

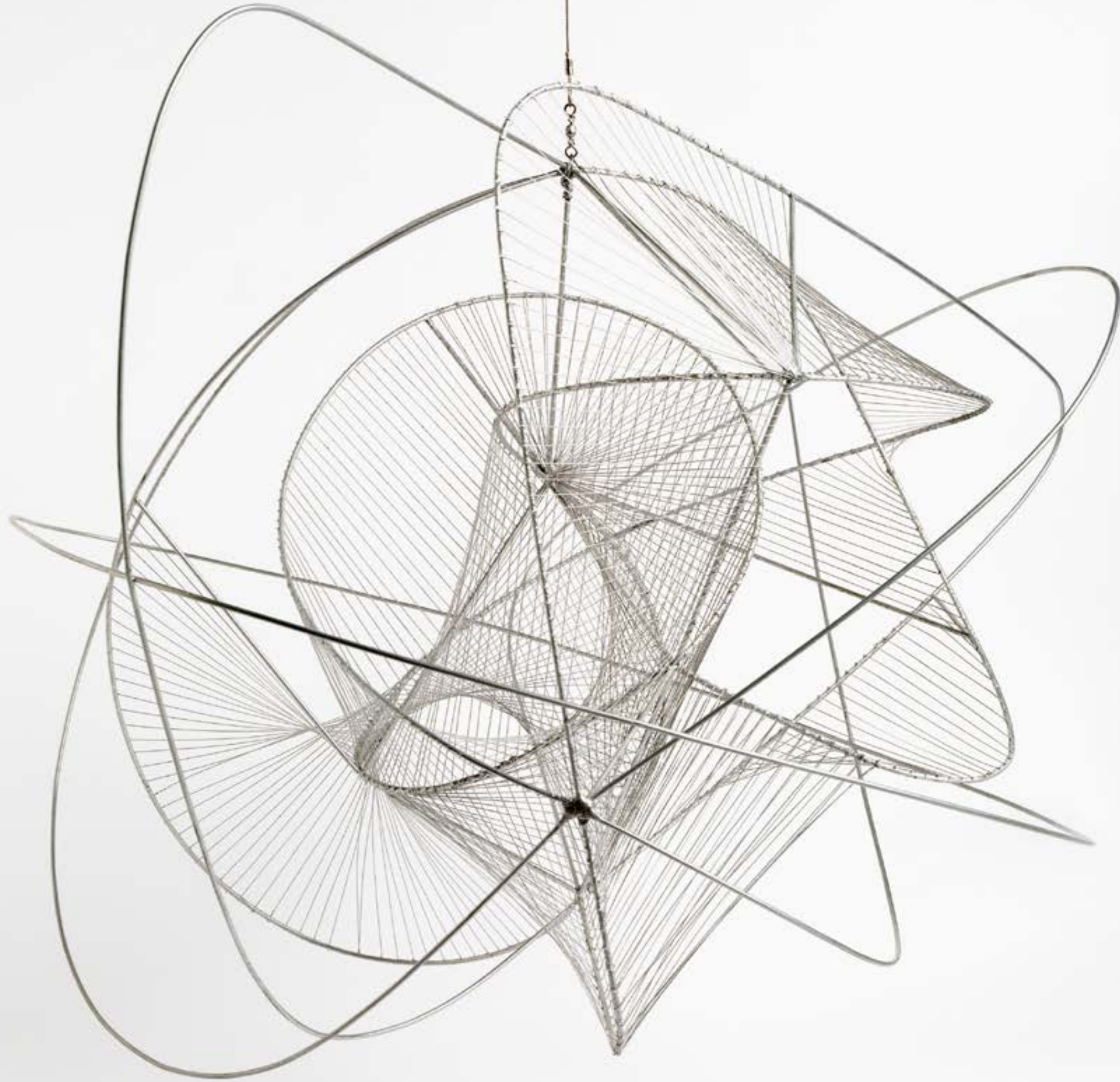
# NATIONAL GALLERY Gender Equity Action Plan 2021–2026



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Cover: Artist Patricia Piccinini inside *Skywhalepapa*, 2020, National Gallery of Australia, commissioned with the assistance of The Balnaves Foundation 2019, purchased 2020 © Patricia Piccinini  
Left: Margel Hinder, *Revolving construction.*, c 1957, National Gallery of Australia, Kamberri/Canberra, purchased 1980 © The Estate of Margel Hinder

## **ACKNOWLEDGEMENT OF COUNTRY**

**The National Gallery respectfully acknowledges that we are on the Country of the Ngunnawal and Ngambri people of the Kamberri/Canberra region. We recognise their continuing connections to Country and culture, and we pay our respect to their Elders, leaders and artists, past and present.**

**We respectfully acknowledge all Traditional Custodians throughout Australia whose art we care for and to whose lands National Gallery exhibitions and staff travel.**

**The Gallery acknowledges the experiences and expertise of First Nations staff, colleagues and community who have contributed to the development of this Plan.**

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# DIRECTOR'S WELCOME

It is my great pleasure to present the National Gallery's first Gender Equity Action Plan 2021–2026. Across Australia and the world, arts and cultural institutions are facing the lived realities of exclusions, inequities and histories that have shaped their collections, programs and foundational structures. We are now beginning a process of addressing the significant imbalances that exist.

Our Know My Name initiative launched in 2019, celebrates women artists to increase awareness of their ongoing contributions to Australia's cultural fabric. Know My Name is a program of exhibitions, commissions, events, learning programs, publications and partnerships. This initiative also heralds our commitment to bringing about long-term structural change and to address historical bias and under-representation of women and gender diverse artists in the national collection. It lays the groundwork for systemic change within the institution.

The Know My Name initiative was steered by a board from July 2019 to January 2021 which included National Gallery Council members Alison Kubler and Sally Smart along with senior management staff. I thank them for their

leadership and guidance. We thank Tim Fairfax AC, whose donation enabled the initiative to flourish and acknowledge the foundational work of Betty Churcher AO, the National Gallery's only woman director, whose leadership in education and programming oversaw an era of creative transformation.

Our commitment to gender equity is core to the new vision of the Gallery to inspire our nation through creativity, inclusivity, engagement and learning. Key principles of the new vision are to advance the representation of women across all collecting areas and programs, and prioritise projects that add new perspectives to art, particularly in relation to First Nations peoples, women and LGBTQI+ people.

The Gender Equity Action Plan (GEAP) is one of several Action Plans including a Reconciliation Action Plan, Disability and Inclusion Action Plan and Sustainability Action Plan that are aligned with the National Gallery's new vision and Corporate Plan. By affiliating the National Gallery's GEAP with the United Nations Sustainability Goals, we are joining and supporting global efforts to bring about equity, justice, and sustainability.

The GEAP is a living document that will be updated annually as we respond to the changes and environment in which we work. It provides a framework for us to enact change over the next five years and beyond.

The National Gallery acknowledges the significant work of groups supporting gender equity in the arts. This includes the Australian data and reportage activists the Countess Report, Sheila: A Foundation for women in visual art, and the social media campaign #5womenartists by the National Museum of Women in the Arts in Washington DC.

We hope our journey and this Plan may support you and provide a starting point for how to embed gender equity as a fundamental human right within our organisation and our culture.

**Nick Mitzevich**  
**Director**

Next page:  
Tjungkara Ken, Sandra Ken, Yaritji Young, Freda Brady, Maringka Tunkin, Pitjantjatjara people, *Seven Sisters*, 2018, National Gallery of Australia, Kamberri/Canberra, purchased 2020 © Tjungkara Ken, Sandra Ken, Yaritji Young, Freda Brady, Maringka Tunkin/Copyright Agency, 2022

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# WHO WE ARE

Art gives us meaning. It tells the stories of where we have come from and imagines possible futures. Art matters. The National Gallery, Australia's national visual arts institution is 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. The collection includes some of the finest examples in Australia of French Impressionism, Dada and Surrealism, the Russian avant-garde, Abstract Expressionism, Pop Art, Minimalism and Conceptual Art.

Our aim is to inspire all Australians. Central to our vision is elevating women artists and First Nations culture. Expansive collection displays are accompanied by a dynamic program of temporary exhibitions, national tours and cultural events that celebrate creative practice and deepen lifelong learning, in person and online.

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

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 Parliamentary Triangle. Our heritage-listed building, designed by award-winning architect Colin Madigan AO, is a beacon of experimental design and exemplary Brutalist architecture. Art is for all of us. It allows us to see the world in ways that expand our minds, provoke our ideas, ignite our imaginations. 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.

Our vision is a nation inspired through creativity, inclusivity, engagement and learning through art and artists. Our mission is to lead a contemporary cultural agenda by championing art and its value in our lives.



