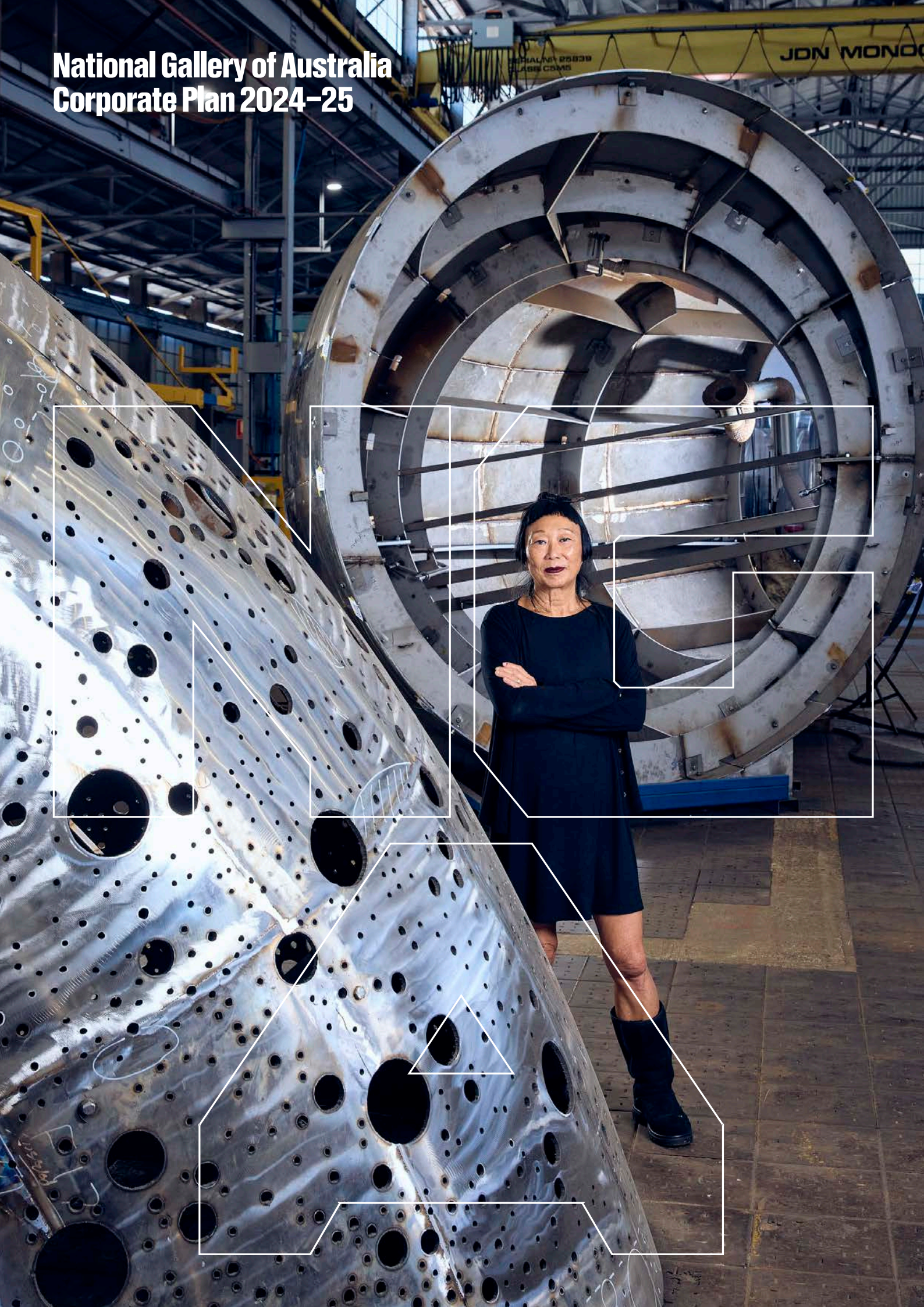


# National Gallery of Australia Corporate Plan 2024–25





## **ACKNOWLEDGEMENT OF COUNTRY**

The National Gallery of Australia respectfully acknowledges that we are on the Country of the Ngunnawal and Ngambri peoples of the Kamberri/Canberra region. We recognise their continuing connections to Country and culture, and we pay our respects to their Elders, leaders and artists, past and present. We respectfully acknowledge all Traditional Custodians throughout Australia whose art we care for and to whose lands National Gallery exhibitions and staff travel.

