

STRATEGIC PLAN 2013–2017

NATIONAL GALLERY OF AUSTRALIA

An inspiration for the people of Australia





VISION

National Gallery of Australia

An inspiration for the people of Australia

Sidney Nolan *Ned Kelly* 1946 (detail), gift of Sunday Reed, 1977

(cover) National Gallery of Australia, Canberra.

PRIORITIES

We will fulfil our national role by:

- advancing learning about and enjoyment of the visual arts for all Australians through expanded access to our national art collection
- optimising access to the National Gallery's collections, programs and online services, by capitalising on Australia's broadband network and new technologies
- championing pride and confidence in Australia's visual culture through inspiring and much expanded displays of the nation's collection of Australian art
- presenting internationally important blockbuster exhibitions of the world's finest art
- showing leadership in promoting the rich cultures of our Asia–Pacific region
- leveraging the National Cultural Policy and the Australian Curriculum to improve access to the extensive and engaging content of the national art collection.

While these priorities provide the special focus for the next four years, we will also continue:

- developing the national collection across our collecting areas, including: late nineteenth- to twenty-first-century European and American art; Asian art, with an emphasis on art of Southeast Asia and the Indian subcontinent; Pacific art; and Australian art, including Indigenous Australian art
- caring for and promoting the national art collection
- using the breadth and depth of our unique collections in innovative and creative ways to deliver lively and vibrant displays, exhibitions and associated programs that inform and engage
- undertaking research and producing publications on the national art collection and the visual arts generally
- developing exhibitions and programs from the national art collection to tour Australia and internationally
- maintaining strategic relationships and fulfilling our statutory and professional obligations according to the highest museum and scholarly standards.

CONTEXT

The National Gallery of Australia is the Commonwealth of Australia's national cultural institution for the visual arts.

The *National Gallery Act 1975* requires the Gallery to:

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

The Gallery receives funding from the Commonwealth Government and also actively seeks, and relies upon, financial and in-kind support from private and corporate sources.

Within this context, the *Strategic Plan 2013–2017* presents the National Gallery of Australia's goals for the four-year period and its strategies to achieve them.

The Strategic Plan is underpinned by annual business plans with key performance indicators that relate to the programmed activities for each of the four years of this plan.

The Strategic Plan will be renewed annually, and its coverage extended at each review by an additional year.



OUR VALUES

At the National Gallery of Australia, we value:

Art for everyone

We want everyone to experience art. We provide access to art within and beyond the Gallery walls. Everyone's life can be enriched by art, and everyone will find something to engage with in the national art collection.

Striving for excellence

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

Creative engagement

We are creative in the way we draw people in and sustain their attention. We approach challenges with a positive problem-solving approach. We aim to bring out the best in each other.

Courage

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

Respect

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

Schoolchildren viewing Claude Monet's *Waterlilies (Nymphéas)* c 1914–17 (detail), purchased 1979.

(following page) **Ramifying artists** *The Aboriginal Memorial* 1987–88, purchased with the assistance of funds from National Gallery admission charges and commissioned in 1987. Photograph: John Gollings









GOAL 1

Develop, preserve and protect an outstanding national art collection

OBJECTIVE 1.1

Develop and strengthen the national art collection

Key strategies

- Acquire, by purchase, gift and bequest, works of art of outstanding quality in line with our *Acquisitions Policy* and Ten-Year Acquisition Strategy.
- Encourage, facilitate and acknowledge Government funding, donations, gifts and bequests that enhance the national art collection.

OBJECTIVE 1.2

Preserve protect and manage the national art collection

Key strategies

- Conserve and maintain the national art collection and provide appropriate storage, security and environmental conditions.
- Document and manage the national art collection.
- Continue digitisation of the national art collection.

Our success will be measured by:

- the quality of the national art collection and achievements measured against our *Acquisitions Policy* and Ten-Year Acquisition Strategy
- the level of funding and donations attracted for development of the national art collection
- the number of works of art in the national collection digitised every year
- achievement of other relevant key performance indicators expressed in annual business plans.

