audiences to the NGA during the festival. The NGA again presented the Contemporary Australian Architects Speaker Series, which was made possible through the enduring partnership with the Australian Institute of Architects (ACT Chapter) and with sponsorship from BCA Certifiers.

Children and families

The NGA offers a rich and varied range of opportunities for children and families to explore the national collection, engage with artists and art making, develop their own skills and begin a life-long appreciation for the arts. The NGA continues to consider the specific needs of

children and families in developing and delivering age-specific holiday workshops and art-making opportunities, although intergenerational activities that bring families together are also presented.

During the ACT school holidays, the NGA presented an active and engaging range of regular activities and events for school-aged children such as Art Explorer, ASI: Art Scene Investigation, Sketchy Tuesday, Creative Meditation and daily family tours. It also continued to present its regular programs Little Look at Art for parents with babies, stART with Art for parents and toddlers and Tales for the Very Young for children aged three or more and their carers. The free My Friend at the Gallery program continued to provide children and families with a different way to engage with Sidney Nolan's Ned Kelly paintings while on display at the NGA.

NGA Play continued to attract high levels of participation. All three programs presented in NGA Play inspired public programs throughout the year, although predominantly presented during school holidays. *Indieguerillas* inspired upcycling and *Kellie O'Dempsey: The Never-Ending Line* opened with a performance-drawing experience with music and contemporary dance. A popular Instagram tour of *Indieguerillas* took visitors from NGA Play to the Asian galleries to explore wayang puppets in the national collection.

In 2017–18, the NGA collaborated with BighART to host a group of young women from rural, regional and isolated communities affected by family violence. These women were able to gain new skills and experience through the event Colourathon. The NGA also supported local youth arts company Warehouse Circus to present a series of circus performances inspired by Barnett Newman's *Broken Obelisk* at the Neon Circus event for the Enlighten festival. The new NGA Young Artists program began this year and brings together young people aged thirteen to seventeen with a professional artist on Saturday mornings. This new program aims to equip participants with visual arts knowledge and skills in a supportive environment.

The colouring sheet available in the NGA's cafe and Members Lounge continues to be a popular activity for children. The sheet is produced

annually with a local artist. This year, the NGA offered colouring sheets by Paul Summerfield and Juliette Dudley. The sheet designed by Dudley replaced Summerfield's in November 2017. It was developed during workshops with young women participating in BighART's Project O and debuted at the Colourathon event.

Access, health and wellbeing

A regular program of tours for audiences with physical and intellectual disabilities was delivered in 2017–18, including sign-interpretation to support people who are hearing impaired to attend public lectures. The NGA's partnership with Carers ACT continued with new initiatives such as the Carers ACT 25th Birthday celebration cocktail party and a virtual tour of Sidney Nolan's Ned Kelly series with the NGA's Head of Australian Art.

Based at M16, the Hands on Studio program delivers morning and afternoon art-making workshops for artists with a disability, who then visit the NGA to participate in guided tours and art-making activities. Richmond Fellowship, a community-based organisation supporting people with mental health needs, visited the NGA every

month to participate in discussions and creative making tours. As part of the Art for Lunch series, an ACT Health consumer consultant was invited to speak to mark International Mental Health Day in October 2017.

The 2017 initiative Mental Health Recovery Journey, presented in partnership with ACT Health, was further developed this year with a program of fortnightly visits for people recovering from mental health conditions. The sessions incorporated discussion, creative responses to works of art and a collaborative poetry exercise. The combination of two expressive modes allowed participants to articulate and connect ideas in response to external stimulus. The activities encouraged self-reflection, collaboration and personal insights in a safe and supportive environment. Participants in the program were supported by caseworkers from ACT Health, and clinical managers reported positive impacts.

A group of 20 returned service personnel from the Australian Defence Force Arts for Recovery, Resilience, Teamwork and Skills program and 10 support staff visited the NGA in May for interactive tours of the exhibitions *Otto Dix and August Sander: War, People, Landscape and Art*

Case study 10: Carers ACT partnership

Carers ACT has over five thousand members who provide unpaid care and support for family members and friends who have a disability, mental illness, chronic condition, terminal illness, drug and alcohol issues or who are frail-aged. Each year, Carers ACT supports around 8000 caring families. The NGA's partnership with Carers ACT, which includes the region and southern highlands, has grown and evolved over more than ten years with a program to engage carers outside their caring roles, giving them opportunities to visit the NGA for relaxation, social engagement and support.

For many carers, the NGA is an important focus for community health and wellbeing. We contribute this by organising social events for carers such as the celebration of the annual

National Carers Week with drawing to promote social interaction and inclusion. Often the focus for carers is a tour of a major exhibition or collection display with voluntary guides, educators and curatorial staff. Over 200 carers attended a series of talks and tours related to *Cartier: The Exhibition* this year.

Occasionally, we have also opened up our conservation or registration areas to show how the NGA works behind the scenes. Workshops to extend understanding and the experience of the visual arts are also scheduled and have included many mediums, from watercolour to iPad drawing. In this way, a strong and enduring relationship has been established with many carers in the Canberra region and, by extension, the community.

Deco, followed by focus sessions in their creative streams in other gallery areas.

Art and Dementia Program

An Art and Dementia seminar in September 2017 marked the ten-year milestone for the NGA's Art and Dementia program, which is delivered in partnership with Dementia Australia ACT. The program includes a regular series of tours at the NGA for people experiencing cognitive decline and their support networks, as well as monthly off-site art-making workshops and an outreach training program. Dementia Australia also recognised this ten-year partnership when it invited the NGA to open its annual exhibition and auction of works of art produced by people living with dementia in the Canberra region.

The NGA's Art and Dementia Outreach Training program continues to fulfil its stated aims to assist regional and metropolitan communities to implement non-pharmacological visual art programs for people living with dementia. Arts and health professionals and community members are invited to participate. Training workshops were delivered at five venues in 2017-18: the Museum of Contemporary Art

Australia in Sydney, KickArts Contemporary Arts in Cairns, the Caloundra Regional Gallery, the Hazelhurst Regional Gallery and Arts Centre and the National Portrait Gallery in Canberra. Feedback on the program was unanimously positive, with one Hazelhurst participant describing the workshop as an 'Incredibly valuable and mind-opening introduction to a truly inspired and beneficial practice'.

Building on the success of the NGA's national Art and Dementia Outreach Training program, the Art and Dementia seminar attracted over 30 participants from 14 organisations across the country. Speakers contributed perspectives that deepened understanding of dementia and considered future developments in the Art and Dementia field. Two workshops were also delivered on critical and creative thinking about how observation and communication skills can be used to support people living with Dementia. At the conclusion of the seminar, many participants remarked that they felt energised and inspired to re-examine and improve their programs to best serve their community.

In 2018, an innovation to connect with carers across Australia was initiated by Carers ACT and the first of a series of virtual tours was delivered by Head of Australian Art, Deborah Hart. Sidney Nolan's iconic Ned Kelly series of paintings was chosen for the inaugural virtual tour in the hope that many carers can see the works when they tour regional Australia from September 2018. The success of the initiative was given credibility via the positive feedback we received. One carer wrote: 'I enjoyed this tour ... I think I know a bit more about what helps to make these paintings so unique and interesting! Looking forward to more tours, Thanks!'

An access tour of the NGA's international collections.



Artmed

The NGA's Artmed program continues to grow with new partnerships developing in 2017–18. These include 20 social workers from ACT Child, Youth and Protection Services, who visited the NGA for two Artmed sessions in May, focusing on observation and reporting skills. Almost 30 trainee physicians participated in Artmed sessions during the year as part of the ACT Health partnership.

At 30 June 2018, approximately a hundred first year ANU medical students have visited the NGA for an Artmed session related to the 'Professionalism and Leadership' area of their curriculum. One student, Laura Clayton completed interviews with voluntary guides who are over seventy years of age as part of her 'Creative Ageing' research. Her initial findings identified intellectual stimulation, collegiality and intergenerational engagement as some of the great benefits of being a guide when over seventy.

The NGA's leadership in this programming area was demonstrated by invitations to present workshops at the National Arts and Health Conference in November 2017 and at university medical faculties and art galleries in Western Australia in August 2018.

Education programs

Digital engagement of students was expanded this year with the publication of eleven new learning resources online, including artist and curator videos, interpretive content and activities. Resources connected to travelling exhibitions and collection displays and spanned the primary and secondary learning areas of Visual Arts and Design, English and History.

In 2017–18, online learning content relevant to the Australian Curriculum was viewed and downloaded 371,500 times and videos on the national collection and the NGA's exhibition on YouTube were viewed 104,000. New initiatives such as the launch of NGA Education e-news in term 1 of 2018 also improved the take up and use of online resources.

What's in a Nation, the NGA's new Civics and Citizenship and History program, was piloted in early 2018, with positive responses that support further promotion of the program, locally and

nationally, in the future. The program aligns with the Parliamentary and Civics Education Rebate, a drawcard for many schools visiting Canberra.

The feedback received from teachers has been overwhelmingly positive and is indicative of the NGA's efforts to provide quality experiences for students that connect the NGA's collection and exhibitions to the curriculum. St Andrews College in New South Wales, for example, said, 'Our educator was outstanding! So knowledgeable and engaging of the students. Will definitely recommend this gallery and tour to other teachers. Thank you for an amazing tour!' Ashwood School in Victoria similarly reported, 'Great tour and excellent balance between delivering content and seeking responses from students. Our educator was excellent and had great interaction skills with the students'.

Two exciting new developments in 2017–18 significantly enhanced communication with teachers. The NGA started a dedicated Education e-news in term 1 of 2018 that profiles new resources, programs and professional learning opportunities. At 30 June 2018, the e-news had attracted subscriptions from 277 teachers and had been viewed by 382 teachers. The NGA's Education brochure was also redesigned and 13,000 copies were distributed to schools and teachers across Australia. It included an annual overview of information on the NGA's forthcoming exhibitions and education programs.

Over 400 teachers and pre-service teachers participated in professional-learning sessions at NGA and at staff presentations delivered at teacher conferences such as the Visual Art and Design Educators of New South Wales Annual Conference in May 2018. This is close to a 50% increase on the previous year's participation. Feedback from teachers about these sessions was very positive. Comments included: 'NGA Professional Learning provided practical information to enrich classroom experience for students' and 'The NGA is providing PD [professional development] of an excellent quality to teachers'.

On 26 November 2017, the NGA co-hosted the Australian Association for Research in Education (AARE) Creativity Summit, which was attended by 80 researchers and focused on creativity,

arts, education and citizenship. The summit foregrounded the voice and contributions of First Nations peoples and cultures in research on creativity and education. The NGA's Manager of Education delivered a presentation titled 'Creative learning in the art museum'.

National Summer Art Scholarship

The 2018 National Summer Art Scholarship included innovations in the delivery of the program and participation by artists. Students were provided with opportunities to introduce program sessions to empower them to take lead roles and to build their confidence to form opinions and express themselves publicly.

The scholarship application process was based on the video works of Australian artist Angelica Mesiti. To connect with Mesiti's work, which explores non-verbal communication and performance, artist Justene Williams was invited to Canberra to work with the students. A focus on the body as an expressive tool was explored through workshops, starting with a life-drawing class at ANU School of Art. Williams worked with students to create an installation with performative elements during a daylong workshop.

Additional highlights of the program included tours of the exhibition *Hyper Real* and of the Aboriginal and Torres Strait Islander galleries, a David Hockney-inspired iPad drawing workshop and an opportunity to engage in the curatorial process of selection and display.

Voluntary guides

At the end of 2017, the NGA recruited and selected 27 new voluntary guides to undertake the core guide-training course that began in February 2018 and will run all year with a range of lectures, workshops and collection-based activities. Additionally, three student volunteers for the Balnaves Contemporary Intervention Series and two Mandarin-speaking guides for *Cartier: The Exhibition* were recruited and trained to diversify the guided tours offered to audiences. In 2017–18, 165 active voluntary guides delivered 6530 tours for over 58,000 people, including tours of the collection and special exhibitions for primary students and the general public. Positive feedback is frequently received such

as this comment from the ACT's Burgmann Anglican School: 'I appreciated the guide's knowledge, expertise and flexibility and also taking into account our Year 4 level & curriculum needs/requests ...'

The guides trained for and delivered special exhibition tours for *Defying Empire: 3rd National Indigenous Art Triennial*, *Hyper Real* and *Cartier*. *Cartier* tours were consistently booked out and a large number of VIP and private tours of the exhibition were delivered. Guides also provided tours of the collection displays and received training involving curatorial lectures, peer-learning study groups and focus groups for contemporary, Asian and Aboriginal and Torres Strait Islander art.

Collection Study Room

The NGA's Collection Study Room (CSR) provides access to works of art held in the national collection that are not currently on display. Visitors travel nationally and, in some cases, internationally to view NGA works for a variety of reasons and research purposes.

The CSR facilitates viewings for students of all ages, post-graduate researchers, authors, artists, external curators, special-interest groups and members of the public through public programs in the pursuit of learning, inspiration or to investigate their family history. In 2017–18, the CSR received 1469 visitors, who viewed 5942 works of art. Of these, 473 primary, secondary and tertiary students viewed 726 works of art, with local secondary schools and tertiary institutions being the majority of users.

Local and interstate institutions requested works to view in preparation for loan and other research purposes. The CSR facilitated viewings for 75 curatorial staff from the Art Gallery of New South Wales, National Gallery of Victoria, Sydney Living Museums, Australian Museum, State Library of Queensland, Drill Hall Gallery, Australian War Memorial, National Portrait Gallery and National Library of Australia. Over a thousand works of art were viewed during these appointments.

Researchers, filmmakers and artists have also accessed the NGA collection via the CSR. Noteworthy highlights include filmmakers and artists Matthias Meyer and Alexander Rischer,

who travelled to Australia to research the life and times of colonial pickpocket George Barrington. Meyer and Rischer are producing a book and short film on this intriguing figure and recorded a rare Staffordshire creamware mug held by the NGA, which depicts Barrington picking the pocket of an unsuspecting gentleman, for their production.

Additionally, Associate Professor Carol Liston of Western Sydney University and historian Dr Katherine Reynolds from the Royal Australian Historical Society viewed *The Rajah quilt 1841* with senior NGA conservation staff, discussing the quilt's history and the conservation treatments it has undergone at the NGA. Liston and Reynolds are completing research toward a publication on English and Scottish convict women transported to New South Wales.

The monthly public program *Out of the Box* is held in the CSR and features artists and speakers talking about works from the national collection. Speaker highlights in 2017–18 included Hester Gascoigne, daughter of Australian artist Rosalie Gascoigne, and Dr Andrew Montana, Senior Lecturer at ANU College of Arts and Social Sciences and author of *Fantasy modern: Loudon Sainthill's theatre of art and life*.

Research and publishing

The NGA conducts an enormous amount of research on its collection, exhibitions and activities every year. This research is published by the NGA in its books, magazine and education resources and on its website, and it informs public lectures, talks and conference papers delivered at the NGA and around the world. Information on the NGA's major publishing activities and symposiums, staff contributions to external publications and papers presented by staff throughout the year is in Appendix B.

Reproductions in print and online, by the NGA and others, expand access to the national collection, reaching tens of thousands of people every year. Reproductions are often accompanied by additional information and research to improve understanding and enjoyment of the visual arts.

In 2017–18, the NGA sold 18,268 copies of its major titles still in print and the average readership per issue of the NGA's magazine, *Artonview*, was 34,000 people. Back issues of the magazine are also made freely available for the general public on the digital-publishing website Issuu.

As the nation's premier arts institution, the NGA values the quality of reproductions and the rights of artists and creators. During the year, all images were enhanced to provide the best quality reproductions in printed products and all reasonable measures were taken to ensure clearance of copyrighted materials before reproduction. The NGA's merchandise and promotional materials also include reproductions of works from the collection.

During the year, 692 images from the NGA collection were reproduced in external publications and periodicals, 610 works of art in the collection were reproduced by external publishers and 826 external requests to reproduce works in the collection were submitted.

Opposite: Visitors enjoy acclaimed British artist David Hockney's *A Bigger Grand Canyon 1998* in the international galleries at the NGA, Canberra.



PART 4

MANAGEMENT AND ACCOUNTABILITY

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Corporate governance

The NGA is a Commonwealth authority established by the *National Gallery Act 1975*. The responsible minister is Senator the Hon Mitch Fifield, Minister for Communications and the Arts. The NGA's functions under section 6 of the Act are to:

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

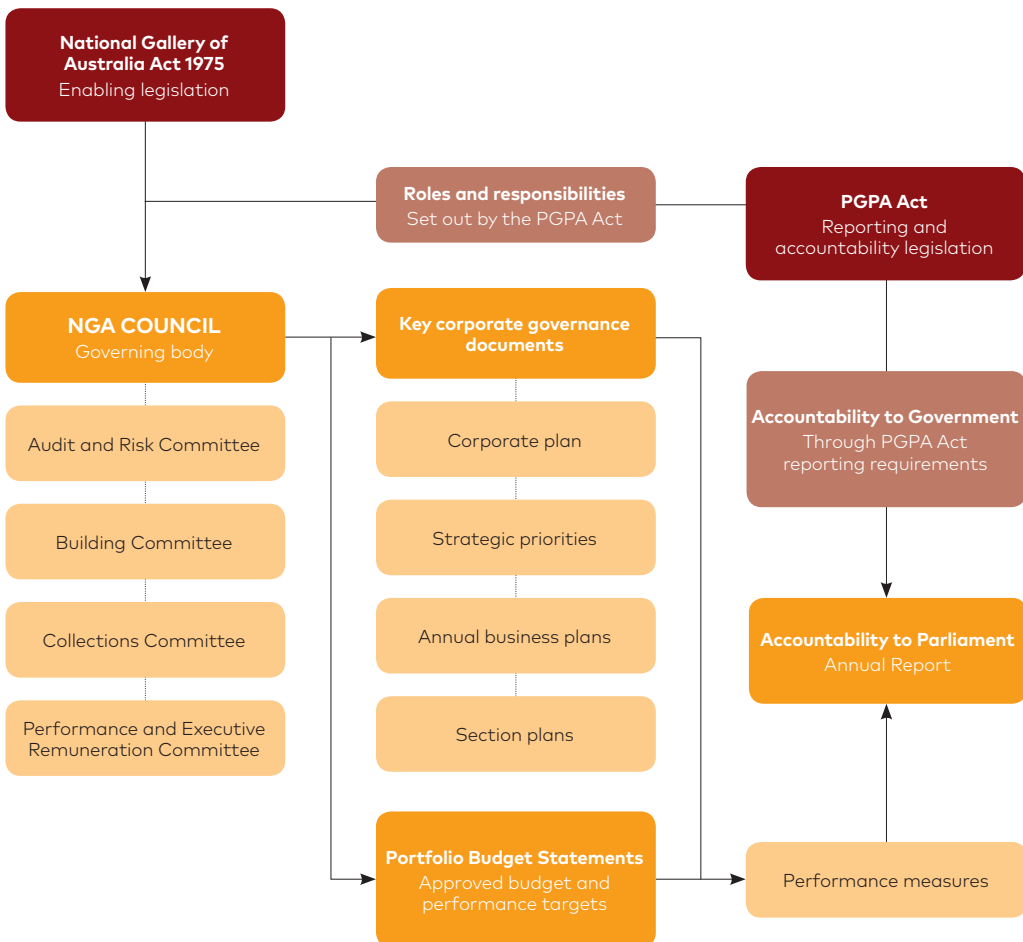
In performing these functions, the Act states the 'Gallery shall use every endeavour to make the most advantageous use of the national

collection in the national interest' (section 6(1)) and 'has power to do all things necessary or convenient to be done for or in connexion with the performance of its functions' (section 7(1)).

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

High standards of governance and accountability are also maintained by comprehensive business, performance and planning frameworks. Figure 5 shows the principal elements of the NGA's corporate governance structure.

Figure 5: Corporate governance structure





National Gallery of Australia Council at 30 June 2018. Front row, from left: Allan Myers AC, QC (Chair), Dr Gerard Vaughan AM (NGA Director), Jane Hylton, Rhonda White AO, Ezekiel Solomon AM. Back row, from left: Tim Fairfax AC (Deputy Chair), Helen Cook, Alison Kubler, John Hindmarsh AM

Council

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

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. Council members received

remuneration for their Council activities.

The Remuneration Tribunal determines the amount of that remuneration. The Council Chair meets with the Minister for the Arts annually to review the NGA's performance.

The members of Council at 30 June 2018 are pictured above and listed below with details of their qualifications, relevant roles, skills and experience.

The Council meets five times a year. Table 1 on page 73 provides the meeting dates for 2017–18 and the names of Council members and their attendance at meetings (where eligible to attend).

Allan Myers AC, QC

Chair (non-executive member)

Qualifications: Bachelor of Arts and Bachelor of Laws (Hons), University of Melbourne; Bachelor of Civil Law, University of Oxford;

Honorary Doctorate, Australian Catholic University; Honorary Doctorate of Laws, University of Melbourne

Relevant roles, skills and experience: Chairman, Museums and Art Galleries of the Northern Territory; Member, University of Melbourne Faculty of Law Strategic Advisory Board Graduate Program; Chairman, University of Melbourne Campaign Board; Chairman, University of Melbourne Foundation for the Humanities; Director, Dunkeld Pastoral Co; Trustee, Ian Potter Cultural Trust; Governor, Ian Potter Foundation; Member, National Gallery of Australia Foundation; Member, Peter MacCallum Cancer Foundation; Vice Chairman, Supervisory Board, Grupa Zywiec SA; Director, The Minderoo Foundation; Director, Charles and Cornelia Goode Foundation

Tim Fairfax AC

Deputy chair (non-executive member)

Qualifications: Honorary Doctorate, University of the Sunshine Coast

Relevant roles, skills and experience: Chairman, Tim Fairfax Family Foundation; Chairman, Vincent Fairfax Family Foundation; Chancellor, Queensland University of Technology; President, Queensland Art Gallery Foundation; Member, National Portrait Gallery Foundation; Director, Australian Philanthropic Services; Director, Cambooya; Director, Rawbelle Management; Patron, AMA Queensland Foundation; Patron, University of the Sunshine Coast Foundation; Patron, Flying Arts Alliance; Principal, TVF Pastoral, Strathbogie Pastoral Company and JH Fairfax & Son; Patron, Australian Rural Leadership Foundation

Dr Gerard Vaughan AM, Chevalier de la Légion d'Honneur

NGA Director (executive member)

Qualifications: Bachelor of Arts (Hons), University of Melbourne; Masters of Arts, University of Melbourne; Master of Arts and Doctor of Philosophy, University of Oxford; Honorary Doctorate, Australian Catholic University

Relevant roles, skills and experience: Fellow, Society of Antiquaries of London; Member, Australian Institute of Art History Board, University of Melbourne; Fellow, Australian

Academy of the Humanities; Member, National Gallery of Australia Foundation; Member, Council of Australian Art Museum Directors; National Fellow, Institute of Public Administration Australia

Helen Cook

(non-executive member)

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

Relevant roles, skills and experience: Deputy Chair, Fremantle Ports; Non-Executive Director, RAC Finance; Chairman, Chamber of Arts and Culture Western Australia; Director, Cruthers Art Foundation; Director, Minerals Research Institute of Western Australia; WA Councillor, Australian Institute of Company Directors; Member, Australia Council—Major Performing Arts Panel; Member, University of Western Australia Resources Law Advisory Panel

John Hindmarsh AM

(non-executive member)

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

Relevant roles, skills and experience: Fellow, Australian Institute of Building; Adjunct Professor of Building and Construction Management, University of Canberra; Chairman, Hindmarsh and Associated Companies; Chairman, Australian Capital Ventures and Equity Investments; Director, Village Building Company; Life Member, Canberra Business Chamber; Chair, National Gallery of Australia Foundation; Director, Hands Across Canberra; Deputy Chairman, Boundless; Chairman, Significant Capital Ventures; Director, The Healthy Grain

Jane Hylton

(non-executive member)

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

Relevant roles, skills and experience: visual arts and collections consultant; Deputy Chair, Nora Heysen Foundation

Alison Kubler

(non-executive member)

Qualifications: Masters, Manchester University; Bachelor of Arts, University of Queensland

Relevant roles, skills and experience: Member, Museum of Brisbane Board; Editor, Vault Magazine

Ezekiel Solomon AM

(non-executive member)

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

Relevant roles, skills and experience: Senior Advisor, Allens; Director, National Gallery of Australia Foundation; Patron, Australian World Orchestra; Adjunct Professor of Law, University of Sydney; Adjunct Professor of Law, University of Technology, Sydney; Founding Governor, Institute for Regional Security; Director, Lagata

Rhonda White AO

(non-executive member)

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

Relevant roles, skills and experience: Managing Director, White Retail Group; Governor-in-Council Member, Griffith University Council;

Member, Australian Institute of Company Directors; Member, Women Chiefs of Enterprise International; Board member and Honorary Professor, Griffith Institute for Drug Discovery; Adjunct Professor, Queensland University of Technology and Griffith University

Jason Yeap OAM

(non-executive member)

Qualifications: Bachelor of Science and Bachelor of Laws, Monash University

Relevant roles, skills and experience: Chairman, Mering Corporation; Chairman, Kataland; Member, The University of Melbourne Campaign Board; Chairman, The University of Melbourne Asian Advisory Board; Member, Bank of Melbourne Asian Business Advisory Board; Patron, Multicultural Arts Victoria; Member, Board of Murdoch Childrens Research Institute

Council committees

Council members chair committees that monitor risk and the NGA's finances, oversee building management and major building projects, evaluate acquisition proposals and review collection policies and strategies, and support the effective delivery of the corporate plan and human resource strategies. These committees support governance. Tables 2 to 5 on pages 74–5 provide details on Council committees, including their roles, meeting dates, members and member attendances in 2017–18.