## **WARNING**

Aboriginal and Torres Strait Islander people are respectfully advised that this publication may contain images and words of, and references to, people who have passed away. Where possible, permission has been sought to include this material.

## **ABORIGINAL AND TORRES STRAIT ISLANDER PLACENAMES**

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





Installation view of Haegue Yang: *Changing From From* featuring Haegue Yang, *Sonic Intermediates – Three Differential Equations* 2020 (detail), National Gallery of Australia, Kamberri/Canberra, purchased 2023 © the artist



# Introduction

Last year's announcement by the Australian Government of \$119 million in additional base funding over four years commencing in 2023–24 gave us certainty and confidence in the future of the National Gallery of Australia. It has allowed us to remain committed to our vision of playing a vitally important role in supporting the visual arts, working with artists and other cultural organisations to contribute to Australian cultural life.

## **National Cultural Policy—Revive: a place for every story, a story for every place**

In 2023–24 we continued to contribute to a greater appreciation of visual arts in Australia and beyond, supported by the Australian Government's National Cultural Policy—Revive: a place for every story, a story for every place.

A significant achievement in this space has been embedding the Sharing the National Collection pilot program within the Art Across Australia program, which is already fostering a sense of connection. We look forward to building on the Sharing the National Collection program and extending its reach for years to come.

## **Artistic program**

We remain committed to delivering culturally dynamic experiences for our audiences. Our artistic program continues to build on our Know My Name initiative, which showcases traditionally underrepresented artists and stories, advocating for both the voice of women artists and their historic and contemporary importance.

Lindy Lee headlines our artistic program for 2024 with an exhibition of works that will open in October 2024, marking the unveiling of her highly anticipated new sculpture *Ouroboros*. The arrival of *Ouroboros* alongside Lee's first solo exhibition at the National Gallery, *Lindy Lee*, and her presentation of the 2024 Annual Lecture are momentous occasions for the National Gallery and one of Australia's most significant contemporary artists.

Running from June to October, we will present the first Australian exhibition dedicated to the legendary figures of the Bauhaus art movement, Anni and Josef Albers, who were at the forefront of artistic innovation throughout the twentieth century and leading pioneers of modernism.

In late June 2024, *Gauguin's World: Tōna Iho, Tōna Ao* offers a rare opportunity to experience the enduring art of French post-impressionist Paul Gauguin. Featuring some of his most recognised masterpieces, many of which were created in the Pacific region, this exhibition shares new perspectives on Gauguin's life and work, his artistic influences and networks, as well as his historical impact and contemporary legacies.

Returning Gauguin to the Pacific comes with great responsibility. We have sought to elevate voices from our Pacific neighbours, asking artists to have wider discussions and share their perspectives on social complexities through programming, podcasts and the extraordinary exhibition *SaVAge K'Lub: Te Paepae Aora'i—Where the Gods Cannot be Fooled*.

Finally, in December 2024, we will hold a major exhibition on English impressionist and post-impressionist painter Ethel Carrick. It will be the first retrospective of her work for nearly half a century, providing our visitors with an opportunity to assess her work in a new light. This exhibition will be shown in conjunction with another on Anne Dangar, an Australian ceramicist and painter who was a pioneering exponent of Cubism and Abstraction from the 1930s onwards.

Our national and international touring exhibition and loan programs continue to reflect our strengthened commitment to share the national collection as widely as possible throughout Australia. This year's touring program continues to tap into the National Gallery's collection of 155,000 works of art, with exhibitions dedicated to showcasing women artists such as Nan Goldin and Clarice Beckett in *Know My Name: Australian Women Artists*.

We remain aware that one of the most important roles of the National Gallery is as custodian of the world's largest collection of Aboriginal and Torres Strait Islander art. As such, we seek every opportunity to better recognise and respect the historic and ongoing contributions of First Nations artists and communities.

We also continue to increase access to the national collection across Australia, and nurture First Nations leaders. Following a successful international tour of the Asia–Pacific region, the National Gallery of Australia will present in Kamberri/Canberra *Ever Present: First Peoples Art of Australia*, an exhibition that celebrates First Nations art and provides a visual dialogue of Australia's complex histories.

### **National collection**

Refining the national collection is an essential part of curatorial practice that ensures the collection stays relevant and focused on stated acquisition priorities. We continue to build and focus our provenance research to ensure the quality of the collection is improved and ethical considerations are addressed.

