



# **National Gallery of Australia Corporate Plan 2023 – 24**



## **ACKNOWLEDGEMENT OF COUNTRY**

The National Gallery of Australia respectfully acknowledges that we exist on the traditional Country of the Ngunnawal people of Kamberri/Canberra and the Country of the Ngambri people of the surrounding Australian Capital Territory region.

We recognise their continuing connections to Country and culture, and we pay our respect to their Elders, leaders and artists past, present and future. We also respectfully acknowledge all traditional custodians throughout Australia, whose art we care for and to whose lands National Gallery exhibitions and staff travel.



Australian Art permanent galleries. From left: Nonggirnga Marawili, Madarrpa people, *Baratjala* 2016 (white and ochre barks); Nonggirnga Marawili, Madarrpa people, *Baratjala* 2015; Rosalie Gascoigne, *Suddenly the Lake* 1995 (detail)

# Introduction

The welcome announcement by the Australian Government of \$119 million in additional funding over four years commencing in 2023–24 has given us certainty and confidence in our future. Of the allocated funds, \$42 million has been dedicated to assist critical capital works focused on the rectification of waterproofing our building. The National Gallery also welcomed the establishment of a clear funding pipeline and processes for future capital works and improvements, to facilitate significant government investment in building rectification over the next ten years.

## **Revive: a place for every story, a story for every place**

In 2022, our 40th year, we took time out to reflect on our impact on the cultural life of Australia. We set out an agenda to widen the appreciation of visual arts in Australia and beyond, with the support of the Australian Government's National Cultural Policy—Revive: a place for every story, a story for every place. The National Gallery is proud to be a key delivery partner for one of the major programs announced in Revive. In 2023–24 we will implement the Sharing the National Collection pilot project of long-term loans, which allows works of art from the collection to be seen, researched, published, talked about and used to advance appreciation of Australian culture. Sharing The National Collection is the first major program introduced to develop our engagement across Australia since we established our touring exhibitions program in the 1990s.

## **Artistic program**

We continue to deliver culturally dynamic experiences for our audiences. Our artistic program again builds on our Know My Name initiative, which showcases traditionally underrepresented artists and stories and advocates the voice and historic and contemporary importance of female artists. Emily Kam Ngwarray will headline our artistic program for 2023–24, through a series of major acquisitions and a retrospective exhibition. A celebrated artist in Australia, Emily Kam Ngwarray is also acknowledged internationally as one of the world's most significant painters to have emerged in the twentieth century. We will renew our focus on the Asia Pacific region with a major acquisition and exhibition by leading Korean artist Haegue Yang.

We continue to review and reframe our historic collection, and a major acquisition and exhibition of the American photographer Nan Goldin adds a work and an artist who broke new ground in photography and art making with her series *The ballad of sexual dependency*. Within the twenty-first century, we will add a major work by international artist Jordan Wolfson, in keeping with the collecting ambition established under the inaugural Gallery Director James Mollison. Wolfson's work draws from a lineage of modern sculpture as well as images and motifs from the mass media, popular culture and the internet.

Our national and international touring exhibition and loan programs continue to regain momentum and reflect our strengthened commitment to share the national collection as widely as possible throughout Australia. This year's touring program taps into the National Gallery's collection of 155,000 works of art, with works on loan by artists such as Tony Albert. The breadth and diversity of First Nations art will be seen in the regions, and internationally with *Ever Present: First Peoples art of Australia* touring to the Auckland Art Gallery Toi o Tāmaki, New Zealand, supported by Wesfarmers.

One of the most important roles of the National Gallery is its custodianship of the world's largest collection of Aboriginal and Torres Strait Islander art. The National Gallery will take every opportunity to better recognise and respect the historic and ongoing contributions of First Nations artists and communities to arts and culture. We will continue to increase access to the national collection across Australia and work to embed First Nations staff in our institution and nurture First Nations leaders. The establishment of a First Nations Advisory Group continues our recognition and respect of Australian First Nations peoples.

## **National collection**

The National Gallery is committed to excellence. Refining the national collection is a curatorial practice that ensures the collection stays relevant and focused on stated acquisition priorities. The provenance research and review ensures the quality of the collection is improved and ethical considerations are addressed.

The National Gallery prides itself on placing artists at the core of what we do. We have established an Artist Reference Group to ensure we authentically connect with art makers and recognise their centrality to what we do, and to provide a mechanism to hear about opportunities or issues of concern directly from artists.

**National leadership**

We look forward to continuing to implement 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 onsite, on tour and online. Our Ethics Framework has evolved and guides our policies and practices to ensure that we meet the standards of ethics, excellence and integrity expected of a leading national cultural institution.