Table 1: NGA Council, including meeting dates and attendance, 2017–18

Member	30 Aug 2017	29 Nov 2017	28 Feb 2018	1 May 2018	26 Jun 2018
Allan Myers AC, QC (Chair)	○	●	○	●	●
Tim Fairfax AC (Deputy Chair)	●	●	●	●	●
Dr Gerard Vaughan AM (NGA Director)	●	●	●	●	●
Helen Cook	●	●	●	●	●
John Hindmarsh AM	●	●	●	●	●
Jane Hylton	●	○	●	●	●
Alison Kubler	-	-	-	●	●
Ezekiel Solomon AM	●	●	●	●	●
Rhonda White AO	●	●	●	●	●
Jason Yeap OAM	●	-	-	-	-

Table 2: Audit and Risk Committee, including meeting dates and attendance, 2017–18

Audit and Risk Committee					
Role: Monitors the NGA's finances and the framework for the management of risks and opportunities.					
Member	29 Aug 2017	29 Nov 2017	27 Feb 2018	2 May 2018	26 Jun 2018
Jason Yeap OAM (Chair)	●	-	-	-	-
Helen Cook (Chair, from 2.5.18)	●	●	●	●	●
John Hindmarsh AM	●	●	●	●	●
Allan Myers AC, QC (ex-officio)	○	○	○	●	●
Gerard Vaughan AM	●	●	●	●	●
Non-Council members: Kirsten Paisley, Tony Lawless, Victoria Maigre					

Table 3: Building Committee, including meeting dates and attendance, 2017–18

Building Committee					
Role: Oversees the NGA's management of the building and major building projects.					
Member	30 Aug 2017	29 Nov 2017	28 Feb 2018	1 May 2018	25 Jun 2018
John Hindmarsh AM (Chair)	●	●	●	●	●
Helen Cook	●	●	●	○	●
Ezekiel Solomon AM	●	●	●	○	●
Gerard Vaughan AM	●	●	●	●	●
Rhonda White AO	●	●	●	○	●
Non-Council members: Kirsten Paisley, Tony Lawless, Mark Mandy					

Table 4: Collections Committee, including meeting dates and attendance, 2017–18

Collections Committee					
Role: Reviews proposals and makes recommendations to Council for the acquisition of works entering the national collection and the disposal of works from the collection. Also responsible for reviewing and making recommendations about the NGA's policies and procedures relating to its collections.					
Member	29 Aug 2017	28 Nov 2017	21 Feb 2018	26 Apr 2018	27 Jun 2018
Jane Hylton (Chair)	●	○	●	●	●
Tim Fairfax AC	●	●	●	●	●
Alison Kubler	-	-	-	-	●
Dr Gerard Vaughan AM	●	●	●	●	●
Rhonda White AO	●	●	●	●	●
Non-Council members: Kirsten Paisley					

Table 5: Performance and Executive Remuneration Committee, including meeting dates and attendance, 2017–18

Performance and Executive Remuneration Committee

Role: Reviews and oversees the remuneration package and performance of the Director and oversees the performance of the Senior Executive Team. Also ensures the NGA has appropriate human resource strategies and frameworks to support the effective delivery of the NGA's corporate plan.

Member	29 Aug 2017	28 Nov 2017	27 Feb 2018	1 May 2018	25 Jun 2018
Tim Fairfax AC (Chair)	-	-	-	-	●
Alison Kubler	●	●	●	●	●
Gerard Vaughan AM	●	●	●	●	●
Rhonda White AO	●	●	●	●	●
Jason Yeap OAM	●	-	-	-	-

Non-Council members: Kirsten Paisley, Stephen Grieve

Management structure

Senior Executive Team

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

The SET includes the Director, Deputy Director, two Assistant Directors and the Chief Financial Officer, who are responsible for the NGA's five program areas:

1. Engagement and Development
2. Exhibitions and Collections Services
3. Curatorial, Programs, Corporate and Commercial Services
4. Finance, Facilities Management and Security, Visitor Experience
5. Executive and Governance

The Council determines the Director's remuneration in accordance with the Remuneration Tribunal's framework for Principal Executive Officers (PEO). The Director is a PEO Band C position. All staff of the NGA are engaged under the *National Gallery Act 1975*. The Deputy Director is an Australian Public Service (APS) Senior Executive

Service (SES) Band 2 equivalent and the two Assistant Director positions are APS SES Band 1 equivalents. Performance bonuses totalling \$82,097 were paid during the year to eligible employees. The amount of each bonus is determined by performance review. Non-salary benefits for SES staff included electronic devices, parking and payment in lieu of a vehicle.

Department Heads

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

NGA Committees

The NGA's committees coordinate efforts across departments to achieve specific performance targets and operational objectives. They reflect the NGA's long-term goals and key priorities but are also subject to change to meet priorities identified in the annual business plan. Committees active during the 2017–18 year included the:

- Senior Executive Team Committee
- Department Heads Forum
- Gallery Consultative Committee

- Health and Safety Committee
- Emergency Planning Committee
- Publishing Committee
- Exhibitions Committee
- Projects and Budgets Committee
- Risk Management Advisory Group.

Corporate and operational planning

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

- Annual Business Plan
- Business Continuity Plan
- Conservation Plan
- Corporate Plan
- Disaster Recovery Plan
- Emergency Response Plan
- Fraud Risk Assessment
- Fraud Control Plan
- Preservation Plan
- Security Incident Plan
- Risk Management Framework
- Strategic Asset Management Plan
- Financial Sustainability Plan
- Policy Development Framework
- Governance Strategy.

Risk management

Risk management is a key element of the NGA's strategic planning, decision-making and business operations. In February 2018, the NGA developed a Risk Appetite Statement. In framing this statement, consideration was given to the NGA's risk capacity, current risk profile and vision statements in the Corporate Plan.

The NGA has a Risk Management Advisory Group, which meets regularly to advise the Senior Executive Team on matters related to risk management. The group comprises key members of Executive, Finance, Human Resource Management, Facilities Management, Security and Work Health and Safety.

Internal controls

The Council's Audit and Risk Committee monitors the NGA's compliance with approved risk management policies and guidelines, reviews the

NGA's Risk Management Framework and receives reports on operational and financial risks.

Ethical standards

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

The NGA continues to be an active participant in the Australian Public Service Commission's Ethics Contact Officer Network. The network is an integral part of the Commission's endeavours to provide the means for Commonwealth public sector employees to obtain guidance and advice on how to apply their Values and Code of Conduct, as well as strategies and techniques for ethical decision-making in public sector employment.

Internal audit

A number of performance and compliance reviews were undertaken in the year in accordance with the endorsed Strategic Internal Audit Plan. Audit activity is monitored by the Council's, Audit and Risk Committee, which met five times and operates in accordance with requirements set out by the *Public Governance, Performance and Accountability Act 2013*.

Fraud control

The NGA ensures and promotes the proper use of public resources and has taken all reasonable measures to prevent, detect, investigate and report on fraud in the financial year. It has a detailed Fraud Risk Assessment and a Fraud Control Plan that meet its specific needs in relation to fraud and comply with the Commonwealth Fraud Control Guidelines.

External scrutiny

NGA representatives were not required to appear before the Senate Standing Committee on Environment and Communications during the year. NGA representatives appeared before the Inquiry into Canberra's national institutions by the Joint Standing Committee on the National Capital and External Territories. There were no judicial decisions and no issues or matters raised with the Commonwealth Ombudsman's Office concerning the NGA.

Statutory compliance

Work health and safety

The results of the NGA's work health and safety initiatives in 2017–18 are detailed in Appendix F in accordance with Schedule 2, Part 4 of the *Work Health and Safety Act 2011*.

Advertising and market research

Market research conducted in 2017–18 cost \$180,962, compared to \$188,602 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 \$1.296 million, compared to \$1.379 million in the previous year. See Appendix F for details on advertising campaigns and expenditure.

Environmental performance

Information detailing the NGA's environmental performance and contribution to ecologically sustainable development is detailed in Appendix F in accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999*.

Freedom of information

The NGA 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 NGA website <nga.gov.au/aboutus/ips/default.cfm>.

Public interest disclosure

The NGA 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 NGA has continued to carefully manage its staffing levels within a tight budgetary environment while building and maintaining skill and commitment through flexible and supportive work arrangements as well as learning and development initiatives.

People Strategy

The NGA's 2018–2020 People Strategy aims to support development of individual and organisational capability and employee engagement, so that the NGA is responsive to change, enhancing delivery of the NGA's vision and strategic objectives.

The strategy comprises four key themes, shown in Figure 6 and detailed in the following pages. Each theme has a key objective and includes several significant initiatives and interventions to help achieve the overall aim.

Attract and retain

Objective: Achieve the best job-to-person match possible by attracting and recruiting employees with the right skill and will (skills, knowledge, experience, values and behaviours)

In 2017–18, a significant program commenced to review and refresh 'People' policies and procedures. This will continue into 2018–19 with a focus on NGA performance agreement and appraisal arrangements and on recruitment and selection. To assist in workforce planning and better anticipate and identify emerging issues in the organisation, quarterly HR metrics reports are produced to better inform Executive and the Council.

As part of the process to streamline recruitment and selection, the NGA has provided input into the APS Jobs Refresh Project. The Australian Public Service Commission will deliver a contemporary online job vacancy advertising system with enhanced functionality for both the NGA and our applicants.

There will be efficiencies in terms of data entry via linkages to an agency's own e-recruit system and the ability to administer the system and workflows within the NGA rather through the APSC. The NGA will also be able to promote recruitment campaigns globally for positions that are difficult to fill, and applicants will be provided with enhanced search abilities and alerts.

Developing capability

Objective: Support a learning culture, increasing capability and employee engagement with a consequential improvement in organisational performance that is also consistent with NGA values and preferred behaviours

In 2017–18, the NGA invested in a range of capability initiatives to support staff development. This includes supporting attendance at a vast range of opportunities, locally and overseas, with a focus on highly specialised skill sets and technical training needs to keep our staff at the forefront of the market. Training courses and conferences attended by our staff in 2017–18 include but were not limited to:

- Project management
- Museums leadership
- Presentation skills
- Conservation (various media)
- Time management
- Design educators
- Marketing Communications
- Biosecurity
- The Asian Studies Association of Australia Conference.

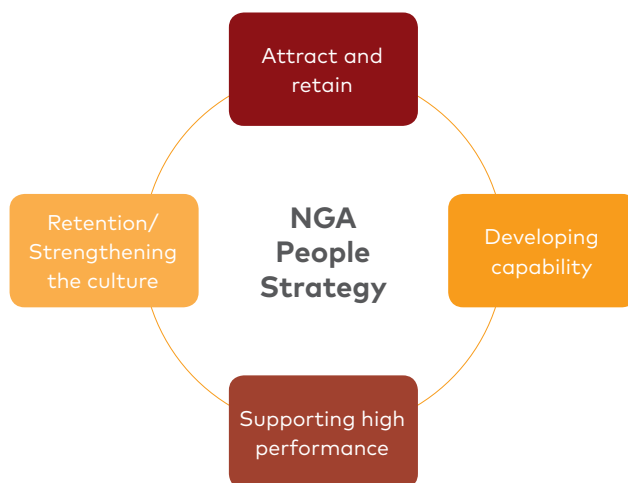
The NGA joined a cross-institutional mentoring program in early 2018, partnering with six other cultural institutions to support career development and creating new networks across the sector. Through the initiative, thirteen relationships between NGA staff have been facilitated with senior practitioners from other agencies.

Complementing these initiatives, in the last quarter of 2017–18, the NGA initiated access to Lynda.com, a comprehensive online learning platform that offers extensive reading, audio and other resources on a wide range of topics, from the highly technical to more generic skills required to thrive in a complex, fast-moving work environment. By the end of the reporting year, many staff were using their Lynda.com accounts to refresh and up-skill on the go, anywhere at any time.

Supporting high performance

Objective: Support accountability and reinforce commitment to individual, team

Figure 6: The NGA's People Strategy for developing its workforce



and corporate priorities and outcomes while promoting preferred behaviours in working toward those objectives

In 2018–19, the Individual Development and Performance Agreement process will be reviewed. This will include a review of the NGA values and preferred behaviours, which will become an integral part of recruitment, performance management and development programs.

As part of the onboarding process, the NGA continues to offer a comprehensive online induction package that recruits are required to complete within the first month or two of commencing employment.

Retention/Strengthening the culture

Objective: Promote the engagement and commitment of staff to remain with the NGA by supporting a positive, safe and harassment-free work environment

The focus of this theme is on building and maintaining a work environment that is positive, supportive and engaging for staff, encouraging valued employees to remain with the NGA.

Positive employee relations characterised the year, with staff consulted through our peak-level body, the Gallery Consultative Committee.

Having attractive, fair and flexible remuneration and terms and conditions of employment is key

among these people-management initiatives and interactions.

As of June 2018, the NGA had negotiated a new Enterprise Agreement that offers modest but fair salary increases consistent with the Australian Government's *Workplace Bargaining Policy 2018*. Looking forward, the NGA will undertake an employee perception survey to benchmark performance against a whole range of workplace factors.

This theme in the NGA's People Strategy includes a subtheme, 'Psychological Health and Wellbeing Plan', the objective of which is to 'support staff through proactive and preventative psychological health and other wellbeing initiatives to help build, resilience, and the ability to cope with change and, in turn, enhance employee engagement with a consequential improvement in organisational performance'.

In 2018–19, a number of initiatives were supported in the area of health and wellbeing, including engagement of a new Employee Assistance provider, AccessEAP, in late 2017 and offering resilience workshops to staff and managers. Approximately seventy members of staff have attended resilience workshops to date. Details on the NGA's work health and safety initiatives in 2017–18 are in Appendix F.

Staffing

The figures in Table 6 represent a headcount of total employees by level, which translates to a full-time equivalent (FTE) of 231.71 employees. The average staffing level for the year (fortnightly FTE numbers averaged) was 222.47 employees. Without counting the five externally funded positions, the average staffing level meets the 217 cap agreed to with the Government following the Fyusion Review and resulting organisational restructure in 2016–17.

The total head count consists of 171 ongoing (continuing or permanent) and 139 non-ongoing (fixed-term and casual) employees. The number of non-ongoing employees was significantly higher than the norm due to the staffing requirements of *Cartier: The Exhibition*. Of the 309, the female/male split was 211/98, or 68.3%/31.7%. Turnover rate of ongoing employees was 9.1%, down from last reporting year's 23%.

Agreements

Only SES-equivalent staff (four) are on common law agreements. All other employees' terms and conditions of employment are prescribed by the *National Gallery of Australia Enterprise Agreement 2011–2014*, which nominally expired in June 2014. The existing agreement remained in effect, although a new agreement was in the process of being made at the end of June 2018.

Classifications and salary ranges under the current enterprise agreement, and the number of staff employed in each classification, are detailed in Table 6. Each classification level has a salary range and one or more pay points attached to it.

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

Workplace diversity

Diversity in the workforce remains an integral aspect of the NGA's employment strategy, and the NGA reflects the expectations of Government and the community about a fair, inclusive and productive workplace in its Workplace Diversity Plan.

In developing the plan, the NGA considered gender, age, language, ethnicity, cultural background, sexual orientation, religious belief and family responsibilities as well as educational level, life experience, work experience, socio-economic background, personality and marital status. Some groups showing the diversity of the NGA's workforce, and the number of staff identifying with those groups, are shown in Table 7.

The concept of the plan includes the principle of equal employment opportunity, with policies addressing the disadvantage experienced by particular groups of people in the workplace, including women, Indigenous Australians, people with disabilities and those who suffer disadvantage on the basis of race or ethnicity. The NGA continues to work on its Reconciliation Action Plan, which will be finalised in the 2018–19 year.

Women represent 68% of the NGA workforce and 50% of its Senior Executive Team. Workplace diversity is valued by the NGA. Approximately 11% of NGA staff come from culturally diverse backgrounds and 1.6% identify as living with a disability.

The NGA also has rigorous complaint-handling procedures and received four formal complaints in 2017–18, all of which were resolved satisfactorily.

Table 6: NGA staff by classification level and salary range at 30 June 2018

Classification	Salary range (\$)	30 June 2018	30 June 2017
Common law agreements			
SES Band 3		1	1
SES Band 2		1	1
SES Band 1		2	2
Enterprise agreement			
EL 2	111,051–126,917	18	15
EL 1	95,298–108,741	21	22
NGA 6	75,546–87,322	53	52
NGA 5	68,101–73,064	53	51
NGA 4	61,706–67,075	27	28
NGA 3	55,025–59,848	22	37
NGA 1–2	43,227–53,977	74	73
Total		309	282

Table 7: NGA workplace diversity at 30 June 2018

Group	30 June 2018	30 June 2017
Male	98	86
Female	211	196
Indigenous	5	5
People with disability	5	5
Culturally diverse background	30	30

Financial management and business assurance

In 2017–18, the NGA received \$30.787 million from the Australian Government, attracted sponsorship and donations valued at \$14.609 million and earned \$10.435 million through its commercial operations. The remainder of revenue was comprised of interest, royalties and other revenue. This compares with \$31.343 million, \$11.926 million and \$10.996 million respectively in the previous year. Figure 7 summarises the NGA's financial performance and position in 2017–18.

Financial assets

At 30 June 2018, the NGA had \$19.652 million in cash and cash equivalents, up from \$9.723 million at the end of the previous reporting period. Net trade and other receivables have decreased since the previous year, from \$1.223 million to \$0.828 million, while investments decreased from \$2.632 million in 2016–17 to \$1.677 million. The NGA finished the financial year with \$22.398 million in financial assets, which was an increase from \$13.578 million from the prior year.

Non-financial assets

The total value of assets increased from \$6.296 billion last year to \$6.303 billion this year. This was largely due to strategic purchases and investments, gifts and donations and the growing value of existing aspects of collection assets and the NGA's land and buildings.

Heritage and cultural assets

Heritage and cultural assets include the national collection of works of art, valued at \$5.948 billion, and the Research Library and Archives collection, valued at \$40.912 million. An independent valuation of heritage and cultural assets was carried out by Simon Storey Valuers to provide a fair value at 30 June 2018. The NGA continues to attract private support for the development of the national collection, receiving \$5.600 million in cash donations to assist with purchases and gifts of works of art valued at \$7.023 million.

Land and building

Land and building assets are valued at \$288.175 million. All building projects are monitored by the Council's Building Committee, which met five times and considered capital works as expressed

in the Strategic Asset Management Plan (SAMP) during the year.

Every Commonwealth agency that owns or controls a place on the Commonwealth Heritage List is required to prepare a heritage strategy in accordance with section 341ZA of the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act). The NGA completed its Heritage Strategy and Conservation Management Plan this year and is in the process of implementing them.

The NGA was built in the 1970s and completed in 1981. Most of the building is in its original form, although two extensions have been added. The first was the Temporary Exhibition Gallery and second was the new front entrance and Aboriginal and Torres Strait Islander galleries. While assets are regularly upgraded as part of normal operations, some have not been upgraded due to a lack of resources. Significant parts of building infrastructure, plant and equipment have reached the end of their life cycle and need refurbishment or replacement to ensure system reliability.

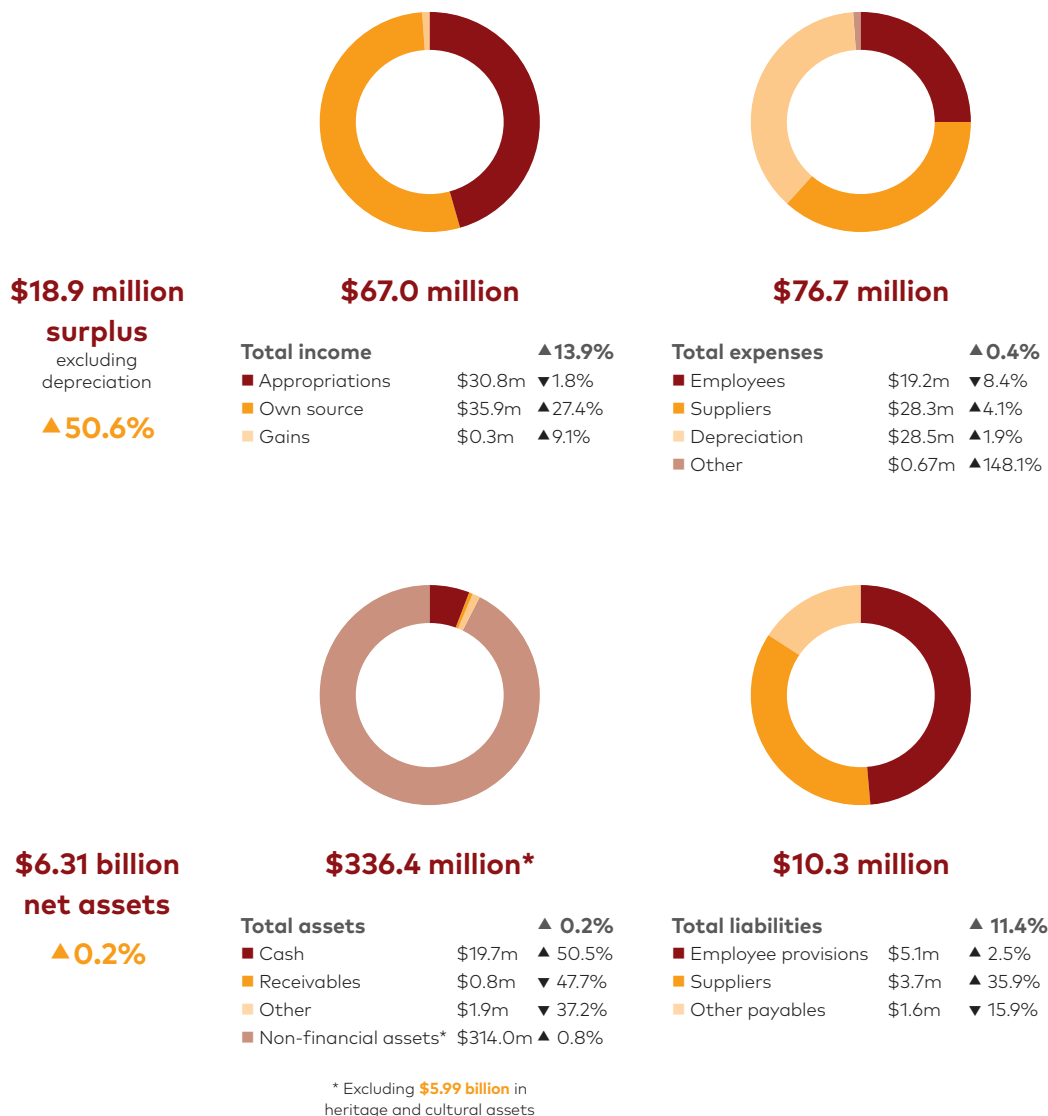
Infrastructure, plant and equipment

Infrastructure, plant and equipment are valued at \$5.083 million. The SAMP provides strategies for asset planning, capital investment, maintenance, operation and eventual disposal of operational assets. It matches these assets to the strategic directions expressed in the annual business plans and four-year strategic plans. The SAMP incorporates human resources, information technology, finance, environmental management plans, conservation management plans and heritage strategies to maintain the focus on and enable the delivery of services by integrating into the annual capital expenditure budgeting cycle.

To fully assess the state of all physical assets, the NGA undertook a comprehensive review of infrastructure and developed a Capital Works Funding Report (CWFR) that looked at high-priority projects, along with resetting the NGA's SAMP to identify and manage areas requiring upgrade or replacement. These reviews were conducted in 2017 by Australis Facilities Management.

Financial performance and position in 2017-18

Figure 7: The NGA's financial performance and position, 2017-18



Note: Figures have been rounded. Comparative percentage movements are in relation to the 2016-17 financial year. An increase in dollar value is shown as a positive percentage movement (upward arrow) and a decrease in dollar value is shown as a negative percentage movement (downward arrow).

The CWFR shows that significant resources need to be invested to upgrade or replace crucial infrastructure, plant and equipment soon. It found that the total cost of upgrading all infrastructure across multiple sites to acceptable standards is approximately \$47 million. The NGA received additional funding of \$21.5 million from the Australian Government to assist with clearing a backlog of capital works, which will be used exclusively to address the most critical building issues. The NGA is currently developing a detailed schedule of works.

Liabilities

The NGA's financial liabilities are maintained at a manageable level and consist of leave provisions for employees and payables such as salaries and wages, unearned income and suppliers. At 30 June 2018, liabilities totalled \$10.340 million, including provisions of \$5.051 million and payables of \$5.289 million. Internal policies and procedures ensure appropriate resources are available to meet the NGA's financial obligations, and the NGA has no prior experience of default.

Commercial operations

The NGA generates revenue through commercial operations to supplement government and private funding. Commercial activities include retail food and beverage catering, events and venue hire and retail and distribution of NGA books. A successful exhibitions program, including *Defying Empire: National Indigenous Art Triennial* and *Cartier: The Exhibition*, had a flow-on effect to other commercial revenues.

The Big Group provided food and beverage options through the NGA Cafe and Street Cafe, which both continue to be popular destinations with visitors. During the year, the visitor experience was enhanced by offering themed food and beverage for several exhibitions, including *Hyper Real* and *Cartier*.