The National Gallery prides itself on placing artists at the core of our activities. The Artist Reference Group ensures we connect authentically with art makers, hear their voices and recognise their invaluable contributions. We will focus on acquiring major works and continue to increase our representation of women artists across the collection, bringing the four-year commission of Lindy Lee's *Ouroboros* to fruition and a renewed focus on additions to the National Sculpture Garden over the next 10 years.

### **National leadership**

This year we will continue our journey to embed our Gender Equity, Disability Inclusion and Environmental Sustainability action plans. The principles of which underpin how we create and deliver rich cultural experiences that reflect community diversity and enable thoughtful, accessible and inclusive experiences into our everyday business on site, on tour and online.

We continue to take action within our own operations to achieve net-zero greenhouse emissions, demonstrating our commitment by participating in the Australian Government's APS Net Zero 2030. In addition, we will review our Ethics Framework to ensure our policies and plans meet the standards of ethics, excellence and integrity expected of a leading national cultural institution.

### **Areas of continued exploration and innovation**

The National Sculpture Garden in Kamberri/Canberra is one of Australia's largest and most distinct sculpture gardens. This year we launched a National Sculpture Garden Design Competition to create an innovative design that incorporates a public place for experiencing art, education and cultural and social events while respecting the garden's original design intent and heritage values. We look forward to revitalising the 3-hectare garden surrounding the National Gallery over the next three years.

The 2024–25 Corporate Plan sets out National Gallery priorities and the Minister for the Arts expectations to ensure we deliver on our purpose to collect, preserve, promote and share the collection of art nationally. We continue to build on our vision of bringing the national collection to life with rigorous exhibitions driven by ideas and diverse narratives that embrace the experiences of our evolving communities.

We, as the accountable authority of the National Gallery of Australia, are proud to present the *National Gallery of Australia Corporate Plan 2024–25*, which covers the period 2024–25 to 2027–28 as required under paragraph 35(1)(b) of the *Public Governance, Performance and Accountability Act 2013*.

### **Ryan Stokes AO**

Chair, National Gallery of Australia Council

### **Dr Nick Mitzevich**

Director, National Gallery of Australia



# Who we are

National Gallery Enlighten Up Late, 1–11 March 2024, featuring installation view (top), Neil Dawson, *Diamonds* 2002, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of ActewAGL 2002 © Neil Dawson and installation view (right) Alexander Calder, *La Bobine [Bobbin]* 1970, National Gallery of Australia, Kamberri/Canberra, purchased 1972 © Calder Foundation, New York/ Copyright Agency, Australia





## WHO WE ARE

### OVERVIEW

The National Gallery of Australia strives for excellence in furthering knowledge of the visual arts through the national collection and our artistic program of exhibitions and displays, educational and public programs, outreach initiatives, research and publications.

The National Gallery makes art accessible, meaningful and engaging to diverse audiences, locally, nationally and internationally, contributing to the cultural life of the nation and beyond.

The vision of the National Gallery is underpinned by the following key points:

- art is an important bridge to nurture understanding, appreciation and respect for First Nations culture.
- the national collection is a significant cultural resource for all Australians to share.
- education and learning are important entry points for the appreciation and understanding of our cultural heritage.
- all Australians should have access to the national collection, regardless of geography.
- the world is interested in and curious about Australian art and culture, and cultural diplomacy can support a growing appetite to understand and appreciate our unique culture.

## WHO WE ARE

The National Gallery is Australia's national visual arts institution, dedicated to collecting, sharing and celebrating art from Australia and the world. Home to the most valuable collection of art in Australia, the National Gallery holds over 155,000 works of art, including the world's largest collection of Aboriginal and Torres Strait Islander art. Our collection comprehensively represents Australian art, modern art worldwide, art from Europe and America, and art from across Asia and the Pacific.

Central to our vision is bringing the extraordinary national collection to life. Expansive collection displays are accompanied by a dynamic program of exhibitions, national tours and cultural events that celebrate creative practice and deepen lifelong learning.

Based in the nation's capital, the National Gallery sits on the lands of the Ngunnawal and Ngambri peoples. Our imposing modernist building, designed by award-winning architect Colin Madigan AO and opened in 1981, is a beacon of experimental design and exemplary brutalist architecture.