GOAL 2

Increase engagement with the national art collection and Gallery exhibitions and programs

OBJECTIVE 2.1

Display and exhibit works of art

Key strategies

- Display works from the national art collection in a meaningful and engaging way.
- Present a well-researched, balanced, stimulating, informative and enjoyable exhibition program in Canberra, throughout Australia and internationally.

OBJECTIVE 2.2

Increase access to the national art collection locally, nationally and internationally

Key strategies

- Use collection displays, Gallery exhibitions, travelling exhibitions, loans, publications, programs and technology to increase access to the national art collection.
- Implement the Digital Art Education and Access Initiative (see Appendix A) and pursue innovation and other opportunities presented by the expanded national broadband coverage and the Australian Curriculum to improve access to the national art collection.
- Finalise plans and seek Government support for the Stage 2 building expansion incorporating the Centre for Australian Art (see Appendix B).

OBJECTIVE 2.3

Provide inspirational educational and public programs

Key strategies

- Provide leadership in the visual arts sector by presenting innovative and informative programs about the visual arts.
- Stimulate engagement with and understanding of the visual arts through events, research, publications, conferences and symposia.
- Engage with national educational bodies to develop educational resources to deliver targeted programs for students and teachers.
- Embed works from the national art collection into the Australian Curriculum.

OBJECTIVE 2.4

Promote the National Gallery of Australia

Key strategies

- Promote the national art collection and Gallery exhibitions and programs to increase visitation and audience engagement.
- Strengthen and promote the National Gallery of Australia brand.

OBJECTIVE 2.5

Provide high-quality services and enjoyable experiences for visitors

Key strategies

- Continuously improve services that deliver high-quality visitor experiences.
- Seek and respond to visitor feedback.

Our success will be measured by:

- the number of people who access the national art collection and Gallery exhibitions, programs and facilities, and their level of satisfaction
- the number of works from the national art collection publicly available through displays, loans, tours, online and in publications and reproductions
- achievement of other relevant key performance measures expressed in annual business plans.



GOAL 3

Maximise support for Gallery operations and plans

OBJECTIVE 3.1

Secure and manage the Gallery's financial resources

Key strategies

- Secure funding and support for Gallery operations and programs from government, corporate and private sources.
- Maximise returns from commercial operations.
- Manage financial resources effectively, with close alignment of strategic and financial plans.

OBJECTIVE 3.2

Manage Gallery infrastructure and services

Key strategies

- Ensure continuous high standards of maintenance and operation of Gallery buildings and infrastructure and effectively manage such assets.
- Incorporate consideration of environmental sustainability in Gallery operations.

OBJECTIVE 3.3

Further develop Gallery infrastructure

Key strategies

- Finalise plans and seek Government support for the Stage 2 building expansion incorporating the Centre for Australian Art (see Appendix B).
- Apply innovative and emerging technology to strengthen information and communications infrastructure and resources to better serve the needs of the Gallery and its audience.

OBJECTIVE 3.4

Continuously improve risk management and corporate governance

Key strategies

- Monitor and manage current and emerging risks.
- Apply best practice standards in corporate governance and management.

OBJECTIVE 3.5

Secure and develop human resources

Key strategies

- Provide a safe and healthy working environment.
- Attract, develop and retain skilled staff.
- Encourage a supportive and positive workplace culture.