Justene Williams, *Victory over the sun*, 2016, National Gallery of Australia, Kamberri/Canberra, purchased 2021 © the artist

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## **THE GLOBAL GOALS**

**The National Gallery’s Gender Equity Action Plan aligns with the United Nations Sustainable Development Goals, also known as the Global Goals. The Global Goals were adopted by the United Nations in 2015 as a universal call to action to end poverty, protect the planet, and improve the lives and prospects of everyone, everywhere. The 17 goals aim to provide a roadmap to address by 2030 the world’s most pressing challenges. Focus areas include health and wellbeing, education, gender equality, sustainable development, employment, and justice.**

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# THE GLOBAL GOALS

## THE GLOBAL GOALS: ALIGNMENT WITH THE GLOBAL GOALS

Global Goal	Target	National Gallery Commitment	GEAP Alignment
	<p>4.5 By 2030, eliminate gender disparities in education and ensure equal access to all levels of education and vocational training for the vulnerable, including persons with disabilities, indigenous peoples and children in vulnerable situations</p>	<p>The National Gallery will ensure gender equity, inclusion and accessibility are embedded in our learning programs and opportunities onsite, on tour and on demand</p>	<p>Ensure the National Gallery’s Learning Framework demonstrates gender equity commitments, diverse voices, challenges stereotypes and provides opportunities for dialogue <b>(refer to Impact area 1)</b></p> <p>Implement gender, unconscious bias and intersectionality awareness programs and training for Council, staff, volunteers and guides <b>(refer to Impact area 3)</b></p>
	<p>5.1 End all forms of discrimination against all women and girls everywhere</p> <p>5.5 Ensure women’s full and effective participation and equal opportunities for leadership at all levels of decision-making in political, economic and public life</p> <p>5.C Adopt and strengthen sound policies and enforceable legislation for the promotion of gender equality and the empowerment of all women and girls at all levels</p>	<p>The National Gallery will champion gender equity across its activities, workforce, governance and operations</p>	<p>Acquire work across gender identities that represents equity in number and value and that represents contemporary and historical artists <b>(refer to Impact area 1)</b></p> <p>Revise process for exhibition and publishing proposals to ensure gender equity in programming <b>(refer to Impact area 1)</b></p> <p>Implement the National Gallery’s new digital strategy and ensure all channels demonstrate gender equity commitments <b>(refer to Impact area 1)</b></p> <p>Embed gender equity principles in the National Gallery’s Style Guide to demonstrate equity through images and language <b>(refer to Impact area 1)</b></p> <p>Continue to increase content that builds awareness of the social, cultural, ethical and identity issues informing gender equity including resources, scholarship and artist profiles on the Know My Name microsite <b>(refer to Impact area 1)</b></p> <p>Consult and update the flexible working policy to ensure it aligns with Australian public service best practice <b>(refer to Impact area 3)</b></p> <p>(continued over page)</p>

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THE GLOBAL GOALS: ALIGNMENT WITH THE GLOBAL GOALS

Global Goal	Target	National Gallery Commitment	GEAP Alignment
	10.3 Ensure equal opportunity and reduce inequalities of outcome, including by eliminating discriminatory laws, policies and practices	The National Gallery will create an equitable, diverse and inclusive environment for all staff, stakeholders and audiences	Review bullying, harassment and discrimination policies, guidelines and Work, Health and Safety training to support a safe workplace ( <b>refer to Impact area 3</b> )
			Establish targets for the gender composition of members of governing bodies of the Gallery ( <b>refer to Impact area 4</b> )
			Invest in professional development programs, including training, scholarships, education, for women at all levels and across business areas ( <b>refer to Impact area 4</b> )
	16.7 Ensure responsive, inclusive, participatory and representative decision-making at all levels	The National Gallery will commit to an inclusive leadership culture that empowers participation and diverse representation in decision-making	Update National Gallery policies as they come up for review with a gender lens ( <b>refer to Impact area 3</b> )
			Consider the inclusivity and safety of staff workspaces as part of the refurbishment of staff accommodation ( <b>refer to Impact area 3</b> )
			Upgrade Gallery spaces and communicate access and availability to the public ( <b>refer to Impact area 3</b> )
			Commit to a welcoming visitor experience by ensuring ongoing training for frontline staff on implicit bias, cultural competency and accessibility ( <b>refer to Impact area 3</b> )
	17.17 Encourage and promote effective public, public-private and civil society partnerships, building on the experience and resourcing strategies of partnerships	The National Gallery will advocate for and contribute to sector-wide collaboration to achieve gender equity and empowerment of all in the arts	Deliver professional development in inclusive leadership ( <b>refer to Impact area 4</b> )
			Provide leaders with guidance on participatory decision-making and governance across business areas ( <b>refer to Impact area 4</b> )
			Continue partnership with Wikimedia Australia to increase Wikipedia entries about Australian women artists ( <b>refer to Impact area 1</b> )
			Establish a Gender Equity Coalition for the Visual Arts to scope opportunities and collaborate to make women's skills, talents and leadership visible in the sector ( <b>refer to Impact area 2</b> )
			Establish research partnerships to highlight gender equity issues in art historical scholarship, contemporary practice and other areas ( <b>refer to Impact area 2</b> )

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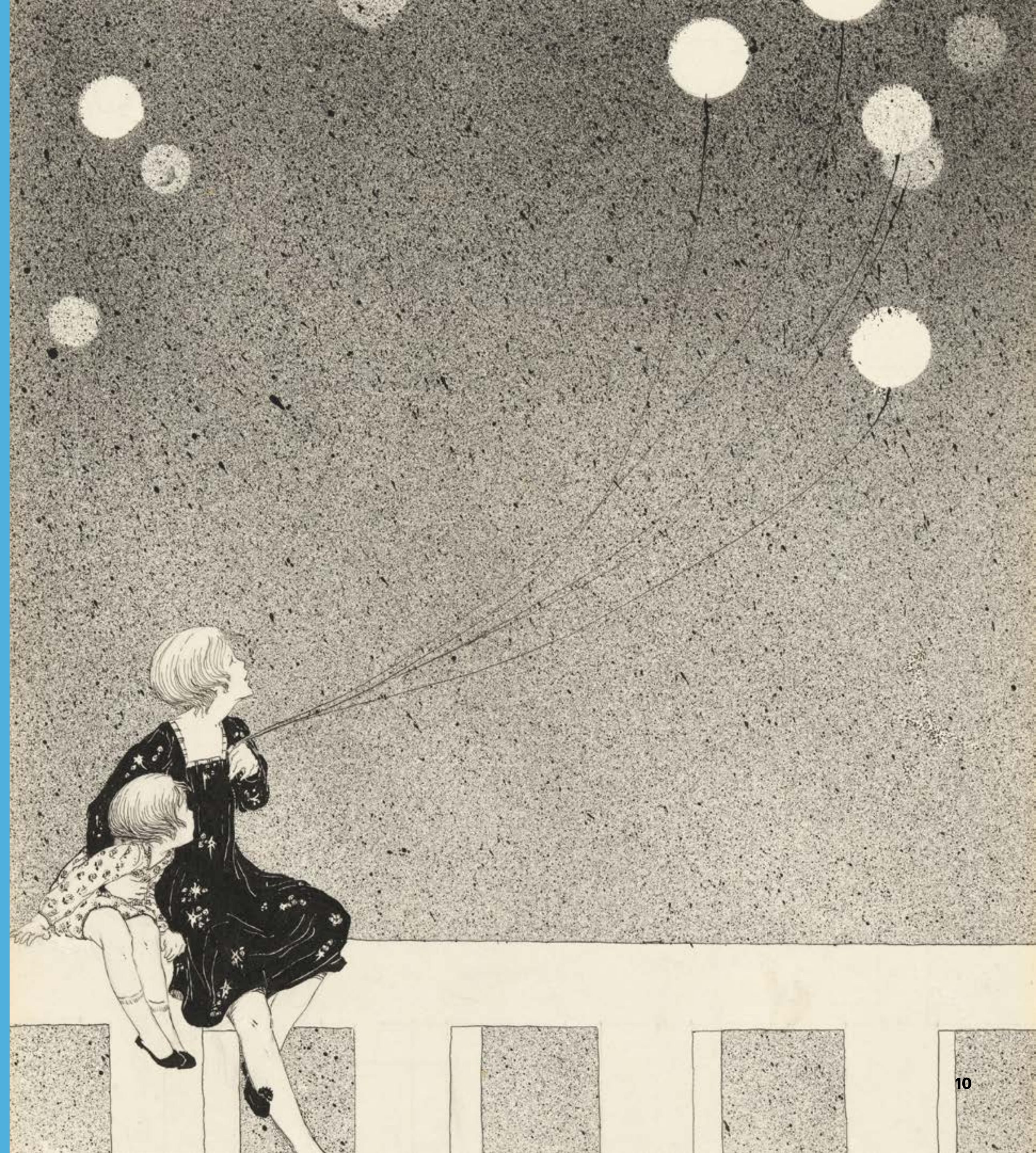
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# A UNIVERSAL CALL TO ACTION TO END POVERTY, PROTECT THE PLANET, AND IMPROVE THE LIVES AND PROSPECTS OF EVERYONE, EVERYWHERE.