The National Gallery plays an important role in the service of all Australians from its base in Kamberrri/Canberra, in its touring exhibition and extensive loan programs that extend across Australia and internationally, through the Sharing the National Collection program, online education and outreach, and through its cultural diplomacy role in support of the Australian Government's international priorities.

Stimulating the hearts and minds of our audience by celebrating creative practice and deepening lifelong learning are our priorities.



Rochelle Haley, *A Sun Dance* (work in development, November 2023). Commissioned by the National Gallery of Australia, Kamberrri/Canberra 2023. This project was assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body. With additional support from the Australian Research Council through research partner *Precarious Movements: Choreography and the Museum*. Photograph: Leanne Mason



## WHO WE ARE

### PURPOSE

The *National Gallery Act 1975* specifies the following functions for the National Gallery:

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

### VISION

Our guiding vision is:

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

### VALUES

- The National Gallery strives to uphold our organisational values in how we do our work, partner with our stakeholders and relate to each other.

---

<b>BOLDNESS</b>	Our boldness sets us apart. We lead the way with an ambitious and creative vision to elevate art and artists.
<b>INTEGRITY</b>	We act with honesty, fairness and transparency to make ethical decisions. We are authentic, responsible for our actions and accountable for their outcomes.
<b>RESPECT</b>	We are kind and inclusive, seeking diversity and prioritising access and safety. First Nations knowledge and perspectives inform and guide our work.
<b>EXCELLENCE</b>	We harness our curiosity and creativity to deliver with purpose. We work collaboratively to achieve world-class outcomes and are driven to improve.



# Where we are now



Installation view, Sidney Nolan, *Ned Kelly* series, 1946–47, National Gallery of Australia, Kamberri/Canberra, gift of Sunday Reed 1976 © Estate of Sidney Nolan/Copyright Agency, 2024

# WHERE WE ARE NOW

## RENEWED NATIONAL FOCUS

The National Gallery remains committed to strong financial planning and management to operate within its allocated funding envelope. The Council of the National Gallery of Australia recently approved a Financial Strategy for 2024–28, which continues to underpin the National Gallery’s commitment to building financial sustainability, capacity and growth for its operations, as well as capital investment and balance sheet management.

The additional ongoing operating funding announced last year will enable the evolution of the organisation over the coming years. It has already enabled more decisive forward planning and an increased engagement with our philanthropic community, while also advancing our program of ambitious projects and initiatives.

In 2024–25, significant work will begin to stabilise ageing building infrastructure at both the National Gallery premises in Parkes and the offsite storage facility. These works have been made possible through significant one-off financial support from the Commonwealth Government for critical infrastructure repairs.

Further funding will be required to address critical risks associated with building stability and infrastructure remediation in future. The National Gallery has welcomed the establishment of a clear funding pipeline and processes for future capital works and improvements, which will facilitate significant investment in building rectification over the next 10 years.

Last year the National Gallery was grateful to receive \$11.8 million over four years as part of the National Cultural Policy. This funding was used to embed the Sharing the National Collection program which facilitates long-term loans of artworks to regional and suburban locations across the country.

The funding for the program enabled us to open access to the national collection by providing end-to-end logistics, loan management and capability support to regional cultural institutions. Following its launch in 2023, we have strengthened our internal capability and developed new partnerships with cultural institutions across Australia.

The next three years of the program we will work continue with cultural institutions to elevate and amplify the National Gallery as the leading art institution brand across Australia, with a commitment that extends across the nation, expanding accessibility and highlighting the national collection and its possibilities by engaging audiences far and wide.

## ALIGNMENT WITH THE NATIONAL CULTURAL POLICY

The National Gallery’s ambitions continue to align with the National Cultural Policy and the Minister for the Arts Statement of Expectations. This year’s Corporate Plan shows our key this year’s Corporate Plan shows our key strategic initiatives positioned alongside the five pillars of the policy.

1. The National Gallery places **First Nations first** by embedding First Nations culture at the heart of our creative program and acquisitions activity. Our First Nations Advisory Group has been established to provide independent advice to the National Gallery on matters concerning Aboriginal and Torres Strait Islander peoples, art and culture. Having a group of independent First Nations advisors continues to strengthen the ways the National Gallery works with First Nations art and culture and assists in connecting the National Gallery to the broader First Nations cultural and artistic landscape.