OBJECTIVE 3.6

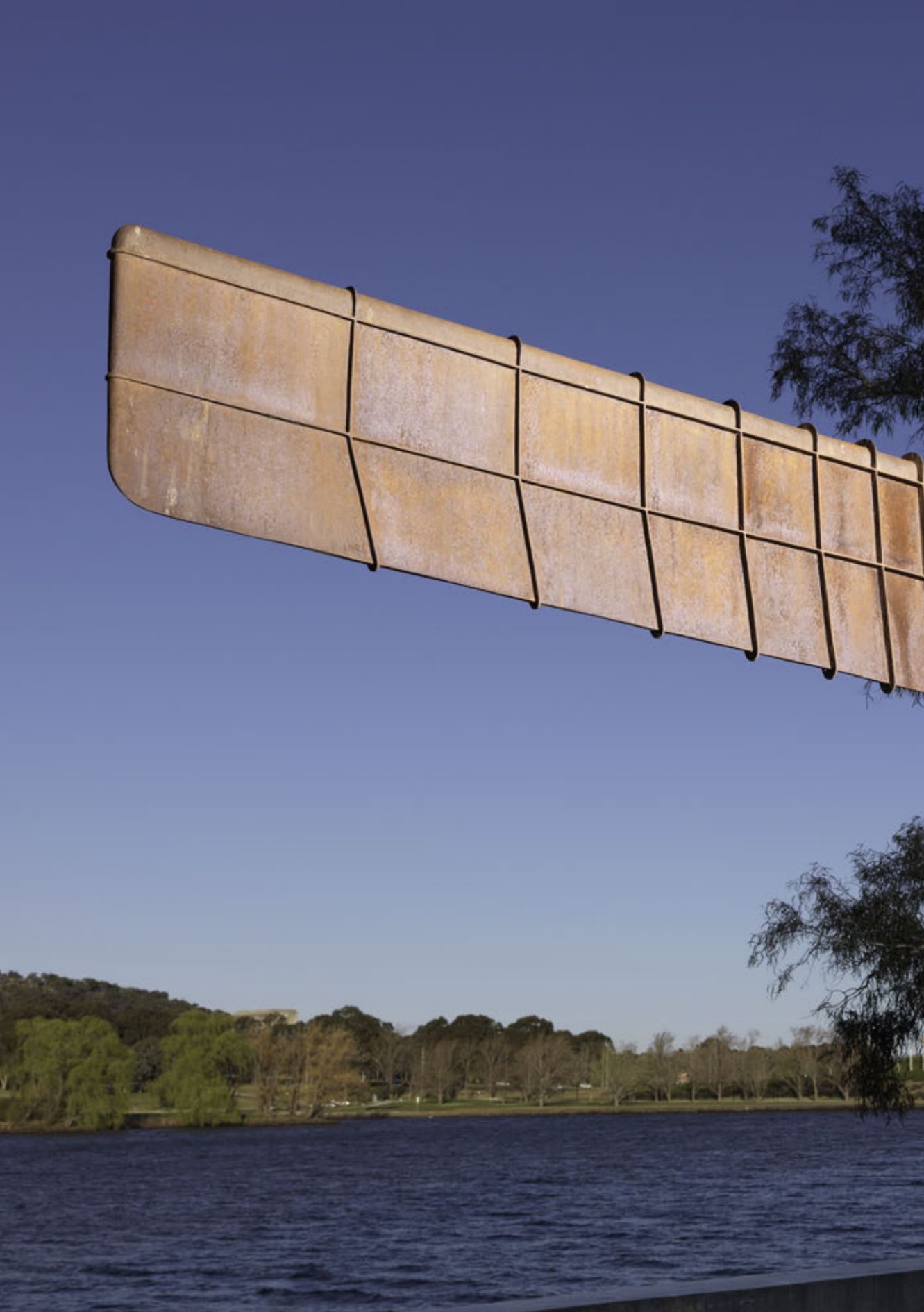
Develop and maintain strategic relationships

Key strategies

- Actively engage with Government and Members of Parliament.
- Work cooperatively with our portfolio department, colleague institutions and other agencies.
- Develop and maintain productive relationships with artists, donors, sponsors, members and other key stakeholders.

Our success will be measured by:

- a sound financial position
- the level of satisfaction with facilities and services
- the progression of key Gallery plans
- achievement of other relevant key performance measures expressed in annual business plans.





APPENDIX A

National Gallery of Australia Digital Art Education and Access Initiative

The National Gallery of Australia is committed to engaging all Australians with the nation's art collection and rich visual arts appreciation and history by developing a range of new programs to leverage new technologies.

These programs aim to make the national art collection and the Gallery's extensive holdings of resource materials more accessible to children, students, educational institutions, art galleries—regional, state, and international—and communities across Australia and around the world.

