

**National Gallery of Australia  
Corporate Plan 2022 – 23**



## **ACKNOWLEDGEMENT OF COUNTRY**

Cover image:

Paul Girrawah House, Ngambri-Ngunnawal peoples, with members of the Ramingining community sing in *The Aboriginal Memorial* in its new location at the heart of the Gallery, 2022. Installation view, Ramingining artists, Djon Mundine, Bandjalung people, *The Aboriginal Memorial* (detail), 1987–88, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of funds from National Gallery admission charges and commissioned in 1987 © Ramingining Artists/Copyright Agency, 2021

**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.**

Installation view, Rodel Tapaya, *The promise land: the moon, the sun, the stars* (detail), 2016, National Gallery of Australia, Kamberri/Canberra, purchased 2017  
© Rodel Tapaya



# Welcome

In October 2022, we will be celebrating and recognising the 40th anniversary of the National Gallery opening its doors to Australia and the world. It is an appropriate moment to pause and consider the cultural learnings and contributions made during those decades, and of course to look ahead to the next 40 years and beyond.

At the heart of our National Gallery is a belief that we exist for the benefit of all Australians, and that we are dedicated to ensuring that we continue to build and share Australia's most important and internationally significant national art collection.

The national collection remains our focus and we will continue to strengthen the collection through the development of a comprehensive overview of First Nations and Australian art, and important developments internationally privileging the work and artists that have a relationship to our historic collection and our geographic neighbours.

We are actively working to ensure we deliver exciting and unique experiences for onsite visitors. Our artistic program will highlight the achievements of ground-breaking Australian artists and will build on the Know My Name initiative elevating the voice of significant female artists. The sculpture garden collection will be revitalised in the coming years with a large-scale commission by Australian artist Lindy Lee, welcoming all to the National Gallery.

With the easing of COVID-19 restrictions, our national and international touring exhibitions and loans program will regain momentum to reach regional and remote communities. To widen the impact of the national collection a number of projects have been devised that can tour to communities without formal galleries, bringing art to new audiences such as Patricia Piccinini's *Skywhales: Every Heart Sings*. The stories of our First Nations people are being shared with international audiences through the touring exhibition *Ever Present: First Peoples Art of Australia*, which commenced its tour to Singapore. Expansion of our outreach and digital learning programs will further grow our national impact and audience reach across rural and regional Australia with substantial philanthropic support. The National Gallery's long-term goal is to share the national collection more widely to support regional communities across the nation.

We are also developing frameworks to ensure that our institution is fit for purpose and meets global best practice in thinking and purpose. We have established our sector-leading Gender Equity, Disability Inclusion, Reconciliation, and Environmental Sustainability Action Plans, and are now focused on their implementation. These plans better enable us to nurture a rich cultural experience that reflects the diversity of history and cultural endeavours in Australia, creating thoughtful, accessible, and inclusive experiences onsite, on tour and online.

The development of our Ethics Framework and Ethics Advisory Group is demonstrative of our continued commitment to excellence and accountability. We must and will take responsibility for the consequences of our actions,

act with fairness and integrity in all that we do, and meet the standards of ethics, transparency, and professionalism befitting of a leading national cultural institution.

Recognising and respecting Australia's First Nations people and communities continues to be central to our work. We are proud to have 5% of our workforce identifying as Aboriginal or Torres Strait Islander, and to have appointed an Assistant Director First Nations Engagement to the National Gallery's senior leadership group, a member of the Wierdi people of the Birri Gubba Nation of Wribpid (central Queensland), who also holds responsibility for the curation of the Gallery's First Nations art. The National Gallery will continue to collaborate with First Nations communities and artists to deepen our understanding, and share the stories of our First Nation's people across Australia and the globe.

In terms of our physical space, we will also seek further funding to continue to deliver our critical capital works program, replacing elements of the 40-year-old infrastructure that has now reached the limits of its original design and function. A key aspect of this will be the comprehensive replacement of air-conditioning plant and equipment, and a full replacement of the National Gallery's lighting infrastructure. We are pursuing sustainability initiatives through our Environmental Sustainability Action Plan and Asset Management Improvement Plan, including installing Solar at our offsite storage facility. We have commenced planning to revitalise and improve amenity of our iconic sculpture garden which aims to create a unique visitor experience and improve connectivity between the National Gallery and garden, creating new opportunities for the dynamic display of public sculpture.