This year we launched the National Gallery’s Innovate Reconciliation Action Plan (RAP) that supports our vision of First Nations first and promotes greater understanding, recognition, respect and celebration of Aboriginal and Torres Strait Islander peoples, cultures, artists and Communities. Delivery of the Innovate RAP over the next two years, in partnership with our RAP Working Group and First Nations Advisory Group, will strengthen our endeavours to create spaces in which First Nations people and artists have agency to feel confident, to share and to lead.

2. From the educators who deliver our learning programs to the labels that display our research to audiences, the National Gallery creates **A place for every story**. Drawing on robust scholarship and creativity, we bring to light little-known stories that redress, refresh and update art history as we know and understand it. We invite, encourage and present a diverse range of perspectives on these stories to foster research and debate.
3. Artists and art makers are our colleagues. They inspire us, create for and with us, and generously reframe the world for us through their artworks. The **Centrality of the artist** is second nature for the National Gallery; nevertheless, we constantly examine and reform how we engage with artists. Engaging our Artist Reference Group continues to be an important tool to provide advice and opinions from artists to support our presentation of exciting and robust creative programs.
4. **Strong cultural infrastructure** is vital to safeguard our art collection. The National Gallery cares for, develops and refines the national collection.



## WHERE WE ARE NOW

Which is valued at \$7 billion and has a cultural value beyond measure. As we plan for and commence building rectification works to ensure a high level of care into the future, we are also preparing for the long-term rejuvenation of the National Sculpture Garden.

5. **Engaging our audience** happens on site, online and around the country. On site, our artistic program places great emphasis on the national collection, with the increasing presence of storytelling, interpretation and digital engagement. Online, our collection search engine has evolved so we now have the opportunity, using contemporary technology, to explore more ways for users to browse our content. On tour, our Art Across Australia program, including Sharing the National Collection, extends our existing touring exhibition and loans programs to ensure the National Gallery is truly national.

### AN INCLUSIVE OPERATING ENVIRONMENT

The growing responsibility of public institutions across the world to promote diversity, inclusion, environmental sustainability and ethical decision-making, along with our recognition of Australia's unique First Nations culture, continues to drive initiatives across the National Gallery, including the establishment of the Gallery's Ethics Advisory Group, Child Safety Working Group, First Nations Advisory Group and Artist Reference Group.

The Gender Equity Action Plan (GEAP) provides a framework to advance the representation of women and gender-diverse people within the Gallery and across the artistic program. The focus for this third year of the program is to build on the progress made to date, with an internal focus on staff training, policy review, awareness and engagement. We will continue to measure and report on progress both internally and publicly across the artistic program.

Our Disability Inclusion Action Plan (DIAP) guides access and inclusion principles across all aspects of our work. Building on the milestones achieved in the first years of the DIAP, this year we will focus our attention on increasing the representation of artists and audiences with a disability. The forthcoming artistic and capital works program provides significant opportunities to showcase the practice and professional standing of diverse artists through commissions and programs.

The Lindy Lee *Ouroboros* commission demonstrates the potential of consultation with people with lived experience of disability to enhance access and inclusion, providing a model for future projects and commissions. A continued commitment to whole-of-organisation training and awareness-raising to understand and apply the principles of universal design and the experiences of living with disability will be a priority for the year ahead.

The National Gallery's Child Safety Working Group supports the National Gallery to embed the National Principles for Child Safe Organisations and create a safe environment for children on site and online. We continue to support our staff's understanding of child safety through clear policies and procedures, engagement and training.

## WHERE WE ARE NOW

### OUR CAPABILITIES

#### Workforce

The National Gallery has more than 339 employees (ongoing, non-ongoing and casual) located across two primary sites. Our diverse and talented workforce—from curatorial, conservation, registration, exhibition and education staff to dedicated guide, visitor support, facilities, security, maintenance and corporate teams—brings the National Gallery's collection and displays to life.

Supporting our employees is a network of passionate and knowledgeable volunteers, helping our visitors to make the most of their experience at the National Gallery and increasing their understanding, knowledge and enjoyment of visual arts.

We successfully negotiated our new Enterprise Agreement and continue to review and update the policies that support it, maintaining and building a positive culture through the development of our Culture Compass and Values and Behaviours Statement and growing our ability to attract and retain talent. Workplace health and the safety of our people and visitors continues to be of primary importance, with continuous work being undertaken to modernise our policies, procedures, systems and frameworks.