**Areas of continued exploration and innovation**

We continue to update our digital capability and service delivery, setting out strategies to enable, secure, connect and innovate in these areas, as well as creating new opportunities for engagement, collaboration and learning.

This Corporate Plan sets out National Gallery priorities to ensure we can deliver on our purpose to collect, preserve, promote and share the collection of art nationally. We continue to build upon our vision to bring the national collection to life with rigorous exhibitions driven by ideas and diverse narratives and that embrace the experiences of our evolving communities.

We, as the accountable authority of the National Gallery of Australia, are proud to present the 2023–24 Corporate Plan, which covers the period 2023–24 to 2026–27 as required under paragraph 35(1)(b) of the *Public Governance, Performance and Accountability Act 2013*.

**Ryan Stokes AO**  
Chair, National Gallery  
Council

**Dr Nick Mitzevich**  
Director, National Gallery



# Who we are



Worldwide, International Art permanent galleries.  
From left: Eko Nugroho, *Carnival trap 1* 2018 (detail);  
Claes Oldenburg, *Leopard chair* 1963 (detail); Roy  
Lichtenstein, *Brushstrokes* 1967, *Shipboard girl* 1965  
and *Crak!* 1963–64



## 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, educational and public programs, outreach initiatives, research and publications.

The National Gallery makes art accessible, meaningful and vital to diverse audiences, locally, nationally and internationally.

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.
- Regardless of geography, educational backgrounds and economic status, all Australians should have access to art.
- The world is interested in and curious about Australian art and culture, and cultural diplomacy can support a growing appetite to experience more.

## 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 represents the whole of Australian art; modern art worldwide, particularly from Europe and America; and art from across Asia and the Pacific.

Expansive collection displays are accompanied by a dynamic program of exhibitions, national tours and cultural events that celebrate creative practice and deepen lifelong learning, in person and online.

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, is a beacon of experimental design and exemplary brutalist architecture.

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



Australian Art permanent galleries. Clockwise from left: Elizabeth Gower, *One stop shopping* 1983 (detail); David McDiarmid, *Kiss of light* 1990; Dale Frank, *Doug'ese bottomless bungie thru the trivial funky conduit* 1998; Grant Featherston, *Red Obo chair* 1974; Janet Dawson, *Coffee table* 1968



## 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

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.

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<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.

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# Where we are now



Worldwide, International Art permanent galleries.  
Sentani people, *Ancestor double figure (Le Lys)*  
19th century



## A MORE CONFIDENT INSTITUTION

As 2023–24 begins, the National Gallery of Australia remains committed to strong financial planning, management and responsibility as it enters an improved funding environment. Committed to operating within its allocated funding, the National Gallery welcomed the announcement by the Australian Government of \$119 million in additional funding over the next four years, which has given us certainty and allowed us to plan programs with our staff and our partners across Australia. Of the allocated funds, \$42 million has been dedicated to assist critical capital works focused on the rectification of waterproofing our building. The National Gallery also welcomed the establishment of a clear funding pipeline and processes for future capital works and improvements, to facilitate significant investment in building rectification over the next ten years.

This operating position has increased organisational confidence and lowered our immediate risk profile. It enables more decisive forward planning and an increased engagement with our philanthropic community, while also advancing our roster of ambitious projects and initiatives.

This position is mirrored by the optimistic atmosphere within the cultural sector following the announcement of the National Cultural Policy—Revive: a place for every story, a story for every place. Under this policy, the National Gallery of Australia received \$11.8 million over four years to implement Sharing the National Collection, a program of long-term loans of artworks to regional and suburban locations across the country. The four-year pilot program has implications for other cultural institutions. With loans of works by First Nations artists and paintings by Australian impressionists, among many others, this program will boost cultural activity, support local jobs, assist regional communities to build events around loaned works and associated exhibitions, and increase cultural economic activity—particularly in small businesses that support tourism, hospitality and education.

## ALIGNMENT WITH THE NATIONAL CULTURAL POLICY

The National Gallery's ambitions align well with the National Cultural Policy—Revive, and 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. Importantly, we have ensured First Nations presence on the Senior Management team by establishing the position of

Assistant Director, First Nations Engagement; a senior executive position which leads the First Nations portfolio. This position provides leadership in influencing and embedding First Nations culture across the institution. The National Gallery looks forward to building on our long-term commitment to First Nations arts and culture by launching our first Reconciliation Action Plan to guide the way the National Gallery supports the rich First Nations contribution to Australia's diverse contemporary culture and national identity.