This Corporate Plan sets out our priorities to ensure the National Gallery can deliver on its remit, continue to strengthen an inclusive culture, build national engagement with the visual arts and respond to challenges to meet and exceed the expectations of our stakeholders and audiences.

In our 40th year we reflect on our impact on the cultural life of Australia over the past four decades and set out an agenda to share the national collection and widen the appreciation of the visual arts in Australia and beyond.

We, as the accountable authority of the National Gallery of Australia, are proud to present the 2022-23 Corporate Plan, which covers the periods 2022-23 – 2025-26, as required under paragraph 35(1)(b) of the *Public Governance, Performance and Accountability Act 2013*.

## **Ryan Stokes AO**

Chair, National Gallery Council

## **Nick Mitzevich**

Director, National Gallery

# Who we are



Kiki Smith, *Earth*, 2012, cotton Jacquard tapestry, 299.7 x 194.3 cm, National Gallery of Australia, Kamberri/Canberra. Purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Kiki Smith, courtesy Pace Gallery

## **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 collection comprises over 155,000 works of art, including the world's largest collection of Aboriginal and Torres Strait Islander art. Our significant collection represents the whole of Australian art, modern art worldwide, particularly from Europe and America, and art from across Asia and the Pacific.**

**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 southern shore of Lake Burley Griffin, on the lands of the Ngunnawal and Ngambri peoples, and within Canberra's National Triangle. Our heritage listed building, designed by award winning architect Colin Madigan AO, is a beacon of experimental design and exemplary Brutalist architecture.**

**At the National Gallery we strive for cultural experiences that surprise, that disrupt convention, that deepen our understanding of the human condition and the world we live in. The National Gallery plays an important role in the service of all Australians through its base in Canberra, in its touring exhibition program, its extensive collection loan programs, online education and outreach programs, and through its cultural diplomacy role in support of the Federal Government's international priorities.**

## WHO WE ARE

### PURPOSE

- **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 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

WE VALUE	WHICH MEANS WE
<b>Excellence</b>	...are professional, rigorous and committed, working collaboratively to achieve outcomes befitting of the world-class art we collect and care for.
<b>Creativity</b>	...are dynamic, innovative and seek to inspire, continually encouraging and pursuing new ways of working across our operations.
<b>Courage</b>	... do what is right, even when challenging. Through bold, brave behaviours and ambitions, we challenge ourselves to be an impactful, defining and enriching reference point for the visual arts and responsible governance in Australia, and across the world.
<b>Respect</b>	...respect and defend intellectual and artistic freedom. We embrace differences of opinion, and treat everyone with consideration and courtesy, promoting wellbeing along with a safe, caring, accessible and inclusive environment on site, online and on tour.
<b>Accountability</b>	...take responsibility for the consequences of our decisions, act with fairness and integrity in all that we do, to meet the standards of ethics, openness, transparency and professionalism expected by our stakeholders and audiences.

Juz Kitson, *Charred urn, a lament for the wildfires no 3*, 2021,  
National Gallery of Australia, Kamberrri/Canberra, The Sid and  
Fiona Myer Family Foundation Fund 2021 © Juz Kitson





# Where we are now



Installation view of studio, Del Kathryn Barton, *my heart is blazing 11 hours*, 2021, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Del Kathryn Barton, photograph: Anna Kučera/Artist Profile

## WHERE WE ARE NOW

### OUR OPERATING ENVIRONMENT

We are proud to operate within a resilient cultural and creative economy. Long before the recent occurrence of natural disasters and pandemics, the creative sector demonstrated its ability and commitment to contribute and thrive in the face of adversity. As pandemic restrictions ease and global movements increase, we will seek to leverage these opportunities to share the national collection with growing audiences across rural and regional Australia, and the world.

Our audiences continue to expect us to provide them with choices regarding how, when and where they engage and connect with art. We will continue to invest in both physical and digital infrastructure to support on site, online and on tour access to the national collection, exhibitions and programs.

Growing expectations of museums across the world to promote diversity, inclusion, environmental sustainability and ethical decision making continues to drive initiatives across the National Gallery, including through implementation of our various Action Plans, the establishment of an Ethics Advisory Group, and sustained focus on our provenance projects.

The National Gallery continues to implement financial sustainability initiatives to operate within its allocated funding envelope. While the National Gallery has received some one-off financial support from the Commonwealth Government for critical capital works, it continues to operate within a considerably constrained financial environment from an operational perspective, with \$3 million of supplementary funding terminating by June 2023, and operational costs rising.