We will also continue to mature our workforce planning framework and embed our capability programs to ensure our people are equipped with fit-for-purpose skills and can meet both the current and future needs of the National Gallery.

#### Infrastructure

In 2023–24, the National Gallery successfully completed the \$20-million Phase Two LED lighting project, which saw a significant upgrade to the lighting infrastructure within gallery spaces. The replacement of the lights improved energy and thermal efficiency—new LED lights are approximately 70% more efficient than the original halogen lights. As part of the LED project, the National Gallery recycled 9,105 kg of aluminium, 255 kg of cardboard, 62 kg of steel, 262 kg of copper and 112 kg of fluorescent lamps.

We also procured the Head Contractor for the completion of the Phase Three capital works program to progress the rectification of building and fire compliance issues at our storage facility, with construction of these works commencing in 2024–25.

In April 2024, the National Sculpture Garden Design Competition was launched. Both the competition and the resulting design will play a critical role in reimagining this iconic landscape for future generations. The competition is the first stage in the revitalisation of our nation's most important sculpture garden and will form the basis of a future project to reaffirm a unique cultural destination in Australia.

The National Gallery is seeking to implement a design outcome of excellence that acknowledges the past and will be of enduring value to the future. Open to national and international design teams, the brief for the competition was developed with eminent experts in landscape design, architecture, art, education, heritage, accessibility and botany. The competition, which is endorsed by the Australian Institute of Architects and the Australian Institute of Landscape Architects, will proceed in two stages with the announcement of a winning design team in October 2024.

The National Gallery's collection care teams are leading the embedding of sustainability principles in collection management policies and processes by introducing sustainable and circular economy principles to National Gallery-initiated commissions and acquisitions.



## WHERE WE ARE NOW

### **Information and communication technology (ICT)**

The National Gallery has a continued focus on delivering digital and physical infrastructure investments to enable better operations and enhance the visitor experience.

We are concentrating our efforts on lifting our core ICT service capability and build cyber resilience during a time of increased staff and workplace movement and a dynamic threat environment.

Microsoft 365 and digital record-keeping present new opportunities for harnessing our data and improving processes, while at the same time ensuring privacy and compliance with regulations. Realising these benefits is a key part of the technology agenda for the next 18 months.

### **Risk**

The National Gallery is a Corporate Commonwealth Entity, established by the National Gallery Act and subject to the governance and accountability framework prescribed in the *Public Governance, Performance and Accountability Act 2013*.

The National Gallery is governed by its accountable authority, the National Gallery of Australia Council. The Council is supported by the Audit and Risk Committee, Collections Committee and Governance Committee. Management of the National Gallery is led by its Director and supported by a Senior Management Group and Department Heads.

The National Gallery's Risk Management Policy and Framework and Risk Management Procedures align with the Commonwealth Risk Management Policy and are reviewed annually to ensure they remain fit for purpose. In 2025 we will focus on aligning complementary policies with our Risk Management Framework and Policy, including procurement, enterprise project management and work, health and safety.



Installation view, Mary Ann Hampson, Mary Hampson, Hannah/Anna Hampson, Isabella Hampson, Evangeline Hampson, Jane Hampson, *The Westbury quilt* 1900–1903, National Gallery of Australia, Kamberri/Canberra, purchased through the Australian Textiles Fund 1990



## WHERE WE ARE NOW

STRATEGIC RISKS	KEY CONTROLS
<b>The national collection is not developed or well managed.</b>	The national collection is governed by the National Gallery Act and National Gallery Regulations. Guided by the National Gallery's Acquisition and Deaccession Policy, all acquisitions and deaccessions are reported to and monitored by the National Gallery's Collections Committee. Internal expertise in artistic conservation is supported and guided by Care of the Collection Guidelines.
<b>Audiences across Australia do not have access to the national collection.</b>	The National Gallery designs and delivers a Council-approved artistic program, supported by an annual learning, digital and development program and events calendar. We also have an extensive loans and touring exhibition program that is complemented by the Sharing the National Collection program (detailed below).
<b>Activities do not effectively support or fulfil the National Cultural Policy.</b>	The National Gallery's key activities, including the artistic program, closely align with the pillars of the National Cultural Policy. A detailed Sharing the National Collection project plan has been developed and Phase One is currently being delivered, which allows for lessons learned and iteration as appropriate, and is guided by our Outward Loans Policy and Loans Guidelines. Regular engagement occurs between the Director, the Sharing the National Collection Team and the Office for the Arts to identify and meet expectations.
<b>The National Gallery is unable to harness resources and assets to build for the future.</b>	The National Gallery Foundation meets regularly to identify and pursue opportunities to increase giving and philanthropy to support our ambitions. The National Gallery is also implementing a revised Strategic Asset Management Plan and has established a Capital Works Taskforce and Project Management Team to deliver our priority of funded infrastructure projects.