United Nations Statement of intent.

Ethel Spowers, *Balloons*, c. 1920, National Gallery of Australia,  
Kamberri/Canberra, gift of Chris Montgomery 1993





# OUR GENDER EQUITY ACTION PLAN

The National Gallery is committed to demonstrating leadership on gender equity. We advocate for change and engage with our staff, community and partners about gender equity issues. We recognise that to effect societal change, we need to ensure our own workplace culture, policy and artistic programs demonstrate gender equity, inclusivity, and respect.

The National Gallery's first Gender Equity Action Plan (the Plan) was developed over 18 months. An extensive process of consultation and co-design with staff, artists, curators, colleagues and gender equality organisations from across Australia and the world have informed the Plan.

Key to this process has been the Gender Equity Working Group's collaboration with Dr Nina Terrey, Global Partner, Chief for Gender Equality, at ThinkPlace, Global. Terrey facilitated conversations on issues and ideas for gender equity which have shaped the Plan. Our Plan shows our commitment to ensuring the experiences of all women and gender diverse people inform our consultation and decision-making. It is based on the ethical principles of equity, which are the prelude to equality and the precursor of justice.

Gender equity must translate to equity for people of all genders – gender is not binary. We acknowledge that experiences of gender are part of a complexity of factors that inform identity and that impact on individuals' experiences and access to fair and equitable opportunities. Historically, women are the largest group that has experienced the greatest gender inequities. This is where actions are required to positively address imbalance. Elements of the Plan therefore focus on women, an approach that aligns with the United Nations Sustainable Development Goals and is reflected in gender equality strategies and action plans both nationally and internationally.

The National Gallery's Gender Equity Action Plan is a commitment and a beginning for the National Gallery, our first steps to ensuring the art we collect, and display, represents the rich and diverse composition of our country.

**Natasha Bullock**  
**Chair, Gender Equity Working Group**  
**Assistant Director, Artistic Programs**



Vivienne Binns, *Vag dens*, 1967, National Gallery of Australia, Kamberri/Canberra, purchased in 1978 © Vivienne Binns/Copyright Agency, 2022

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# **GENDER EQUITY ACTION PLAN: 2021 TO 2026**

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## IMPACT AREA 1: Accelerate Gender Equity

## Accelerate efforts to embed gender equity in collections, programming, learning, content, marketing and communications – onsite, online, on tour and on demand.

Objective	Indicators of success	Target	Actions	Timeframe	Responsibility
1.1 Increase gender equity in collection, research library, and archive development	<p>Increased ratio of women and gender-diverse artists in collection, library and archive development</p> <p>Increased number of acquisitions of women and gender-diverse artists</p>	<p><b>Uplift in 40:40:20* collection development (new acquisitions and commissions)</b></p> <p>*40% women, 40% men and 20% diverse gender. Applying a 40:40:20 approach is inclusive of those identifying outside of the gender binary. The 20% may be comprised of people of any gender, including non-binary, gender-diverse, cis and trans women, cis and trans men and those who wish to not identify<sup>1</sup></p>	Continue to acquire works across gender identities that represent equity in number and value by contemporary and historical artists	Ongoing	Deputy Director (Head Curators and Manager, Research Library and Archives)
1.2 Consistently present a gender-equitable artistic program	<p>Increased gender equity in number and percentage of exhibitions and publications</p> <p>Evidence that exhibition and publishing proposals refer to gender equity commitments</p>	<b>40:40:20 in exhibitions, touring, publishing, collection displays and floor space</b>	<p>Revise process for exhibition and publishing proposals to ensure gender equity in artistic programming:</p> <ul style="list-style-type: none"> <li>stage significant exhibitions by women including historical, contemporary, solo and group</li> <li>consider gender equity when programming annual major exhibitions</li> </ul>	Year 1	Deputy Director (Head Curators)

<sup>1</sup> The Australia Council's 2020 report *Towards Equity: A research overview of diversity in Australia's arts and culture sector notes*, 'There is still no accurate data on the number of Australians who identify as non-binary or gender diverse, and limited data for the arts and cultural sector.' The report states that 11% of the population identify as LGBTQI+. This data is drawn from ABS Australian Census of Population and Housing (2016). Most equity reports acknowledge data collection and reporting on gender identity is relatively new and not yet fully explored. An action arising in the National Gallery's Gender Equity Action Plan at Impact area 5.1 is to review and update collection management systems and procedures to expand identity factors in relationship to artists.

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**IMPACT AREA 1: ACCELERATE GENDER EQUITY**

Objective	Indicators of Success	Target	Actions	Timeframe	Responsibility
1.3 Increase the representation of all women and gender-diverse artists in learning programs, content, marketing and communications	Evidence that gender equity commitments have been implemented in the Gallery's Learning Framework and digital strategies  The number of new programs and content, including paid programs, produced to showcase women and gender-diverse artists  Evidence that the Gallery's Style Guide has been implemented across content, communications and marketing	<b>40:40:20 representation in learning programs, content and marketing materials and across the Gallery's digital channels</b>	Ensure the Gallery's Learning Framework demonstrates gender equity commitments, empowers diverse voices, challenges stereotypes and provides opportunities for dialogue across: <ul style="list-style-type: none"> <li>▪ public programs</li> <li>▪ student and teacher learning</li> <li>▪ touring and outreach</li> </ul>	Year 1	Tim Fairfax Assistant Director, Learning and Digital (Head of National Learning and Manager, Digital)
			Continue to deliver and promote the Betty Churcher Annual lecture and content annually in association with International Women's Day	Ongoing	Tim Fairfax Assistant Director, Learning and Digital (Head of National Learning)
			Scope the development of content annually in association with major events such as: <ul style="list-style-type: none"> <li>▪ International Day for the Elimination of Violence against Women</li> <li>▪ Transgender Awareness Week</li> </ul>	Year 1	Assistant Director, Marketing, Communications and Visitor Experience (Head of Marketing)
			Ensure the Gallery's new digital strategy and all channels embed gender equity commitments	Year 1	Tim Fairfax Assistant Director, Learning and Digital (Manager, Digital)
			Embed gender equity principles in the Gallery's Style Guide to demonstrate equity through images and language. This includes incorporating gender-inclusive language and avoiding subliminal messages and stereotypes	Year 2	Assistant Director, Marketing and Visitor Experience (Head of Creative Studio)

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**IMPACT AREA 1: ACCELERATE GENDER EQUITY**

Objective	Indicators of Success	Target	Actions	Timeframe	Responsibility
1.4 Build public awareness of the social, cultural, ethical and identity issues informing gender equity	Indication by media reports that public and stakeholder perception of the Gallery's commitment to gender equity is growing	<b>10% increase in content for the Know My Name microsite</b>	Promote annually the Gallery's gender equity activities and commitments across multiple platforms	Ongoing	Assistant Director, Marketing and Visitor Experience (Head of Marketing, Head of Communications and Principal Content Strategist)
	Demonstrated increased engagement with the Gallery's communication channels, such as the Know My Name microsite	<b>Increase media articles and editorial advancing the Gallery's commitment to addressing gender equity</b>			
	Increased stock by women and gender-diverse artists in the Art Store (Gallery shop)	<b>A minimum of one Wikipedia event per year</b> <b>40:40:20 commissions of Art Store stock by women and gender-diverse artists</b>			
			Continue to promote and increase online content for Know My Name including resources, scholarship and artist profiles	Ongoing	Assistant Director, Marketing and Visitor Experience (Principal Content Strategist)  Deputy Director (Head Curators)
			Use archives and collection records to research and create a timeline that describes the Gallery's journey to becoming more gender equitable	Year 2	Tim Fairfax Assistant Director, Learning and Digital (Manager, Research Library and Archives)

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**IMPACT AREA 1: ACCELERATE GENDER EQUITY**

Objective	Indicators of Success	Target	Actions	Timeframe	Responsibility
1.4 (continued)			Promote existing content partnerships (e.g., Wikimedia Australia) and scope new partnerships to promote gender equity	Ongoing	Assistant Director, Marketing and Visitor Experience (Head of Marketing and Principal Content Strategist)  Head of Partnerships
			Ensure commercial merchandise and commissioned Art Store stock represents all women and gender-diverse artists, authors and producers	Year 1	Chief Financial Officer (Head of Commercial Operations and Manager, Art Store)

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# **INSTIGATE GENDER EQUITY CONVERSATIONS IN ARTS AND CULTURE THROUGH ADVOCACY, STRATEGIC POLICY AND PARTNERSHIPS.**

*Impact Area 2, National Gallery Gender Equity Action Plan, 2022*

*Club Ate, In Muva we Trust (2020), performed at 2020 Enlighten Festival, National Gallery of Australia, Kamberri/Canberra*



## IMPACT AREA 2: Advocate for sector-wide collaboration

## Advocate for and contribute to sector-wide collaboration to achieve gender equity and empowerment of all in the visual arts.