We remain reliant on the continued support of generous donors that enables the National Gallery to fund 23 operational staffing positions, stage exhibitions, and deliver public and educational programs that would otherwise not be possible within the current government funding envelope. Commercial and other own-source revenue will continue to be pursued to supplement operational funding as we recover from COVID-19 related commercial income impacts.

### OUR CAPABILITIES

#### Workforce

The National Gallery has more than 250 employees located across two sites. The diverse and talented workforce includes technical staff involved in caring for, researching and presenting art along with guides, maintenance, security and administrative staff, and management.

Supporting our employees is a network of passionate and dedicated volunteers, who help our visitors make the most of their experience at the National Gallery and support us in our work bringing the National Gallery Vision to life.

We will continue to work with our team and stakeholders to refresh our Enterprise Agreement, including to grow our value proposition as an employer to respond to increasing competition for talent and to build and maintain a positive culture. Workplace health and the safety of our people and visitors continues to be a significant focus, with additional work being targeted to modernise our policies, procedures, systems and frameworks.

We will also focus on ensuring workforce capability aligns with organisational needs, including expanding project management capability across the National Gallery through the establishment of an Enterprise Project Management Office.

## WHERE WE ARE NOW

### Infrastructure

The National Gallery has strengthened its internal capability and leadership to responsibly manage the growth in capital funding to address priority construction and capital works required to ensure our physical premises are safe and fit for purpose. This investment will assist us to maintain our facilities to protect both people and property from more frequent and emerging threats, including from climate and other environmental changes, and provide the amenities our visitors and audiences expect of us.

This significant program of works will redefine the National Gallery's physical presence, through returning the building to its original architectural intent, revitalising the sculpture garden and investing in technologies that will make us a more sustainable and climate-friendly operation.

### ICT

Investments in integrated digital and physical infrastructure will continue to be a priority for the National Gallery over the next four years. Our ambitious program of digitising and sharing the national collection will continue, enabled by the launch in 2021 of our new website. Our ICT capability will also be strengthened through a proactive approach to responding to increasing cyber security threats, refreshing essential digital infrastructure, and uplifting capability in the utilisation of our digital tools and solutions.

### 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.

Following the development and launch of a revised risk management policy and framework, the National Gallery is now focussing its efforts on implementing its new risk system, tools and capability development programs to build its governance and risk management capability, and pursue its objective of being a governance exemplar for cultural institutions both nationally and internationally.

Enterprise risks, used to inform our Key Activities, Performance Measures and Planned Performance Results, are summarised overleaf. Our Risk Management Advisory Group, together with our Audit and Risk Committee, will continue to identify, monitor, and manage emerging enterprise risks at the National Gallery to ensure we are considering and responding to environmental changes as they occur.

Installation view of studio, Lindy Lee holding a maquette of *Ouroboros* which has been commissioned to celebrate the 40th anniversary of the Gallery. *Ouroboros* is due for completion in 2024 and will be located in the Sculpture Garden at the entrance to the Gallery.