Our Senior Management Group together with our Audit and Risk Committee identifies, monitors and manages the full spectrum of strategic and enterprise risks at the National Gallery to ensure we are considering and responding to environmental changes as they occur. The National Gallery continues to improve its ability to manage risk and develop its tools and resources as we strive to be a governance exemplar for cultural institutions both nationally and internationally.

## WHERE WE ARE NOW

### COOPERATION

The National Gallery prioritises collaboration and knowledge-sharing activities, not only with our close partners, including the Office for the Arts and other national, state and local cultural institutions, but also with Australian and international organisations. We are committed to working together to raise the profile and impact of visual arts across our communities. As the sector responds to and delivers the National Cultural Policy, this cooperation has never been more important. Art Across Australia, which encompasses the Sharing the National Collection program, will allow us to forge richer and longer-lasting partnerships with more regional and suburban cultural institutions.

The National Gallery is indebted to the support of its members and the generous donations of individuals and organisations who share our vision. In collaboration with the National Gallery Foundation and the American Friends of the National Gallery of Australia, we have developed strategies to increase private giving and corporate partnerships to help us achieve our purpose and vision.

### SUBSIDIARIES

Gordon Darling's generosity established the Gordon Darling Australia Pacific Print Fund, a subsidiary that continues to enable the National Gallery to form an unrivalled collection of contemporary prints from Australia and the Pacific region. The fund was established to:

- purchase, for the national collection, prints by Australasian printmakers now living or who died on or after 1 January 1965
- provide funds for the public exhibition of prints purchased for the national collection, whether at the National Gallery in Kamberri/Canberra or elsewhere in Australia or overseas
- provide funds for the National Gallery to publish information about the prints purchased for the national collection, including the provision of reasonable funds for the National Gallery to publish catalogues of said prints.

While not formally a subsidiary, the Poynton Bequest has provided funds to the National Gallery that support the acquisition and exhibition of international prints, drawings and illustrated book collections.



# Where we are headed



Art Talk featuring installation view of Australian Art collection, Gallery 25. From top: Aida Tomescu, *A long line of sand III* 2021, National Gallery of Australia, Kamberri/Canberra, gift of Rowena Danziger in memory of Ken Coles AM, in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Aida Tomescu/ Copyright Agency, 2024; Juz Kitson, *Charred urn, a lament for the wildfires no 2* 2021, National Gallery of Australia, Kamberri/Canberra, gift of the artist through the Australian Government's Cultural Gifts Program 2022 © Juz Kistson

## WHERE WE ARE HEADED

**National Gallery’s key strategic initiatives support the objectives of the National Cultural Policy. Our performance measures and planned performance results are aligned with the five pillars of the policy.**

### **1. FIRST NATIONS FIRST**

Recognising and respecting the crucial place of First Nations stories at the centre of Australia’s arts and culture.

### **2. A PLACE FOR EVERY STORY**

Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.

### **3. CENTRALITY OF THE ARTIST**

Supporting the artist as worker and celebrating artists as creators.

### **4. STRONG CULTURAL INFRASTRUCTURE**

Providing support across the spectrum of institutions that sustain our arts, culture and heritage.

### **5. ENGAGING THE AUDIENCE**

Making sure our stories connect with people at home and overseas.

We will continue to evolve our planned performance results to demonstrate efficiency and effectiveness as we mature our approach to enterprise performance management.



## WHERE WE ARE HEADED

### ACTIVITIES IN KEY FOCUSED AREAS

**Our performance measures and planned performance results are connected to our four key activities and align to the five pillars of the National Cultural Policy.**

#### 1. COLLECTION

We will maximise the potential of the national collection. We will refine and review the collection by commissioning and acquiring a targeted number of masterworks, deaccessioning responsibly and providing opportunities for scholarship and research.

We will widen the public's understanding of art by sharing the diverse stories of our collection and designing innovative programs in collaboration with artists.