2. From the educators that deliver our learning programs to the labels that put our research in front of 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 and co-workers. They inspire us, create for and with us, and generously reframe the world for us through their artworks. The **Centrality of the artist** is nature for the National Gallery; nevertheless, we constantly examine and reform how we engage with artists. Our Artist Reference Group is an initiative that seeks 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, valued at \$7 billion and with 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 our Sculpture Garden.
5. **Engaging the audience** happens onsite, online and around the country. Onsite, our artistic program places great emphasis on the national collection, with an increasing presence of storytelling, interpretation and digital engagement. Online, our Collection Search engine has evolved so that we now have the opportunity, using contemporary technology, to explore more ways for users to browse content. On tour, Sharing the National Collection extends our existing travelling exhibition and loans programs to make the National Gallery truly national.

## **A GLOBALISED 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 and continuing First Nations culture, continue to drive initiatives across the National Gallery, including the establishment of the Gallery's Ethics Advisory Group, Child Safe 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. In the second year of the program we will build on the progress made to date, with a particular focus on staff training and sector engagement.

Our Disability Inclusion Action Plan (DIAP) guides access and inclusion principles across all aspects of our work. This year we are focused on providing high-quality accessible services and programs, creating further training and engagement opportunities for staff, reviewing and upgrading our existing policies and processes, and assessing physical and digital infrastructure for improvements. Most importantly, we will continue to consult regularly with people with disability to inform our work.

The National Gallery's Child Safety Working Group was founded in 2019 to support the National Gallery to adopt the National Principles for Child Safe Organisations and create a safe environment for children. We continue to support our staff's understanding of Child Safety and an e-learning module and child safety guidelines are being developed for release later this year.

## **OUR CAPABILITIES**

### **Workforce**

The National Gallery has more than 324 employees (ongoing, non-ongoing and casual) located across two primary sites. Our diverse and talented workforce—from curatorial, collection, exhibition and education staff to dedicated guide, visitor support, facilities, security, maintenance and corporate teams—bring the National Gallery Vision 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 are focused on refreshing our Enterprise Agreement and the policies that support it, maintaining and building a positive culture and growing our ability to attract and retain talent. Workplace health and the safety of our people and visitors continue to be of primary importance, with additional work being undertaken to modernise our policies, procedures, systems and frameworks.

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

### **Infrastructure**

Confirmed funding for major capital works at the National Gallery has enabled us to strengthen internal capability and leadership to ensure the efficient and effective oversight of this program. Using \$87.5 million for remediation works over the next three years, we will prioritise construction and capital works required to ensure our physical premises are safe and fit for purpose. This investment will help us to maintain our facilities to protect both people and property from new and increasingly frequent threats, including from climate and other environmental changes, and provide appropriate amenities for our visitors and audiences.



This significant program of works will redefine the National Gallery's physical presence, by returning the building to its original architectural intent and developing the masterplan to revitalise the sculpture garden. We will continue to invest in new technologies and efficiencies to make the National Gallery more sustainable and climate friendly.

Our Environmental Sustainability Action Plan (ESAP) provides a pathway to rapidly reduce energy use and improve energy efficiency across the National Gallery's buildings and operations. Our initial focus was the offsite storage facility, where we have installed a 400kW solar array with 742 solar panels. This system will create energy savings that reduce our environmental impact and contribute to a more sustainable future. We will pursue further sustainability outcomes as we plan and implement our expanded capital works program.

Over the next ten years significant additional funding will be required to rectify defects in waterproofing and glazing, to ensure the National Gallery is fit for purpose and able to protect and safeguard the national collection. We will be working with the Australian Government to expedite funding submissions through the newly announced funding pipeline.

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

Investments in integrated digital and physical infrastructure will continue to be a priority for the National Gallery over the next four years. The National Gallery is implementing further changes to its ICT delivery model to respond to increasing cybersecurity threats and better support hybrid working arrangements. We have begun transitioning to the Microsoft 365 cloud office-collaboration platform, which will provide staff with new tools for analysing data and office productivity as well as improving security and operability within the existing infrastructure for staff working onsite and remotely.

Following the 2021 launch of our new website, we have moved to a new phase of content creation, drawing on our expertise and experience to offer more ways for audiences to connect and participate. The next four years will see the National Gallery increase its digital footprint, expanding accessibility and highlighting the creative possibilities of working in digital spaces by engaging audiences far and wide.