## WHERE WE ARE NOW

ENTERPRISE RISK	MITIGATION STRATEGIES AND CONTROLS
<p><b>Risk 1: Failing, ageing and/or obsolete essential infrastructure and systems</b></p> <p>Failing, ageing and/or obsolete essential infrastructure and systems, caused by insufficient investment in maintenance, repair and replacement and/or increasing operating costs, threatens the ability of the National Gallery to support online, on tour and on-site program delivery.</p>	<ul style="list-style-type: none"> <li>▪ Develop Asset Management Improvement Plan</li> <li>▪ Continue to establish capability and capacity in Capital Works Taskforce</li> <li>▪ Deliver planned and reactive maintenance program</li> <li>▪ Implement Strategic Asset Management Plan</li> <li>▪ Implement Business Improvement Initiative as part of Data Governance and Information Management Strategy</li> </ul>
<p><b>Risk 2: Insufficient financial resources and investment</b></p> <p>The National Gallery fails to have sufficient financial resources to meet its objectives and commitments, caused by increasing operating costs and low levels of alignment, influence and relationships with, and confidence of, public and private sector funding bodies and their priorities.</p>	<ul style="list-style-type: none"> <li>▪ Update and implement 5-year Financial Sustainability Strategy</li> <li>▪ Implement 2020–25 fundraising program through the National Gallery of Australia Foundation</li> <li>▪ Continued engagement with Portfolio Department and Minister</li> <li>▪ Enhance commercial activity to grow own-source revenues</li> </ul>
<p><b>Risk 3: Inability to meet or exceed audience expectations or sufficiently differentiate</b></p> <p>The National Gallery's fails to meet or exceed audiences' experience expectations or sufficiently differentiate itself, or otherwise connect with audiences and artists, leading to reduced audience numbers and engagement, damaging the reputation of the National Gallery and hampering long term credibility.</p>	<ul style="list-style-type: none"> <li>▪ Develop and implement Action Plans, and monitor benefits and outcomes</li> <li>▪ Develop and update Future Artistic Program</li> <li>▪ Lead a contemporary and inclusive cultural agenda that prioritises art of women and First Nations</li> <li>▪ Enhance investment in on site, online and on tour digital and learning resources and programs</li> <li>▪ Ambitious onsite, online and on tour program that aims to be a series of 'firsts' supported by capable and engaged staff</li> </ul>
<p><b>Risk 4: Damage to the national collection</b></p> <p>Damage to the national collection, caused by inadequate identification and management of internal and external threats, hampers the National Gallery's ability to meet its strategic priorities and damages the National Gallery's reputation as a leading custodian of art.</p>	<ul style="list-style-type: none"> <li>▪ Review collection management policies</li> <li>▪ Implement Capital Works Program</li> <li>▪ Implement short and long-term storage solutions</li> <li>▪ Strengthened security, disaster management, conservation and preservation plans</li> </ul>
<p><b>Risk 5: External disruptions and visitation barriers</b></p> <p>Visitors are unable to engage with the National Gallery on-site, on tour or online, due to environmental events and/or global disruptions, reducing the National Gallery's ability to have a national reach to deliver programs, collaborate with partners, and meet commitments.</p>	<ul style="list-style-type: none"> <li>▪ Enhance investment in online and on tour programs</li> <li>▪ Continue to refine business continuity and emergency response measures</li> <li>▪ Engage with visitors to sustain relationships through diverse access and communication channels</li> <li>▪ Minimise resourcing disruptions through COVID support, vaccination programs and contingency planning</li> <li>▪ Continue to optimise Tessitura to support audience engagement</li> <li>▪ Work with touring venues and logistics partners to plan and respond to disruptions</li> </ul>

## WHERE WE ARE NOW

ENTERPRISE RISK	MITIGATION STRATEGIES AND CONTROLS
<p><b>Risk 6: Failure to deliver inclusion initiatives</b></p> <p>The National Gallery fails to meet its commitment to lead a contemporary and inclusive national agenda, including on matters concerning accessibility, ethics, gender, cultural safety and sustainability, negatively impacting the reputation of the National Gallery and its long-term ability to influence change and create an impact.</p>	<ul style="list-style-type: none"> <li>▪ Develop and implement Action Plans</li> <li>▪ Develop and implement Artistic Program</li> <li>▪ Define and implement National Learning Framework</li> <li>▪ Develop National Engagement Plan</li> </ul>
<p><b>Risk 7: Ineffective governance practices</b></p> <p>Ineffective governance practices compromise the National Gallery's ability to deliver on its Strategic Priorities, engender stakeholder and investor confidence, or otherwise breach compliance obligations, including as a result of poor-quality processes, procedures, tools, templates, training and failure to develop and/or embed capability.</p>	<ul style="list-style-type: none"> <li>▪ Complete internal review of key frameworks, activities, tools and templates</li> <li>▪ Digitise conflicts of interest process</li> <li>▪ Implement newly developed Risk Management Policy and Framework, Procedures and Tools</li> <li>▪ Refine Governance Framework and key governance Policies and Procedures</li> <li>▪ Complete detailed review of Financial and Decision-making Delegations</li> </ul>
<p><b>Risk 8: Inability to secure and retain required capabilities</b></p> <p>The National Gallery is unable to attract or maintain the required capabilities and workforce necessary to deliver its strategic priorities, including meeting existing and potential employees' expectations regarding working arrangements, conditions and environment, and providing structures to support career aspirations and progression.</p>	<ul style="list-style-type: none"> <li>▪ Continue roll out and refinement of staff well-being program</li> <li>▪ Embed professional development into employee performance agreements</li> <li>▪ Implement the Human Resources Road Map</li> <li>▪ Renegotiate the National Gallery's Enterprise Agreement</li> <li>▪ Review and update Human Resources policies</li> </ul>
<p><b>Risk 9: Compromised safety or security</b></p> <p>The safety or security of people or property at the National Gallery is threatened due to inadequate protection measures, resulting in injury or loss.</p>	<ul style="list-style-type: none"> <li>▪ Sustain COVID protocols</li> <li>▪ Allocate additional funding to support resourcing needs in priority areas</li> <li>▪ Provide Employee Assistance Program support to staff and their families</li> <li>▪ Conduct WHS audits and implement revised WHS Framework</li> <li>▪ Implement mandatory security training</li> </ul>
<p><b>10. Failure to deliver Capital Works Program</b></p> <p>The Gallery fails to deliver the Capital Works Program due to poor project management and insufficient governance arrangements, resulting in physical spaces no longer fit-for-purpose that potentially lead to WHS incidents, damage to works of art, and irrevocable reputational damage.</p>	<ul style="list-style-type: none"> <li>▪ Engage external project management expertise to provide support to the Capital Works Program while we build internal capacity and capability</li> <li>▪ Implement Building Services and Infrastructure governance framework</li> <li>▪ Implement Enterprise Project Management Office and associated tools, templates, processes and reporting to inform decision-making.</li> </ul>