Objective	Indicators of Success	Target	Actions	Timeframe	Responsibility
2.1 Instigate gender equity conversations in arts and culture through advocacy, strategic policy and partnerships	Evidence that the Gallery is influencing the policy context for gender equity  Evidence that the Director and senior management share information and publicly advocate on the issue of gender equity	<b>One new research partnership</b>	Scope research partnerships to highlight gender equity issues in art historical scholarship, contemporary practice and other areas	Year 3	Deputy Director (Head Curators)
		<b>One peer-reviewed published article about gender equity</b>			
		<b>Two meetings with the Department of Education, Skills and Employment to discuss 40:40:20 gender representation across the national education curriculum</b>	Advocate for 40:40:20 gender representation across the national education curriculum to the Commonwealth's Department of Education, Skills and Employment	Year 3	Tim Fairfax Assistant Director, Learning and Digital (Head, National Learning)
		<b>One annual 'pulse' check of sector feedback and assessment of the Gallery's Gender Equity Action Plan</b>	Organise an annual sector 'pulse' check to assess the impact and encourage feedback about the Gallery's Gender Equity Action Plan	Year 1	Chair, Gender Equity Working Group (Gender Equity Working Group)
		<b>Compiled research and case studies that demonstrate international examples of gender equity commitments in the visual arts</b>	Continue to research and benchmark national and international approaches to gender equity in the visual arts	Year 1	Chair, Gender Equity Working Group (Gender Equity Working Group)

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## IMPACT AREA 3: Strengthen organisational culture

## Foster an equitable, diverse and inclusive professional environment for all staff, stakeholders and audiences while addressing bias, intersectionality and gender awareness.

Objective	Indicators of Success	Target	Actions	Timeframe	Responsibility
3.1 Establish a gender-equitable, diverse and inclusive culture that is intuitive to all employees and defines how Gallery work is conducted	Majority participation of Council, staff, volunteers and guides in gender, unconscious bias and intersectionality awareness programs	<b>A minimum 55% of staff participating in gender awareness surveys</b>	Survey staff to establish a gender awareness benchmark that aims to appreciate the workforce's understanding of bias and intersectionality	Year 1	Chair, Gender Equity Action Group (Gender Equity Working Group)
	Increased perception by staff that the Gallery is an inclusive workplace	<b>One champion per portfolio reporting biannually to Gender Equity Working Group</b>	Establish gender equity champions in each portfolio who report on activities	Year 1	Chair, Gender Equity Working Group
	Evidence of compliance with the Workplace Gender Equality Act	<b>Increased percentage, year-on-year, of existing staff completing gender, unconscious bias and intersectionality awareness programs: 45% in 2022, 55% in 2023, 65% in 2024, 80% in 2025</b>	Implement gender, unconscious bias and intersectionality awareness programs and training for Council, staff, volunteers and guides	Year 2	Chief Operating Officer (Head of Human Resources in collaboration with Gender Equity Working Group)
		<b>Relevant Gallery policies reflect gender equity commitments by 2026</b>			Chair, Gender Equity Working Group
		<b>Gender Equity Action Plan (GEAP) Working Group meet at least four times a year to drive and monitor the Action Plan</b>	Ensure there is gender equity on evaluation panels and continue to comply with Workplace Gender Equality Procurement Principles which requires suppliers over a certain threshold to be compliant with the <i>Workplace Gender Equality Act 2012</i>	Year 3	Chief Operating Officer (Head of Governance and Strategic Planning)
			Update relevant Gallery policies with a gender equity lens as they come up for review	Ongoing	Senior Management Group
		Evolve the GEAP Working Group to drive governance of the Plan.	Ongoing	Senior Management Group	

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**IMPACT AREA 3: STRENGTHEN ORGANISATIONAL CULTURE**

Objective	Indicators of Success	Target	Actions	Timeframe	Responsibility
3.2 Promote and improve gender equity in employment and remove barriers to the full and equal participation of all genders in the workforce	Evidence that staff understand the flexible working arrangements available to them	<b>Increased reported levels of employee satisfaction with the flexible work options they need</b>	Update, promote and monitor the existing flexible working policy to reflect Australian Public Service best practice	Year 2 and ongoing	Chief Operating Officer (Head of Human Resources)
	Evidence that staff have participated in prevention training for gender-based harassment and discrimination, sexual harassment and bullying	<b>Increased percentage, year-on-year, of existing staff completing training for the prevention of gender-based harassment and discrimination, sexual harassment and bullying: 45% in 2022, 55% in 2023, 65% in 2024, 80% in 2025</b>	Review bullying, harassment and discrimination policies, guidelines and Work, Health and Safety training to support a safe workplace	Year 2 and ongoing	Chief Operating Officer (Head of Human Resources)
	Evidence that recruitment communications include a statement about the Gallery's commitment to gender equity, and the benefits and programs available to staff	<b>Gender equity and diversity principles in recruitment and promotion processes</b>	Review recruitment and promotion policies, processes and training to comply with best practice in relation to gender equity and diversity principles	Year 1 and ongoing	Chief Operating Officer (Head of Human Resources)  (in collaboration with Chair, Gender Equity Working Group; Chair, Disability and Inclusion Working Group and Chair, Reconciliation Action Plan Working Group)
3.3 Create safe and inclusive physical and psychological environments  <i>The Australian Human Rights Commission describes the characteristics of a healthy and safe workplace as one in which:</i> <ul style="list-style-type: none"> <li>professional development is supported and encouraged</li> <li>obstacles to optimum mental health are identified and removed</li> <li>diversity is viewed as an organisation advantage</li> <li>staff turnover and sick/stress leave is low</li> <li>staff loyalty is high</li> <li>workers are productive members of a team</li> </ul> (Source: <a href="https://humanrights.gov.au/our-work/4-creating-safe-and-healthy-workplace-all">https://humanrights.gov.au/our-work/4-creating-safe-and-healthy-workplace-all</a> )	Majority engagement of frontline staff in unconscious bias, cultural competency and accessibility training  Evidence that women and gender-diverse people have been consulted in the development and implementation of further gender-inclusive spaces and that the result is inclusive	<b>The Gallery described as safe and inclusive by most staff and visitors</b>  <b>The refurbishment of staff accommodation meets inclusive and universal design best practice standards</b>  <b>Gallery facilities are gender-inclusive and culturally safe</b>	Continue to ensure that the Gallery provides a welcoming visitor experience by supporting professional development and training of frontline staff	Year 1	Assistant Director, Marketing and Visitor Experience (Manager, Visitor Experience)  (in collaboration with Chair, Gender Equity Working Group; Chair, Disability and Inclusion Working Group and Chair, Reconciliation Action Plan Working Group)

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**IMPACT AREA 3: STRENGTHEN ORGANISATIONAL CULTURE**

Objective	Indicators of Success	Target	Actions	Timeframe	Responsibility
			Enhance visitor surveys to develop more comprehensive data about audience experiences in relationship to identity, safety and inclusivity	Year 2	Assistant Director, Marketing and Visitor Experience (Head of Marketing)
			Scope and make recommendations to ensure the refurbishment of staff accommodation is inclusive and adopts the principles of universal design (flexibility, people-focused, diverse needs, enjoyable)	Year 2	Project Director, Capital Works Taskforce (Head of Capital Works)  (in collaboration with Chair, Gender Equity Working Group; Chair, Disability and Inclusion Working Group and Chair, Reconciliation Action Plan Working Group)
			Scope updating gallery facilities to be gender-inclusive and culturally safe:  1 First Nations acknowledgement of Country at entrance to the building 2 Parents' room 3 Seating options for carers, family and older people 4 An all-gender bathroom 5 Designated parking for pregnant women	Year 3	1: Barbara Jean Humphreys Assistant Director, First Nations engagement  2, 3, 4 & 5: <b>Project Director, Capital Works Taskforce (Head of Estate Management)</b>  Assistant Director, Marketing and Visitor Experience (Manager, Visitor Experience)  (in collaboration with Chair, Gender Equity Working Group; Chair, Disability and Inclusion Working Group and Chair, Reconciliation Action Plan Working Group)

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# WE HAVE A RESPONSIBILITY TO QUESTION AND ADDRESS INGRAINED BIASES IN THE STORIES WE TELL.