We envisage that our Digital Art Education and Access Initiative will fundamentally change the ways in which audiences can connect with the national art collection, which will be readily recognised as a rich resource for those seeking to enjoy and learn from the visual arts.

To this end, live streaming of lectures, blogs and online forums will give people around Australia and throughout the world the opportunity to link up directly with the Gallery's respected staff, and, in doing so, create new levels of discussion about and engagement with the Gallery's collection, exhibitions and programs.

To realise and sustain this vision we must continue to digitise the national art collection to build the digital asset base for our educational, promotional and resource materials. We will also need to implement new systems and provide additional support—such as a new content management system for the Gallery's website, new production and editing facilities—and associated resourcing.

We also plan to deploy technology to create a more accessible and engaging experience for visitors to the Gallery and to improve the way we do business and the productivity of our workforce.

Following are brief descriptions of some of the main programs we plan to develop and implement.

- New online educational resources for teachers and students that will be based on the Australian Curriculum and cover a variety of subject areas, including Indigenous Studies, History, Geography, English and Visual Arts. We are also well placed to provide resources for three cross-curriculum priorities:
 1. Aboriginal and Torres Strait Islander histories and cultures
 2. Asia and Australia's engagement with Asia
 3. Sustainability.

- New smartphone, iPad and kiosk applications that assist visitors and audiences in engaging with our collections and exhibitions.
- A revitalised Gallery website that will provide better content and better e-commerce facilities including a new e-shop, that will give visitors the best possible online experience.
- A new range of online public programs, featuring live streaming of lectures, online workshops and art appreciation courses, online discussions with curators, other staff and guest speakers.
- A new range of online programs that improve access to the national art collection for disadvantaged and specialist groups in the community such as rural and remote schools and communities.

The Gallery's annual business plans cover the key projects and the resources required to realise this ambitious vision, which also includes upgrading technology in the James O Fairfax Theatre, Small Theatre and Gandel Hall.

To implement it, we will appoint an appropriately qualified Head of Digital Strategy, a new role proposed by independent consultants and endorsed by the Gallery Council. The Head of Digital Strategy will work with the Gallery's senior management team to coordinate delivery of our digital initiatives.

A significant investment will be required to implement the system improvements and to provide associated resources over the next four years. Philanthropic, government and corporate partnerships will underpin the funding of this Gallery vision for cutting-edge online art education, access and audience engagement programs. A fundraising strategy will be implemented to secure this additional funding.







(opposite) Family activity room for the exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*.

(above) Performance by dancers from the Torres Strait Islands to celebrate NAIDOC Week 2012 at the National Gallery of Australia.

APPENDIX B

National Gallery of Australia Stage 2, Centre for Australian Art

The National Gallery of Australia holds the largest, most comprehensive and most balanced collection of Australian art that exists. It comprises more than 104 000 works, nearly four times more than the equivalent collection in any state gallery. Our Australian collection represents the rich, lively and continuous culture of both Indigenous Australian art evolved over thousands of years and non-Indigenous Australian art and culture over 200 years. It represents every state and territory in a wide range and great depth of media, including painting, sculpture, prints, drawings, watercolours, photographs, video, craft and design. It is important that the National Gallery of Australia tells the full national story of Australia's strong visual arts traditions, past and present, through high-quality works of art that are owned by all Australians.

In the new Stage 2 Australian gallery, visitors will experience the unique story of Australia's proud visual arts tradition told in an unprecedented way through expanded, engaging and beautiful displays from the national art collection. At present, less than 2% of the collection can be displayed.

