

NATIONAL GALLERY Disability Inclusion Action Plan 2022 – 2024



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Cover: Visitors engage in artmaking during the Sensory Sunday program.
Left: Artist from Hands On Studio during Access to Art program

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

I'm pleased to present the National Gallery's inaugural Disability Inclusion Action Plan (DIAP). At the National Gallery, we believe art is for everyone and we champion the vital role art plays in creating inclusive communities and achieving positive social change. All people should be able to engage with art – the National Gallery is committed to helping this happen, by reducing barriers to participation.

Our DIAP highlights our progress to date and our three-year plan for disability, access and inclusion. The DIAP reinforces and focuses our commitment to ensure our work includes and represents people with disability – including artists, audiences and staff. We want to ensure as many people as possible have an opportunity to experience our collections, exhibitions, programs and facilities – onsite, online and on tour.

A recent National Gallery staff survey showed that 19 per cent identified as having disability and 37 per cent have a family

member with disability.¹ We have significant knowledge and lived experience among our own people, and we also regularly partner with external experts to help guide our work.

With a commitment to be an accessible, inclusive and welcoming organisation for all, we are embarking on a significant program to increase our diversity and become more inclusive. This Plan is being released alongside our first Gender Equity Action Plan, Reconciliation Action Plan and Environmental Sustainability Action Plan – demonstrating our commitment to positive change and increasing access more broadly for under-represented groups.

We are extremely grateful to all those who have provided advice throughout our consultation process, particularly the people with disability who have assisted us in the creation of this Plan. We thank you for sharing your honest feedback about what has worked, what hasn't worked and

your ideas for the future. This guidance has been invaluable, and we look forward to continuing to engage with the disability community throughout the life of this Plan and beyond.

Nick Mitzevich
Director

Next page: The National Gallery of Australia, Kamberri/Canberra, 2020, featuring Neil Dawson, *Diamonds*, 2002, Commissioned 2002. Purchased with the assistance of ActewAGL 2002; and Barnett Newman, Broken obelisk, 1963/1967/2005, National Gallery of Australia, Kamberri/Canberra, Gift of the Barnett Newman Foundation in honour of Dr Gerard Vaughan AM 2018 © 2018 The Barnett Newman Foundation, New York/ARS, New York/Copyright Agency.

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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, and creating accessible art experiences for all. 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 over 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.

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Disability in Australia

1 IN 5

Australians are people with disability (17.7 per cent or 4.4 million people)²

20%

People with disability are twice as likely to be in the bottom 20 per cent of gross household incomes⁵

47%

Australians (more than 11 million people) had at least 1 of the identified 10 chronic conditions in 2017–18 National Health Survey⁸

19.4%

Of people in the ACT identify as people with disability³

45%

45 per cent of those with disability in Australia are living either near or below the poverty line, more than double the OECD average of 22 per cent⁶

384k

People in Australia who are Blind or partially sighted⁹

45.1%

Of Aboriginal and Torres Strait Islander people aged 15 years and over, experience disability⁴

45%

45 per cent of the population will experience a mental health condition at some point in their lives⁷

1 IN 6

Australians are impacted by hearing loss.¹⁰ There are approximately 30 000 Deaf Auslan users with total hearing loss.¹¹

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Disability in Australia (continued)

Disability is experienced across every geographic, demographic and socio-economic level of our community, with people either directly identifying as having disability or how widespread the experience of disability is within Australia. The role of care partner is also prevalent across the community.

The statistics shared on the previous page demonstrate how widespread the experience of disability is within Australia.

Participation in cultural life

Disability is experienced across every geographic, demographic and socio-economic level of our community.