**'Equity in the arts and culture context' in the  
National Gallery Gender Equity Action Plan, 2022**



## IMPACT AREA 4: Empower participation

## Ensure all genders are empowered and have access to, and equal opportunities in, leadership and professional development.

Objective	Indicators of Success	Target	Actions	Timeframe	Responsibility
4.1 Commit to an inclusive leadership culture where diversity is embraced in decision-making  <i>Inclusive leaders are collaborative, participatory, courageous, culturally intelligent, and aware of their own biases and preferences, actively seeking out and considering diverse views and perspectives to inform better decision-making</i>	Improvement in gender composition of governing bodies at the National Gallery	<b>Women holding 50% of positions across governing bodies at the National Gallery, which is in alignment with Australian Government board commitments</b>  <b>Most staff describing the National Gallery as an inclusive and positive place to work</b>  <b>Increased uptake in inclusive leadership training and education across the Gallery</b>	Continue to implement the Australian Government's commitment to a gender diversity target of women holding 50% of Government board positions across governing bodies of the National Gallery, including: Council, Council Committees	Ongoing	Director (Head of Governance and Strategic Planning)
	Staff recognition of leaders for creating an inclusive workplace of active listeners, team players with diverse perspectives in their decision-making		Implement gender equity principles across all other committees and boards of the National Gallery, including the National Gallery of Australia Foundation		Director (Executive Director, Foundation)
	Evidence that staff are involved and valued in strategic decision-making (e.g., town halls, brainstorming and creative sessions)				
	Evidence that Council and staff are involved in inclusive leadership training and education		Scope a mentoring program	Year 3	Chief Operating Officer (Head of Human Resources)
			Provide professional development programs in inclusive leadership	Year 1	Chief Operating Officer (Head of Human Resources)

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# INCLUSIVE LEADERS ARE COLLABORATIVE, PARTICIPATORY, COURAGEOUS, CULTURALLY INTELLIGENT, AND AWARE OF THEIR OWN BIASES AND PREFERENCES...

Impact Area 4, *National Gallery Gender Equity Action Plan, 2022*

Tjanpi Desert Weavers, Dorcas Tinnimai Bennett, Cynthia Nyungalya Burke, Roma Yanyakarri Butler, J. Chambers (dec.), Chriselda Alkawari Farmer, Sheila Partjunin Giles, Dianne Ungukalpi Golding, Nancy Nyanyana Jackson, Polly Pawuya Jackson, Joyce James, Eunice Yunurupa Porter, Winifred Puntjina Reid, Rosalie Richards, Delilah Shepherd, Erica Ikunga Shorty, D. Smythe (dec.), Martha Yunurupa Ward, Nangawarra Ward, *Kungkarangkalpa (Seven Sisters)*, 2020, National Gallery of Australia, Kamberri/Canberra, Commissioned and purchased 2020 ©Tjanpi Desert Weavers, Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council





## IMPACT AREA 5: Amplify data for equity

## Employ data to inform strategic and operational gender equity objectives

Objective	Indicators of Success	Target	Actions	Timeframe	Responsibility
5.1 Improve the availability, quality, and use of data to support gender equity actions, progress and reporting  <i>Data helps us understand where change is needed and what's changing over time. By publicly reporting data, we can also be transparent and accountable to employees and the community</i>	Evidence that reports indicate uplift in data disaggregated by gender across the following areas: <ul style="list-style-type: none"> <li>▪ New Acquisitions</li> <li>▪ Collections</li> <li>▪ Library</li> <li>▪ Archives</li> <li>▪ Artistic Program (exhibitions and collection displays)</li> <li>▪ Learning</li> <li>▪ Content</li> <li>▪ Communications</li> <li>▪ Human Resources</li> </ul> Updated artist questionnaire	<b>Biannual gender equity data statements across key target areas</b>	Encourage staff to update their personal details with identification information through an annual reminder	Year 1	Chief Operating Officer (Head of Human Resources)
			Review and update collection management systems and procedures to expand identity factors in relationship to artists by: <ul style="list-style-type: none"> <li>▪ updating the artists' questionnaire</li> <li>▪ implementing results for all new artwork entries and progressively across existing historical records</li> </ul>	Year 3	Deputy Director (Head of Registration with Collection Management Team)  (in collaboration with Chair, Gender Equity Working Group; Chair, Disability and Inclusion Working Group; and Chair, Reconciliation Action Plan Working Group)
			Continue to measure and report on progress, both internally and publicly, using data disaggregated by gender across the following areas to demonstrate gender equity commitments: <ul style="list-style-type: none"> <li>▪ New Acquisitions</li> <li>▪ Collections</li> <li>▪ Artistic Programs (exhibitions and collection presentations)</li> <li>▪ Research Library and Archive</li> <li>▪ Human Resources</li> </ul>	Year 1	For New Acquisitions, Collections, Artistic Programs and Research Library and Archives data: Deputy Director (Head of Registration and Collections Management team)  For Human Resources: Chief Operating Officer (Head of Human Resources)

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**IMPACT AREA 5: AMPLIFY DATA FOR EQUITY**

Objective	Indicators of Success	Target	Actions	Timeframe	Responsibility
			Begin to measure and report on progress, both internally and publicly, using data disaggregated by gender across the following areas to demonstrate gender equity commitments: <ul style="list-style-type: none"> <li>▪ learning</li> <li>▪ content</li> <li>▪ communications</li> </ul>	Year 1	For learning: Tim Fairfax Assistant Director, Learning and Digital (Head of National Learning)  For content and communications: Head of Communications (Manager, Communications)
			Continue to collaborate with Countess Report to supply data that accords with their collecting and reporting methodologies	Ongoing	Senior Curator, Australian Art (Collection Management team)

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Jo Lloyd, *Archive the archive*, 2020, National Gallery of Australia, Canberra/Canberra, performance commission generously supported by Phillip Keir and Sarah Benjamin and the SUBSTATION. Image courtesy and © the artist. Photograph: Peter Rosetzky



# LIVING THE GEAP CASE STUDIES

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## **CASE STUDY 1: Partnering with Wikimedia Australia**

The National Gallery's partnership with Wikimedia Australia aims to increase representation of Australian women artists on the world's most popular research tool. Wikimedia is a global movement whose mission is to bring free educational content to the world. To date, the partnership has included two Know My Name Wikipedia edit-a-thons, volunteer training workshops, the establishment of the National Gallery Volunteer Wiki Club, and staff information and training sessions.

Held across the weekend of International Women's Day 2020, the first national edit-a-thon was delivered in association with the global Art + Feminism Wikipedia initiative and in partnership with Araluen Art Centre, Lawrence Wilson Gallery, Museum and Art Gallery of the Northern Territory, National Gallery of Victoria, State Library of New South Wales and Queensland Art Gallery & Gallery of Modern Art.



Left to right; Caddie Brain, Executive Officer, Wikimedia Australia, National Gallery staff Simon Underschultz, Archivist and Jessi England, John T Reid Outreach Program Convenor at the Know My Name Wikipedia edit-a-thon, Kamberri/Canberra 2020

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## **CASE STUDY 2:**

### **Know My Name Virtual Conference**

#### **10–13 November 2020**

Over four afternoons and two evenings from 10 to 13 November 2020, the Know My Name Virtual Conference brought together leading and emerging Australian and international voices and thinkers from arts and academia. There were keynote speeches, panel discussions, and newly commissioned art that considered historical and contemporary experiences of gender in the arts.

Keynote speakers included Worimi curator and educator Genevieve Grieves, American artist Nan Goldin, UK-based writer and broadcaster Jennifer Higgin, UK-based art historian Professor Griselda Pollock, Yamatji academic Dr Crystal McKinnon, and artist Sally Smart.

Through a purpose-built platform developed by Evise, delegates had the opportunity to choose from Auslan interpretation plus captions, audio description or regular feed, with a shared discussion and questions interface.

The conference was developed in collaboration with partners, the Australia Council for the Arts, Australian National University School of Art & Design, University of Melbourne and UNSW Art & Design.