Venue hire was popular with corporate clients in 2017–18. The Gandel Hall, the NGA's flagship venue, continues to provide a high-use, unique and majestic space for conference and event organisers. Events during the year ranged from working breakfast presentations to gala corporate dinners. The strategic changes made by the NGA to optimise the Gandel Hall

and increase capacity for event revenue have made an important contribution to overall financial performance.

Catering for corporate events is provided exclusively by The Big Group. The NGA and The Big Group partnered with the Canberra Convention Bureau to showcase the Gandel Hall for the Bureau's 2018 Top Secret Program. This two-day intensive program brought professional conference organisers from around Australia to Canberra. The NGA hosted the group for a 'Welcome to Canberra' lunch and tour of the gallery. This event showcased the Gandel Hall, catering and styling options for conference organisers and showed how a collection or exhibition viewing can be part of an event at the NGA. Several clients booked additional events following positive experiences.

The NGA's retail strategy seeks to position the Shop as a destination book and specialist gift shop. Merchandise and publications produced by the NGA for *Cartier* proved the most popular among shoppers.

During the year, the NGA continued to work with distributors, nationally and internationally, to expand distribution of NGA publications. Books titles are distributed in Australia through New South Books and in the United States of America by University of Washington Press. A full list of book titles published by the NGA during 2017–18 is in Appendix B.

External support and relationships

The nature of the NGA's operations demands strong ongoing relationships with government representatives and agencies, diplomatic missions, artists and their representatives, auction houses, other galleries and museums, universities, schools, the business sector, the media, volunteers and the wider community locally, nationally and internationally. These relationships build on the NGA's ability to present the finest exhibitions, public and education programs and to add significant value to the national art collection through gifts and donations.

The NGA continues to act collaboratively and consult with the Department of Communications and the Arts and other government agencies. During the year, NGA representatives attended

meetings of the Commonwealth Cultural, Collecting and Exhibiting Agencies Corporate Management Forum, the purpose of which is to explore and implement opportunities for ongoing collaboration between cultural agencies with regard to provision of corporate services and other areas of common interest.

The NGA's Foundation is responsible for encouraging private philanthropy and securing funds for the acquisition of works of art for the national collection and the broader program, including exhibitions and access programs. The financial activities of the Foundation are incorporated in the NGA's financial statements in this report. The support of several private foundations and grant funding bodies was instrumental in helping the NGA to present a comprehensive exhibition program and associated events. Of note is the ongoing support of the Gordon Darling Foundation, the Balnaves Foundation and the Terra Foundation for American Art as well as a major new grant from the Sid and Fiona Myer Foundation.

Launched in 2018, the Balnaves Contemporary Intervention Series is a multi-year commissioning platform that provides leading artists with the opportunity to present innovative works not previously deemed possible. The Terra Foundation for American Art are supporting major exhibition *American Masters 1940–1980*, opening in August 2018, which will be the first opportunity in the NGA's history to deeply explore the its rich collection of postwar American art. This support ensures the exhibition will have free admission and will also go toward the associated publication and symposium.

In association with *American Masters*, the Embassy of the United States of America confirmed a grant to present a two-week international contemporary dance residency in which the NGA will collaborate with Nanette Hassall, a former Merce Cunningham Company dancer, and Patricia Lent, from the Merce Cunningham Trust, to select the three Australian dancers to learn and present the Cunningham repertoire.

The Sid and Fiona Myer Family Foundation committed to three-year funding support

to strengthen the NGA's ceramics program. The funding includes establishing a curatorial position at the NGA that will support the collection, documentation, display and promotion of ceramics and design as significant art forms.

With the support of Wesfarmers, the Indigenous Arts Leadership program was created by the NGA in 2009 and has contributed significantly to the changing landscape of Indigenous representation in Australia's museums and galleries sector and more broadly. The partnership now also supports an annual Indigenous fellowship program and a \$10,000 scholarship for the professional development of the alumni of the Indigenous Arts Leadership program. This year, Wesfarmers was the Presenting Partner for the NGA's *Defying Empire: 3rd National Indigenous Art Triennial*. In recognition of our ongoing relationship, the NGA has named one of its galleries the Wesfarmers Gallery of Early Western Desert Art 1971–74.

Hotel Hotel, the NGA's Contemporary Partner, is acknowledged, as is Maddocks, which has pledged its support to *Hyper Real*. The media partnership with the Seven Network has been generous and transformative for major exhibitions. Other media partnerships include Vogue Living, Schwartz Media (through *The Saturday Paper* and *The Monthly*) and WIN Television.

Additionally, the NGA's Council and Foundation Board both support unique giving programs. The National Gallery of Australia Council Exhibitions Fund was established in 2006 to support the NGA in its efforts to produce a stimulating, diverse and engaging exhibition program. The Foundation Board Publishing Fund was set up in 2011 to assist with the production of scholarly publications and online publishing initiatives focused on the national art collection.

See Appendix E for Government funding programs, corporate sponsors and private donors.

Security

The security of the national art collection, the NGA and its staff and visitors was maintained during the year. Security risks were regularly

reviewed, and improvements were made to systems, procedures, policies and practices where needed. The Australian National Audit Office's review of the NGA's collection management practices, however, identified that the NGA's security requires improvement to be compliant with the Commonwealth Protective Security Policy Framework. Although compliance is not mandatory, the NGA is currently reviewing its security measures to comply with the framework.

of \$29.770 million. Information on the value of contracts and consultancies over the reportable limit is available on the AusTender website <tenders.gov.au>.

Business continuity

In 2017, the NGA updated its business continuity arrangements, including refreshing the Business Continuity Strategy and Business Continuity Plan. Throughout the year, the NGA conducted multiple tests of its business continuity preparedness and emergency responses to ensure that staff were well versed in how to manage business disruptions.

Outsourcing and procurement

Contractors and consultants are engaged when services are not available in-house (due to insufficient expertise or resources or because the services are not required on an ongoing basis), when the NGA requires independent advice or oversight or for other beneficial reasons.

The NGA's practices and procedures are consistent with the Commonwealth Procurement Rules and best practice principles. Services outsourced include cleaning, legal, internal auditing, printing, casual security, construction and painting and market research. No contracts of \$100,000 or more were executed where the Auditor-General did not have access to the contractor's premises if required.

During 2017–18, 314 new consultancy contracts were entered into involving total actual expenditure of \$23.062 million. In addition, 374 consultancy contracts were active in the financial year, involving total actual expenditure

Opposite: Chinese artists Ah Xian's *China China bust 80* 2004 and Guan Wei's *Dow: Island* 2002 (background) in the exhibition *Infinite Conversations: Asia–Australia Artistic Exchange* at the NGA, Canberra.

PART 5

FINANCIAL STATEMENTS

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INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications and the Arts

Opinion

In my opinion, the financial statements of the National Gallery of Australia and the consolidated entity for the year ended 30 June 2018:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial positions of the National Gallery of Australia and the consolidated entity as at 30 June 2018 and their financial performance and cash flows for the year then ended.

The financial statements of the National Gallery of Australia and the consolidated entity, which I have audited, comprise the following statements as at 30 June 2018 and for the year then ended:

- Statement by the Council, Chief Executive and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Notes to the financial statements.

The consolidated entity comprises the National Gallery of Australia and the entities it controlled at year's end or from time to time during the year.

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 National Gallery of Australia and 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* (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 National Gallery of Australia the Council members are responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under that Act. The Council members are also responsible for such internal control as the Council members determine is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Council members are responsible for assessing the National Gallery of Australia's and the consolidated entity's ability to continue as a going concern, taking into account whether the operations will cease as a result of an administrative restructure or for any other reason. The Council members are 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.

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19 National Circuit BARTON ACT
Phone (02) 6203 7300 Fax (02) 6203 7777

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the National Gallery of Australia's and 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 National Gallery of Australia's and 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 National Gallery of Australia or 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 those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Rebecca Reilly
Executive Director

Delegate of the Auditor-General

Canberra
5 September 2018

STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND
CHIEF FINANCIAL OFFICER

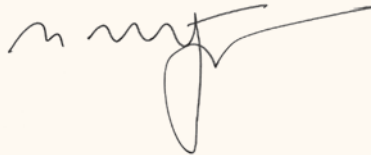
In our opinion, the attached financial statements for the year ended 30 June 2018 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

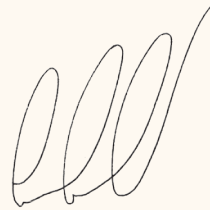
This statement is made in accordance with a resolution of the directors.



Ryan Stokes
Chairman
4 September 2018



Nick Mitzevich
Director
4 September 2018



Tony Lawless
Chief Financial Officer
4 September 2018

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STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2018

	Note	CONSOLIDATED		NGA		Original Budget
		2018	2017	2018	2017	2018
			Restated*		Restated*	
		\$'000	\$'000	\$'000	\$'000	\$'000
NET COST OF SERVICES						
Expenses						
Employee benefits	1.1A	19,189	20,940	18,724	20,940	18,821
Supplier expenses	1.1B	28,271	27,148	27,770	27,110	25,037
Depreciation and amortisation	2.2A	28,529	27,997	28,529	27,997	20,910
Write-down and impairment of assets	1.1C	665	268	403	113	50
Other expenses		-	-	-	-	5
Total expenses		<u>76,654</u>	<u>76,353</u>	<u>75,426</u>	<u>76,160</u>	<u>64,823</u>
Own-source revenue						
Sale of goods and rendering of services	1.2A	10,435	10,996	10,436	10,996	9,401
Contributions	1.2B	7,586	7,661	5,051	4,463	-
Interest	1.2C	739	346	645	263	385
Works of art—gifts	1.2D	7,023	4,265	7,023	4,265	-
Other revenue	1.2E	10,140	2,805	9,294	2,700	150
Total own-source revenue		<u>35,923</u>	<u>26,073</u>	<u>32,449</u>	<u>22,687</u>	<u>9,936</u>
Gains						
Other gains	1.2F	308	280	-	-	10,000
Total gains		<u>308</u>	<u>280</u>	<u>-</u>	<u>-</u>	<u>10,000</u>
Total own-source income		<u>36,231</u>	<u>26,353</u>	<u>32,449</u>	<u>22,687</u>	<u>19,936</u>
Net cost of services		<u>(40,423)</u>	<u>(50,000)</u>	<u>(42,977)</u>	<u>(53,473)</u>	<u>(44,887)</u>
Revenue from Government	1.2G	30,787	31,343	30,787	31,343	31,187
Deficit on continuing operations		<u>(9,636)</u>	<u>(18,657)</u>	<u>(12,190)</u>	<u>(22,130)</u>	<u>(13,700)</u>
OTHER COMPREHENSIVE INCOME						
Revaluation increment		<u>7,222</u>	<u>47,026</u>	<u>7,222</u>	<u>47,026</u>	<u>-</u>
Total other comprehensive income		<u>(2,414)</u>	<u>28,369</u>	<u>(4,968)</u>	<u>24,896</u>	<u>(13,700)</u>

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

* Certain amounts show here do not correspond to the 2017 financial statements and reflect adjustments made, refer to Note 1.0.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 STATEMENT OF COMPREHENSIVE INCOME
 For the year ended 30 June 2018

BUDGET VARIANCES COMMENTARY

Statement of Comprehensive Income for Not-for-Profit Reporting Entities

The original budget is presented in the 2017–18 Portfolio Budget Statements and provided for comparison against the final financial outcome in accordance with Australian Accounting Standards.

The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook.

Explanation of major variances are provided below.

A variance is considered major when it meets the following criteria:

- The variance between budget and actual is greater than 10% and greater than 1% of the relevant category (Expenses, Revenue, Assets, etc).

Explanation of major variances	Affected line items	Amount
The NGA had higher than anticipated expenditure due to two major exhibitions during the year.	Supplier expenses	(2,733)
Depreciation expense was greater than budgeted for due to asset purchases during the year, resulting in a larger asset base. Additionally, the change in estimate of the useful life of the NGA's building.	Depreciation and amortisation	(7,619)
The NGA receives private donations each year. However, these fluctuate year on year, causing variances in budgeting for Contributions.	Contributions	(5,051)
The NGA had higher than anticipated revenue due to two major exhibitions during the year.	Sale of goods and rendering of services	(1,035)
The NGA receives private gifts of works of art each year. However, these fluctuate year on year, causing variances in budgeting.	Works of art—gifts	(7,023)

STATEMENT OF FINANCIAL POSITION

As at 30 June 2018

	Note	CONSOLIDATED		NGA		Original Budget
		2018	2017	2018	2017	2018
			Restated*		Restated*	
		\$'000	\$'000	\$'000	\$'000	\$'000
ASSETS						
Financial assets						
Cash and cash equivalents	2.1A	19,652	9,723	11,245	3,875	6,444
Trade and other receivables	2.1B	828	1,223	700	1,128	531
Investments	2.1C	1,677	2,632	-	1,000	1,507
Other financial assets	2.1D	241	-	196	-	84
Total financial assets		<u>22,398</u>	<u>13,578</u>	<u>12,141</u>	<u>6,004</u>	<u>8,566</u>
Non-financial assets						
Heritage and cultural assets	2.2A	5,988,807	5,984,790	5,988,807	5,984,663	5,956,982
Land and buildings	2.2A	307,450	306,450	307,450	306,450	301,513
Plant and equipment	2.2A	5,083	4,035	5,083	4,035	2,747
Intangibles	2.2A	396	598	396	598	261
Inventories	2.2B	737	337	737	337	582
Prepayments	2.2C	334	25	334	24	99
Total non-financial assets		<u>6,302,806</u>	<u>6,296,235</u>	<u>6,302,806</u>	<u>6,296,107</u>	<u>6,262,184</u>
Total assets		<u>6,325,204</u>	<u>6,309,813</u>	<u>6,314,947</u>	<u>6,302,111</u>	<u>6,270,750</u>
LIABILITIES						
Payables						
Suppliers	2.3A	3,656	2,343	3,649	2,337	4,400
Other payables	2.3B	1,633	1,893	1,633	1,893	1,077
Total payables		<u>5,289</u>	<u>4,236</u>	<u>5,282</u>	<u>4,230</u>	<u>5,477</u>
Provisions						
Employee provisions	4.1A	5,051	4,926	5,051	4,927	5,171
Total provisions		<u>5,051</u>	<u>4,926</u>	<u>5,051</u>	<u>4,927</u>	<u>5,171</u>
Total liabilities		<u>10,340</u>	<u>9,162</u>	<u>10,333</u>	<u>9,157</u>	<u>10,648</u>
Net assets		<u>6,314,864</u>	<u>6,300,651</u>	<u>6,304,614</u>	<u>6,292,954</u>	<u>6,260,102</u>
EQUITY						
Contributed equity		316,235	299,607	316,235	299,607	316,235
Asset revaluation reserve		5,391,355	5,384,133	5,391,354	5,384,132	5,347,408
Retained surplus		607,275	616,911	597,025	609,215	596,459
Total equity		<u>6,314,864</u>	<u>6,300,651</u>	<u>6,304,614</u>	<u>6,292,954</u>	<u>6,260,102</u>

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

* Certain amounts show here do not correspond to the 2017 financial statements and reflect adjustments made, refer to Note 1.0.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 STATEMENT OF FINANCIAL POSITION
 As at 30 June 2018

BUDGET VARIANCES COMMENTARY

Statement of Financial Position for Not-for-Profit Reporting Entities

The original budget is presented in the 2017–18 Portfolio Budget Statements and provided for comparison against the final financial outcome in accordance with Australian Accounting Standards.

The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook.

Explanation of major variances are provided below.

A variance is considered major when it meets the following criteria:

- The variance between budget and actual is greater than 10% and greater than 1% of the relevant category (Expenses, Revenue, Assets, etc).

Explanation of major variances	Affected line items	Amount
The NGA increased cash reserves during the period and also received additional funds from the Department of Communications and the Arts for capital building backlog maintenance issues.	Cash and cash equivalents	(4,801)
A change in asset valuations occurred due to revaluation activities during the period. Fluctuations in the carrying value of heritage and cultural assets are difficult to predict. However, it is assumed that these values will remain reasonably constant across the reporting period.	Heritage and cultural assets	(31,825)
This line item in the budget only contained 'Buildings'. However, the Statement of Financial Position contains 'Land and buildings'. Additionally, the NGA undertook capital works during the year.	Land and buildings	(5,937)
The increase was due to revaluation activities during the period.	Plant and equipment	(2,336)

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2018

	CONSOLIDATED		NGA		Original Budget
	2018	2017	2018	2017	2018
		Restated*		Restated*	
	\$'000	\$'000	\$'000	\$'000	\$'000
CONTRIBUTED EQUITY					
Opening balance					
Balance carried forward from previous period	299,607	282,838	299,607	282,838	299,607
Contributions by owners					
Collection Development Acquisition Budget	16,628	16,769	16,628	16,769	16,661
Closing balance as at 30 June	316,235	299,607	316,235	299,607	316,219
ASSET REVALUATION RESERVE					
Opening balance					
Balance carried forward from previous period	5,384,134	5,337,108	5,384,132	5,337,107	5,337,108
Adjustment for changes in accounting policies	-	-	-	-	10,316
Comprehensive income					
Revaluation increment	7,222	47,026	7,222	47,026	-
Closing balance as at 30 June	5,391,355	5,384,134	5,391,354	5,384,132	5,347,424
RETAINED SURPLUS					
Opening balance					
Balance carried forward from previous period	616,911	635,568	609,215	631,345	620,459
Adjustment for changes in accounting policies	-	-	-	-	(10,300)
Comprehensive income					
(Deficit) for the period	(9,636)	(18,657)	(12,190)	(22,130)	(13,700)
Closing balance as at 30 June	607,275	616,911	597,025	609,215	596,459
TOTAL EQUITY					
Opening balance					
Balance carried forward from previous period	6,300,651	6,255,514	6,292,954	6,251,290	6,257,174
Comprehensive income					
(Deficit) for the period	(9,636)	(18,657)	(12,190)	(22,130)	(13,700)
Revaluation increment	7,222	47,026	7,222	47,026	-
Total comprehensive income	(2,414)	28,369	(4,968)	24,896	(13,700)
Transactions with owners					
Contributions by owners					
Collection Development Acquisition Budget	16,628	16,769	16,628	16,769	16,612
Closing balance as at 30 June	6,314,864	6,300,651	6,304,614	6,292,954	6,260,102

* Certain amounts show here do not correspond to the 2017 financial statements and reflect adjustments made, refer to Note 1.0.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 STATEMENT OF CHANGES IN EQUITY
 For the year ended 30 June 2018

BUDGET VARIANCES COMMENTARY

Statement of Changes in Equity for Not-for-Profit Reporting Entities

Accounting policy

Equity injections

Amounts appropriated that are designated as 'Equity injections' for a year (less any formal reductions) and Departmental Capital Budgets (DCBs) such as the Collection Development Acquisition Budget are recognised directly in 'Contributed equity' in that year.

The original budget is presented in the 2017–18 Portfolio Budget Statements and provided for comparison against the final financial outcome in accordance with Australian Accounting Standards.

The closing 'Contributed equity' figure on the Statement of Changes in Equity (SOCE) as per the PBS does not reconcile to the opening balance plus the movement during the period. The variance is \$0.049 million.

The 'Contributed equity' figure in the Statement of Financial Position as per the PBS does not equal the closing balance on the SOCE as per the PBS. The variance is \$0.016 million.

The budgeted change in accounting policy shown against the total equity was \$nil. However, it should have been \$0.016 million.

The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook.

Explanation of major variances are provided below.

Explanation of major variances	Affected line items	Amount
A change in asset valuations occurred due to revaluation activities during the period. Fluctuations in the carrying value of heritage and cultural assets are difficult to predict. However, it is assumed that these values will remain reasonably constant across the reporting period.	Revaluation increment	(7,222)

CASHFLOW STATEMENT

For the year ended 30 June 2018

		CONSOLIDATED		NGA		Original Budget
	Note	2018	2017	2018	2017	2018
		\$'000	\$'000	\$'000	\$'000	\$'000
OPERATING ACTIVITIES						
Cash received						
Goods and services		11,829	11,966	11,830	11,966	9,393
Receipts from Government		30,787	31,343	30,787	31,343	30,787
Interest		739	430	645	347	538
Contributions		7,586	7,661	5,051	4,463	-
Other		4,941	2,805	4,139	2,699	10,000
Net GST received		1,458	1,755	1,406	1,756	-
Total cash received		57,339	55,960	53,858	52,574	50,718
Cash used						
Employees		22,852	22,041	22,387	22,040	18,821
Suppliers		30,602	30,520	30,016	30,448	25,013
Total cash used		53,454	52,561	52,403	52,488	43,834
Net cash from operating activities	3.2	3,885	3,399	1,455	86	6,884
INVESTING ACTIVITIES						
Cash used						
Payments for buildings, property, plant and equipment		4,563	4,688	4,563	4,688	23,190
Purchase of intangibles		95	562	95	562	-
Payments for collection assets		11,886	11,640	12,013	11,513	-
Term deposit		(1,001)	(3,000)	(1,000)	(3,000)	-
Total cash used		15,543	13,890	15,671	13,763	23,190
Net cash used by investing activities		15,543	13,890	15,671	13,763	(23,190)
FINANCING ACTIVITIES						
Cash received						
Collection Development Acquisition Budget		16,628	16,769	16,628	16,769	16,661
Capital Funding Grants		4,958	-	4,958	-	-
Total cash received		21,586	16,769	21,586	16,769	16,661
Net cash from financing activities		21,586	16,769	21,586	16,769	16,661
Net increase in cash held		9,928	6,278	7,370	3,092	355
Cash and cash equivalents at the beginning of the reporting period		9,723	3,444	3,875	783	6,444
Cash and cash equivalents at the end of the reporting period	2.1A	19,652	9,723	11,245	3,875	6,799

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

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 CASHFLOW STATEMENT
 For the year ended 30 June 2018

BUDGET VARIANCES COMMENTARY

Cashflow Statement for Not-for-Profit Reporting Entities

The original budget is presented in the 2017–18 Portfolio Budget Statements and provided for comparison against the final financial outcome in accordance with Australian Accounting Standards.

The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook.

Explanation of major variances are provided below.

A variance is considered major when it meets the following criteria:

- The variance between budget and actual is greater than 10% and greater than 1% of the relevant category (Expenses, Revenue, Assets, etc).

Explanation of major variances	Affected line items	Amount
The NGA had higher than anticipated expenditure due to two major exhibitions during the year.	Suppliers	(5,003)
Funding was budgeted at a higher level (total assets), rather than being allocated for this purpose. This will be rectified in the next budget process.	Payments for collection assets	(12,013)
Funding was budgeted at a higher level (total assets), rather than being allocated for this purpose. This will be rectified in the next budget process.	Payments for buildings, property, plant and equipment	18,627
The NGA receives private donations each year. However, these fluctuate year on year, causing variances in budgeting for Contributions.	Contributions	(5,051)
The NGA had higher than anticipated revenue due to two major exhibitions during the year.	Goods and services	(2,437)
Employee benefit expenses were greater than budgeted for due to capital works done through the period.	Employees	(3,566)
Capital Funding Grant organised during the year and not included in 2017–18 Portfolio Budget Statements.	Capital Funding Grants	(4,958)

OVERVIEW

For the year ended 30 June 2018

Objectives of the National Gallery of Australia and its controlled entities

The National Gallery of Australia is an Australian Government controlled not-for-profit entity. A reference to the National Gallery of Australia within these financial disclosures is also referred to as the NGA or the Gallery. The objective of the National Gallery of Australia is to serve the public by enhancing understanding and enjoyment of the visual arts. The 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 of Australia is structured to meet a single outcome:

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

The net contribution from Government toward achieving this outcome is shown in the Statement of Comprehensive Income.

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

Basis of preparation of the financial statements

The consolidated financial statements and notes of the National Gallery of Australia, 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).*
- *National Gallery Act 1975*

The financial statements have been prepared in accordance with:

- Public Governance, Performance and Accountability (Financial Reporting) Rule 2015 (FRR) for reporting periods ending on or after 1 July 2015
- Australian Accounting Standards and Interpretations: reduced disclosure requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities 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.

New Australian Accounting Standards

Adoption of new Australian Accounting Standard requirements

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

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

Taxation

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

Events after the reporting period

There were no events after the reporting period.

Breach of section 83 of the Constitution

There were no breaches of Section 83 of the Constitution by the NGA and its controlled entities for the reporting period.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
OVERVIEW
For the year ended 30 June 2018

Correction of an error

During the 2017–18 financial year, the NGA undertook a stocktake of property, plant and equipment and intangible assets and, through this process, found \$1.408 million worth of assets previously not recognised within the asset register. These items were fully expensed in prior periods and, as a consequence, expenditure was overstated.