Principal level—new Australian collection display

The Australian displays on the Gallery's principal level will begin in the recently finished Stage 1 galleries of Indigenous Australian art. From there, in the new Stage 2, visitors will take a chronological journey through the non-Indigenous history of Australian art (in naturally lit galleries like the current Indigenous galleries). First stop will be colonial Australia as depicted in the paintings, watercolours, sculpture, drawings, prints, furniture, silver and other decorative arts of the period, displayed in galleries dedicated to each colony. From there, visitors will progress through galleries showing Impressionism, Federation art, Early Modernism and art up to the 1940s, before experiencing Australian art from the 1950s to the early 1990s displayed decade by decade in a series of galleries. The final gallery, a large space, will house a lively display of contemporary Australian art of the past ten years. It will include a viewing platform from which visitors will enjoy the vista across the extended Sculpture Garden to Lake Burley Griffin. As in the current Indigenous galleries, small daylight-free side galleries along the main, naturally lit access galleries will display light-sensitive works on paper such as watercolours, prints, drawings and photographs.

Also in Stage 2 will be new Pacific art galleries with links to both the Australian art galleries and the Asian art galleries. There will be a small gallery for Polynesian art (eg Fiji, Marquesas, Cook Islands, Easter Island and Maori New Zealand, Tahiti and Hawaii). The National Gallery of Australia holds the only significant collection of Polynesian art in Australia. For the Gallery's much larger collection of Melanesian art, there will be gallery spaces with special separate areas for our important collection of the art of New Guinea, the Solomon Islands and Vanuatu.

Lower level

On the level beneath the principal display galleries, visitors will be able to view the balance of the Australian art collection in display storage. Rows of secure glazed cases will hold, in a chronological order, Indigenous and non-Indigenous Australian paintings, sculptures, furniture and decorative arts. Such display storage has not been created in Australia before, although it is common in overseas galleries. Special areas will be established to house and provide access to the collections of Australian prints, drawings and works on paper, the photographic collection, and the Indigenous bark collection.

Adjacent to the display storage will be the Gallery's relocated Research Library and artist archive. The Gallery's Research Library is the largest art library in Australia. This great resource will be more accessible in its new location, allowing visitors to increase their knowledge of art and use the Gallery's extensive archive of Australian artists' letters, notes and materials.

Also downstairs, state-of-the-art educational facilities, including new lecture rooms and viewing and media rooms, will enable the Gallery to engage seamlessly with student from around Australia. The nearby activity rooms will be used to run workshops for families.

Changes to the existing building

The National Gallery of Australia holds the most works on paper of any art museum in Australia. This includes the largest collections of international photographs, twentieth-century American prints, and nineteenth- and twentieth-century European prints and drawings. The National Gallery also holds Australia's largest collection of Asian textiles, especially Indian, and the world's largest collection of Indonesian textiles.

The low-ceilinged upstairs galleries (without natural lighting) in the existing building, which currently inadequately display only a small part of our large Australian collection, are much better suited to changing displays of smaller photographs and European and American prints and drawings and a special gallery for Indian and Indonesian textiles. A small gallery for twentieth- and twenty-first-century design will also be established on this upper level. These galleries will be unique in Australia, and of particular interest to visitors who enjoy studying intense specialist displays of such material.

The one high-ceilinged space on the upstairs level, currently used for contemporary Australian art, will be used mainly to extend the display of International contemporary painting and sculpture.

The current Orde Poynton Gallery will become Australia's first gallery devoted to the art of our near neighbour Indonesia. The Gallery holds one of the largest collections of Indonesian art. Not only will this be the first Indonesian gallery in Australia, it will also be the only one outside the Netherlands and Indonesia itself.

The new enlarged Australian displays (and Pacific galleries) on the principal floor of Stage 2 and the display storage, collection study rooms, Research Library and new media access room on the floor below, will form the unique and nationally and internationally significant Centre for Australian Art.