#### **Risk**

The National Gallery is a Corporate Commonwealth Entity, established by the *National Gallery Act 1975*, 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 Council of the National Gallery of Australia. The Council is supported in its work by an 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 recently updated its Risk Management Policy and Framework—and its risk appetite—in line with the Commonwealth Risk Management Policy, introducing a set of strategic risks informed by our key activities and planned performance results. We continue to monitor operational risks through our enterprise risk register and risk plans developed for specific business units and projects.

STRATEGIC RISKS	KEY CONTROLS
<p><b>The national collection is not developed or well managed.</b></p>	<p>The national collection is governed by the <i>National Gallery Act 1975</i> and National Gallery Regulations. All acquisitions and deaccessions (guided by the National Gallery's Acquisition and Deaccession Policy) are reported to, and monitored by, the National Gallery's Collections Committee. Internal expertise in artistic conservation is supported by the National Gallery's Conservation Preservation Plan and guided by Care of the Collection Guidelines.</p>
<p><b>Audiences across Australia do not have access to the national collection.</b></p>	<p>The National Gallery designs and delivers a Council-approved artistic program, supported by an annual learning, digital and development program and an events calendar. We also have an extensive loans and touring exhibition program which is complemented by the newly funded Sharing the National Collection program (detailed below).</p>
<p><b>Activities do not effectively support or fulfil the National Cultural Policy.</b></p>	<p>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), guided by our Outward Loans Policy and Loans Guidelines. Regular engagement occurs between the Director, Sharing the National Collection Team and the Office for the Arts to identify and meet expectations.</p>
<p><b>The National Gallery is unable to harness resources and assets to build for the future.</b></p>	<p>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, funded infrastructure projects.</p>

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 will continue to improve its ability to manage risk, and to develop its tools and resources as we strive to be a governance exemplar for cultural institutions both nationally and internationally.



## **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. Sharing the National Collection will allow us to forge richer and long-lasting partnerships with more regional and suburban cultural institutions.

Work with the Office for the Arts and other national collecting institutions on a long-term storage facility is expected to continue, with the ambition to address growth in storage demand and to leverage this initiative to expand our reach and engagement with regional Australia.

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 to 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 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 the 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



Australian Art permanent galleries. Joseph Dufour et Cie and Jean Gabriel Chavet, *Les Sauvages de la mer Pacifique* (The Peoples of the Pacific) 1805 (detail)

The National Gallery has designed a new suite of performance measures and planned performance results to support the objectives of the National Cultural Policy. Our performance measures and planned performance results are aligned to the pillars of the policy, as outlined below:

### **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 breath 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 which sustain our arts, culture and heritage

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

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

In future years we will continue to evolve our planned performance results to demonstrate efficiency and effectiveness, as we further mature our approach to enterprise performance management.

## **ACTIVITIES IN KEY FOCUS AREAS**

Presented below are our performance measures and planned performance results, connected to our four key activities, and aligned to the five pillars in the National Cultural Policy:

### **1. COLLECTION**

We will maximise the potential of our collection, which is like no other in the world. We will refine and review the collection through commissioning and acquiring a targeted number of masterworks, responsible deaccessioning, and providing opportunities for scholarship and research. We will widen the public's understanding of art through 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, the building's architecture, and our unique 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 travelling 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 and improve long-term sustainability through targeted investments in upskilling our team, aligning staff capability and teams with current and future needs, and building confidence among funders and donors to partner with us 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 and understanding 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.



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

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS			
	2023–24	2024–25	2025–26	2026–27
The national collection is developed and managed	10 works of singular outstanding quality added to the national collection	✓	✓	✓
	500 works deaccessioned from the national collection	✓		

## SHARE THE NATIONAL COLLECTION WITH AUDIENCES (PILLAR 5)

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS			
	2023–24	2024–25	2025–26	2026–27
Audiences across Australia have access to the national collection	Audience engagement with the National Gallery			
	350,000 visitors onsite	✓	✓	✓
	2 million users online			
	300,000 visitors on tour			

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

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS			
	2023–24	2024–25	2025–26	2026–27
The National Cultural Policy is supported	Sharing the Collection, Phase One, implemented with 15 partnerships across Australia (Pillar 4)	✓		
	The 2023–24 artistic program delivered and meets financial and audience targets	✓	✓	✓
	Establish partnerships to advance First Nations art internationally	✓	✓	✓

## BUILD FOR THE FUTURE (PILLAR 4)

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS			
	2023–24	2024–25	2025–26	2026–27
The National Gallery ambition is realised	Commercial revenue and philanthropic support increases by 2%	✓		
	Phase one of the Sculpture Garden Masterplan developed			



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Cover image: Emily Kam Kngwarray, Anmatyerr people, *Alhalker—my Country* 1992 (detail)