This error has been corrected by restating each of the affected financial statements line items for the prior periods, as follows:

Impact on Statement of Financial Position

	2017
	\$'000
Plant and equipment	1,382
Intangibles	26
Total assets	1,408
Net assets	1,408
Retained surplus	1,408
Total equity	1,408

Impact on Statement of Changes in Equity

	2017
	\$'000
Opening retained surplus	1,408
Closing retained surplus	1,408
Opening total equity	1,408
Closing total equity	1,408

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2018

1 FINANCIAL PERFORMANCE

	CONSOLIDATED		NGA	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
1.1 EXPENSES				
1.1A Employee benefits				
Wages and salaries	13,602	14,791	13,237	14,791
Superannuation				
Defined contribution plans	1,905	1,742	1,905	1,742
Defined benefit plans	1,326	1,481	1,255	1,481
Leave and other entitlements	1,676	2,402	1,647	2,402
Council fees	328	202	328	202
Other employee benefits	352	322	351	322
Total employee benefits	19,189	20,940	18,723	20,940
1.1B Suppliers				
Goods and services				
Insurance	785	941	785	941
Workers compensation premiums	303	442	303	442
Freight and travel	2,669	3,477	2,636	3,477
Advertising	1,296	1,379	1,296	1,379
Cost of goods sold	1,309	1,691	1,309	1,691
Utilities	3,405	3,495	3,405	3,495
Repairs and maintenance	795	849	785	849
Information technology	1,196	744	1,196	738
Exhibition services	715	2,110	715	2,110
Contractors	4,794	3,391	4,791	3,385
Consultants	1,445	978	1,315	978
Catering labour	2,699	2,415	2,699	2,415
Catering supplies	1,109	1,108	1,109	1,108
Other goods and services	5,661	4,054	5,345	4,037
External audit fee	90	74	81	65
Total goods and services supplied or rendered	28,271	27,148	27,770	27,110
Goods supplied	18,037	18,985	17,669	18,953
Services rendered	10,234	8,163	10,101	8,157
Total goods and services supplied or rendered	28,271	27,148	27,770	27,110
1.1C Write-down and impairment of assets				
Provision for slow-moving and obsolete stock	44	113	44	113
Bad-debt expense	32	-	32	-
Write-down of assets	327	-	327	-
Unrealised loss from remeasuring financial assets	262	155	-	-
Total write-down and impairment of assets	665	268	403	113

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2018

	CONSOLIDATED		NGA	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
1.2 OWN-SOURCE REVENUE AND GAINS				
1.2A Sale of goods and rendering of services				
Admissions	3,330	3,226	3,330	3,226
Membership	194	633	194	633
Catering	4,343	4,307	4,343	4,307
Merchandising	2,568	2,830	2,568	2,830
Total sale of goods and rendering of services	10,435	10,996	10,435	10,996
Sale of goods	2,568	2,830	2,568	2,830
Rendering of services	7,867	8,166	7,867	8,166
Total sale of goods and rendering of services	10,435	10,996	10,435	10,996

Accounting policy

Revenue from the sale of goods is recognised when either:

- a) the risks and rewards of ownership have been transferred to the buyer
- b) the entity retains no managerial involvement or effective control over the goods.

The stage of completion of services contracts at the reporting date is determined by reference to either:

- a) surveys of work performed
- b) services performed to date as a percentage of total services to be performed
- c) the proportion that costs incurred to date bear to the estimated total costs of the transaction.

1.2B Contributions

Donations (excluding works of art—in-kind)	5,570	5,311	3,035	2,113
Sponsorship	2,016	2,350	2,016	2,350
Total contributions	7,586	7,661	5,051	4,463

1.2C Interest

Interest revenue	739	346	645	263
Total interest	739	346	645	263

1.2D Works of art—gifts

Works of art—gifts	7,023	4,265	7,023	4,265
Total works of art—gifts	7,023	4,265	7,023	4,265

1.2E Other revenue

Other revenue	2,309	1,899	1,573	1,899
Dividends and distributions	640	543	530	438
Grants and subsidies	7,150	275	7,150	275
Exhibition management	41	88	41	88
Total other revenue	10,140	2,805	9,294	2,700

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2018

	CONSOLIDATED		NGA	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
1.2F Other gains				
Net gain from remeasuring financial assets	308	280	-	-
Total other gains	<u>308</u>	<u>280</u>	<u>-</u>	<u>-</u>

Accounting policy

Sale of assets

Gains from disposal of assets are recognised when control of the asset has passed to the buyer.

1.2H Revenue from Government

Corporate Commonwealth entity payments from the Department of Communications and the Arts

	30,787	31,343	30,787	31,343
Total revenue from Government	<u>30,787</u>	<u>31,343</u>	<u>30,787</u>	<u>31,343</u>

Accounting policy

Revenue from Government

Funding received or receivable from non-corporate Commonwealth entities (appropriated to the non-corporate Commonwealth entity as a corporate Commonwealth entity payment item for payment to this entity) is recognised as revenue from Government by the National Gallery of Australia unless the funding is in the nature of an equity injection or a loan.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2018

2 FINANCIAL POSITION

	CONSOLIDATED		NGA	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
2.1 FINANCIAL ASSETS				
2.1A Cash and cash equivalents				
Cash on hand or on deposit	19,652	9,723	11,245	3,875
Total cash and cash equivalents	19,652	9,723	11,245	3,875
2.1B Trade and other receivables				
Goods and services receivables				
Goods and services	303	1,026	302	1,026
Total goods and services receivables	303	1,026	302	1,026
Other receivables				
GST receivable from Australian Taxation Office	433	107	430	102
Withholding tax receivable	124	90	-	-
Total other receivables	557	197	430	102
Total trade and other receivables (gross)	860	1,223	732	1,128
Less impairment-allowance	(32)	-	(32)	-
Total trade and other receivables (net)	828	1,223	700	1,128

Credit terms for goods and services were within thirty days (2017: thirty days)

Financial Risk Management

Loans and receivables

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

Trade receivables and other receivables have fixed or determinable payments and are not quoted in an active market and are therefore classified as 'loans and receivables'. Loans and receivables are measured at amortised cost using the effective interest method less impairment.

Effective interest method

The effective interest method is a method of calculating amortised cost of a financial asset or liability and allocating interest income/expense over the relevant period. The effective interest rate is the rate that exactly discounts future cash receipts/ payments through the expected life of the financial asset/liability or, where appropriate, a shorter period.

Impairment of financial assets

Financial assets are assessed for impairment at the end of each reporting period.

If there is objective evidence that an impairment loss has been incurred for loans and receivables or held to maturity investments held at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

Reconciliation of the impairment allowance account

Movements in relation to 2018

	Goods and services \$'000
As at 1 July 2017	0
Amounts written off	-
Amounts recovered and reversed	-
Increase/(Decrease) recognised in net cost of services	(32)
Total As at 30 June 2018	(32)

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	CONSOLIDATED		NGA	
	2018	2017	2018	2017
	\$'000	\$'000	\$'000	\$'000
2.1C Other investments				
Shares	1,677	1,632	-	-
Term deposits	-	1,000	-	1,000
Total investments	1,677	2,632	-	1,000

Accounting policy

Shares are classified and accounted for as financial assets at fair value through profit or loss. Term deposits are classified as held-to-maturity investments. Held-to-maturity investments are initially recognised at fair value and subsequently at amortised cost using the effective interest rate method.

2.1D Other financial assets

Accrued income	241	-	196	-
Total other financial assets	241	-	196	-

Accounting policy

Credit risk

The Gallery is exposed to minimal credit risk, as the majority of financial assets are cash, term deposits held with financial institutions or equity instruments in listed entities. The maximum exposure to credit risk is the risk that arises from potential default of a trade debtor. The Gallery has no significant exposures to any concentrations of credit risk and has policies and procedures that outline investment of surplus cash and debt recovery techniques.

Market risk

Market risk refers to the risk that the fair value or future cashflows of a financial instrument will fluctuate because of changes in market prices. Market risk incorporates interest-rate risk. The Gallery is exposed to market risk primarily from investments in shares through the Gordon Darling Australia Pacific Print Fund. The Gallery manages this risk by determining an investment mandate 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 in line with this mandate.

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2.2 NON-FINANCIAL ASSETS

2.2A Reconciliation of the opening and closing balances of property, plant and equipment

For the year ended 30 June 2018

	Land \$'000	Buildings \$'000	Plant and equipment \$'000	Heritage and cultural assets \$'000	Intangibles \$'000	Total \$'000
As at 1 July 2017						
Gross book value	19,275	287,175	9,756	5,984,663	3,433	6,304,302
Accumulated depreciation and impairment	-	-	(5,721)	-	(2,835)	(8,556)
Total as at 1 July 2017	19,275	287,175	4,035	5,984,663	598	6,295,746
Additions						
Purchase	-	2,922	1,641	15,946	95	20,604
Donation/Gift	-	-	-	7,023	-	7,023
Revaluation and impairment recognised in other comprehensive income	-	6,317	905	-	-	7,222
Depreciation and amortisation	-	(8,239)	(1,199)	(18,825)	(266)	(28,529)
Disposals	-	-	(299)	-	(32)	(331)
Total As at 30 June 2018	19,275	288,175	5,083	5,988,807	396	6,301,736
Total As at 30 June 2018 represented by:						
Gross book value	19,275	288,175	5,989	6,007,632	1,475	6,322,546
Accumulated depreciation and impairment	-	-	(906)	(18,825)	(1,079)	(20,810)
Total As at 30 June 2018 represented by:	19,275	288,175	5,083	5,988,807	396	6,301,736

Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class.

The carrying amount of computer software included purchased software (\$115,000) and internally generated software (\$207,000).

No indicators of impairment were found for land and buildings.

No land or buildings are expected to be sold or disposed of within the next twelve months.

Revaluations of non-financial assets

Revaluations had the following impacts on 'Gross book value' and 'Accumulated depreciation':

Plant and equipment:

Gross book value: (\$2,817)

Accumulated depreciation: \$3,722

Buildings:

Gross book value: (\$1,922)

Accumulated depreciation: \$8,239

Disposals had the following impacts on 'Gross book value' and 'Accumulated depreciation':

Plant and equipment:

Gross book value: (\$2,591)

Accumulated depreciation: \$2,292

Intangibles:

Gross book value: (\$2,054)

Accumulated depreciation: \$2,022

Accounting policy

Significant estimates and judgments

The fair value of land has been taken to be market value as assessed by an independent valuer.

The fair value of buildings, leasehold improvements and other property, plant and equipment has been taken to be the depreciated replacement cost as assessed by independent valuer

The fair value of heritage and cultural assets is based on market observations. The Gallery's collection is diverse, with many objects being iconic with limited market comparisons. The Gallery employs an external valuer that uses a sampling methodology with a sample of objects selected from all the different collection categories. Values for the sample are determined by reference to art and collectable markets and an average value is applied to the entire collection category. A management revaluation occurs when there is evidence of a significant variation to prices of the collection assets.

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Accounting policy

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken.

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, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

Asset recognition threshold

Purchases of property, plant and equipment are recognised initially at cost in the statement of financial position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items that are significant in total).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located.

Revaluations

Following initial recognition at cost, property, plant and equipment 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 did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended 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 reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

Depreciation

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the entity using, in all cases, the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current or current and future reporting periods as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

	2017-18	2016-17
Buildings	30 to 80 years	30 to 80 years
Infrastructure, plant and equipment	3 to 20 years	3 to 20 years
Heritage and cultural assets	20 to 480 years	20 to 480 years

Impairment

All assets were assessed for impairment at 30 June 2018. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows and the asset would be replaced if the entity were deprived of the asset, the asset's value in use is taken to be its depreciated replacement cost.

Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Heritage and cultural assets

The National Gallery of Australia has a significant collection of heritage and cultural assets, comprising sculptures, objects, paintings, drawings, prints, books and photography. The National Gallery of Australia has classified these assets as heritage and cultural assets, as they are primarily used for purposes that related to their cultural significance.

The National Gallery of Australia has adopted appropriate curatorial and preservation policies for the heritage and cultural assets, which are depreciated according to the assessment of useful lives.

Intangibles

The entity's intangibles comprise internally developed software for internal use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the entity's software are 3 to 5 years (2016-17: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2018.

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	CONSOLIDATED		NGA	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
2.2B Inventories				
Inventories held for sale				
Finished goods	781	1,157	781	1,157
Less: provision for slow-moving and obsolete stock	(44)	(820)	(44)	(820)
Total inventories held for sale	737	337	737	337

During 2017–18, \$1,339,408 of inventory was recognised as an expense (2016–17: \$1,690,763).

Accounting policy

Inventories held for sale are valued at the lower of cost and net realisable value. Inventories held for distribution are valued at cost, adjusted for any loss of service potential. Costs incurred in bringing each item of inventory to its present location and condition are assigned as follows:

- a) raw materials and stores: purchase cost on a first-in-first-out basis
- b) finished goods and work-in-progress: cost of direct materials and labour plus attributable costs that can be allocated on a reasonable basis.

Inventories acquired at no cost or for nominal consideration are initially measured at current replacement cost at the date of acquisition.

Provision is made for slow-moving and obsolete inventory items.

2.2C Other non-financial assets

Prepayments	334	25	334	24
Total other non-financial assets	334	25	334	24

No indicators of impairment were found for other non-financial assets.

All other non-financial assets are expected to be recovered within the next twelve months.

2.3 PAYABLES

2.3A Suppliers

Trade creditors and accruals	3,464	2,290	3,460	2,284
Other creditors	192	53	189	53
Total suppliers	3,656	2,343	3,649	2,337

Settlement is usually made within thirty days.

2.3B Other payables

Salaries and wages	289	144	289	144
Unearned income	1,344	1,749	1,344	1,749
Total other payables	1,633	1,893	1,633	1,893

Accounting policy

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.

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3 FUNDING

	CONSOLIDATED		NGA	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
3.1 NET CASH APPROPRIATION ARRANGEMENTS				
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations	4,064	(4,957)	1,510	(8,430)
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(13,700)	(13,700)	(13,700)	(13,700)
Total comprehensive income as per Statement of Comprehensive Income	(9,636)	(18,657)	(12,190)	(22,130)

From 2010–11, the Government introduced net cash appropriation arrangements where revenue appropriations for depreciation/amortisation expenses ceased. Entities now receive a separate capital budget provided through equity appropriations. Capital budgets are to be appropriated in the period when cash payment for capital expenditure is required.

3.2 CASHFLOW RECONCILIATION

Reconciliation of cash and cash equivalents as per Statement of Financial Position to Cashflow Statement

Cash and cash equivalents as per

Cashflow Statement	19,652	9,723	11,245	3,875
Statement of Financial Position	19,652	9,723	11,245	3,875
Discrepancy	-	-	-	-

Reconciliation of net cost of services to net cash from operating activities

Net cost of services	(40,423)	(46,171)	(42,977)	(49,644)
Revenue from Government	30,787	31,343	30,787	31,343
Capital Funding Grants	(4,958)	-	(4,958)	-

Adjustments for non-cash items

Depreciation and amortisation	28,529	27,997	28,529	27,997
Net gain/loss on market revaluation of shares	125	(1,165)	124	(1,164)
Write-down and impairment of property, plant and equipment	1,175	(744)	1,178	(715)
Gifts of works of art	285	(61)	284	(61)
Capitalisation of salary costs	3,885	3,399	1,455	86

Movements in assets and liabilities

Assets

(Increase)/Decrease in net receivables	154	(572)	232	(567)
(Increase)/Decrease in inventories	(400)	245	(400)	245
(Increase)/Decrease in prepayments	(309)	74	(310)	74

Liabilities

Increase/(Decrease) in prepayments received	(405)	672	(405)	672
Increase/(Decrease) in employee provisions	125	(1,165)	124	(1,164)
Increase/(Decrease) in suppliers payables	1,175	(744)	1,178	(715)
Increase/(Decrease) in other payables	285	(61)	284	(61)
Net cash from/(used by) operating activities	3,885	3,399	1,455	86

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4 PEOPLE AND RELATIONSHIPS

	CONSOLIDATED		NGA	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
4.1 EMPLOYEE PROVISIONS				
Annual leave	1,850	1,759	1,850	1,760
Long-service leave	3,201	3,167	3,201	3,167
Total employee provisions	5,051	4,926	5,051	4,927
Employee provisions are expected to be settled in:				
less than twelve months	3,963	3,963	3,963	3,963
more than twelve months	1,088	963	1,088	964
Total employee provisions	5,051	4,926	5,051	4,927

Accounting policy

Liabilities for short-term employee benefits and termination benefits expected within twelve 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.

The 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 the entity's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long-service leave has been determined in accordance with the shorthand method detailed in the Commonwealth Entity Financial Statements Guide as per the FRR. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Superannuation

The Gallery's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other superannuation funds held outside the Australian Government.

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 financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

The entity makes employer contributions to the employees' defined benefit superannuation schemes at rates determined by an actuary to be sufficient to meet the current cost to the Government. The entity accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions and is recorded in other payables.

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4.2 KEY MANAGEMENT PERSONNEL REMUNERATION

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the National Gallery of Australia, directly or indirectly, including any director (whether executive or otherwise) of the Gallery.

The Gallery has determined the key management personnel to be the Council, the Director and the Senior Executive Team.

Key management personnel remuneration is reported in the table below.

	2018	2017
Short-term employee benefits		
Salary	1,299,733	1,379,260
Performance bonuses	82,097	60,282
Motor-vehicle and other allowances	-	4,764
Total short-term employee benefits	<u>1,381,830</u>	<u>1,444,306</u>
Post-employment benefits		
Superannuation	<u>187,687</u>	<u>213,803</u>
Total post-employment benefits	<u>187,687</u>	<u>213,803</u>
Other long-term employee benefits		
Annual leave	81,471	187,992
Long-service leave	20,368	42,024
Termination payments	-	339,378
Total other long-term employee benefits	<u>101,839</u>	<u>569,394</u>
Total senior executive remuneration expenses	<u>1,671,356</u>	<u>2,227,503</u>

The total number of Senior Executive that are included in the above table is four (2016–17: seven).

The above key management personnel remuneration excludes the remuneration and other benefits of the portfolio minister. The portfolio minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the entity.

4.3 RELATED PARTY DISCLOSURES

4.3A National Gallery of Australia Foundation

The National Gallery of Australia Foundation is incorporated under the Corporations Act 2001 as a company limited by guarantee.

The National Gallery of Australia Foundation board is constituted in such a way as to give effective control of the Foundation to the National Gallery of Australia under the definition of control in AASB 10 Consolidated Financial Statements.

The Foundation's statements have therefore been consolidated with those of the National Gallery of Australia. The National Gallery of Australia has no ownership in the Foundation.

Certain expenditure incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation, \$0.944 million in 2018 (2016–17: \$0.592 million), which comprises resources provided free of charge. Any additional expenditure relating to the Foundation paid by the National Gallery of Australia has been waived.

The Foundation donated \$3.067 million in 2018 (2016–17: \$2.415 million) to the National Gallery of Australia during the financial year. Donations consisted of funds for the development of the national collection of works of art. The donation is eliminated on consolidation.

4.3B Gordon Darling Australia Pacific Print Fund

The Gordon Darling Australia Pacific Print Fund is a trust established in 1988. The National Gallery of Australia is the trustee of the trust. The National Gallery of Australia, as trustee, 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 trust to the National Gallery of Australia as the sole beneficiary and the National Gallery of Australia Foundation Board is constituted in such a way as to give effective control of the Foundation to the National Gallery of Australia under the definition of control in AASB 10 Consolidated and Financial Statements.

The Gordon Darling Australia Pacific Print Fund contributed \$0.220 million (2016–17: \$0.024 million) to the development of the national collection of the National Gallery of Australia during the 2017–18 financial year, consisting of works of art and contributions towards program expenses. This contribution is eliminated on consolidation.

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4.3C Council members

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

Name	Date commenced	Date retired
Mr A Myers AO, QC (Chairman to 8/7/18)	11/10/12	8/7/18
Mr R Stokes (Chairman from 9/7/18)	9/7/18	
Mr T Fairfax AC (Deputy Chairman)	10/03/11	
Ms H Cook	25/04/17	
Mr J Hindmarsh AM	10/03/11	
Ms J Hylton	15/06/10	
Ms A Kubler	19/4/18	
Mr N Mitzevich	2/7/18	
Mr E Solomon AM	26/03/15	
Dr G Vaughan AM	16/10/14	1/7/18
Mrs R White AO	17/06/15	
Mr J Yeap OAM	16/10/14	15/10/17

4.3D Related party relationships

The NGA has not entered into any related party relationships with NGA key management personnel during 2018.

4.3E Loans to directors and director-related entities

The NGA has not entered into any loan arrangements with NGA key management personnel during 2018.

4.3F Other transactions with directors or director-related entities

No other transactions or grants have been entered into by the NGA with NGA key management personnel during 2018.

4.3G Transactions with related parties

Given the breadth of Government activities, related parties may transact with the government sector in the same capacity as ordinary citizens. Such transactions include the payment for exhibition tickets. These transactions have not been separately disclosed in this note.

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5 MANAGEMENT UNCERTAINTIES

Lands and buildings

	2018	2017
	\$'000	\$'000

5.1 CONTINGENT ASSETS AND LIABILITIES

Contingent assets

Balance from previous period	1,300	1,300
New contingent assets recognised	-	-
Re-measurement	75	-
Assets realised	-	-
Rights expired	-	-
Total contingent assets	1,375	1,300

During 2017–18, the National Gallery of Australia gave no financial guarantees.

Quantifiable contingencies

The National Gallery of Australia has \$nil quantifiable contingent liabilities (2016–17: \$nil million). The table above contains \$1.375 million of contingent assets in respect to building and land (2016–17: \$1.300 million). The Gallery is expecting to take possession of these assets. The estimate is based on a report provided as at 30 June 2018.

Unquantifiable contingencies

The NGA's collection asset provenance governance framework and applicable processes undertaken have identified a small number of collection assets that are at risk of future write-offs. Therefore, a future liability potentially exists for the NGA for collection assets.

Accounting policy

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position but are reported in the notes. They may arise from uncertainty as to the existence of a liability or asset 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.

Opposite: Visitors admire John Olsen's icon painting *Sydney sun* 1965 in the Australian galleries, with pukamani poles in the foreground by Marie Celine Porkalari and Declan Apuatimi.



PART 6

APPENDICES

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Appendix A

Exhibitions

National Gallery of Australia

Exhibitions presented at the NGA's Parkes Place location in 2017–18.

Temporary Exhibition Galleries

Defying Empire: 3rd National Indigenous Art Triennial

26 May – 10 September 2017

Hyper Real

20 October 2017 – 18 February 2018

Cartier: The Exhibition

18 May – 22 July 2018

Orde Poynton Gallery

David Hockney: Prints

11 November 2017 – 27 May 2018

Picasso: The Vollard Suite

9 June – 24 September 2018

Galleries 8A & B

Ned Kelly series

26 August 2016 – 24 April 2018

Arthur Streeton: The Art of War

5 December 2017 – 29 April 2018

The National Picture: The Art of Tasmania's Black War

11 May – 24 September 2018

NGA Play

NGA Play: Reko Rennie

12 May – 3 December 2017

Indieguerillas

20 December 2017 – 28 May 2018

Kellie O'Dempsey: The Never-Ending Line

16 June – 28 October 2018

Main foyer

Sarah Contos: Nikola Tesla sends Theda Bara to Mars

5 May – 24 September 2018

Collection galleries

All collection galleries are changed over regularly. The following were the themed mini-exhibitions presented during 2017–18.

Pipilotti Rist: Worry Will Vanish Revelation

10 March – 20 August 2017

Rodel Tapaya: New Art from the Philippines

18 March – 20 August 2017

Mexican Modernism

13 April – 26 November 2017

Australian Impressionism

24 June – 31 October 2017

Namatjira: Painting Country

15 July 2017 – 2 April 2018

Russian Avant-Garde

11 August 2017 – 4 March 2018

Angelica Mesiti

9 September 2017 – 2 April 2018

Otto Dix and August Sander: War, People, Landscape

24 November 2017 – 17 June 2018

Art Deco

17 February 2018 – current

Infinite Conversations: Asia–Australia Artistic Exchange

26 February 2018 – current

Jess Johnson and Simon Ward: Terminus

5 May – 23 September 2018

Club Ate: Ex Nilalang

5 May – 26 August 2018

Rachel Maclean: Over the Rainbow

5 May – 26 August 2018

Travelling nationally

NGA exhibitions that toured nationally and internationally in 2017–18.