The Conference was chaired by National Gallery staff including Adriane Boag, Program Producer; Natasha Bullock, Assistant Director, Artistic Programs; Kelli Cole, Curator, Aboriginal and Torres Strait Islander Art; Jessi England, John T Reid Outreach Program Convenor

## **KNOW MY NAME**



Sue Ford, Faces, 1976, National Gallery of Australia, Purchased 1984. © Sue Ford / Copyright Agency 2019

**VIRTUAL CONFERENCE**  
10-13 NOVEMBER 2020

Information and ticket bookings  
[www.nga.gov.au/knowmyname/conference.cfm](http://www.nga.gov.au/knowmyname/conference.cfm)



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## **CASE STUDY 3: Know My Name – The Book**

The Know My Name book celebrates art by women from across Australia and features 150 artists with texts written by 115 women writers. The book recognises the impact and legacies of Australian and First Nations women artists. At 458 pages, it is the first publication for the National Gallery to acknowledge Aboriginal and Torres Strait Islander nation and placenames.

Australian women authors, including artists, curators, authors, poets, researchers, journalists and academics were invited to contribute newly commissioned texts.

These texts focused on a work by a nominated artist. The selected artworks included works from the National Gallery of Australia's collection and from state, regional, and private collections around Australia.

The book was shortlisted for the 2020 MAPDA (Museums Australia Publishing Design Awards).

Edited by Natasha Bullock, Assistant Director, Artistic Programs; Kelli Cole, Curator, Aboriginal and Torres Strait Islander Art; Deborah Hart, Henry Dalrymple Head Curator of Australian Art and Elspeth Pitt, Curator of Australian Art. Coordinating Editor, Meredith McKendry. Editorial Assistance, Yvette Dal Pozzo, Assistant Curator of Australian Art. Designed by Fabio Ongarato, John Wilson and Lily Hodgson from Studio Ongarato in collaboration with Kristin Thomas, National Gallery of Australia



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# EQUITY IN THE ARTS AND CULTURE CONTEXT

In the arts and culture sector, and in the visual arts specifically, the manifestations of gender inequity and gender bias play out in complex ways. These are specific to the field yet are informed by the same biases and historical and social prejudices that have shaped gender inequality in society.

Women are well represented in positions of administration and cultural management. Consecutive reports by artist activist collective, the Countess Report, have found that over 70% of Australian art school graduates are women. Yet, women and gender diverse people continue to be significantly underrepresented in positions of leadership in the cultural sector as well as in the collections and exhibitions of major visual arts institutions.

These trends are mirrored internationally as identified in the Culture Action Europe report *Gender inequalities in the cultural sector*<sup>2</sup> and the UNESCO large-scale study *Gender equality: heritage and creativity*.<sup>3</sup> As well as articulating

why gender equity matters in the cultural sector, these sources found that the barriers for women in the creative sectors reflect those found in other sectors. Some of these barriers include unconscious bias and historical norms and stereotypes which contribute to a lack of representation.

The need for collecting institutions, including our own, to take a more proactive role in redressing the legacy of historical bias has been made increasingly obvious in recent years. In early 2019, the National Gallery in collaboration with the Countess Report researched our collection data. We found that only 25% of our Australian art collection and only 33% of our Aboriginal and Torres Strait Islander art collection is work by women artists. This imbalance is also reflected in our recent acquisition data: of all works acquired by the National Gallery between 2014 and 2018, only 27% of works were by women artists.<sup>4</sup>

The lack of equitable representation in the National Gallery's collection is one indicator

of how the National Gallery has unconsciously upheld exclusionary systems and structures. This has made it difficult for the cultural contributions of women and gender diverse artists to be reflected in national narratives. That such unequitable representation has persisted is a source of frustration to waves of women and gender diverse artists, curators, academics and arts administrators. For First Nations women, women of colour, and women with disability, exclusion from the spheres of cultural production and consumption are felt even more severely.<sup>5</sup>

It is critical to understand the historic and contemporary contexts that have shaped and continue to influence where we are now. To bring about change, we also need directed and ongoing measures. In her essay *'Know My Name (and hers and hers too)'*, Julie Ewington reflected on Virginia Woolf's 1928 feminist manifesto *A room of one's own*. '[Woolf's] argument was that women had talent, drive and ambition in abundance, but were thwarted by the lack of opportunity... [by] the way women's lives and

<sup>2</sup> Sandrine Pujar, *Gender inequalities in the cultural sector*, Brussels: Culture Action Europe 2016  
<sup>3</sup> *Gender equality: heritage and creativity*, Paris: United Nations Educational, Scientific and Cultural Organization (UNESCO), 2014  
<sup>4</sup> Statistic courtesy the Countess Report (2021).

<sup>5</sup> This underscores the need for an intersectional approach to be taken when addressing gender inequity at the National Gallery of Australia. The term 'intersectionality' was coined in 1989 by African American Law Professor Kimberlé Crenshaw to describe how race, class, gender, and other individual characteristics intersect with one another and overlap.

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## EQUITY IN THE ARTS AND CULTURE CONTEXT Continued

work were traditionally arranged and, too often, constrained.’ The causal effects of historical inequity, though complex, can be traced.

When, in the Renaissance, the figure of the individual artist began to emerge, women were not generally granted access to the academies. This prevented them from formally training as artists. They were also barred from studying nude models. Artistic knowledge tended to flow patrilineally which put women and girls at a further disadvantage.

By the late nineteenth century, women came to dominate art schools and academies, but as Joanna Mendelssohn writes, ‘the men who ran the art schools, who gave the opportunities, who ran the exhibiting galleries and wrote the exhibition reviews did not see the many women art students as future artists.’<sup>6</sup> Nonetheless, the labours of women – domestic, reproductive, and creative – were the bedrock of key artistic developments through European modernity.

The year 2021 marked fifty years since Linda Nochlin’s influential feminist art history essay ‘Why have there been no great women artists?’ was first published. Nochlin upended art historical assumptions, interrogating the social, educational and institutional obstacles that have impeded the recognition and representation of women artists. She questioned the very foundations of the Western art history narrative and its underlying ideas of ‘genius’ and ‘greatness’. Many women artists throughout history succeeded despite institutional exclusion and social inequities, as Nochlin asserted. Yet the subsequent erasure of women’s work from histories of art through the twentieth century is a subject that art historian Professor Griselda Pollock continues to return to. Pollock worked alongside international academics, writers, curators and knowledge holders who began, with increasing urgency, to examine art institutional structures, critique art historical narratives and use revisionist strategies to reconsider and challenge the canon.



DI\$COUNT UNIVER\$E (fashion house), ‘I am not sorry, I am not for sale, I am not for reproduction’ embellished slip, 2018, from the 2019 Spring collection, WOMEN, gift of the artists 2020, image courtesy and © the artists

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<sup>6</sup> Joanna Mendelssohn, ‘Why weren’t there any great women artists? In gratitude to Linda Nochlin’, <https://theconversation.com/why-werent-there-any-great-women-artists-in-gratitude-to-linda-nochlin-153099>



# EQUITY IN THE ARTS AND CULTURE CONTEXT Continued

Gender inequity in our Australian context cannot be adequately traced without looking at the relationship between settler–colonialism and gender oppression. The introduction of Western frames of knowledge to Australia brought disruption to the place of ‘women’s power, women’s law, women’s culture and art,’<sup>7</sup> as Worimi educator, curator, oral historian, researcher and artist Genevieve Grieves remarked. The complex interplay of race and gender has been explored by Goenpul scholar Aileen Moreton-Robinson. For her, mainstream Australian feminism has prioritised the experiences and demands of white women at the expense of Indigenous women, leading to further subordination.<sup>8</sup>

The Australian feminist art historian Joan Kerr (1938–2004) advocated for rethinking the very structural foundations of the Australian artworld, illustrating the point metaphorically: ‘we have to paint a new canvas and carve a new frame to fit [it].’<sup>9</sup> For Kerr, ‘you could not “add in” women’s arts to the history of Australian art without

broadening the very conception of art upon which the national canon rests.’<sup>10</sup> Decolonial feminist perspectives like Grieves’s emphasise that, more fundamentally, the notion of Western art is a ‘limiting framework’ in and of itself.

Despite these challenges, all-women exhibitions have been organised and championed for decades, often by tenacious individuals impatient for large institutions to change.<sup>11</sup> The first International Women’s Year in 1975 was marked by the Ewing and George Paton touring exhibition *Australian Women Artists, One Hundred Years: 1840–1940*. Organised by Kiffy Rubbo and Meredith Rogers and curated by Janine Burke, the exhibition sought ‘to reassess and re-establish the position of women in the history of Australian art’. This was also the year of influential American feminist art historian Lucy Lippard’s famed visit to Australia where she delivered the Power Lecture at Sydney University.