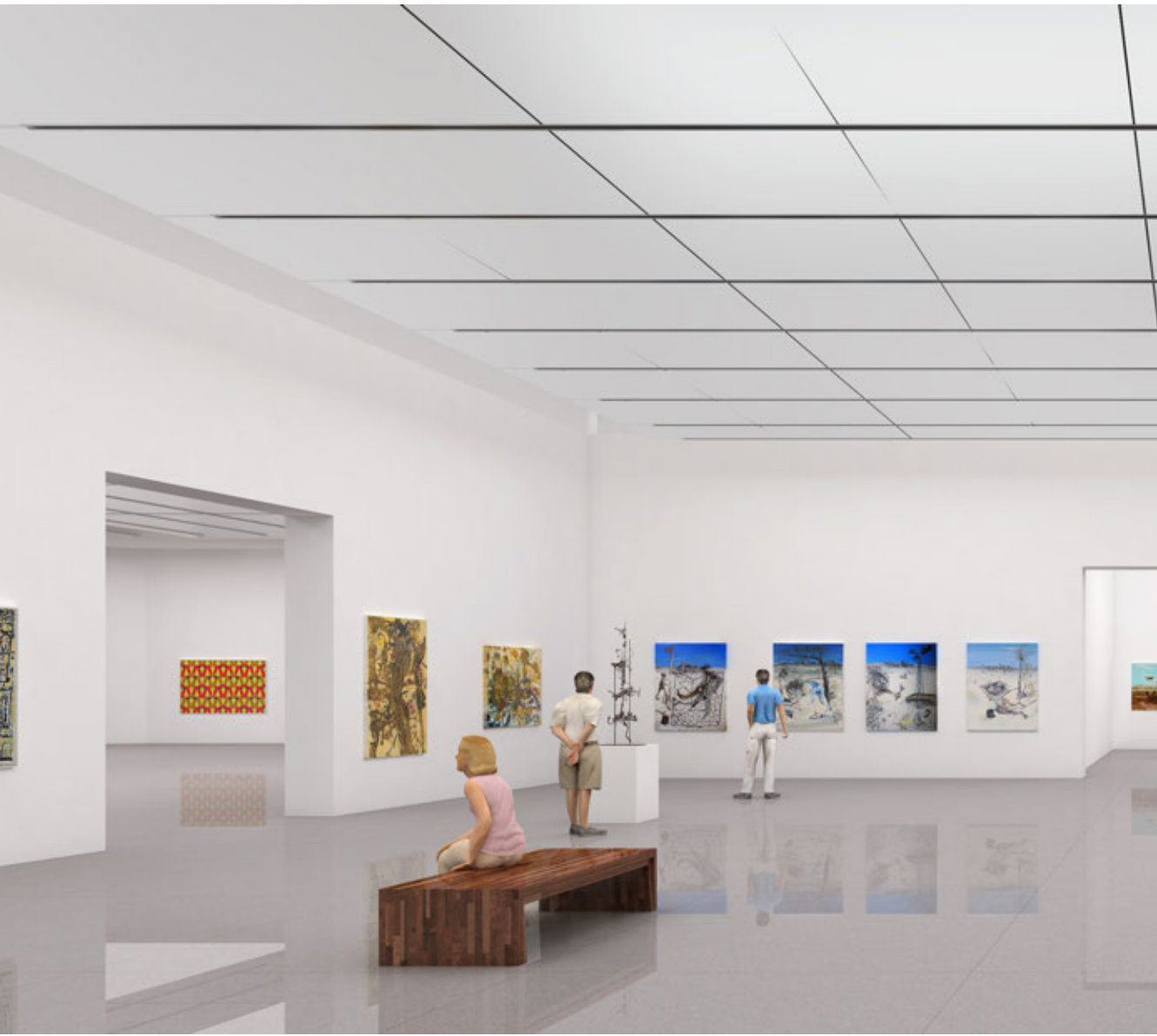
The heritage-listed Sculpture Garden will be extended around the new building, with provision for a new freestanding architect-designed garden restaurant. There will be expanded underground parking in line with the agreed master plan for the precinct. It is also proposed to convert the current Research Library to offices so that office accommodation for Gallery staff can be consolidated mainly on the one floor.

Only the National Gallery's Australian collection has the size and balance to show the full scope and depth of Australian art. The Centre for Australia Art will be a unique comprehensive display of our visual culture, a proud presentation of the extensive riches of Australian art to Australians and to the world.