Max and Olive: The Photographic Life of Olive Cotton and Max Dupain

Mornington Peninsula Regional Gallery,
Mornington, Vic
12 May – 9 July 2017

Light Moves: Australian Contemporary Video Art

Mildura Arts Centre, Mildura, Vic
18 June – 27 August 2017

Wangaratta Art Gallery, Wangaratta, Vic
25 November 2017 – 4 February 2018

Resolution: New Indigenous Photomedia

Araluen Art Centre, Alice Springs, NT
9 June – 13 August 2017

Shepparton Art Museum, Shepparton, Vic
26 August – 12 November 2017

Lake Macquarie City Art Gallery, Lake Macquarie,
NSW

10 February – 25 March 2018

Silver and Gold: Unique Australian Objects 1850–1910

Murray Bridge Art Gallery, Murray Bridge, SA
21 July – 27 August 2017

Hamilton Art Gallery, Hamilton, Vic
7 October – 26 November 2017

Royal Australian Mint, Canberra, ACT
10 December 2017 – 9 April 2018

Tamworth Art Gallery, Tamworth, NSW
20 April – 10 June 2018

Ipswich Art Gallery, Ipswich, Qld
16 June – 26 August 2018

Abstraction: Celebrating Australian Women Abstract Artists

Newcastle Art Gallery, Newcastle, NSW
21 May – 23 July 2017

Cairns Art Gallery, Cairns, Qld
15 September – 24 November 2017

Tweed Regional Gallery, South Murwillumbah,
NSW

2 March – 20 May 2018

QUT Art Museum, Brisbane, Qld
16 June – 26 August 2018

Diane Arbus: American Portraits

Lake Macquarie City Art Gallery, Lake Macquarie,
NSW

7 July – 13 August 2017

Heide Museum of Modern Art, Melbourne, Vic
21 March – 17 June 2018

Picasso The Vollard Suite

Queensland Art Gallery & Gallery of Modern Art,
Brisbane, Qld

2 December 2017 – 15 April 2018

Indigenous Australia: Masterworks from National Gallery of Australia

Me Collectors Room, Berlin, Germany
16 November 2017 – 2 April 2018

National Gallery of Modern Art, New Delhi, India
15 June – 26 August 2018

Defying Empire: 3rd National Indigenous Art Triennial

Museum and Art Gallery of the Northern Territory,
Darwin, NT

24 March – 15 July 2018

Elaine and Jim Wolfensohn Gift Suitcase Kits

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

Mildura Arts Centre, Mildura, Vic
6 June – 3 July 2017

Redland Art Gallery, Redland City, Qld
7 July – 1 August 2017

Rockhampton Regional Libraries, Rockhampton,
Qld

4 August – 31 August 2017

Burdekin Library, Ayr, Qld
7 September – 9 October 2017

Kurri Kurri and District Pre-School, Spion Kop,
NSW

23 October – 4 December 2017

Murray Art Museum Albury, Albury, NSW
9 January 2017 – 6 February 2018

Corpus Christi Catholic High School, Shellharbour,
NSW

19 February – 14 March 2018

Kingston LINC (Library network), Kingston, Tas
19 March – 7 May 2018

St Helens Library, St Helens, Tas

9 May – 25 June 2018

Hobart LINC (Library network), Hobart, Tas

27 June – 30 July 2018

Blue Case: Technology

Rosny Library, Hobart, Tas

22 June – 27 July 2017

Mildura Arts Centre, Mildura, Vic

1 August – 5 September 2017

Nowra Library, Nowra, NSW

31 October – 11 December 2017

Blue Gum Community School, Canberra, ACT

29 January – 5 March 2018

Manning Regional Art Gallery, Taree, NSW

14–17 May 2018

Bungendore Library, Bungendore, NSW

18 June – 20 July 2018

1888 Melbourne Cup

Murray Bridge Art Gallery, Murray Bridge, SA

21 July – 27 August 2017

Hamilton Art Gallery, Hamilton, Vic

7 October – 26 November 2017

Royal Australian Mint, Canberra, ACT

10 December 2017 – 9 April 2018

Tamworth Art Gallery, Tamworth, NSW

20 April – 10 June 2018

Ipswich Art Gallery, Ipswich, Qld

16 June – 26 August 2018

Appendix B

Publishing and papers

This appendix shows the NGA's engagement in broader social and cultural discourses on the visual arts, nationally and internationally, through its publishing activities and public and education initiatives and through research published in external publications or presented in other arts and education institutions.

Major publications

Indigenous Australia: masterworks from the National Gallery of Australia

Wally Caruana and Franchesca Cubillo
July 2017
140 pages, 82 images
Staff contributors: Franchesca Cubillo, Gerard Vaughan
Works from the collection: 81

Picasso: the Vollard suite

Jane Kinsman
September 2017
212 pages, 104 images
Staff contributors: Jane Kinsman
Works from the collection: 104

Hyper Real

Otto Letze and Jaklyn Babington
March 2018
136 pages, 94 images
Staff contributors: Jaklyn Babington, Tina Baum, Alice Desmond, Sally Foster, Julia Greenstreet, Deborah Hart, Bianca Hill, Jane Kinsman, Shaune Lakin, Simeran Maxwell, Lara Nicholls, Sarina Noordhuis-Fairfax, Anne O'Hehir, Elspeth Pitt, Rebecca Scott, Gerard Vaughan, Lucina Ward
Works from the collection: 8

David Hockney: prints

Jane Kinsman
November 2017
216 pages, 277 images
Staff contributors: Jane Kinsman
Works from the collection: 277

Arthur Streeton: the art of war

Anne Gray
December 2017
184 pages, 134 images
Staff contributors: Emma Kindred, Gerard Vaughan
Works from the collection: 1

Albert Namatjira

December 2017
112 pages, 75 images
Staff contributors: Franchesca Cubillo, Deborah Hart, Gerard Vaughan
Works from the collection 75

Cartier: the exhibition

Martin Chapman, Michael Hall, Yvonne Markowitz, Stefano Papi, Margaret Sanches-Young and Janet Zapata
March 2018
304 pages, 324 images
Staff contributors: Gerard Vaughan
Works from the collection 5

The national picture: the art of Tasmania's Black War

Tim Bonyhady and Greg Lehman
May 2018
256 pages, 207 images
Staff contributors: Franchesca Cubillo, Gerard Vaughan
Works from the collection 20

Room brochures/posters

Otto Dix and August Sander: war, people, landscape

November 2017
12 pages, 9 images
Staff contributors: Sally Foster, Anne O'Hehir
Works from the collection: 9

Angelica Mesiti

August 2017
2 pages, 1 image
Staff contributors: Shaune Lakin
Works from the collection: 1

Jess Johnson and Simon Ward: Terminus

April 2018
2 pages, 1 image
Works from the collection: 1

Sarah Contos: Nikola Tesla sends Theda Bara to Mars

April 2018
2 pages, 1 image
Works from the collection: 1

Artonview

Editor: Eric Meredith

Average readership per issue: 34,000

Issue 91, spring 2017

September 2017

68 pages, 84 images

Staff contributions: Jaklyn Babington, Franchesca Cubillo, Sally Foster, Anne Gray, Bianca Hill, Jane Kinsman, Shaune Lakin, Lara Nichols, Anne O'Hehir, Gerard Vaughan, Lucina Ward

Works from the collection: 31

Issue 92, summer 2017

December 2017

80 pages, 77 images

Staff contributions: Jaklyn Babington, Deborah Hart, Bianca Hill, Crispin Howarth, Emma Kindred, Rose Marin, Simeran Maxwell, Kirsten Paisley, Elspeth Pitt, Gerard Vaughan, Maryanne Voyazis, Alison Wright

Works in the collection: 22

Issue 93, autumn 2018

March 2018

80 pages, 87 images

Staff contributions: Bronwyn Campbell, Deborah Hart, Crispin Howarth, Jane Kinsman, Shaune Lakin, Simeran Maxwell, Lara Nichols, Bree Richards, Beatrice Thompson, Gerard Vaughan

Works in the collection: 37

Issue 94, winter 2018

June 2018

80 pages, 93

Staff contributions: Franchesca Cubillo, Sally Foster, Deborah Hart, Crispin Howarth, Jane Kinsman, Shaune Lakin, Simeran Maxwell, Ella Morrison, Lara Nichols, Sarina Noordhuis-Fairfax, Anne O'Hehir, Gerard Vaughan

Works in the collection: 39

Education resources

Diane Arbus: American portraits

July 2017

17 pages, 8 images

Works from the collection: 8

Picasso: the Vollard Suite

February 2018

21 pages, 13 images

Images from the collection: 13

Indonesian language and art resources

Foundation – Year 2; Years 3–4; Years 5–6

June 2018

9 pages, 4 images; 5 pages, 3 images; 11 pages, 6 images

Images from the collection: 5

Indonesian stories and art primary education resource

June 2018

15 pages, 15 images

Images from the collection: 13

Corporate publications

National Gallery of Australia Annual Report 2016–17

National Gallery of Australia Foundation Annual Report 2016–17

Symposiums and conferences

Creative Research and Education Summit 2017

26 November 2017

Keynotes: Dr Christine Evans, Chief Education Officer, Aboriginal Education, NSW Education Standards Authority; Michael Jarrett, Gumbaynggirr language teacher

Co-convenors: Dr Kim Snepvangers and Associate Professor Susan Davis

Staff contributors: Mirah Lambert, Anna Carrig

Art and Dementia Seminar

15 September 2018

Keynotes: Margret Meagher, Executive Director, Arts and Health Australia; Dr Moyra Mortby, ANU College of Health and Medicine; Dr Gail Kenning, UTS Faculty of Arts and Social Sciences; Paulene Mackell, Research Fellow, National Ageing Research Institute

Staff contributors: Adriane Boag, Katie Russell, Margaret Salt, Maryanne Voyazis

Staff contributions to external publications

Baum, Tina, *Ulada Ikya Ami (listening to beforetime stories): Teho Ropeyarn*, exh cat, KickArts, Cairns, 2017.

Baum, Tina, 'Ryan Presley: the Marri Ngarr Moneymaker', in *Ryan Presley: Prosperity*, exh cat, Institute of Modern Art, Brisbane, 2018, pp 119–23.

- Folan, Lucie, & Arlt, Robert, 'Research and restitution: the National Gallery of Australia's repatriation of a sculpture from the Buddhist site of Chandavaram', *Journal for Art Market Studies*, vol 2, no 2, 2018, online.
- Hart, Deborah, *Fred Williams: Weipa Series*, Cape York, Cairns Art Gallery, Cairns, 2018.
- Hart, Deborah, 'John R Walker', in *2018 Adelaide Biennial of Australian Art: Divided Worlds*, Art Gallery of South Australia, Adelaide, 2018, pp 84–5.
- Howarth, Crispin, 'Mugus—the terrible blind god, the lord of pigs—a unique sculpture from Papua New Guinea', *Oceanic Art Society Journal*, vol 22, no 4, 2017, pp 6–7.
- Howarth, Crispin, 'Art of the Prince Alexander Ranges at the NGA', *Oceanic Art Society Journal*, vol 23, no 1, 2018, pp 1, 4–5.
- Lakin, Shaune, 'Why I chose the "spit and scribble" photograph: Olive Cotton judge on the global furore', *The Guardian*, 2 August 2017, online.
- Noordhuis-Fairfax, Sarina, 'Sarah Stone, Shells 1781', in *Colony: Australia 1770–1861*, National Gallery of Victoria, Melbourne, 2018, pp 80–1.
- Pitt, Elspeth, 'Robert Rooney's illusory simplicity', *Imprint*, vol 52, no 2, 2017, pp 38–9.
- Pitt, Elspeth, *She collects the beautiful things—turbulent nature: Chris De Rosa*, Arts SA, Adelaide, 2017, np.
- Pitt, Elspeth, 'Conrad Martens, Campbell's wharf 1857', in *Colony: Australia 1770–1861*, National Gallery of Victoria, Melbourne, 2018, pp 192–3.
- Pitt, Elspeth, 'The enigmatic body of Heather B Swann', *Fine Print*, no 15, 2018, online.
- Vaughan, Gerard, 'Interview with Gerard Vaughan', in Katarzyna Jagodzińska, *Art Museums in Australia*, Jagiellonian University Press, Kraków, 2017, pp 59–75.
- Wise, David, 'The prodigal son: out of the dark', in *Home of the Boyds: Harkaway and The Grange*, Bunjil Place Gallery, City of Casey, 2018, pp 49–54.
- Baum, Tina, co-judge for the inaugural Cairns Indigenous Art Fair Art Award, Cairns, 13 July 2017.
- Baum, Tina, opening address for *Salon des Refusés 2017*, Charles Darwin University Art Gallery, Darwin, 9 August 2017.
- Cahill, Rose, 'NGA working with ABA', paper presented at the Australian Breast Feeding Association Regional Annual Conference, Canberra, 2 December 2017.
- Campbell, Bronwyn, 'Navigating the ethical dimension', panellist, Museums Galleries Australia National Conference 2018, 'Agents of Change', Meat Market, Melbourne, 6 June 2018.
- Hart, Deborah, 'Fred Williams in the You Yangs', lecture, Geelong Gallery, 18 August 2017.
- Hart, Deborah, judge for Tattersall's Art Prize, Brisbane, 4 September 2017.
- Hart, Deborah, Art Advisory Committee, Parliament House, Canberra, 19 October 2017.
- Hart, Deborah, 'Fred Williams and the You Yangs', lecture, Art Gallery of New South Wales, Sydney, 25 October 2017.
- Hart, Deborah, 'Robyn McKinnon—disappearing into being', lecture, Queen Victoria Museum and Art Gallery, Launceston, 11 May 2018.
- Foster, Sally, 'Russian avant-garde in printmaking', lecture, School of Art and Design, Australian National University, Canberra, 21 March 2018.
- Goldsmith, Kim AJ, 'Conservation: a scientific understanding of art', conference presentation, National Youth Science Week STEM + Talks, College of Business and Economics, Australian National University, Canberra, 22 January 2018.
- Goldsmith, Kim AJ, 'Craft's role in material culture: a methodology for analysing objects', lecture, School of Art and Design, Australian National University, Canberra, 7 March 2018.
- Howarth, Crispin, 'Skull portraiture of the Sepik River', paper presented at the 8th Oceanic Art Society forum, Melbourne Savage Club, Melbourne, 21 October 2017.
- Howarth, Crispin 'From the Hawaiian elite to the National Gallery's storeroom: the case of an old battered hat', lecture, Centre for Art History and Art Theory, School of Art and Design, Australian National University, Canberra, 25 October 2017.

Papers presented by staff

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

- Howarth, Crispin 'Indigenous protocols in practice: experiences at the National Gallery of Australia', paper presented at the Pacific Arts Association Conference, Musée d'ethnographie, Geneva, Switzerland, 21–23 November 2017.
- Howarth, Crispin 'The diversity of tiki culture: crossovers and contrasts to traditional Pacific cultures' lecture, Canberra Museum and Art Gallery, Canberra, 12 April 2018.
- Howarth, Crispin 'A symbol of heavenly power: tracing the history of an Hawaiian feather work helmet back to the 18th century', lecture, Australian Decorative and Fine Arts Society, Commonwealth Club & Shine Dome, Canberra, 16 April 2018.
- Lakin, Shaune, judge for the Olive Cotton Award for Photographic Portraiture, Tweed Regional Gallery, Murwillumbah, 22 July 2017.
- Lakin, Shaune, 'Photographic portraiture', lecture, Centre for Art History and Art Theory, School of Art and Design, Australian National University, Canberra, 26 September 2017.
- Lakin, Shaune, 'The maternal line: Justine Varga', interview, *Artlink*, vol 37, no 4, 2017.
- Lakin, Shaune, 'Collecting photography', lecture, PhotoAccess, Canberra, 28 March 2018.
- McHugh, Sarah, 'Conservation research to inform object treatment at the National Gallery of Australia', poster presented at Nuclear Techniques for Cultural Heritage workshop, The Australian Nuclear Science and Technology Organisation—The Australian Institute of Nuclear Science and Engineering, Sydney, June 2018.
- Pitt, Elspeth, 'Art of the modern print: conceptual and performance prints', lecture, Centre for Art History and Art Theory, School of Art and Design, Australian National University, Canberra, 2 May 2018.
- Pitt, Elspeth, 'Australia as envisaged by Nicholas Baudin, Napoleon and Josephine Bonaparte', workshop and lecture, presented in collaboration with the Australian Print Workshop, Louvre Département des Arts graphiques and Archives de Paris, Paris, France, 21–25 May 2018.
- Pitt, Elspeth, 'Abstract women artists', lecture, Queensland University of Technology Art Museum, Brisbane, 16 June 2018.
- Vaughan, Gerard, Heritage Council of Victoria's Annual Heritage Address, Deakin Edge, Federation Square, Open House Melbourne, Melbourne, 19 July 2017.
- Vaughan, Gerard, participated in CEO panel discussion for Creative Partnerships conference, 'Culture Business', Art Centre, Melbourne, 27 July 2017.
- Vaughan, Gerard, opening address for the 11th Darwin Aboriginal Art Fair, Darwin Convention Centre, Darwin, 10 August 2017.
- Vaughan, Gerard, co-judge for the APB Foundation Signature Art Prize 2018, Singapore Art Museum, 14–16 August 2017 & 25 May 2018.
- Vaughan, Gerard, book launch for Eva De Jong Duldig's *Driftwood: escape and survival through art* (Australian Scholarly Publishing, Melbourne), Melbourne, 20 August 2017.
- Vaughan, Gerard, 'The value of the National Gallery of Australia', lecture, University of the Third Age, Belconnen, 23 August 2017.
- Vaughan, Gerard, officiated at unveiling of public sculptures, Denman Prospect, Canberra, 1 September 2017.
- Vaughan, Gerard, opening address for Indigenous Australia: Masterworks from the National Gallery of Australia, me Collectors Room, Berlin, Germany, 17 November 2018.
- Vaughan, Gerard, 'Responding to ethical and moral dilemmas', panel discussion, Council of Australian Art Museum Directors (CAAMD) Forum, National Gallery of Australia, Canberra, 20 October 2017.
- Vaughan, Gerard, 'Versailles comes to the NGA', panel chair, Australasian Consortium of Humanities Research Centres Annual Meeting 2017, 'GLAMorous Humanities: Working with Cultural and Collecting Institutions', Australian National University, Canberra, 10 November 2017.
- Vaughan, Gerard, opening address for *Abstraction: Celebrating Australian Women Abstract Artists*, Tweed Regional Gallery, South Murwillumbah, 2 March 2018.
- Vaughan, Gerard, 'How uncertain times need certainty of purpose, and how purpose channels innovation in not only businesses but also arts', panellist, EY Canberra Event, National Gallery of Australia, Canberra, 12 April 2018.

Vaughan, Gerard, guest speaker at McClelland Sculpture Park and Gallery Annual Fundraising Gala Dinner, Langwarrin, Victoria, 19 May 2018.

Vaughan, Gerard, 'Disruption, innovation and diplomacy in the Australian context', keynote address, Museums Galleries Australia National Conference 2018, 'Agents of Change', Meat Market, Melbourne, 7 June 2018.

Ward, Lucina, 'Versailles comes to the NGA,' panellist, Australasian Consortium of Humanities Research Centres' Annual Meeting 2017, 'GLAMorous Humanities: Working with collecting and cultural Institutions', Australian National University, Canberra, 10 November 2017.

Appendix C

Acquisitions

Australian Art

Contemporary

Club Ate (est Australia 2014) *Ex Nilalang (Balud, Dyesebel, Lolo Ex Machina)* 2015, single-channel HD digital videos, 16:9, colour, sound 2017.349-351; *Ex Nilalang (From Creature ~ From Creation)* 2017, single-channel HD digital video, 16:9, colour, sound 2017.348

Sarah Contos (born Australia 1978) *Nikola Tesla sends Theda Bara to Mars* 2017–18, suspended mixed-media mobile works. Commissioned with the assistance of The Balnaves Foundation, 2017. Purchased 2018 2017.326

Gregory Hodge (born Australia 1982) *Interior* 2017, acrylic on canvas 2018.173

Sam Jinks (born Australia 1973) *The deposition* 2017, silicone, pigment, resin, fabric, human hair 2017.320

Stuart Ringholt (born Australia 1971) *Nudes* 2013, collage of hand-cut printed magazines, edn 1/2 2018.515.1-54

Paintings

Leo Bensemann (NZ 1912–1986) *Self-portrait—grey coat* c 1936, oil on canvas board 2017.345

Tony Clark (born Australia 1954) *Twelve sections from Clark's 'Myriorama'* 2017, oil on canvas boards 2017.367.A-L

Tony Coleing (born Australia 1942) *Cane cutters* 1961, oil on composition board. Gift of Tony Coleing and Shayne Higson 2018. Australian Government's Cultural Gifts Program 2018.655; *Poortrait I* 1991, synthetic polymer paint on paper. Gift of Tony Coleing and Shayne Higson 2018. Australian Government's Cultural Gifts Program 2018.660; *Poland v People* 1982, *Cocktales* 1991, *Storm* 1995, *They only bite the quarter moon* 1999, *Not sure about the red* 2001, *Untitled – 4* 2001, *Made in China* 2011–12, synthetic polymer paint on canvas. Gift of Tony Coleing and Shayne Higson 2018. Australian Government's Cultural Gifts Program 2018.658-659, 661-665

Russell Drysdale (UK 1912 – Australia 1981) *Angry Harrison's store* 1950, oil on canvas. Gift of Bridgestar 2018. Australian Government's Cultural Gifts Program 2018.653

Peter Godwin (born Australia 1953) *Memento* 2014–16, oil, synthetic polymer paint and tempera on canvas 2017.368

Richard Larter (UK 1929 – Australia 2014) *Film goddess* 1959, oil on composition board 2018.699

Tim Maguire (born UK 1958) *Untitled 20080806* and *Untitled 20080901* 2008, oil on canvas. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.313-314

Arthur McIntyre (Australia 1945–2003) *Untitled* 1995, mixed media on canvas. Gift of Daniel Mudie Cunningham 2018. Australian Government's Cultural Gifts Program 2018.315

Girolamo Nerli (Italy 1863–1926) *Apia, Samoa* 1892, oil on canvas. Gift of Philip Bacon AM in honour of Gerard Vaughan's directorship of the National Gallery of Australia 2018. Australian Government's Cultural Gifts Program 2018.530

Sidney Nolan (Australia 1917 – UK 1992) *Explorer, Antarctica, Antarctica, Antarctica* and *Explorer* 1964, oil on composition board. Purchased with the assistance of the National Gallery of Australia Foundation 2017 2017.227-231

John Olsen (born Australia 1928) *Boys and bicycle* 1958, oil on board. The estate of James O Fairfax AC 2018 2018.27; *Dingo Country* 2016, oil on linen. Gift of the artist in honour of Gerard Vaughan's directorship of the National Gallery of Australia 2018 2018.316; *Towards Lake Eyre* 2018, oil on linen. Purchased with the assistance of the Masterpieces for the Nation Fund 2018 2018.273

Carl Plate (Australia 1909–1977) *Graph segments no 1* 1961, synthetic polymer paint and mixed media on board. Acquired with the assistance of the Plate family and Charles Nodrum 2018 2018.476.A-B

Clifton Pugh (Australia 1924–1990) *Europa and the bull* 1959, oil on composition board 2017.211

Jeffrey Smart (Australia 1921 – Italy 2013) *At the garage* 1959, oil on hardboard 2017.347

Arthur Streeton (Australia 1867–1943) *The Point Wharf, Mosman Bay* 1893, oil on canvas. Purchased 2017 with the assistance of Allan and Maria Myers, John and Rosanna Hindmarsh and Maurice Cashmere and Claire Parkhurst in memory of Sarah Cashmere 2017.210

- Alan Sumner (Australia 1911–1994) *The 8 hours Monument, Russell Street* c 1947, oil on composition board 2018.698
- Howard Taylor (Australia 1918–2001) *Planet* 1988, oil on plywood panel. Gift of Sharon Grey and Jeff Hall 2018. Australian Government's Cultural Gifts Program 2018.654
- Imants Tillers (born Australia 1950) *Mystery and solitude* 2016, synthetic polymer paint and gouache on canvas boards 2017.352.1-24
- Imants Tillers (born Australia 1950), Michael Nelson Jagamara (born Australia 1945, Luritja & Warlpiri peoples) *Breakfast Epiphany* 2014, acrylic and gouache on canvas boards. Gift of Imants Tillers 2018. Australian Government's Cultural Gifts Program 2018.539.1-54
- John R Walker (born Australia 1957) *Six days at Bundanon and I give thanks to Boyd* 2001, oil on canvas 2018.700

Sculptures and installations

- Lauren Berkowitz (born Australia 1965) *Bottles* 1994, found glass jars and bottles. Gift of the artist 2017. Australian Government's Cultural Gifts Program 2017.324.1-2440; *Bags* 1994, found polyethylene bags. Gift of the artist 2017. Australian Government's Cultural Gifts Program 2017.325
- Tony Coleing (born Australia 1942) *Mr Australia and Mrs Australia* 1973, mixed media. Gift of Tony Coleing and Shayne Higson 2018. Australian Government's Cultural Gifts Program 2018.656-657
- Guan Wei (born China 1957) *Cloud B#3* 2012, bronze. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.428
- Bertram E MacKenna (Australia 1863 – UK 1931) *Table centrepiece* c 1899, gilt bronze, alabaster 2018.710
- Carl Plate (Australia 1909–1977) *Reflective relief no 2* 1964, aluminium, plaster. Gift of Cassi Plate 2018. Australian Government's Cultural Gifts Program 2018.427
- Kirstie Rea (born Australia 1955) *The gurgle in my gut* 2017, kiln-formed glass adhered to MDF, synthetic polymer paint, charcoal 2017.236
- Andrew Rogers (born Australia 1947) *I am* 2016, stainless steel. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.758
- Heather B Swann (born Australia 1961) *Herd* 2001, wood, leather, paper, upholstery foam, upholstery tacks 2017.369.A-E
- Kathy Temin (born Australia 1968) *Pavilion garden* 2012, synthetic fur, acrylic paint, synthetic filling, steel, MDF 2017.240.A-B

Drawings and watercolours

- Rita Angus (NZ 1908–1970) *Poplar trees* 1929–30, brush, watercolour. Gift of William Angus 2017 2017.217
- Martin Bell (born Australia 1978) *An Australian Landscape* 2016, ink 2018.475.1-75
- Richard Browne (UK 1776 – Australia 1824) *Killigrant* c 1820, watercolour, gouache 2017.392
- Tony Coleing (born Australia 1942) Group of eight drawings, 1960–88, graphite, watercolour, pastel, ink. Gift of Tony Coleing and Shayne Higson 2018. Australian Government's Cultural Gifts Program 2018.666-667, 669-672, 674-675
- Allon Cook (Australia 1907–1971) *Perth* c 1940, pastel. Gift of Dr Anne Gray 2018. Australian Government's Cultural Gifts Program 2018.642
- William Dobell (Australia 1899–1970) *Study for Walter Magnus* 1945, ballpoint pen. The estate of James O Fairfax AC 2018 2018.26
- Marco Fusinato (born Australia 1964) *Mass Black Implosion (concert for piano and orchestra, John Cage)* 2017, pen and ink on archival facsimile of score 2017.370.1-64
- George Gitto (born Australia 1949) *Miriam Guevara: guardian of the dead, The captured gun and Portrait of Dora Maria Tellez* 1986, compressed charcoal, chalk. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.648-650; *Death and the boy* 1993, pencil 2018.474; *Bull ring* 2003, pencil, acrylic paint. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.651; *The blindfolded leading the blindfolded* 2007, ink. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.652
- Brent Harris (born NZ 1956) *Sketchbook* 1988 and *Sketchbook* 1988–89, ink, pencil, watercolour. Gift of Michael Wardell 2018. Australian Government's Cultural Gifts Program 2018.723-724
- Nicci Haynes (born UK 1962) *Drawing and me* 2017, Quicktime movie, edn 1/10. Rotary Collection of Australian Art Fund 2018 2018.185