In 1991, Arrernte/Kalkadoon curator, Hetti Perkins, curated the landmark *Aboriginal*

*Women’s Exhibition* at the Art Gallery of NSW. The exhibition was part of Dissonance, a feminist art program of over 70 projects that took place in universities, museums, commercial galleries and artist-run initiatives throughout Sydney. Four years later, and to mark the 20th anniversary of International Women’s Year, Joan Kerr succeeded in having her ambitious National Women’s Art Exhibition vision realised. This was a series of 150 independent exhibitions of women’s art mounted across the country. It included the Australian War Memorial’s first ever exhibition of work by women, *Through Women’s Eyes: Australian Women Artists 1914–1994*.

The world’s first international study *An empirical analysis of price differences for male and female artists in the global art market* by researchers from Monash University, Maastricht University (The Netherlands) and Artnet Worldwide, published in early 2021, revealed how disparity continues to play out in the secondary art market.

<sup>7</sup> Quote by Genevieve Grieves from her Know My Name keynote address: <https://vimeo.com/493607912>. National Gallery of Australia, *Know My Name Virtual Conference*, 13 November 2021

<sup>8</sup> See Moreton-Robinson, *Talkin’ up to the white woman* (2000)

<sup>9</sup> Joan Kerr, ‘Introduction’, in *Heritage: the national women’s art book*, ed. Joan Kerr (Roseville East, NSW: G & B Arts International, 1995), viii. Cited in Catriona Moore and Catherine Speck, ‘How the personal

became (and remains) political in the visual arts’ in *Everyday revolutions: remaking gender, sexuality and culture in 1970s Australia*, ed. Michelle Arrow and Angela Woollacott (ANU Press: 2019).

<sup>10</sup> Catriona Moore and Catherine Speck, ‘How the personal became (and remains) political in the visual arts’ in *Everyday revolutions: remaking gender, sexuality and culture in 1970s Australia*, ed. Michelle Arrow and Angela Woollacott (ANU Press: 2019). Page 88.

<sup>11</sup> For a more complete list of all-women exhibitions see the book *Australian art exhibitions: opening our eyes*. Excerpt available here: <https://theconversation.com/how-our-art-museums-finally-opened-their-eyes-to-australian-women-artists-102647>.

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**THERE IS A WIDELY HELD BELIEF THAT CREATIVE SECTORS AND THE ARTS ARE PLACES WHERE EQUALITY, FREEDOM AND PROGRESSIVE THINKING ARE FUNDAMENTAL.**

**'Equity in the arts and culture content' in the National Gallery Gender Equity Action Plan, 2022**

Justene Williams, *Victory over the sun*, 2016, National Gallery of Australia, Kamberri/Canberra, purchased 2021 © the artist



## EQUITY IN THE ARTS AND CULTURE CONTEXT Continued

Of the 2,572,346 artworks sold at auctions worldwide between 2000 and 2017, 96.1% are attributed to male artists. In the 2021 report *The art market*, produced by Art Basel and UBS, arts economist Dr Clare McAndrew finds the representation of women artists by commercial dealers across all sectors of the global art market was stable at 37%.<sup>12</sup> Pollock correlates the art auction landscape directly with decisions made by museums and galleries. 'There is an intimate relation between financial and symbolic value. If the work of women is not valued by scholars and curators' art historically, the market reflects that low estimation.'<sup>13</sup>

There is a widely held belief that creative sectors and the arts are places where equality, freedom and progressive thinking are fundamental. Yet this does not translate to the realities of how women and gender-diverse people are represented, and how their work is presented, collected, and valued. Heeding Kerr's and others' calls, we need to not just add marginalised voices to the existing canon, but to think carefully about

the ways in which creative labour, practice and outputs are valued economically, socially, and culturally. We need to recognise overlooked artistic practices and customs, and oftentimes redefine what constitutes fine arts practice, knowledge and expertise.

Contemporary feminist, queer, and decolonial projects continue to remind us that, as the National Gallery, we have a responsibility to question and address ingrained biases in the stories we tell. We must question methods of truth telling and continually interrogate the social, cultural, and political ideas upon which our systems and structures were formed.



Julie Dowling, Badimaya people, *Self-portrait: in our country*, 2002, National Gallery of Australia, Kamberri/Canberra, purchased 2002 © Julie Dowling/ Copyright Agency, 2022

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<sup>12</sup> Clare McAndrew, *The art market*, 2021 published by Art Basel and UBS, page 86. [https://d2u3kfw92fzu7.cloudfront.net/The-Art-Market\\_2021.pdf](https://d2u3kfw92fzu7.cloudfront.net/The-Art-Market_2021.pdf)

<sup>13</sup> National Gallery of Australia, *Know My Name Virtual Conference*, 13 November 2021.



# EQUITY IN THE ARTS AND CULTURE CONTEXT Continued

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## HOW WE MONITOR AND REPORT OUR PROGRESS

**The Gender Equity Working Group (Working Group) will champion the Plan. Led by the Chair, the Working Group will meet at least four times per year to monitor and review the Plan's implementation, with regular and reported updates along with an annual detailed progress report to Senior Management, the Governance Committee and Council.**

**The report will be made publicly available on our website. We will continue to consult and engage with experts, partners and stakeholders across the visual arts sector and beyond to improve the Plan.**

**The Chair and Working Group will report on aspects of The Global Goals via the United Nations Sustainable Development Goals Partnership Platform. The online platform is a global registry of voluntary commitments, facilitating global engagement of all stakeholders in support of the implementation of the Sustainable Development Goals.**

### MEASURING PROGRESS

The National Gallery will use a range of measurement tools to track progress against targets. Some of the data for the measures will be present in existing organisational data or in data produced through the actions outlined in the Plan. Other data will be collected through audience and staff surveys.

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**CREATING EQUALITY  
MEANS EACH  
INDIVIDUAL OR  
GROUP OF PEOPLE  
IS GIVEN THE SAME  
RESOURCES OR  
OPPORTUNITIES AS  
EVERYONE ELSE.**

Terms in National Gallery Gender Equity Action Plan, 2022

Melinda Harper, *Untitled*, 2001, National Gallery of Australia, Kamberri/Canberra, purchased 2001, reproduced courtesy of the artist and Anna Schwartz Gallery



# PUTTING THE PLAN IN THE LEGISLATIVE AND SOCIAL POLICY CONTEXT

## AUSTRALIAN LEGISLATION

Commonwealth Acts provide the general legal framework to support diversity in the workplace:

- *Age Discrimination Act 2004*
- *Disability Discrimination Act 1992*
- *Human Rights and Equal Opportunity Commission Act 1986*
- *Racial Discrimination Act 1975*
- *Sex Discrimination Act 1984*
- *Work Health & Safety Act 2011*
- *Workplace Relations Act 1996*
- *Workplace Gender Equality Act 2012*

## STRATEGIES, ACTION PLANS AND FRAMEWORKS

*APSC gender equality action plan* (<https://www.apsc.gov.au/about-us/working-commission/what-we-offer/diversity-policy/apsc-gender-equality-action-plan>)

*Are we there yet? Progress of the Australian Public Service Gender Equality Strategy, 2018* [https://apsc.govcms.gov.au/sites/default/files/are\\_we\\_there\\_yet.pdf](https://apsc.govcms.gov.au/sites/default/files/are_we_there_yet.pdf)

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David Throsby and Katya Petetskaya, *Making art work: an economic study of professional artists in Australia, Sydney: Australia Council for the Arts, 2017* <https://www.australiacouncil.gov.au/workspace/uploads/files/making-art-work-throsby-report-5a05106d0bb69.pdf>

## INTERNATIONAL LEGISLATION

Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) was adopted in 1979 by the UN General Assembly and entered into force on 3 September 1981. Australia has been a party to CEDAW since 17 August 1983

*Evaluation Policy of the United Nations Entity for Gender Equality and the Empowerment of Women (2020)* (<https://www.unwomen.org/en/digital-library/publications/2020/08/evaluation-policy-of-the-united-nations-entity-for-gender-equality-and-the-empowerment-of-women>)

*The 2021 Commission on the Status of Women (CSW65)* (<https://www.dfat.gov.au/international-relations/themes/gender-equality/gender-equality#csw65>)

## STRATEGIES, ACTION PLANS & FRAMEWORKS

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*Empowering women at work: company policies and practices for gender equality*, Geneva: International Labour Organization, 2020

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# TERMS

## (in alphabetical order)

### CISGENDER OR CIS

The ‘cis’ in cisgender comes from a Latin word meaning ‘on this side of’ and is a term used for a person whose physical sex and gender identity align. For example, someone who has been assigned as female from birth, goes by the pronouns ‘she’ and ‘her’ and feels comfortable and aligned with that identity.<sup>14</sup>

### EQUALITY

Equality is the state or condition of being equal, or the same in quality, esteem or value. It is often used within the context of people having the same political, social and economic rights.<sup>15</sup> Equality is about ensuring that every individual has an equal opportunity to make the most of their lives no matter where they were born, what they believe or how they identify.