## WHERE WE ARE NOW

### COOPERATION

The National Gallery is proud of its extensive 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 domestic and global organisations that work together to raise the profile and impact of visual arts across our communities.

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

Opportunities to pursue enhanced access to the visual arts for our audiences will continue to be identified through work with presenting partners, education bodies, industry and governance experts, along with those who have lived experience across our diverse audiences. Initiatives to expand the reach of the national collection into regional Australia will also be a priority.

The National Gallery is indebted to the support of its members and the generous donations of individuals and organisations who share in our vision. In collaboration with the National Gallery Foundation and the American Friends of the National Gallery of Australia, strategies for growth in private giving and corporate partnerships will progress us towards our achieving our purpose and vision.

### SUBSIDIARIES

Gordon Darling's generosity, which established the Gordon Darling Australia Pacific Print Fund, 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 January 1, 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 National Gallery is also the recipient of funds from The Poynton Bequest which supports it to acquire and otherwise exhibit international prints, drawings and illustrated book collections.



Tyson Frigo, Wiradjuri and Yuin people(s), participant at the 2022 National Gallery's Indigenous Arts Leadership Program, supported by Wesfarmers Arts, Residential 1, Wiradjuri/Wagga Wagga, 2022



# Where we are headed



Installation view, *Emotional Body*, National Gallery of Australia, Kamberri/Canberra, 2021

## WHERE WE ARE HEADED

### KEY ACTIVITIES & PERFORMANCE

**Presented overleaf are our performance measures and planned performance results, connected to our four strategic key activities:**

#### **1. DISTINCT IDENTITY**

Distinct through our custodianship of the most exemplary and exceptional collection in Australia, including the world's largest and most important collection of First Nations art. Distinct through our national remit, growing our connections with rural, regional and remote communities across Australia. Distinct through our commitment to ethical museum leadership and international partnerships.

#### **2. CONNECTION**

We will expand our reach to connect with more Australians on an emotional and intellectual level, by further decentralising the collection through loans, travelling exhibitions, programs, digital initiatives and collaborative partnerships. We will enhance the visitor experience through contemporising Gallery spaces, providing an engaging journey through the building architecture, collection, and our unique sculpture garden.

#### **3. COLLECTION**

We will maximise the potential of our collection, which is like no other in the world. We will refine and grow the collection through responsible deaccessioning, provide opportunities for research and scholarship, and commission and acquire a focussed number of masterworks. 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.

#### **4. CAPABILITY**

We will strengthen our organisation and improve long-term sustainability through targeted investments in upskilling our team, aligning capability and teams with current and future needs, building confidence amongst funders and donors to partner with us to deliver on our ambitions.