- Slawa Horowitz** (Ukraine c 1902 – Australia 1975) *Death Mask* 1916, pencil, chalk. Gift of Eva de Jong-Duldig in honour of Gerard Vaughan's contribution to Australian Art 2018. Australian Government's Cultural Gifts Program 2018.647; *Head of an old man* 1920, pencil, crayon, watercolour. Gift of Eva de Jong-Duldig in honour of Gerard Vaughan's contribution to Australian Art 2018. Australian Government's Cultural Gifts Program 2018.645; *Head of a priest* c 1920, pencil, crayon, white wash. Gift of Eva de Jong-Duldig in honour of Gerard Vaughan's contribution to Australian Art 2018. Australian Government's Cultural Gifts Program 2018.646
- Maria Kontis** (born Australia 1969) *Edmund floating* 2014 and *Thinking both ways* 2016, pastel 2017.327-328
- Dušan Marek** (Czechoslovakia 1926 – Australia 1993) Group of 40 drawings 1944–90, pen, ink, watercolour, felt-tipped pen, wash, pencil, crayon, acrylic. Gift of Stephen Mould 2018. Australian Government's Cultural Gifts Program 2018.541.A-C, 543-544, 546-554, 560-566, 568-577, 586, 591-598, 616-617
- Helena Marek** (born Czechoslovakia) *Noviny* c 1948, photograph, negative printed backwards. Gift of Stephen Mould 2018. Australian Government's Cultural Gifts Program 2018.567
- Voitre Marek** (Czechoslovakia 1919 – Australia 1999) Group of 29 drawings 1948–61, pen, ink, pencil, felt-tipped pen. Gift of Stephen Mould 2018. Australian Government's Cultural Gifts Program 2018.542, 545, 555-557, 559, 578-585, 589-590, 599-610, 614
- Arthur McIntyre** (Australia 1945–2003) *Life, sex, death, decor* (I–VI) 1994–95, mixed media on paper. Gift of Daniel Mudie Cunningham 2018. Australian Government's Cultural Gifts Program 2018.307-312
- Mortimer Menpes** (Australia 1855 – UK 1938) *One of our new allies* c 1901–02, gouache, pencil. Purchased with the assistance of the Rossi Family Foundation 2017 2017.357; not titled (*Arabian street scene*) c 1907, watercolour 2017.359; not titled (*Arabian market stall*) nd, watercolour 2017.360
- Jurgis Miksevicius** (Lithuania 1923 – Australia 2014) *Sandpaper lady* 1979, sandpaper, newsprint, pencil, collage. Gift of Helena Miksevicius and Carolyn Leigh 2018. Australian Government's Cultural Gifts Program 2018.641
- Ernest Moffitt** (Australia 1871–1899) not titled (study of streetscape, study of trees, man lying on floor with hat and Lionel Lindsay (?) standing in landscape) c 1897, pencil 2018.9-11, 13
- Mike Parr** (born Australia 1945) Group of 48 portraits 1985–89, compressed charcoal, pencil. Gift of Mike Parr 2018. Australian Government's Cultural Gifts Program 2018.537.1-48; *The Australian National dictionary: a dictionary of Australianisms on historical principles* 1992–93, offset lithographs, acrylic paint, liquid paper, fibre-tipped pen, pencil, wooden box. Gift of Mike Parr 2018. Australian Government's Cultural Gifts Program 2018.538.A-B
- Lucienne Rickard** (born Australia 1981) *Caring* 2017, graphite pencil 2017.358
- Loudon Sainthill** (Australia 1919 – UK 1969) *Peggy* c 1947, conté crayon, pastel, oil paint 2017.205
- Olga Sankey** (born Australia 1950) not titled (abstracted landscape) 1986, lithograph. Gift of Stephen Mould 2018. Australian Government's Cultural Gifts Program 2018.611
- Mitzi Shearer** (Czechoslovakia 1909 – Australia 1995) *Bulliwutzie* and *Bulliwutzie* 1982, pencil. Gift of Stephen Mould 2018. Australian Government's Cultural Gifts Program 2018.612-613
- Bernard Slawik** (Poland 1904 – Australia 1991) Group of 22 drawings 1948–79, charcoal, pencil, crayon, watercolour wash, ink, felt-tipped pen, pen. Gift of Karen and Daniel Rosauer 2018 2018.280-87, 289-302; Group of 4 sketchbooks 1969–77, pen, ink, felt-tipped pen, pencil, crayon. Gift of Karen and Daniel Rosauer 2018 2018.303-306
- Howard Taylor** (Australia 1918–2001) *Column Figure* 1994, ink, watercolour. Gift of Sharon Grey and Jeff Hall 2018. Australian Government's Cultural Gifts Program 2018.644; *Prismatic Black* 1994, pastel, collage. Gift of Sharon Grey and Jeff Hall 2018. Australian Government's Cultural Gifts Program 2018.643
- Peter Travis** (Australia 1927–2016) Group of 18 drawings c 1987, fabric, paper, pen. Gift of the estate of Peter Travis 2018 2018.212-229
- Teo Treloar** (born Australia 1974) *A willingness to forget* 2013, pencil, watercolour, ink, oil, beeswax. Rotary Collection of Australian Art Fund 2018 2018.184.A-C; *Black geometry* 17 2016,

- pencil. Rotary Collection of Australian Art Fund 2018 2018.183; *Another grey world II* 2017, pencil. Rotary Collection of Australian Art Fund 2018 2018.182
- Guy Warren** (born Australia 1921) Group of 47 drawings 1941–88, brush, charcoal, gouache, ink, ink wash, ink wash, oil paint, oil stick, pastel, pen, pencil, watercolour. Gift of the artist 2017. Australian Government's Cultural Gifts Program 2017.247-86, 293-299
- Brett Whiteley** (Australia 1939–1992) *Self-portrait* 1977, ink, brush 2018.180
- John Wolseley** (born UK 1938) *Landscape carbon document* (1–16) 2002–08, charcoal 2018.181.1-16
- Prints and multiples**
- Mary Morton Allport** (UK 1806 – Australia 1895) *New Norfolk VD Land* c 1845, lithograph 2017.346
- Lyn Ashby** (born UK 1953) *Decodex* 2013, archival digital prints. Gordon Darling Australia Pacific Print Fund 2018 2018.540.1-32
- Ethel Carrick** (UK 1872 – Australia 1952) *By the pond, Luxembourg Gardens* and *The flower stall, Paris* 1933, lithograph 2017.206-207
- Tony Coleing** (born Australia 1942) Group of 15 prints 1963–2014. Gift of Tony Coleing and Shayne Higson 2018. Australian Government's Cultural Gifts Program 2018.668, 673, 676-688
- Charles Conder** (UK 1868–1909) *The Victorian Artists Society catalogue of winter exhibition* 1890, photo-lithograph 2018.14; *Portrait of Mrs Conder* c 1905, drypoint, edn AP, 1st state 2017.235
- Zoë Croggon** (born Australia 1989) *Thumb* 2016, giclée prints, collage. Gift of the artist 2017. Australian Government's Cultural Gifts Program 2017.241; *Eros and Thanatos, Headlong* and *Sunless* 2016, giclée prints, collage. Gordon Darling Australia Pacific Print Fund 2017 2017.242-244
- Benjamin Duterrau** (UK 1767 – Australia 1851) *East Cliff House, Ramsgate. The Seat of Lord Keith* and *Ramsgate Harbour* 1807, etching, aquatint 2018.481-482
- Anna Ephraim** (born Australia 1975), **Trent Walter** (born Australia 1980, printer), **Negative Press** (print workshop) *Lake Eyre I–IV* 2015, screenprint, edn 11/15. Gordon Darling Australia Pacific Print Fund 2017 2017.355.1-4
- Caspar Fairhall** (born Australia) *Tree* 2015, inkjet print, edn 11/40. Gift of Dr Anne Gray 2018 2018.689
- Elioth Gruner** (NZ 1882 – Australia 1939) *To the hills* 1927, etching, edn working proof 2018.706; *Out west* c 1928, etching, edn proof B 2018.707
- Rew Hanks** (born Australia 1958) *The devil's garden* 2011, linocut, edn 5/30. Gordon Darling Australia Pacific Print Fund 2017 2017.234
- Brent Harris** (born NZ 1956), **John Loane** (born Australia 1950, printer), **Viridian Press** (est Australia, print workshop) *The Stations* 1989, 15 aquatints, edn AP. Gift of Michael Wardell 2018. Australian Government's Cultural Gifts Program 2018.725.1-15
- Dorothy Herel** (Australia 1939–2016) *Music vest* 1991, handmade paper, polyester herringbone tape, cotton herringbone tape, thread, transfer print. Gift of Petr Herel 2018 2018.63; *Memo* 1993, tabbard, pleated sleeve, bracelet, belts, skirt, linen top, bag, scarf, mixed media, including linen fabric and paper. Gift of Petr Herel 2018 2018.76.1-9; *Etccetera* 1995, silk, elastic, transfer print, wooden type relief. Gift of Petr Herel 2018 2018.64; *Rota* 1995, silk, elastic, transfer print. Gift of Petr Herel 2018 2018.72; *Fragmented threads III* 1996, silk satin, linen, cotton herringbone tape, leather, plastic tubing, thread, transfer prints. Gift of Petr Herel 2018 2018.62; *Wrap* (A–D) 1999, typescript from mechanical type, letterpress, wet-rouched handmade paper, thread, herringbone tape, plastic snap fastener tape. Gift of Petr Herel 2018 2018.66, 68-70
- Dorothy Herel** (Australia 1939–2016), **Fay Skyring** (weaver) *Hand-woven woollen jacket* 1994, wool, silk. Gift of Petr Herel 2018 2018.73
- Dorothy Herel** (Australia 1939–2016), **Marion Little** (papermaker) *Fragmented threads II* 1996, silk satin, appliqué aged paper, thread, transfer print, cotton herringbone tape. Gift of Petr Herel 2018 2018.61; *Fragmented threads I* 1996, silk, appliqué linen rectangle and aged paper, handmade paper, thread, transfer prints, lacquered paper, mother of pearl. Gift of Petr Herel 2018 2018.65
- Dorothy Herel** (Australia 1939–2016), **Thierry Bouchard** (France 1954–2008), **Michel Guet** (born 1948) *Text-vest (Jabberwocky)* 1991, letterpress-printed vest of machine-stitched

- paper, enamel metal eyelets, paper belt, paper sleeve, brown cardboard folder, fabric, wood, edn 16/20. Gift of Petr Herel 2018 2018.71.A-D; *Trial vest* 1991, letterpress, machine-stitched tarlatan shirt, four pieces of handmade paper appliqué, transfer print. Gift of Petr Herel 2018 2018.67
- Petr Herel (born Czechoslovakia 1943), Deborah Perrow (born Australia 1958, printer) *Moon-bow* 1982, etchings, aquatints, edn 1/5. Gift of Petr Herel 2018 2018.75.1-9
- Petr Herel (born Czechoslovakia 1943), Dianne Fogwell (born Australia 1958, printer) *Moon-steamer* 1982, etchings, aquatints, edn 1/3. Gift of Petr Herel 2018 2018.74.1-9
- CS Hext (UK 1816 – India 1855), Charles Hutchins (UK 1838–1850, lithographer) *Hobart Town and the Derwent River, Van Dieman's Land, North view of Eagle Hawk Neck, which joins Tasman's peninsular to the main land of Van Dieman's Land, The penal settlement of Port Arthur. Van Dieman's Land and South view of Eagle Hawk Neck, Van Diemen's Land* 1845, lithograph 2017.213-216
- Frank Jessup (Australia 1884–1961) *Odds and ends* c 1930, bound book of etchings 2018-479.1-21
- Jill Posters (est Australia 1983) *Women's peace camp, Pine Gap Nov 11th* 1983, screenprint 2017.385
- Percy Leason (Australia 1889 – USA 1959) *Twilight* c 1910, etching 2018.704
- Sally L'Estrange (born Australia, artist), John Loane (born Australia 1950, printer), Viridian Press (est Australia, press) *A florilegium* 1992, etchings, aquatint, edn printer's proof. Gordon Darling Australia Pacific Print Fund 2018 2018.483-494
- Norman Lindsay (Australia 1879–1969) *The temptation of St Anthony* c 1905, lithograph, handcolouring, gouache 2018.480; not titled (fallen angel) c 1920, wood engraving, edn working proofs 2018.703
- Lionel Lindsay (Australia 1874–1961) *The chapter house of St Andrews* 1916, etching, edn presentation proof 2018.702; *Circular Quay, Sydney, from Admiralty House* 1916, etching, edn presentation proof 2018.708; *The Tinsmith's shop, King Street, Sydney* 1921, etching, edn state proof 2018.701
- MJ MacNally (Australia 1874–1943) not titled (*Melbourne street scene*) 1908, etching, edn presentation proof 2018.705
- Tim Maguire (born UK 1958) Group of 28 prints 1994–2005, lithographs, digital prints. Gift of Tim Maguire 2018. Australian Government's Cultural Gifts Program 2018.726-753
- Dušan Marek (Czechoslovakia 1926 – Australia 1993) Group of 7 prints c 1954–1977. Gift of Stephen Mould 2018. Australian Government's Cultural Gifts Program 2018.587-588, 618-620, 619, 625
- Voitre Marek (Czechoslovakia 1919 – Australia 1999) Group of 5 prints c 1947–52. Gift of Stephen Mould 2018. Australian Government's Cultural Gifts Program 2018.558, 615, 621, 624, 626
- Jennifer Marshall (born Australia 1944) *The Crossing of the Red Sea—after Poussin* 2016–17, woodcuts, edn proof 1. Gordon Darling Australia Pacific Print Fund 2018 2018.237.A-P
- Peter Mazell (UK c 1761–1797) *The Kangaroo* 1790, etching 2018.6
- Ernest Moffitt (Australia 1871–1899) not titled (two landscapes, landscape with built structure and a study of a gentleman) c 1897, pencil 2018.12, 15-17
- Elizabeth Newman (born Australia 1962), Trent Walter (born Australia 1980, printer), Negative Press (print workshop) *Collateral damage* and *Untitled* 2013, pigment print, screenprint. Gordon Darling Australia Pacific Print Fund 2017 2017.353-354
- Daniel O'Shane (born Australia 1990) *Aib ene zogo ni pat (Story of Aib and the sacred waterhole)* 2015, vinylcut, edn 2/20. Gordon Darling Australia Pacific Print Fund 2017 2017.233
- Sydney Parkinson (UK 1745 – at sea 1771, print after) *A New Zealand warrior in his proper dress, completely armed, according to their manner / A native of Otaheite in the dress of his country* 1784, engraving 2018.7
- Mike Parr (born Australia 1945) *Mein kampf* 2012, book cover overpainted in white acrylic paint, offset lithographs, edn unique impression. Gift of Mike Parr 2018. Australian Government's Cultural Gifts Program 2018.534.A-B; *Barbara Cleveland (cards)* 2016, offset lithographs, each from one digital file. Gift of Mike Parr 2018. Australian Government's Cultural Gifts Program 2018.533; *BDH* (impressions 11/36, 13/36)

- 2016, screenprint, edn 11/36. Gift of Mike Parr 2018. Australian Government's Cultural Gifts Program 2018.535-36
- Mike Parr** (born Australia 1945), **John Loane** (born Australia 1950), **Viridian Press** (est Australia) *Foreign looking* 2014–15, etching, relief additions, overpainted in shellac and low-sheen acrylic paint 2017.361.A-D
- John Skinner Prout** (UK 1805–1876) *Grass tree plains* c 1846, lithograph, watercolour 2017.212
- Jude Rae** (born Australia 1956), **Heather Burness** (printer), **Grey Lady Press** (print workshop) *SLE104 – SLE108* 2015, etching, edn 1/10. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.326-330
- Stuart Ringholt** (born Australia 1971), **Negative Press** (print workshop) *Untitled* 2014, offset lithograph, edn 3/16. Gift of Trent Walter and Emily Kiddell 2017. Australian Government's Cultural Gifts Program 2017.391
- Tom Roberts** (UK 1856 – Australia 1931, print after) *Christmas flowers and Christmas belles, flower sellers in Sydney* 1899, lithograph 2018.709
- Martin Sharp** (Australia 1942–2013), **Big O Posters Ltd** (est UK 1967) *Max Ernst, The Birdman* 1967, screenprint 2018.477
- Bernard Slawik** (Poland 1904 – Australia 1991) Group of 14 prints 1970–87, etching, lithograph. Gordon Darling Australia Pacific Print Fund 2018.495-508
- Arthur Streeton** (Australia 1867–1943), **Theo Mantalvanos** (printer) *Streeton folio, printing proofs and matrices* c 1912, printed 2017, etchings and copper plates. Gift of the Streeton family 2018. Australian Government's Cultural Gifts Program 2018.332-426
- Louis Thomson** (Ceylon 1883–1962) *Kensington Gardens* c 1910, lithograph. Gift of Bridget McDonnell 2017 2017.245
- Jessie Truill** (Australia 1881–1967) *Between showers, Carcassone (featuring small rendering of the Carcassone crest)* and *The towers, Carcassone, night (featuring small rendering of the Carcassone crest)* 1927, etching, edn 10/25 2018.510-511
- Unknown artist** Group of invitations and exhibition posters relating to Dušan and Voitre Marek. Gift of Stephen Mould 2018. Australian Government's Cultural Gifts Program 2018.622, 627-640
- Unknown artists** *Female emigration! Dedicated with all due respect to the fair sex of Great Britain & Ireland* 1834, lithograph 2018.4; *Sugoroku game with the peoples of foreign lands (Ikoku jinbutsu sugoroku)* c 1860, woodcut 2018.8; Group of political posters 1983–90, screenprints 2017.371-384, 386-390
- Guy Warren** (born Australia 1921) *New York woman, New York woman and New York woman* 1983, paper pulp. Gift of the artist 2017. Australian Government's Cultural Gifts Program 2017.290-292
- Guy Warren** (born Australia 1921), **Northern Editions Printing Workshop** *Yellow garden* 1998 and *Red garden* c 1998, etching, lift-ground aquatint, spit-bite aquatint. Gift of the artist 2017. Australian Government's Cultural Gifts Program 2017.288-289
- Guy Warren** (born Australia 1921), **Studio One Inc** (est Australia 1985–2000) not titled (angel and angel) 1996, woodcut, edn proof. Gift of the artist 2017. Australian Government's Cultural Gifts Program 2017.246-287
- Frank Weitzel** (NZ 1905 – UK 1932) *Carnival* c 1928, linocut 2018.509
- Charles Wheeler** (NZ 1881 – Australia 1977) not titled (studies of Australian landscape) nd, lithographs 2018.5
- Robin White** (born NZ 1946) *Michael at Allan's Beach* 1975, screenprint, edn 22/45. Gordon Darling Australia Pacific Print Fund 2018 2018.236
- Fred Williams** (Australia 1927–1982) Group of 89 prints 1954–75, etching, aquatint, engraving, drypoint. Gift of Lyn Williams 2018. Australian Government's Cultural Gifts Program 2018.77-165

Decorative arts and design

- Jane Bowden** (born Australia 1969) *Sterling silver hinged necklace* 1990, sterling silver 2018.696
- David Boyd** (Australia 1924–2011), **Hermia Boyd** (Australia 1931–2000) *Dinner service* c 1947, glazed earthenware. Gift of Penny Olsen 2018. Australian Government's Cultural Gifts Program 2018.279.1-46
- Ben Edols** (born Australia 1967) *Black and white cane vessel (1)*, *Black cane vessel (1)* and *Black cane vessel (2)* 2017, blown glass, caneworking 2017.237-239

- Charles E Firnhaber (Germany 1805 – Australia 1880) *Memorial brooch with portrait ambrotype* c 1865, yellow gold, glass, ambrotype 2018.174
- Mona Hessing (Australia 1933–2001) not titled (woven hanging) c 1970, wool, cotton. Gift of Professor Ivor Indyk and Dr Evelyn Juers 2018. Australian Government's Cultural Gifts Program 2018.25.A-B
- Inge King (Germany 1915 – Australia 2016) *Ring with five white gold pierced oval discs* c 1960s, platinum and 18-karat yellow and white gold 2018.697
- Carol Rudyard (born UK 1922) *Tablecloth* c 1965, acrylic paint. Gift of Dr Anne Gray 2018 2018.532
- Edward Schafer (born Australia) *Gold brooch with seaweed arrangement* c 1880, gold, seaweed varieties 2018.175
- Peter Travis (Australia 1927–2016) 25 pieces of earthenware (vases, vessels and other sculptural forms) 1962–2004 and *Tea set* c 1965, earthenware. Gift of the estate of Peter Travis 2018 2018.187-211, 230.A-G
- Jochim M Wendt (Denmark 1830 – Australia 1917, attributed to) *Pair of gold and malachite ear pendants* c 1860, 15-karat gold and malachite 2018.176.A-B
- Lamborn & Wagner Jewellers (Australia 1858–1885, attributed to) *Pair of gold and garnet ear pendants* c 1870, 15-karat gold 2018.177.A-B; *Pair of gold and mine-cut ruby ear pendants* c 1870, 15-carat and mine-cut ruby 2018.178.A-B
- Unknown artist *Pair of gold and paste ear pendants* c 1870, 15-karat gold and paste 2018.179.A-B
- Unknown artist *Green Maireener shell necklace* c 1880, rope twist gold chain and Maireener shells. Gift of Trevor Hancock 2018 2018.22
- Tony White (born Australia 1942) *Dragonfly* 1998, 18-karat gold with pearls, carved pink tourmalines and tsavorite. Gift of Tony White 2018. Australian Government's Cultural Gifts Program 2018.23; *Fantasy moth* 1998, 18-karat gold with pearls, rubies and carved pink tourmalines. Gift of Tony White 2018. Australian Government's Cultural Gifts Program 2018.24
- Photomedia**
- Narelle Autio (born Australia 1969) *Simpson Desert* 2003–13, pigment inkjet print. Gift of Marc Bowden 2018. Australian Government's Cultural Gifts Program 2018.320
- Olive Cotton (Australia 1911–2003) *Through the wire fence* c 1934, 17 untitled portraits of Max Dupain c 1928–40, gelatin silver photographs. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.44-60, 325
- Anne Ferran (born Australia 1949) *Untitled (blue slip)* 1998, chromogenic photograph. Gift of Kathy Freeman 2018. Australian Government's Cultural Gifts Program 2018.42; *1–38 series* 2003, pigment inkjet prints. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.250.1-38; *Lost to worlds #1, #12 & #29* 2008, pigment inkjet prints on aluminium 2017.364-366
- Chris Fortescue (born Australia 1953) *Absolutism, Apologist, Factory* and *Factory* 2007 and *the blue album* 2015, digital pigment prints. Gift of Chris Fortescue 2018 2018.717-721
- Frederick Frith (UK 1819 – Australia 1871, attributed to) *Portrait of Laura Lillas Scratchley, wife of Lieutenant-Colonel Peter Scratchley, Melbourne, January 1863* 1863, American Ivorytype, comprising two albumen prints, one over-painted 2018.186
- Lindy Lee (born Australia 1954) *Eating the immortal pellet, The long road of the river of stars* and *No dust to settle the distance* 2015, UV-cured pigment inkjet prints, black mild steel and fire 2018.1-3
- Angelica Mesiti (born Australia 1976) *The calling* 2013–14, 3-channel HD video installation, sound 2017.169
- May Moore (NZ 1881 – Australia) not titled (three portraits of a young boy) c 1920, gelatin silver photographs. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.323
- Sarah Mosca (born Australia 1980) *Cataracts and waterfalls 1–2* and *Untitled* 2015, pigment inkjet prints. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.317-319; *An emphatic gesture* and *Sleepless* 2017, pigment inkjet print 2017.362-363
- Mike Parr (born Australia 1945), Adam Geczy (born Australia 1969) *Democratic torture (the possibilities of lyric poetry)* 2004, single-channel