*These activities both support and are underpinned by the National Cultural Policy (Pillars 1, 2, 3 and 5).*

#### 2. CONNECTION

We will expand our reach to connect with more Australians on an emotional and intellectual level by sharing the collection through loans, travelling exhibitions, education programs and events, digital initiatives and collaborative partnerships.

We will enrich the visitor experience by modernising gallery spaces, providing an engaging journey through the collection as well as the building's architecture and our unique National Sculpture Garden.

*These activities both support and are underpinned by the National Cultural Policy (Pillars 1, 2, 3 and 5).*

#### 3. DISTINCT IDENTITY

Through increased loan and exhibition activities across Australia, we will communicate our distinct role as the custodian of an exceptional national collection, including the world's largest and most important collection of First Nations art.

A new program of long-term loans and touring exhibitions will honour our national remit and expand our connections with rural, regional and remote communities across Australia.

*These activities both support and are underpinned by the National Cultural Policy (Pillars 1, 2, 3 and 5).*

#### 4. CAPABILITY

We will strengthen our organisation by upskilling our team and aligning staff capability and teams in line with current and future needs. We will improve long-term sustainability by partnering with funders and donors to achieve our ambitions.

*These activities both support and are underpinned by the National Cultural Policy (Pillar 4).*

**These activities have been guided by our operating environment and risk profile as well as our understanding of the expectations and needs of our audiences and stakeholders. They prioritise what we need to do to secure the long-term sustainability and relevance of the National Gallery.**



Installation view, Gerhard Richter, *Juno* 1983 (detail),  
National Gallery of Australia, Kamberri/Canberra,  
purchased 2003 © Gerhard Richter 2024 (31072024)



## WHERE WE ARE HEADED

### DEVELOP, CONSERVE AND MANAGE AN OUTSTANDING NATIONAL COLLECTION (PILLARS 1, 2, 3 AND 5)

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS			
	2024–25	2025–26	2026–27	2027–28
<b>The national collection is developed and managed.</b>	10 works of singular outstanding quality added to the national collection.	✓	✓	✓

### SHARE THE NATIONAL COLLECTION WITH AUDIENCES (PILLARS 1, 2, 3 AND 5)

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS			
	2024–25	2025–26	2026–27	2027–28
<b>Audiences access and engage with the national collection.</b>	Total attendance to the national collection exceeds 2,050,000.	✓	✓	✓
	Unique website sessions exceed 2,000,000.	✓	✓	✓
	Total student attendance of learning programs exceeds 62,000.	✓	✓	✓



Installation view of *Emily Kam Kngwarray* major exhibition,  
2 December 2023 – 28 April 2024, National Gallery of  
Australia, Kamberri/Canberra, featuring Emily Kam  
Kngwarray, *Untitled* 1989, private collection © Emily Kam  
Kngwarray/Copyright Agency, 2024



## WHERE WE ARE HEADED

### PRESENT ARTISTIC PROGRAMS OF CULTURAL EXCELLENCE (PILLARS 1, 2, 3 AND 5)

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS			
	2024–25	2025–26	2026–27	2027–28
<b>The National Cultural Policy is supported.</b>	Fifteen new partnerships are established across Australia for Sharing the National Collection.	✓		
	80% of visitors are quite or highly satisfied. 95% of visitors attending major exhibitions are quite or highly satisfied.	✓	✓	✓
	Two new partnerships are established to advance First Nations art internationally.	✓		

### BUILD FOR THE FUTURE (PILLAR 4)

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS			
	2024–25	2025–26	2026–27	2027–28
<b>The National Gallery ambition is realised.</b>	Philanthropic support increases by 2%.	✓	✓	✓
	The Sculpture Garden Project design and development phase is implemented.	✓		



Participants at Art Steps for Clarice Beckett, 2023





**National Gallery of Australia  
GPO Box 1150  
Kamberri/Canberra ACT 2601  
Australia**

**+61 2 6240 6411  
governance@nga.gov.au  
nga.gov.au**

© National Gallery of Australia 2024

Apart from any use permitted under the *Copyright Act 1968*, no part of this publication can be reproduced, copied, scanned, stored in a retrieval system, recorded or transmitted in any form or by any means without the prior written permission of the publisher. All rights reserved.

Cover image: Lindy Lee at UAP Company standing next to *Ouroboros* fabrication detail, Brisbane, 2023, National Gallery of Australia, Kamberri/Canberra  
© Lindy Lee, photograph: Josef Ruckli