An Australian-wide survey in 2019 found that people with disability were more likely than people without disability to:

- recognise the positive impacts of arts and creativity across all areas; to agree that the arts allow them to connect with others; to believe that the arts should receive public funding; and that artists make an important contribution to society¹²
- give time or money to the arts; be motivated to attend the arts; to improve their wellbeing and to express themselves; to creatively participate in the arts; and to engage with the arts online¹³



Artist from Hands On Studio at the National Gallery for Access to Art program

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Disability in Australia (continued)

The 2006 UN Convention on the Rights of Persons with Disabilities defines people with disability as those ‘who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others.’¹⁴

The National Gallery subscribes to the social model of disability which recognises the difference between a person’s individual condition or impairment, and the barriers they experience which are created by the environment and society around them. Rather than focusing on the individual and medical diagnosis, the social model focuses on the ‘barriers’ that create disadvantage by limiting opportunity, participation¹⁵, autonomy and self-expression.

Disability can be both permanent or temporary, invisible or visible. We include mental health within our definition of disability, as well as members of the d/Deaf community (who may not choose to identify as people with disability, but instead as part of a cultural and linguistic minority, with their first language being Auslan).

The National Gallery recognises not everyone who experiences these barriers chooses to identify as a person with disability. We understand that identity and disclosure in the context of disability is complex and very personal. We also understand the principles of universal design, that one size does not fit all and the complexities of intersectionality within disability.



Young people enjoy artmaking activities during Sensory Sunday program for those with social anxiety and those on the Autism spectrum

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Disability can be both permanent or temporary, invisible or visible.

National Gallery Disability Inclusion Action Plan, 2022

Installation view, *Lineages, Know My Name: Australian Women Artists 1900 to Now Part One*, National Gallery of Australia, Kamberri/Canberra, 2020

Disability in Australia (continued)

Intersectionality

We understand the barriers people with disability experience can compound and layer when they are part of more than one underrepresented group. We are mindful of these intersections and aim to provide access for people with disability from all backgrounds and lived experiences.

In our current diversity and inclusion work, we are particularly focused on addressing barriers around disability, First Nations and gender. We also acknowledge the importance of other underrepresented groups, such as culturally and linguistically diverse people, people from regional and remote areas, older people, children and young people and people from low socio-economic backgrounds.

Disability in First Nations Communities

First Nations people with disability and their families are among the most disadvantaged in the broader Australian community. However, learning practices in First Nations communities embrace inclusivity and, importantly, First Nations artists of all abilities are highly respected members of their communities. By elevating First Nations perspectives in our discussions of access and inclusion, we draw on a deeper understanding for supporting and celebrating people with disability in our broader society.

Across the country, many First Nations artists have a lived experience of disability. Some of our greatest artists have, do and will experience disability throughout their careers, while making an extraordinary contribution to the artistic and social fabric of Australia.

Highlighting and amplifying the work of First Nations artists with lived experience of disability is crucial to authentically reflecting the richness and diversity of First Nations contemporary experience, art and culture within the National Gallery. The Gallery's Reconciliation Action Plan will be released in 2022 to address the organisation's approach to reconciliation.

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Some of our greatest artists have, do and will experience disability throughout their careers.

National Gallery Disability Inclusion Action Plan, 2022

Tangentyere Artist, Nyinta Donald, working alongside visitors to create soft sculptures at the National Gallery during the opening weekend of the *4th National Indigenous Art Triennial: Ceremony* exhibition in March 2022. In the background is a painting by Uta Uta Tjangala, Pintupi people, *Untitled*, 1984, National Gallery of Australia, Kamberri/Canberra, Purchased with the assistance of the Foundation Gala Dinner Fund 2018 © the estate of the artist, licensed by Aboriginal Artists Agency Ltd



Disability in Australia (continued)

Disability and gender

Gender can have a compounding impact on the experience of people with disability, with women with disability experiencing significantly more barriers than men. There are more than two million women and gender diverse people with disability in Australia. Gender and disability are human rights issues linked to civil, political, economic, social and cultural rights.