- video, 4:3. Gift of Adam Geczy 2018. Australian Government's Cultural Gifts Program 2018.722
- Jude Rae** (born Australia 1956) *SLV1–3* 2013, single-channel video. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.331
- David Rosetzky** (born Australia 1970) *Bentwood #1–2, From Memory, Karlo and Lyu with orchids* 2017, gelatin silver photographs 2018.231-235
- Combination* 2017, gelatin silver photograph. Gift of the artist 2018 2018.43
- Robyn Stacey** (born Australia 1952) not titled (*Blue faces*) c 1984, *Some won't wait* 1985, not titled (*Geoff at Bondi*) and not titled (*Holden*) c 1985, seven untitled works 1985–87, not titled (*Eighty million eyes*) 1987, *Raymond and Lydia* 1988 and *Noir* 1989, gelatin silver prints, colour dye 2017.329-343; *Queensland—out west* 1982, *Body and soul 1, Body and soul III and Devil* 1984 and *Fantasy at 20,000 fathoms I–III* c 1984, gelatin silver prints, colour dye. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.28-31, 33-35; *Nowhere to go, Some won't wait, Untitled (Man with gun), Untitled (Two heads blue), Untitled (Girl in blond wig on floor), Way of all flesh and You can run but you can't hide* 1985, silver dye bleach prints. Gift of the artist 2018. Australian Government's Cultural Gifts Program 2018.32, 36-41
- Unknown photographers** not titled (*Studio portrait of a woman in crinoline with pink sash*) c 1860, (*Studio portrait of a child on lap of woman with face obliterated*) c 1870, (*Outdoor portrait of a mother with baby on lap and toddler standing*) c 1890, ambrotypes. Gift of Gael Newton 2018. Donated through the Australian Government's Cultural Gifts Program 2018.321-322, 324
- Justine Varga** (born Australia 1984) *Droite and Facture* 2017, chromogenic photographs 2018.518-519

Aboriginal and Torres Strait Islander

Paintings

- Brook Andrew** (born Australia 1970, Wiradjuri people) *Beginning of the shape (Morphogenesis)* 2016, digital print with UV ink onto hand-pressed metallic linen, synthetic polymer paint, spray paint, ink, foil, neon on linen. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.171.A-C
- Ray Ken** (born Australia 1938, Pitjantjatjara & Yankunyatjara peoples, artist), **Anwar Young** (born Australia 1994, Pitjantjatjara & Yankunyatjara peoples, collaborator) *Kulata Tjuta* 2016, synthetic polymer paint on linen and wood. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.174.A-I
- Emily Kam Kngwarray** (Australia c 1910–1996, Anmatyerr people) *Arlatyeye* c 1995, synthetic polymer paint on canvas. Bequest of the late Warwick Flecknoe and the late Jane Flecknoe 2018 2018.531
- Tim Leura Tjapaltjarri** (Australia 1929–1984, Anmatyarre & Arrernte peoples) *Goanna and Yam Bush Tucker Dreaming* 1973, synthetic polymer paint on composition board. Purchased 2017 with donors to the Alan Scott Collection of Papunya Boards and Photographs Fund 2017.222
- Nonggirnga Marawili** (born Australia c 1939, Madarrpa & Galpu peoples) *Baratjula, Baratjula and Baratjula* 2016, natural earth pigments and binders on bark. Purchased 2017. This acquisition has been supported by Wesfarmers Arts in recognition of the 50th Anniversary of the 1967 Referendum 2017.201-203
- Cowboy L Pwerle** (born Australia c 1941, Eastern Anmatyerre people) *Untitled* 1998, synthetic polymer paint on canvas. Gift of Don Holt and family to the National Gallery of Australia in honour of Dr Gerard Vaughan AM, Director 2014–2018, 2018 2018.529
- Old Mick Walankari Tjakamarra** (Australia 1914–1996, Luritja & Warlpiri peoples) *Bush Potato* 1973, synthetic polymer paint on composition board. Purchased 2017 with donors to the Alan Scott Collection of Papunya Boards and Photographs Fund 2017.220
- John K Tjakamarra** (Australia c 1937–2002, Pintupi people, attributed to) *Untitled (Tingari design)* 1972, synthetic polymer paint on composition board. Purchased 2017 with donors to the Alan Scott Collection of Papunya Boards and Photographs Fund 2017.224
- Kaapa Mbitjana Tjampitjinpa** (Australia c 1928–1989, Anmatyerre, Warlpiri & Arrernte peoples) *Budgerigar Dreaming* 1972, synthetic polymer paint on composition board. Purchased 2017

with donors to the Alan Scott Collection of Papunya Boards and Photographs Fund 2017.219

Uta Uta Tjangala (Australia 1920–1990, Pintupi people) *Untitled* 1984 and *Untitled* 1987, synthetic polymer paint on canvas. Purchased with the assistance of the Foundation Gala Dinner Fund 2018.258-259

Charlie Tararu Tjungurrayi (Australia c 1921–1999, Pintupi people) *Ice Dreaming* 1972 and *Ice Dreaming* 1973, synthetic polymer paint on composition board. Purchased 2017 with donors to the Alan Scott Collection of Papunya Boards and Photographs Fund 2017.218, 221

Turkey Tolson Tjupurrula (Australia 1938–2001, Luritja & Warlpiri peoples, attributed to) not titled (*Honey bee story*) 1973, synthetic polymer paint on composition board. Purchased 2017 with donors to the Alan Scott Collection of Papunya Boards and Photographs Fund 2017.223

Judy Watson (born Australia 1959, Waanyi people) *pale slaughter* 2015, pigment, acrylic paint, pastel, watercolour pencil on canvas. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.179

Sculptures and installations

Tony Albert (born Australia 1981, Girramay, Yidinji & Kuku-Yalanji peoples) *Thou didst let fall* 2014, wood, plastic, metal, fabric, paper and twine. Gift of the artist 2017. Australian Government's Cultural Gifts Program 2017.170; *The Hand You're Dealt* 2016, vintage Aboriginal playing cards. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.173.1-470

Karla Dickens (born Australia 1967, Wiradjuri people) *The nips are getting bigger* 2014, glass, ceramic, feathers, bone, shell, skin, plastic, twine, wire 2017.208.A-X

Blak Douglas (born Australia 1970, Dhungatti, German, Irish & Scottish peoples, artist), **Will Cole** (born UK 1972, collaborator) *Really Bin* 2012, fibreglass, resin. Gift of the artist 2017. Australian Government's Cultural Gifts Program 2017.199.A-J

Fiona Foley (born Australia 1964, Badtjala people) *Pontificate on This* 2016, 66 pipes with enamel paint and white patina on aluminium. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.172.1-66

Dale Harding (born Australia 1982, Bidjara, Ghungalu & Garingbal peoples) *Body of Objects* 2016, silicone rubber, horseshoe nails and tacks. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.194.A-J

Jonathan Jones (born Australia 1978, Wiradjuri & Kamilaroi peoples, artist), **Stan Grant Sr AM** (born Australia 1940, Wiradjuri people, artist) *nguram-bang-dyuray (country-having)* 2017, framed 19th-century prints, ink on paper, soundscape. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.191.1-45

Yvonne Koolmatrie (born Australia 1944, Ngarrindjeri people) *Burial basket* 2017, sedge rushes. Purchased 2018. This acquisition has been supported by Bill and Alison Hayward and donors, and in recognition of the 50th Anniversary of the 1967 Referendum 2018.438

Vicki West (born Australia 1960, Trawlwoolway people) *kerligger-leewunna* 2017, bull kelp, netting twine. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.197

Prints and multiples

Brook Andrew (born Australia 1970, Wiradjuri people), **Trent Walter** (born Australia 1980, printer), **Negative Press** (print workshop) *The right to offend is sacred (I–III)* 2017, screenprints, edn 17/20. Gordon Darling Australia Pacific Print Fund 2017 2017.356.1-3

Blak Douglas (born Australia, 1970, Dhungatti, German, Irish & Scottish peoples) *LUCKYCountry* 2016, digital print. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.204.A-G

Laurie Nona (born Australia 1974, Badulgal & Maluygal peoples) *Malungu Apaz Sagerr Gimeiya, Badhu Harbourka and Dhanalgaw Thamai (Cultural Shift)* 2016, linocut. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.175-177

Jason Wing (born Australia 1977, Biripi people) *House Wigger* 2014, series of 9 debossings and sound work. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.195.A-J

Decorative arts and design

- Sebastian Arrow** (born Australia 1994, Yawuru people) *Riji—Tribe design, Arlingoon, Jalinyi, Jalinyi, Jalinyi, Jalinyi, Jalinyi—Lacepede Shell Patches, Jalinyi—Tribe Design, Jalinyi and Jalinyi* 2016–17, natural earth pigment on pearl shell. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.180-189
- Nonggirnga Marawili** (born Australia c 1939, Madarrpa & Galpu peoples) *Baratjula* 2015, natural earth pigments and binders on wood. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.196

Commissioned by Campbelltown Arts Centre
2017.190.1-2

- Reko Rennie** (born Australia 1974, Kamilaroi, Gamilaraay & Gummaroi people) *OA_RR* 2017, 3-channel HD film, sound. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.200.A-C
- Judy Watson** (born Australia 1959, Waanyi people) *the names of places* 2016, single-channel digital media, sound. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.178

Textiles

- Dale Harding** (born Australia 1982, Bidjara, Ghungalu & Garingbal peoples, artist), **Kate Harding** (born Australia 1949, Bidjara, Ghungalu & Garingbal peoples, collaborator), **Lucy-Belle Rayner** (born Australia 1991, maker) *Black days in the Dawson River Country—Remembrance Gowns* 2017, textile, lace, wood, native flowers. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.193.A-D

Photomedia

- Maree Clarke** (born Australia 1961, Mutti Mutti, Yorta Yorta & Boon Wurrung peoples) *Made from Memory (Nan's house)* 2017, holographic photograph. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.198
- Michael Cook** (born Australia 1968, Bidjara people) *Mother (Bicycle, Dolls House, Hopscotch, Ice Cream, Merry-Go-Round, Pedal Car, Pram, Rocking Horse, Roller Skating, Seesaw, Skipping Rope, Swimming Pool, Tennis)* 2016, inkjet prints. Gift of Michael Cook 2018. Australian Government's Cultural Gifts Program 2018.274.1-13
- Brenda L. Croft** (born Australia 1964, Gurindji, Malngin & Mudpurra peoples) *shut/mouth/scream* 2016, pigment prints. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum 2017.192.A-B
- Julie Gough** (born Australia 1965, Trawlwoolway people, artist), **Angus Ashton** (born Australia 1989, editor) *Hunting Ground (Haunted) & (Pastoral) Van Diemen's Land* 2016, 2-channel HD video projection, colour, silent, soundscape, prints. Purchased 2017 in recognition of the 50th Anniversary of the 1967 Referendum.

International Art

Contemporary

- Candice Breitz** (born South Africa 1972) *I'm your man (a portrait of Leonard Cohen)* 2017, 19-channel HD video installation, colour, sound 2018.517
- Duto Hardono** (born Indonesia 1985) *Variation & improvisation for 'In harmonia progressio'* 2016–17, performed loop studies made using human voice and body language 2018.759
- FX Harsono** (born Indonesia 1949) *Gazing on collective memory* 2016, wood, found objects, books, ceramic bowls, 3D digital prints, framed photographs, electric candle lights 2018.755
- Mella Jaarsma** (born The Netherlands 1960) *The landscaper* 2013, wood, paint, iron, leather, single-channel video, colour, sound 2018.754.A-B
- Jess Johnson** (born NZ 1979) *Swarmachine, Scumm Engine, Fleshold Crossing, Crocks Belt, Autowar, Bloatware Syndrome, Manomyth, Tumble Wych, Trappist-1 and Known Unknown* 2018, fibre-tip pen, fibre-tip markers, gouache 2018.260.1-10
- Jess Johnson** (born NZ 1979), **Simon Ward** (born NZ 1977) *Terminus* 2017–18, virtual-reality experience in five parts, colour, sound. Commissioned with the assistance of The Balnaves Foundation, 2017. Purchased 2018 2017.323
- Yayoi Kusama** (born Japan 1929) *The Spirits of the Pumpkins Descended into the Heavens* 2015, mixed-media installation, edn 2/3. Purchased 2018 with the support of Andrew and Hiroko Gwinnett 2018.520
- Alicja Kwade** (born Poland 1979) *Out of Ousia* 2018, steel, mirror, glass, stone, wood, concrete, two lights 2018.18
- Rachel Maclean** (born UK 1987) *Over the rainbow* 2013, single-channel HD video, 16:9, colour, sound, edn 7/10 2018.252
- Eko Nugroho** (born Indonesia 1977) *DGTMB (Vols 1–16)* 2000–18, digital prints. Gift of the artist 2018 2018.690.1-16; *Demokrasi* 2015–18, batik wax painting on fabric supported by bamboo rods with shoes 2018.714; *Nationalism* 2015–18, batik wax painting on fabric and painted fibreglass objects 2018.716
- Carnival trap* (1–2) 2018, resin, wire, upcycled plastic, iron, acrylic paint 2018.715, 712; *Throw away peace in the garden and We keep it as hope, no more less* 2018, manual embroidery 2018.711, 713
- Yudha 'Fehung' Kusama Putera** (born Indonesia 1987) *Past, present, and future come together* 2017, digital prints and accompanying instructions for a participatory element 2018.522.1-2
- Julian Rosefeldt** (born Germany 1965) *Deep Gold* 2013–14, single-channel HD video, 16:9, black-and-white, sound, edn 2/6 2018.251
- Agus Suwage** (born Indonesia 1959) *Pause/Replay* 2004–05, watercolour, gouache, fibre-tip pen, pencil 2017.322.1-50; *Mr C dan Gaugin's Girl* 2017, watercolour, ink, tobacco juice with temporary tattoos 2018.756; *Fragmen Pustaka #2 After Raden Saleh* 2018, watercolour, ink, tobacco juice 2018.757
- Rodel Tapaya** (born Philippines 1980) *The promise land: the moon, the sun, the stars* 2016, synthetic polymer paint on canvas 2017.209.A-C
- Tromarama** (est Indonesia 2006) *Intercourse* 2015, 2-channel video, colour, sound 2018.255; *Aletheia* 2016, single-channel video installation, colour, sound, lamps 2018.254; *Quandary* 2016, 2-channel video, colour, sound 2018.253
- I Made Wiguna Valasara** (born Indonesia 1983) *Rekonstruksi semesta (binary opposition)* 2017, stretched canvases, each with decorative, pictorial stitching and stuffed quilting 2018.256.A-B
- Ronnie van Hout** (born NZ 1962) *Sitting figure I* 2016, polyurethane, fibreglass, polystyrene, paint, clothing, acrylic, stainless steel 2017.344
- Entang Wiharso** (born Indonesia 1967) *Temple of Hope: Door to Nirvana* 2018, laser-cut stainless steel, lava stone, aluminium, car paint, light bulbs, electric cable. Commissioned 2018 2018.257

Paintings

- James Abbott McNeill Whistler** (USA 1834 – UK 1903) *Harmony in blue and pearl: The Sands, Dieppe* c 1885, oil on panel. Purchased 2017 with the assistance of Allan J Myers AC QC and Maria J Myers AC, Andrew and Tracey Sisson, the American Friends of the National Gallery of Australia with the support of the Dr Lee MacCormick Edwards Charitable Foundation and the Neilson Foundation 2017.321

Drawings and watercolours

Paul Cézanne (France 1839–1906) *Studies of a bather wiping herself 1879–82 (recto) and Studies: a jug and the head of Madame Cézanne 1885–87 (verso)*, pencil. Gift of Murray Bail 2018. Australian Government's Cultural Gifts Program 2018.694AB

Max Ernst (Germany 1891 – France 1976) not titled (*Original collage for La cour du dragon, third book from Une semaine de bonté ou les sept éléments capitaux*) c 1933–34, wood engravings, collage. Poynton Bequest 2018 2018.241

Prints and multiples

Letterio Calapai (USA 1902–1993) *11:45 PM* 1947, engraving, etching, aquatint, watercolour, edn 16/20. Poynton Bequest 2018 2018.514

Mary Cassatt (USA 1844–1926) *By the pond* 1896, drypoint, aquatint. Poynton Bequest 2018 2018.516

Patrick Caulfield (UK 1936–2005, artist), **Kelpra Studio** (est UK, print workshop), **Waddington Graphics** (publisher) *Large jug* 1983 and *Vessel* 1987, screenprint. Gift of Douglas Kagi 2017. Australian Government's Cultural Gifts Program 2017.309-31; *Wall plate: highlights, Wall plate: stucco, Wall plate: stones* and *Wall plate: screen* 1987, screenprints. Gift of Douglas Kagi 2017. Australian Government's Cultural Gifts Program 2017.307.1-4; *Large white jug, Arita flask, Lung Ch'uan ware and window, Lamp and Lung Ch'uan ware, Lamp and Kuan ware, Sue Ware jar, Lung Ch'uan ware and black lamp* and *Arita flask-black* 1990, screenprints. Gift of Douglas Kagi 2017. Australian Government's Cultural Gifts Program 2017.308.1-8

Paul Cézanne (France 1839–1906) *The orchard (Le verger)* c 1895, watercolour, pencil. Gift of the Poynton Bequest, The Margaret Olley Art Trust, The Cézanne Watercolour Fund, Foundation and Government funds 2018 2018.523

Allan d'Arcangelo (USA 1930–1998, artist), **Styria Studio** (print workshop) *The water tower 3* 1973, screenprint, edn 19/50. Gift of Douglas Kagi 2017. Australian Government's Cultural Gifts Program 2017.311

Tacita Dean (born UK 1965, artist), **Niels Borch Jensen** (printer), **Peter Blum Editions** (publisher) *The Russian ending* 2001,

photogravures. Poynton Bequest 2018 2018.242.1-20

Paul Gauguin (France 1848 – French Polynesia 1903), **Pola Gauguin** (France 1883 – Denmark 1961, printer) *The creation of the universe* and *Noa noa (Fragrant scent)* 1893–94, printed 1921, woodcut. Poynton Bequest 2017 2017.225-226

Richard Hamilton (UK 1922–2011, artist), **Waddington Graphics** (publisher) *Interior with monochromes* 1979, collotype, screenprint, edn 24/96. Gift of Douglas Kagi 2017. Australian Government's Cultural Gifts Program 2017.312

Robert Heinecken (USA 1931–2006) *Vary cliché: Autoeroticism* 1978, *Vary cliché: Fetishism* printed and *Vary cliché: Lesbianism* printed 1978, offset lithograph. Poynton Bequest 2018 2018.238-240

Howard Hodgkin (UK 1932–2017, artist), **Judith Solodkin** (printer, lithographic), **Solo Press** (est USA, print workshop), **Waddington Graphics** (publisher), **Cinda Sparling** (born USA 1953, colourist) *Black palm* 1986–87, colour lithograph, handcolouring, edn AP4. Gift of Douglas Kagi 2017. Australian Government's Cultural Gifts Program 2017.313

Christopher le Brun (born UK 1951, artist), **Hope (Sufferance) Press** (print workshop), **The Paragon Press** (co-publisher), **Marlborough Graphics** (co-publisher) *The Rainbow Bridge LX* 1994, *Siegfried LXI* 1994, *Fafner LXII* 1994, *Siegfried and Fafner LXIII* 1994, *The Valkyrie LXIV* 1994, *Brünhilde LXV* 1994, *Brünhilde II, LXVI* 1994 and *Brünhilde III* 1994, photogravure, etching, aquatint, burnishing, scraping. Gift of Douglas Kagi 2017. Australian Government's Cultural Gifts Program 2017.319.1-8

Aristide Maillol (France 1861–1944) *The wave* 1895–98, woodcut, edn 40/60. Poynton Bequest 2018 2018.512

Joan Mitchell (USA 1925 – France 1992) *Fields 2* 1993, lithograph, edn 23/125. Gift of Douglas Kagi 2017. Australian Government's Cultural Gifts Program 2017.314

Kenneth Noland (USA 1924–2010) *Roy and Marron* 1990, etching, aquatint. Gift of Douglas Kagi 2017. Australian Government's Cultural Gifts Program 2017.315-316

Pablo Picasso (Spain 1881 – France 1973) *L'Aubade, avec Femme Accoudée* 1959, linocut 2017.232

Frank Stella (born USA 1936, artist), Waddington Graphics (publisher) *Had Gadya: Back cover* 1984, *A hungry cat ate up the goat* 1984, *Then water came and quenched the fire* 1984, *The Great Heidelberg Tun* 1989, *The Quarter-Deck* 1989, *Hark!* 1989 and *Going Abroad* 1989, screenprint, lithograph, linocut, handcolouring, marbling, collage. Gift of Douglas Kagi 2017. Australian Government's Cultural Gifts Program 2017.300-306

Donald Sultan (born USA 1951, artist), Maurice Payne (printer), Gregory Burnet (printer), IME Studios (print workshop), Waddington Graphics (publisher) *Pomegranates I-III* 1990, aquatint, edn AP8/13. Gift of Douglas Kagi 2017. Australian Government's Cultural Gifts Program 2017.317.1-3; *Morning glories, Jan 31, 1990, Morning glories, Feb 3, 1991* and *Morning glories, Feb 5, 1991* 1991, aquatint. Gift of Douglas Kagi 2017. Australian Government's Cultural Gifts Program 2017.318.1-3

Herman R Volz (1904–1990) *Industrialization* 1937, lithograph. Poynton Bequest 2018 2018.513

Decorative arts and design

Linda MacNeil (born USA 1954) *Neck collar* 2010, mirror laminated glass, 24-karat gold-plated. Gift of Helen W Drutt English and H Peter Stern, New York/Philadelphia, in support of the American Friends of the National Gallery of Australia 2018.692

Bruno Martinazzi (Italy 1923–2018) *'Bolla' ring* nd, gold. Gift of Bruno Martinazzi, courtesy of Helen W Drutt English, Philadelphia, in support of the American Friends of the National Gallery of Australia 2018.691

Textiles

Ted Hallman (born USA 1933) *Makayta* 1994, interlaced fabric strips, discharged cassette tape. Gift of Ted Hallman and Michael Barnett, courtesy of Helen W Drutt English, Philadelphia, in support of the American Friends of the National Gallery of Australia 2018.693

Photomedia

Eleanor Antin (born USA 1937) *Representational painting* 1971, single-channel video, silent 2018.261

John Baldessari (born USA 1931) *I am making art* 1971, single-channel video, sound 2018.263

William Boswell Jr (1840–1889) not titled (*Portrait of a seated woman with dark hair and white collar*) c 1863, ambrotype. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.445

Lawrie & Mitchell (est UK 1857–1898) not titled (*Portrait of a Scottish soldier with wife and young son*) c 1870, ambrotype. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.446

George Chance (UK 1885 – NZ 1963) *Spring blossom, Christchurch NZ* c 1930, gelatin silver photographs. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.468

Antoine Claudet (France 1797 – UK 1867) not titled (*DA Thompson*) 1855, daguerreotype. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.443

Edward S Curtis (USA 1868–1952) *Wedding party-Qagyuhl* c 1914, platinum photograph. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.467

John Divola (born USA 1949) *Zuma # 25* 1978, pigment inkjet print. Gift of John Divola 2018 2018.695

Arnold Genthe (Germany 1869 – USA 1942) *Summit of Mount Fuji* c 1907–08, gelatin silver photograph. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.473

Joan Jonas (born USA 1936) *Left side right side* 1972, single-channel video, black-and-white, sound 2018.266

Nikki S Lee (born South Korea 1970) *The hip hop project (36)* 2001, chromogenic photograph. Gift of Dr Francine Farr 2018 2018.429

Dora Maar (France 1907–1997) not titled (*Guitariste de rue, Barcelona*) 1932, not titled (*Affiches, Londres*) and not titled (*Vendeur de dessins dans la rue, Londres*) 1934, not titled (*L'Homme sandwich en costume de cuisinier, Paris*) and *Marionnette accrochée a une palissade* c 1934, gelatin silver photographs 2018.524-528

LF Murdoch (1862–1956) *November lilies in garden bed* 1910s–20s, autochrome. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.471

Yvonne Rainer (born USA 1934) *Five easy pieces* 1966–69, 8 mm and 16 mm film transferred to video, silent 2018.265

Ren Hang (China 1987–2017) *Untitled* (01, 03, 44, 52, 53, 56, 69) 2010–13, chromogenic photographs 2018.243-249

Martha Rose Rosler (born USA 1943) *Semiotics of the kitchen* 1975, single-channel video, sound 2018.264

Josiah Rowe (UK c 1809 – India 1874) not titled (*Portrait of DAM, October 1852*) 1852, daguerreotype. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.440

Carolee Schneemann (born USA 1939) *Meat joy* 1964, 16 mm film transferred to single-channel video, sound 2018.262

Arturo Terry (USA) not titled (*Chilean woman circa 1855*) c 1854, daguerreotype. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.441

Unknown photographers not titled (*Studio portrait of a mother and son*) 1860s, sennotype. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.470; not titled (*Studio portrait of a woman in a striped dress*) 1860s, crystallo type. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.469; not titled (studio portraits from Japan) 1870s–90s, 11 ambrotypes. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.455-64, 466; not titled (studio portraits from UK and USA) c 1845–90s, daguerreotypes, ambrotypes, tintypes. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.439, 447-454, 444.472; not titled (*View of Japanese city*) c 1880, ambrotype. Gift of Gael Newton 2018. Australian Government's Cultural Gifts Program 2018.465

Asian Art

Prints and multiples

Abdur Rahman Chughtai (Pakistan 1899–1975) *Fragrance* 1920s, etching. Gift of Liz Wilson 2018. Australian Government's Cultural Gifts Program 2018.278

Tomikichiro Tokuriki (Japan 1902–1999) *Great Buddha at Kamakura, Kintai bridge and Kagoshima Shiroyama* 1950s, woodblocks. Gift of Liz Wilson 2018. Australian Government's Cultural Gifts Program 2018.275-277

Textiles

Batak people (Indonesia) *Bag* c 1900, cotton, seamless weft twining 2018.271

Iban people (Malaysia) *Woman's skirt (kain kebat)* 1900–40, cotton, warp ikat 2018.267

Jingpho people (Myanmar) *Young girl's wrap skirt (pukhang)* early 20th century, animal hair, natural dyes, embroidery, supplementary weft 2018.171