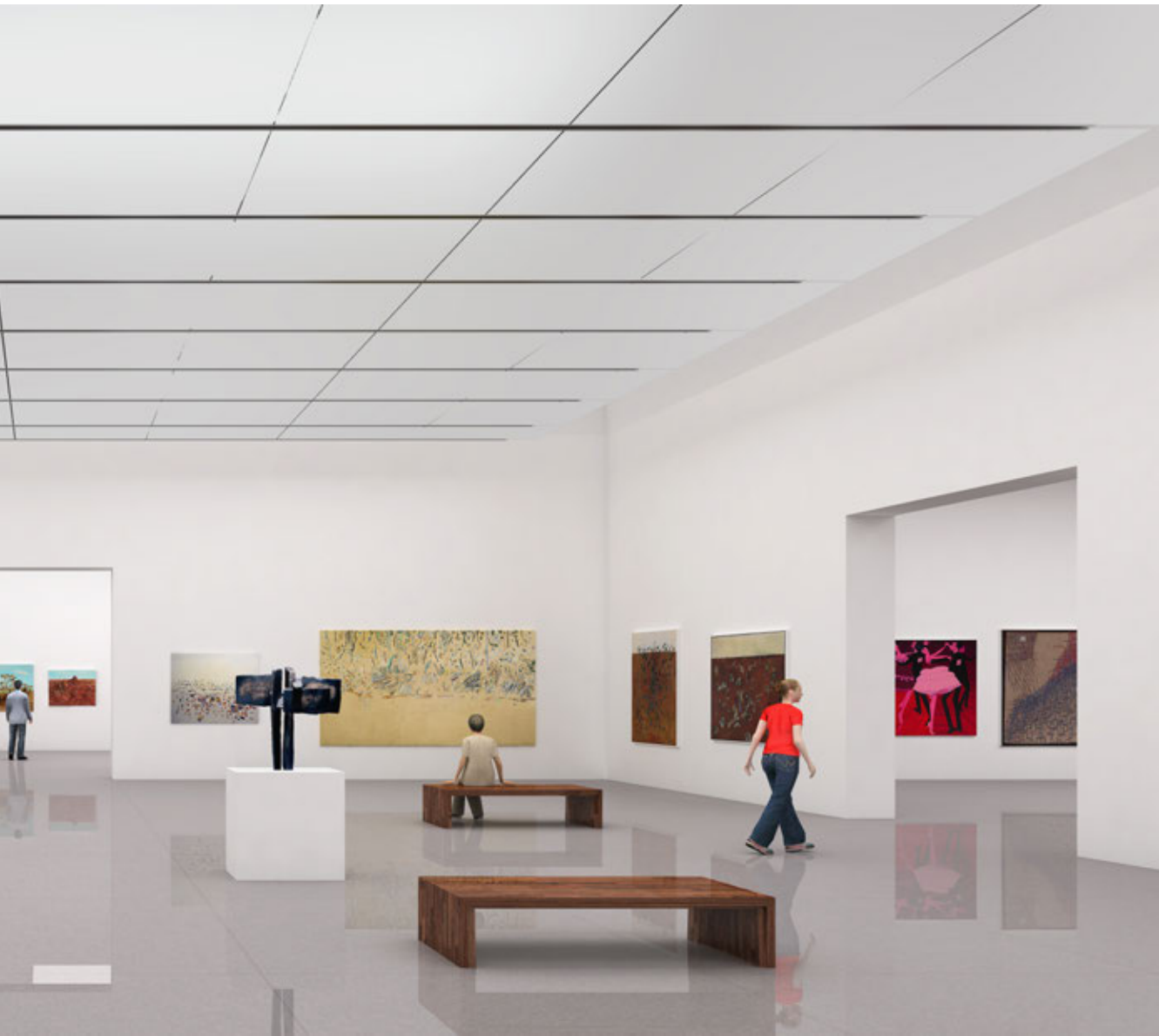


Architectural impression of Stage 2 Australian Federation galleries.





Architectural impression of Stage 2 Modern Australian galleries.



(back cover) **James Turrell** *Within without* 2010, purchased with the support of visitors to the exhibition *Masterpieces from Paris*, 2010.
© James Turrell. Photograph: John Gollings

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