**These have emerged from understanding our operating environment and risk profile and anticipating the expectations and needs of our audiences and stakeholders, to prioritise what we need to do to best position the National Gallery to meet expectations and secure its long-term sustainability and relevance.**



Installation view, Imants Tillers, *Mount Analogue*, 1985, National Gallery of Australia, Kamberri/Canberra, purchased 1987 © Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney, photograph: VisitCanberra

## WHERE WE ARE HEADED

### 1. DISTINCT IDENTITY

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS				
	TIMELINE	2022 – 23	2023 – 24	2024 – 25	2025 – 26
<b>Approve Action Plans and deliver on commitments</b>		>80% action plan commitments met on time and on budget	>	>	>
<b>Implement Ethical Decision-Making Framework</b>		Implementation of Ethical Decision-Making Framework by 31 July 2022			
<b>Create strategic international and Australian partnerships</b>		1 international partnership by 30 June 2023			
		At least 1 Australian partnership per annum	>	>	>
<b>Approve Artistic Program and deliver on commitments</b>		2023-26 Artistic Program developed by 30 September 2022			
		2023-26 Artistic Program launched by 1 January 2023			
		>80% 2023-26 Artistic Program commitments met on time and on budget	>	>	>
		Formal protocol to embed First Nations Engagement across all relevant exhibitions and programs developed by 31 October 2022			

## WHERE WE ARE HEADED

### 1. DISTINCT IDENTITY

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS			
TIMELINE	2022 – 23	2023 – 24	2024 – 25	2025 – 26
<b>Refine the national collection consistent with acquisition strategies and deaccession strategies</b>	Deaccession plans developed by 31 December 2022			
	5% collection reviewed per annum	>	>	>
	Acquisition Strategy finalised by 31 July 2022			
	100% acquisitions align with the National Gallery Vision	>	>	>
<b>Strengthen our brand, profile and marketing reach</b>	Growth on 21/22 reach, measured through number of campaigns, social media followers and engagement, and e-news subscribers	>	>	>

#### Relevant Enterprise Risks

ER3 – Inability to meet or exceed audience expectations or sufficiently differentiate

ER5 – External disruptions and visitation barriers

ER6 – Failure to deliver inclusion initiatives

## WHERE WE ARE HEADED

### 2. CONNECTION

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS				
	TIMELINE	2022 – 23	2023 – 24	2024 – 25	2025 – 26
<b>Mark the National Gallery's 40th Anniversary</b>		At least 1 major 40th Anniversary Commission announced by October 2022			
		100% attendance targets met for 40th Anniversary exhibitions and events			
		95% audiences rate satisfaction in our 40th year as either 'highly satisfactory' or 'quite satisfactory'			
<b>Grow and expand access and engagement with the national collection</b>		90% total audiences comprised of offsite (non-Parkes Gallery) audiences			
		Year on year growth in total number of onsite visitors	>	>	>
		10% increase on prior year online audience	>	>	>
		10% increase in prior year pages per visit for Online Collection web sessions	>	>	>
		At least 1 new regional tour held per year	>	>	>
		700 outward loans processed per annum	>	>	>



Top image: Members of the Ramingining community and Commissioning Curator Djon Mundine OAM, Bandjalung peoples, sing in *The Aboriginal Memorial* in its new location at the heart of the Gallery, 2022.  
 Lower image: Installation view, Ramingining artists, Djon Mundine, Bandjalung people, *The Aboriginal Memorial* (detail), 1987–88, National Gallery of Australia, Kamberra/Canberra, purchased with the assistance of funds from National Gallery admission charges and commissioned in 1987 © Ramingining Artists/Copyright Agency, 2021 © Ramingining Artists/Copyright Agency, 2022



## WHERE WE ARE HEADED

### 2. CONNECTION

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS			
TIMELINE	2022 – 23	2023 – 24	2024 – 25	2025 – 26
<b>Present international projects to raise the profile of Australian Art</b>	At least 1 project presented internationally			
<b>Innovate audience engagement through enhanced digital infrastructure and system integrations</b>	Deliver phase 2 of the institutional website by 31 December 2022			
	Deliver integrated digital platform by 30 June 2023			
	Develop interactive digital toolkit to support onsite interpretive experiences by June 2023			
<b>Implement livestreaming to increase online engagement</b>	10 livestream events that are available on National Gallery and 3rd party digital platforms per annum			
	75% of livestream events are accessible			
	100 new content items published (including online articles, videos, audios, virtual tours and digital publications)			
	10% growth on prior year on demand video views and audience listens > > >			



## WHERE WE ARE HEADED

### 2. CONNECTION

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS			
TIMELINE	2022 – 23	2023 – 24	2024 – 25	2025 – 26
	15% growth on prior year total article, virtual tour and digital publication views	>	>	>