T'boli people (Philippines) *Ceremonial hanging (Kumo)* mid to late 20th century, abaca fibre, natural dyes. Gift of Ben Divall and Sir Jonathan Mills 2018. Australian Government's Cultural Gifts Program 2018.21

Tai Dam people (Thailand) *Shaman's skirt (sin phili or sin mor phili)* late 19th century, silk, cotton, natural dyes, weft ikat 2018.166

Tai Dam or Tai Waat people (Vietnam) *Traditional coat (suea hii)* late 19th century, homespun silk and cotton, traded cotton, natural and chemical dyes, embroidery, appliqué, supplementary weft 2018.172

Tai Khao people (Vietnam) *Shaman's skirt (sin phili or sin mor phili)* late 19th century, silk, cotton, natural dyes, discontinuous and continuous supplementary weft, weft ikat 2018.167

Tai Muang people (Vietnam) *Tube skirt (sin bork)* early–mid 20th century, silk, cotton, natural dyes, discontinuous and continuous supplementary weft, embroidery 2018.170

Tai Thanh people (Vietnam) *Tube skirt (sin muk tin saew)* early 20th century, silk, cotton, natural, chemical dyes, supplementary warp, embroidery 2018.169; *Tube skirt (sin mii taa)* mid 20th century, silk, cotton, natural dyes, discontinuous and continuous supplementary weft, weft ikat 2018.168

Unknown artist (India) *Skirt (ghagra)* c 1910, cotton 2018.272

Unknown artists (Pakistan) *Nobleman's ceremonial hat (sindhi topi or serai topi)* mid 19th century or earlier, silk velvet, supplementary brocade, cotton, metallic thread 2018.268; *Ceremonial dress (abho)* c 1910, silk,

metallic thread, sequins, tie-dyeing, crochet, embroidery, couching 2018.269; *Woman's dress (jumlo)* 20th century, cotton, buttons, embroidery 2018.270

Pacific Arts

Sculptures and installations

- Bahinemo people (PNG)** *Garra* 1950–60, wood, carved, painted. Gift of Dr Michael Martin 2018. Australian Government's Cultural Gifts Program 2018.437
- Bekapeki people (PNG)** *Tiah* (shield) mid 20th century, wood, carved. Gift of Dr Michael Martin 2018. Australian Government's Cultural Gifts Program 2018.434
- Paulini L Guana (Fiji)** *Gatu vakaviti (marriage barkcloth)* 2010, paper-mulberry barkcloth, natural plant dyes. Gift of Marion Shaw 2018 2018.19
- Iatmul people (PNG)** *Ceremonial lime container finial* early 20th century, wood, carved, shell, worked. Gift of Dr Michael Martin 2018. Australian Government's Cultural Gifts Program 2018.435
- Kabriman people (PNG)** *Drum finial* 19th century, wood, carved. Gift of Dr Michael Martin 2018. Australian Government's Cultural Gifts Program 2018.430
- Unknown artist (Cook Islands)** *Pedestal adze* 1820–60, wood, carved, fibre, bound, stone. Gift of Dr Michael Martin 2018. Australian Government's Cultural Gifts Program 2018.436
- Unknown artist (PNG)** *Shield* late 19th century, wood, carved, fibre, bound. Gift of Dr Michael Martin 2018. Australian Government's Cultural Gifts Program 2018.433
- Waskia or Takia people (Solomon Islands)** *Lave lave (shield)* 19th century, fibre, hand-woven. Gift of Dr Michael Martin 2018. Australian Government's Cultural Gifts Program 2018.432
- Wuvulu or Aua people (PNG)** *Apia nie (bowl)* early 20th century, wood, carved. Gift of Dr Michael Martin 2018. Australian Government's Cultural Gifts Program 2018.431
- Decorative arts and design**
- Paulini Ledua Guana (Fiji)** *Bridegroom dress* 2011, bark cloth. Gift of Marion Shaw 2018 2018.20

Appendix D

Inward loans

Table D1 lists the public lenders to the NGA and provides the number of works they loaned in 2017–18, including a breakdown by loan category. It also provides the number of works loaned by all private lenders during the year.

Table D1: Inward loans, 2017–18

Lender	Total	Long-term loan	NGA exhibition	NGA travelling exhibition	Short-term loan
Public					
Aboriginal and Pacific Art, Sydney	1	-	1	-	-
Alcaston Gallery, Melbourne	4	-	4	-	-
American Friends of the National Gallery of Australia, New York, USA	89	89	-	-	-
Andrew Baker Art Dealer, Brisbane	3	3	-	-	-
Anna Schwartz Gallery, Melbourne	6	-	6	-	-
Art Gallery of New South Wales, Sydney	7	-	7	-	-
Art Gallery of South Australia, Adelaide	12	-	12	-	-
Art Gallery of Western Australia, Perth	2	-	2	-	-
Artbank, Sydney	2	-	-	-	2
Australian Academy of Science, Canberra	1	1	-	-	-
Australian Art Network, Sydney	12	-	6	6	-
Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra	1	-	1	-	-
Australian War Memorial, Canberra	25	-	25	-	-
Barnett Newman Foundation, New York, USA	1	1	-	-	-
Bett Gallery Hobart, Hobart	1	-	1	-	-
Blackartprojects, Melbourne	3	-	3	-	-
Bridgestar, Sydney	1	1	-	-	-
British Museum, London, UK	11	-	11	-	-
Buku-Larrnggay Mulka Centre, Yirrkala	5	-	5	-	-
Cairns Regional Gallery, Cairns	1	-	1	-	-
Cartier Collection International, Geneva, Switzerland	374	-	357	-	17

continued

Lender	Total	Long-term loan	NGA exhibition	NGA travelling exhibition	Short-term loan
Jason Christopher and Ken Thaiday Sr, Sydney	1	-	1	-	-
Timothy and Trish Church, Canberra	1	1	-	-	-
City of Sydney Civic Collection, Sydney	1	-	1	-	-
Abby Cox and Andrew, Melbourne	1	-	1	-	-
Marilyn Darling AC and the estate of Gordon Darling AC, CMG, Melbourne	33	33	-	-	-
Department of the Environment and Energy, Canberra	1	1	-	-	-
Detached Cultural Organisation, Hobart	2	-	2	-	-
Blak Douglas, Sydney	3	-	3	-	-
Leo Gothelf and Paula, Sydney	1	-	1	-	-
Grainger Museum, Melbourne	1	-	1	-	-
Lola Greeno, Riverside	12	1	6	5	-
Sir Michael Hintze, London, UK	1	-	1	-	-
Institut für Kulturaustausch, Tübingen, Germany	24	-	24	-	-
Jack Shainman Gallery, New York, USA	1	1	-	-	-
Jess Johnson (USA) and Simon Ward (New Zealand)	1	-	1	-	-
Jilamara Arts and Craft Association, Melville Island	1	-	1	-	-
Jonathan Jones, Sydney	2	-	2	-	-
Kerry Stokes Collection, Perth	2	-	-	-	2
KickArts Contemporary Arts, Cairns	3	-	3	-	-
M+ Sigg Collection, Hong Kong	2	-	2	-	-
McClelland Gallery + Sculpture Park, Langwarrin	1	-	1	-	-
Milani Gallery, Brisbane	10	-	10	-	-
Mizuma Gallery, Singapore	46	-	46	-	-
Mossenson Galleries, Perth	3	-	3	-	-
Musée des Arts Decoratifs, Paris, France	2	-	2	-	-

continued

Lender	Total	Long-term loan	NGA exhibition	NGA travelling exhibition	Short-term loan
Museum of Contemporary Art, Sydney	2	-	2	-	-
Museum Victoria, Melbourne	2	-	2	-	-
Muzeul Național Peleş, Sinaia, Romania	1	-	1	-	-
National Gallery of Victoria, Melbourne	5	-	5	-	-
National Library of Australia, Canberra	39	32	7	-	-
National Museum of Australia, Canberra	1	-	1	-	-
National Museum of Cambodia, Phnom Penh, Kingdom of Cambodia	3	3	-	-	-
Palais Princier de Monaco, Monaco	7	-	7	-	-
Parliament House, Canberra	1	-	1	-	-
Private collection, c/- Philip Bacon Galleries, Brisbane	1	-	1	-	-
Patricia Piccinini, Melbourne	4	-	4	-	-
Qatar Museums, Doha, Qatar	3	-	3	-	-
Queen Victoria Museum and Art Gallery, Launceston	8	-	8	-	-
Marc Quinn and Bronze Orchid Limited, London UK	1	-	1	-	-
RMIT Gallery, Melbourne	1	-	1	-	-
Brian Robinson, Cairns	2	-	2	-	-
Roslyn Oxley9 Gallery, Sydney	1	-	1	-	-
Royal Collection Trust, London, UK	5	-	5	-	-
Sherman Contemporary Art Foundation, Sydney	8	-	8	-	-
Shi Lai Liu, Beijing	13	-	13	-	-
Short Street Gallery, Broome	36	-	23	13	-
Justin Shoulder, Sydney	5	-	1	-	4
Smithsonian Institute, Washington DC, USA	1	-	1	-	-
St Patrick's College Townsville	1	-	1	-	-
State Library of NSW, Sydney	20	-	20	-	-
State Library of Victoria, Melbourne	1	-	1	-	-

continued

Lender	Total	Long-term loan	NGA exhibition	NGA travelling exhibition	Short-term loan
Daniel Steen, Melbourne	1	-	1	-	-
Stiftung Haus der Geschichte der Bundesrepublik Deutschland, Bonn, Germany	1	-	1	-	-
Stills Gallery, Sydney	3	-	3	-	-
Sullivan + Strumpf, Sydney	2	-	2	-	-
Tapaya,Rodel, Santa Cruz, Philippines	96	-	96	-	-
Tasmanian Museum and Art Gallery, Hobart	39	-	39	-	-
Paul and Sue Taylor, Brisbane	1	-	1	-	-
Max and Nola Tegel, Sydney	1	-	1	-	-
This Is No Fantasy, Melbourne	4	-	4	-	-
Tjala Arts, Alice Springs	1	-	1	-	-
Tolarno Galleries, Melbourne	1	-	-	1	-
Trustees of the Returned and Services League of Australia Victoria House Building Fund, Melbourne	3	-	3	-	-
Victorian Performing Arts Centre, Melbourne	1	-	1	-	-
Vivien Anderson Gallery, Melbourne	10	-	9	1	-
Warmun Art Centre, Turkey Creek	3	-	3	-	-
Jason Wing, Sydney	13	-	13	-	-
Raymond Zada, Adelaide	4	-	4	-	-
Total of inward loans from public lenders	1074	167	856	26	25
Private					
Total of inward loans from private lenders	76	26	43	6	1
Total of all inward loans	1150	193	899	32	26

Appendix E

Supporters

Australian Government

Australian Government funding in 2017–18 totalled \$47.415 million: \$30.787 million for operational expenses, \$16.628 million for capital expenses and \$0.4 million modernisation funding.

The NGA acknowledges the significant amount it received through government funding in 2017–18 and the assistance that the following government programs provide the NGA in realising its outcome of 'Increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally'.

Visions of Australia

The Visions of Australia program is an Australian Government funding initiative administered by the Department of Communications and the Arts. It supports touring exhibitions by providing funding assistance to develop and tour Australian cultural material across Australia, particularly to regional locations. The program enables artists and organisations to shape Australia's cultural landscape, increase cultural diversity and inspire, educate and entertain audiences across Australia.

The program supported two NGA exhibitions in 2017–18: *Defying Empire: 3rd National Indigenous Arts Triennial*, *David Hockney Prints*, *Light Moves: Contemporary Australian Video Art*, *Resolution: New Indigenous Photomedia* and *Diane Arbus: American Portraits*.

National Collecting Institutions Touring and Outreach program

The National Collecting Institutions Touring and Outreach program is an Australian Government initiative administered by the Department of Communications and the Arts. It provides support for Australia's national collecting institutions to develop and tour exhibitions nationally.

The program supported seven NGA exhibitions in 2017–18: *The National Picture: The Art of Tasmania's Black War*, *Ned Kelly*, *Art Deco*, *National Indigenous Arts Triennial*, *Defying Empire*, *Silver and Gold: Unique Australian Objects 1830–1910*, *Abstraction: Celebrating Australian Women Abstract Artists* and *Resolution: New Indigenous Photomedia*.

Australian Government International Exhibitions Insurance program

The Australian Government International Exhibitions Insurance program is an Australian Government initiative providing funding for the purchase of insurance for significant cultural exhibitions.

The program supported one major NGA exhibition in 2017–18: *Cartier: The Exhibition*. Without this support, the high cost of insuring the significant works of art in this exhibition would have prohibited this display from coming to Australia.

Department of Foreign Affairs and Trade Grants program

The Department of Foreign Affairs and Trade Grants program is an Australian Government initiative that provides funding to achieve its broader international public diplomacy policy objectives.

The program supported one NGA exhibition in 2017–18: *Indigenous Australia: Masterworks from the National Gallery of Australia*.

International Cultural Diplomacy Arts Fund

The International Cultural Diplomacy Arts Fund is an Australian Government funding initiative administered by the Department of Communication and the Arts.

The fund supported one NGA exhibition in 2017–18: *Indigenous Australia: Masterworks from the National Gallery of Australia*.

The fund allowed this travelling exhibition to contribute to cultural exchange and understanding between Australia and Germany and Australia and India, providing a positive contribution to Australia's cultural diplomacy activities in 2018.

Affiliated groups

NGA Foundation

The National Gallery of Australia Foundation is a not-for-profit organisation that encourages philanthropy in the community, raises funds and secures gifts of works of art to support the vision of the NGA and to develop the national art collection for all Australians. The Foundation is a company limited by guarantee under the Corporations Law and is governed by a Board of Directors appointed by the NGA's Council. The Board includes the NGA's Director, the Chair of the NGA's Council and two other Council members.

Patron: His Excellency General the Hon Sir Peter Cosgrove AK, MC

Chair: John Hindmarsh AM

Board members: Susan Armitage (retired 29.11.17), Philip Bacon AM, Julian Beaumont OAM, Anthony Berg AM, Robyn Burke, Julian Burt, Terrence Campbell AO, The Hon Mrs Ashley Dawson-Damer AM, James Erskine, Andrew Gwinnett, Wayne Kratzmann, Dr Andrew Lu OAM, Allan Myers AC, QC, Geoffrey Pack, Roslyn Packer AC, John Schaeffer AO, Penelope Seidler AM, Ezekiel Solomon AM, Kerry Stokes AC, Dr Gerard Vaughan AM, Ray Wilson OAM

Secretary: Peter Lundy RFD

Executive Director: Maryanne Voyazis

American Friends of the National Gallery of Australia

American Friends of the National Gallery of Australia, Inc (AFNGA) is an independent organisation in the United States of America that supports the activities of the NGA. It is registered under section 501(c)(3) of the Internal Revenue Code, meaning that donations to AFNGA by American taxpayers are fully tax-deductible.

AFNGA has continued to facilitate loans and gifts of works of art and made donations towards events, activities and acquisitions.

The most notable donation to AFNGA this year was made possible with the generous support of Kenneth E Tyler AO and Marabeth Cohen-Tyler, who are acknowledged for their long-term and visionary support of the Kenneth Tyler Print

Collection, which sits at the heart of the NGA's American collections. Additionally, AFNGA played a key role in helping to secure funds from the Dr Lee MacCormick Edwards Charitable Foundation for the acquisition of James McNeill Whistler's *Harmony in blue and pearl: The Sands, Dieppe c 1885*.

Since 2012, AFNGA has partnered with the American Australian Association to provide an annual US\$30,000 fellowship for Australian graduate and postgraduate students whose study is focused on the visual arts. AFNGA has again been supported in reaching its fundraising target in support of this fellowship through a grant of US\$20,000 from the Dr Lee MacCormick Edwards Charitable Foundation.

The AFNGA Board of Directors is made up of American and expatriate Australian business and arts professionals dedicated to fostering cross-cultural understanding through the visual arts.

Corporate partnerships

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Appendix F

Work health and safety

As required by Schedule 2, Part 4 of the *Work Health and Safety Act 2011*, this appendix includes matters related to the health, safety and welfare of the NGA's employees such as initiatives taken during the year and the outcomes of those initiatives, including their impact on injury rates of employees, as well as statistics of any notifiable incidents. Table F1 lists the NGA's WHS initiatives and the outcomes of those initiatives,

including statistics of any notifiable incidents, in 2017–18.

The NGA continues to deliver on a harmonised approach to risk management, through consultation. Risk assessments are conducted before and after major events, exhibitions and projects to maintain continuous improvement of process and a focus on delivering on improved safety outcomes.

Table F1: The NGA's WHS initiatives, 2017–18

Initiative	Measure	2017–18	2016–17
WHS policies	Reviewed and amended	10	7
	New	2	0
Workplace inspections	Inspections carried out	22	45
	Hazards identified	28	5
	% of hazards actioned	100%	100%
	% of hazards corrected	36%	20%
WHS training	Staff trained	119	44
	Courses attended	4	13
Health programs	Health checks carried out	74	108
	Influenza vaccinations administered	122	127
	Yoga classes	33	36
	Other programs	0	0
Workstation assessments	Ergonomic assessments carried out	17	12
Safe work procedures and risk management	Incidents reported	61	35
	Notifiable incidents	4	0
	Rate per 1000 full-time equivalent (FTE) employees	0.2%	0.0%
Early intervention for lost-time injuries	Serious lost-time injuries	0	0
	Rate per 1000 FTE employees (target: < 3%)	0%	0%
	Average weeks of lost time	0	0
	Rate per 1000 FTE employees (target: < 3.6%)	0%	0%

In 2018–19, the NGA increased its focus on key areas of work health and safety (WHS) and several key initiatives have been implemented in response to a recent WHS audit.

In addition to training programs and workstation assessments, we are in the process of implementing a new cloud-based health and management system. This system will allow staff to access online WHS reference material, WHS plans, policies and procedures and tools for risk management and reporting. It will also streamline the contractor management process, ensuring a greater level of compliance by contractors undertaking work on our behalf.

The NGA has had a focus on employee wellbeing, entering into a partnership arrangement with AccessEAP for the provision of a range of services, including support through counselling, manager assistance, coaching and training. An upgraded online ergonomics system has been implemented, providing integrated stretch-break software to prevent RSI and comply with health and safety requirements.

The NGA's Health and Safety Committee met four times during the year.

Appendix G

Ecologically sustainable development and environmental performance

As required under section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*, this appendix includes information on the NGA's impact on the environment and the measures it takes to reduce that impact, which are monitored and reviewed regularly.

Ecologically sustainable development

The NGA continues to adhere to government policy and ministerial directives on sustainability. Through a philosophy of 'rethink, reduce, reuse, repair, recycle', the NGA will continually improve its business performance and conduct its operations in an environmentally responsible manner. Principles of ecologically sustainable development are incorporated into asset management and procurement decisions and into the strategic plan, annual business plan and project planning.

The NGA continues to focus on minimising waste by addressing waste-reduction, waste-reuse and waste-recycling activities as well as procurement policy. Sustainable energy management strategies include highly efficient operation of plant and equipment, installing LED lighting, adjusting air balance, excellent maintenance regimes, careful use of resources and implementation of an effective Strategic Asset Management Plan.

Rainwater is collected from the roof of the Stage 1 extension, and wastewater reused using a reverse-osmosis plant via a 600-kilolitre storage tank. The stored water is then used for various water features. All printers are set to print in duplex by default, recycled paper is used as much as possible and office paper, cardboard and cooking oil are recycled.

The NGA fosters a commitment to sustainability in its staff. This environmentally aware business

culture extends to relationships with suppliers with the aim to continually improve environmental best practice in activities and operations conducted by and for the NGA. It continues to participate in joint procurement exercises with other institutions to achieve competitive prices for the supply of goods and services.

Environmental performance

The NGA operates one large public building and an off-site store. It receives hundreds of thousands of visitors to its public building annually and maintains strict environmental controls to protect the national collection at both two sites. The NGA complies with the Australian Government's energy efficiency policies and continues to review and implement energy management strategies to reduce its environmental impact.

Cultural institutions are required to maintain temperature and relative humidity within very tight set parameters, resulting in significant use of electricity, water and gas. The NGA's records its use of gas, water, electricity and the volume of recycled materials to make annual comparative assessments to determine where improvements can be made. The NGA is in the early stages of metering all utilities to provide both peak and baseline data, so that practices can be modified or introduced to further improve efficiency.

The NGA's tri-generation system generates 50–70% of the electricity needs of the Stage 1 extension, with 2–3% of free cooling and heating, which is returned to the main circulating loops. The high-efficiency chiller plant also produces energy savings of 10–15%.

Table G1: Energy efficiency performance, 2013–14 to 2017–18

Consumption	2013–14	2014–15	2015–16	2016–17	2017–18
Electricity (kWh)	10,847,969	10,811,133	10,456,234	9,525,336	9,746,366
Gas: Public building (GJ)	50,968	50,968	46,656	49,372	48,739
Water (kL)	81,200	80,942	82,000	81,806	80,578

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 NGA in 2017–18 of more than \$12,565 (inclusive of GST) as well as details on the advertising campaigns conducted by the NGA 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, 2017–18

Company	Activity	Amount (\$)
Meltwater	Media Monitoring	47,137.40
Hall and Partners	Monthly Audience Research (until November)	20,769.10
Marketscape	Monthly Audience Research (November onwards)	79,249.50
Media Measures	<i>Hyper Real</i> Media Evaluation	26,950.00
Repucom	<i>Versailles: Treasures from the Palace</i> Economic and Marketing Impact Report	12,534.50
Nielsen Sports	<i>Hyper Real</i> Economic and Marketing Impact Report	37,384.50

Advertising campaigns

During 2017–18, the NGA conducted the following exhibition advertising campaigns: *Defying Empire: National Indigenous Art Triennial*, *Hyper Real*, *Namatjira: Painting Country*, *Cartier: The Exhibition* and *American Masters 1940–80*.

Further information on these advertising campaigns is available at nga.gov.au and in the reports on Australian Government advertising prepared by the Department of Finance available at finance.gov.au/advertising.

Appendix I

Index of requirements

This appendix provides an index of requirements in accordance with the Public Governance, Performance and Accountability Rule 2014, Part 2–3, Division 3A, Subdivision B—Annual report for corporate Commonwealth entities. Table I1 lists the content specifically required by paragraph 17BE of the rule and provides the page numbers where the NGA's compliance with these requirements are met or not applicable (n/a). Table I2 indexes other statutory provisions relating to annual reports.

Table I1: Index of requirements

Requirement	Reference	Page
Legislation establishing the body	17BE(a)	21, 70
Objects and functions of the NGA	17BE(b)(i)	21, 70
Purposes of the NGA	17BE(b)(ii)	21
Responsible minister	17BE(c)	21, 70
Ministerial directions	17BE(d)	21
Government policy orders	17BE(e)	n/a
Non-compliance of directions or orders	17BE(f)	n/a
Annual performance statements	17BE(g)	28
Non-compliance with the finance law	17BE(h&i)	n/a
Information about the NGA Council	17BE(j)	71
Organisational structure	17BE(k)	24
Location	17BE(l)	2
Main corporate governance practices	17BE(m)	70
Transactions with Commonwealth entities	17BE(n&o)	n/a
Key activities and changes affecting the NGA	17BE(p)	n/a
Judicial decisions and decisions of administrative tribunals	17BE(q)	76
Reports on the NGA	17BE(r)	n/a
Subsidiary information	17BE(s)	n/a
Indemnities and insurance premiums for officers	17BE(t)	n/a

Table I2: Index of other statutory requirements

Requirement	Reference	Page
Work health and safety	Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	156
Ecologically sustainable development and Environmental performance	section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>	158
Advertising and market research	section 311A of the <i>Commonwealth Electoral Act 1918</i>	159

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Abbreviations and acronyms

AAPP	Asian Art Provenance Project	PEO	Principal Executive Officers
AASB	Australian Accounting Standards Board	PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
ABC	Australian Broadcasting Corporation	PNG	Papua New Guinea
AC	Companion of the Order of Australia	PSM	Public Service Medal
ACT	Australian Capital Territory	QC	Queen's Counsel
AFNGA	American Friends of the National Gallery of Australia	Qld	Queensland
AK	Knight of the Order of Australia	SA	South Australia
AM	Member of the Order of Australia	SAMP	Strategic Asset Management Plan
AMA	Australian Medical Association	SES	Senior Executive Service
AO	Officer of the Order of Australia	SET	Senior Executive Team
APS	Australian Public Service	Tas	Tasmania
c	circa (approximately)	UK	United Kingdom
CMG	Companion of the Order of St Michael and St George	USA	United States of America
CSR	Collection Study Room	Vic	Victoria
edn	edition	WA	Western Australia
EL 1, EL 2	Executive level 1, Executive level 2	WHS	Work Health and Safety
EPBC Act	<i>Environment Protection and Biodiversity Conservation Act 1999</i>	WHS Act	<i>Work Health and Safety Act 2011</i>
est	established	WOA	work of art
FRR	Financial Reporting Rule		
FTE	full-time equivalent		
GJ	gigajoule		
GPO	General Post Office		
GST	goods and services tax		
ICT	information and communication technologies		
IDPA	Individual Development and Performance Agreement		
IFP	French Institute of Pondicherry		
IPS	Information Publication Scheme		
kWh	kilowatt hour		
MC	Military Cross		
MP	Member of Parliament		
NGA	National Gallery of Australia		
NSW	New South Wales		
NT	Northern Territory		
NZ	New Zealand		
OAM	Medal of the Order of Australia		
PBS	Portfolio Budget Statements		

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