Historically and in the present, certain groups of people have experienced discrimination. Like equity, a person or group’s experiences of equality—or its opposite inequality—are often influenced by social, economic, demographic, or geographical factors or by identity factors such as sex, gender, ethnicity, disability, or sexual orientation.<sup>16</sup>

### EQUITY

Equity is freedom from bias and the absence of unfair, avoidable or remediable differences among individuals or groups of people. A person or group’s experiences of equity—or its opposite inequity—are often influenced by social, economic, demographic, or geographical factors. They may also be influenced by identity factors such as sex, gender, ethnicity, disability, or sexual orientation. Structural determinants, including political, legal,

and economic, combined with social norms and institutional processes, shape the distribution of power and resources within societies. They also determine the conditions and environments in which people live. Discriminatory practices are often embedded within these systems and institutional processes. This leads to groups being under-represented or under-served in decision-making at all levels.<sup>17</sup>

### EQUITY VERSUS EQUALITY

On the surface, the terms equity and equality appear similar. The conditions that contribute to experiences of inequity and inequality may also have similar influencing factors. However, addressing one versus the other can lead to dramatically different outcomes for marginalised people. Creating equality means each individual or group of people is given the same resources or opportunities as everyone else. Equity recognises that each person experiences different factors that impact on their life circumstances, and resources and opportunities are allocated to reach an equal outcome.<sup>18</sup>

### GENDER

Gender is how a person identifies as well as being a social and cultural construct. The word gender is often inaccurately used interchangeably with ‘sex’ or the two terms are coalesced.

There are however significant differences. Unlike physical sex, gender is a broad spectrum and a person may identify at any point within this spectrum or outside of it entirely. People may identify with a gender that is the same or different from the gender expected of their assigned sex or with no gender

at all. These identities may include transgender, non-binary, or gender neutral. There are many other ways in which a person may define their own gender. Gender also exists as social constructs—as gender ‘roles’ or ‘norms.’ These are defined as the socially constructed roles, behaviours, and characteristics that a society considers appropriate for women, men, girls and boys.<sup>19</sup> As a social construct, gender varies from society to society and changes over time.<sup>20</sup>

### GENDER DIVERSE

An umbrella term that includes all the different ways gender can be lived and perceived. It can include people questioning their gender, those who identify as trans or transgender, genderqueer, non-binary and many more labels.<sup>21</sup>

When this Gender Equity Action Plan refers to ‘gender-diverse’ people it includes but is not limited to those who identify as non-binary and trans.

### INTERSECTIONALITY

Intersectionality refers to the complex, cumulative ways in which different aspects of a person’s identity such as gender, sex, race, cultural identity, ability, age, religion and class, rather than being isolated and distinct, can contribute to overlapping and intersecting forms of discrimination and marginalisation.<sup>22</sup> The term was first coined by Professor Kimberlé Crenshaw in 1989 when she published her theory of *intersectionality*.<sup>24</sup>

14 Spence Messih and Archie Barry, *Clear expectations: guidelines for institutions, galleries and curators working with trans, non-binary and gender diverse artists in Australia*, 2019, p 3 [https://visualarts.net.au/media/uploads/files/Clear\\_Expectations\\_Guidelines\\_FA\\_Digital\\_4HJr2ES.pdf](https://visualarts.net.au/media/uploads/files/Clear_Expectations_Guidelines_FA_Digital_4HJr2ES.pdf)

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18 ‘Equity vs equality: what’s the difference?’ on GW Online Public Health, Milken Institute of Public Health, The George Washington University, 5 November 2020. Accessed 3 September 2021. <https://onlinepublichealth.gwu.edu/resources/equity-vs-equality/>

19 Same as 1.

20 ‘Gender and Health’, Health Topics, World Health Organization. Accessed 3 September 2021 [https://www.who.int/health-topics/gender#tab=tab\\_1](https://www.who.int/health-topics/gender#tab=tab_1)

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23 ‘Understanding intersectionality’ on vic.gov.au. Accessed 3 September 2021 <https://www.vic.gov.au/understanding-intersectionality>

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# TERMS

## Continued

### **MEN**

When this Gender Equity Action Plan refers to men, we refer to all men including cis and trans men.

### **NON-BINARY**

An umbrella term for people whose gender identity exists between or beyond the feminine/masculine gender binary.<sup>25</sup> A non-binary person may identify as both or neither male and female, or sometimes one or the other.<sup>26</sup> Some non-binary people identify as trans, others do not.<sup>27</sup> There are several other terms used to describe gender identities outside of the male and female binary such as genderqueer, gender nonconforming, agender, and bigender. Although these terms have slightly different meanings; they refer to an experience of gender outside of the binary.<sup>28</sup>

### **SEX**

Sex refers to the physical differences between people who are male, female, or intersex.

A person typically has their sex assigned at birth based on a medical assessment of the physiological characteristics of their body, including their genitalia and chromosome composition. This assigned sex is called a person's physical sex and is a social, legal, and medical designation.<sup>29</sup>

### **TRANSGENDER OR TRANS**

A term covering a range of self-defined identities that transgress socially defined and expected gender norms, based on perceived sex at birth. It may mean someone who mentally and emotionally identifies as a different gender to the one they were assigned by society, often living their lives as that gender, and who may choose to undergo gender affirming care. Alternatively, it could be a person who transcends the binary gender system altogether, so that they identify as neither 'male' nor 'female', 'man' nor 'woman'. The 'trans' in transgender comes from a Latin word meaning 'on the other side of'.<sup>30</sup>

### **WOMEN**

When this Gender Equity Action Plan refers to women, we refer to all women including cis and trans women.

<sup>25</sup> Spence Messih and Archie Barry, *Clear expectations: Guidelines for institutions, galleries and curators working with trans, non-binary and gender diverse artists in Australia*, 2019, p 3

<sup>26</sup> *Best practices for non-binary inclusion in the workplace: an out and equal guide*, Out & Equal Workplace Advocates, p 6. Accessed 3 September 2021 <https://outandequal.org/wp-content/uploads/2018/11/OE-Non-Binary-Best-Practices.pdf>

<sup>27</sup> Same as 8

<sup>28</sup> Same as 9

<sup>29</sup> *Best practices for non-binary inclusion in the workplace: an out and equal guide*, Out & Equal Workplace Advocates, p 4. Accessed 3 September 2021 <https://outandequal.org/wp-content/uploads/2018/11/OE-Non-Binary-Best-Practices.pdf>

<sup>30</sup> Same as 5.

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From left to right: National Gallery Gender Equity working group members; Barbara Campbell, *Dubious letter (embroidered)* from the performance "Cries from the Tower", 1992, National Gallery of Australia, Kamberri/Canberra, purchased 1995 © the artist; *Know My Name: Australian Women Artists 1900 to Now* curators talk delivered in person and on line, National Gallery of Australia, Kamberri/Canberra, 2020; Jo Lloyd, *Archive the archive*, 2020, National Gallery of Australia, Kamberri/Canberra, performance commission generously supported by Phillip Keir and Sarah Benjamin and the SUBSTATION © the artist Photograph: Peter Rosetzky; Alison Kubler and Sally Smart National Gallery Council members





# ACKNOWLEDGEMENTS

## GENDER EQUITY WORKING GROUP

(at 31 January, 2022)

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## GENDER EQUITY ACTION PLAN

The National Gallery's 2021–2026 Gender Equity Action Plan is the result of a collaborative process with staff, leaders and experts in the arts. We thank everyone who was involved for their contributions, knowledge, and commitment to the process.

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## GALLERY STAFF

Over 80 staff from across the Gallery were involved in the development of the Plan. This included participation in co-design workshops, action plan testing and validation consultations. The staff reflected a diverse representation of role, level and gender.

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Tarragh Cunningham, Assistant Director, Development and Commercial Services, Queensland Art Gallery

Max Delany, Director, Australian Centre for Contemporary Art

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Sally Smart

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Dr Simon Maidment, Associate Director, Art Museums, University of Melbourne

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Kaylene Zakharoff, First Assistant Secretary, Office for Women, Department of Prime Minister and Cabinet

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