#### Relevant Enterprise Risks

- ER3 – Inability to meet or exceed audience expectations or sufficiently differentiate
- ER5 – External disruptions and visitation barriers
- ER6 – Failure to deliver inclusion initiatives

## WHERE WE ARE HEADED

### 3. COLLECTION

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS				
	TIMELINE	2022 – 23	2023 – 24	2024 – 25	2025 – 26
<b>Approve storage strategy and deliver on commitments</b>		Storage Strategy finalised by 30 June 2023			
		>80% national collection stored in line with international standards			
<b>Strengthen ethical collection management, including through conservation research</b>		100% acquisitions subject to Ethics Framework, as well as the Art Acquisitions, and Due Diligence and Provenance Policies	>	>	>
		100% deaccessions subject to Ethics and Deaccession Frameworks, as well as Due Diligence and Provenance Policy	>	>	>
	100% provenance data in the collection management system resolved by 31 July 2022				
	At least 1 Conservation Research Project completed per annum	>	>	>	
	>2000 conservation treatments conducted per annum	>	>	>	



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

## WHERE WE ARE HEADED

### 3. COLLECTION

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS			
	TIMELINE	2022 – 23	2023 – 24	2024 – 25
<b>Activate the national collection by prioritising learning</b>	25% growth on prior year learning resource downloads	>	>	>
	50% growth on prior year, user-created resource lists	>	>	>
	>5% growth on prior year number of teachers reporting relevance to the classroom curriculum	>	>	>
	At least one impact study on learning initiatives per annum	>	>	>
<b>Expand research partnerships that advance visual arts scholarship</b>	At least 1 domestic research partnership developed by 30 June 2024	>		
	At least 1 international research project developed by 30 June 2024	>		
<b>Provide access and deeper engagement with the national collection through publishing</b>	At least 3 books and 1 digital publication published by June 2023			

#### Relevant Enterprise Risks

- ER1 – Failing, ageing and/or obsolete essential infrastructure and systems
- ER3 – Inability to meet or exceed audience expectations or sufficiently differentiate
- ER4 – Damage to the national collection
- ER5 – External disruptions and visitation barriers
- ER6 – Failure to deliver inclusion initiatives
- ER7 – Ineffective governance practices

## WHERE WE ARE HEADED

### 4. CAPABILITY

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS				
	TIMELINE	2022 – 23	2023 – 24	2024 – 25	2025 – 26
<b>Deliver on HR Roadmap commitments</b>		>90% commitments in HR Roadmap met on time and on budget			
<b>Conduct capability assessment and develop and implement capability action plan</b>		Capability Assessment conducted by 31 December 2023			
		Capability Action Plan developed and launched by 30 June 2024	>		
<b>Pursue Landscape Renewal Project</b>		Landscape Renewal Project Plan developed by 31 December 2022			
		>80% Project Plan commitments met on time and on budget	>	>	>
<b>Delivery capital works and facilities program of works</b>		>90% capital works projects delivered on time and on budget	>	>	>
<b>Update and implement 5-year Financial Sustainability Strategy</b>		>90% Financial Sustainability Strategy commitments met on time and on budget, with planned outcomes achieved	>	>	>

## WHERE WE ARE HEADED

### 4. CAPABILITY

PERFORMANCE MEASURE	PLANNED PERFORMANCE RESULTS				
	TIMELINE	2022 – 23	2023 – 24	2024 – 25	2025 – 26
<b>Maximise earned revenue opportunities</b>		100% paid exhibition ticket targets achieved	>	>	>
		100% commercial revenue targets achieved	>	>	>
<b>Develop Foundation Fundraising Strategy and deliver on commitments</b>		Fundraising Strategy developed by 31 December 2022			
		At least 2% growth on prior year in private sector funding	>	>	>

#### Relevant Enterprise Risks

- ER1 – Failing, ageing and/or obsolete essential infrastructure and systems
- ER2 – Insufficient financial resources and investment
- ER3 – Inability to meet or exceed audience expectations or sufficiently differentiate
- ER4 – Damage to the national collection
- ER8 – Inability to secure and retain required capabilities
- ER9 – Compromised safety or security
- ER10 – Failure to deliver capital works program



Justene Williams, *Victory over the sun (detail)*, 2016, National Gallery of Australia, Kamberri/Canberra, purchased 2021 in celebration of the National Gallery of Australia's 40th anniversary held in 2022 © the artist



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