Women and gender diverse people with disability in Australia are subjected to a range of social, cultural and economic disadvantage, making it more difficult for them to take part in community life. They experience many forms of discrimination, including violence and abuse, at higher rates than the rest of the population. This includes domestic and family violence and assault, as well as institutional violence, coercive control and sexual health violence. They also experience additional barriers when accessing support services. Based on their

distinct life experiences, women and gender diverse people with disability experience profound discrimination, which can lead to lower economic and social status, risk of violence and abuse (including sexual violence), gender based discriminatory practices and limited access to education, health care, information, services, justice as well as civic and political participation.¹⁵ The unique experiences of women and gender diverse people with disability led to a separate hearing at the recent Royal Commission into Violence, Abuse, Neglect and Exploitation of People with Disability.¹⁶

The Gallery acknowledges the disadvantage experienced by women and gender diverse people in the arts and released a Gender Equity Action Plan in 2022 to actively address this imbalance in the sector.



Gallery visitor enjoys audio tour of *Jeffery Smart*

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Disability is experienced across every geographic, demographic and socio-economic group in our community.

National Gallery Disability Inclusion Action Plan, 2022

Rodel Tapaya, *The promise land: the moon, the sun, the stars*, 2016, synthetic polymer on canvas, 243.8 h cm, 1005.8 w cm, National Gallery of Australia, Kamberri/Canberra, Purchased 2017

Methodology and Consultation

To develop this Plan, we partnered with arts and disability peak body Accessible Arts and have engaged with a diverse mix of stakeholders with disability to seek feedback and ideas.

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Methodology and Consultation (continued)

Accessible Arts led the consultation phase of this Plan's development throughout 2021, which has included:

- Presentations and discussion with the Senior Management Group
- A series of staff interviews with Senior Management Group members and Heads of Department
- An internal survey to all staff, contractors and volunteers
- An external survey, which received close to 2,000 responses
- A series of focus group discussions, with external Gallery stakeholders with disability, Heads of Department, front of house staff and the DIAP Working Group
- Two 'walk and talk' tours with people with disability, to assess the Gallery's physical spaces
- A staff workshop to review the draft Plan

All consultation methods were accessible, and incentives and honorariums were offered to external participants to acknowledge people providing their time and expertise to the process.

The types of consultation processes used throughout the development of this Plan will continue throughout its implementation and beyond, to ensure we are receiving feedback directly from people with lived experience of disability to inform our thinking and design of our future projects.

'We matter. We are not just onlookers. Our voices are unique and our stories have not been widely heard.'

Survey respondent



Community representative at the external focus group in May 2021

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The National Gallery is committed to increasing disability confidence and competence within our organisation and sector. By working closely with people with disability inside and outside our organisation we will continue to identify barriers and find solutions in an ongoing journey to improve access and inclusion.

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Our Disability Inclusion Action Plan (continued)

The National Gallery's inaugural Disability Inclusion Action Plan (DIAP) joins our other strategic plans to embed access and inclusion principles across all aspects of our work.

This Plan was developed in partnership with Accessible Arts and builds upon foundational work done by the Gallery over the past decade. Over 12 months, the Gallery has undertaken extensive consultation both with our staff and volunteers, and our broader community to ensure that our Plan reflects those it is about.

Our DIAP is a crucial component of our organisational planning and will shape how we engage with audiences, artists and our staff. We believe that access and inclusion make good business and artistic sense. As a national public institution, we have a responsibility to make our work accessible for everyone.

We are mindful of the challenges we face regarding the accessibility of our physical space and are taking steps towards improvement. While working inside particular parameters and constraints, we are committed to finding ways around existing barriers and making meaningful change, now and into the future.

We are conscious of developing and implementing this Plan during the COVID-19 pandemic. There are particular access barriers being experienced by the disability community during this time. The pandemic 'lens' has exposed new opportunities to engage with audiences within the disability community and helped shape some of the actions in this plan, particularly in relation to our digital work.

This Plan builds on our work to date and sets out a roadmap for the next three years. However, the Plan will 'live and breathe', allowing us to adapt and update over the course of its life to reflect our community needs. By working closely with people with disability inside and outside our organisation, we will continue to identify barriers and find solutions in an ongoing journey to improve access inclusion.

We look forward to realising the objectives, goals and actions outlined in our DIAP to platform diverse voices and create equitable access and opportunity for people with disability.

Heather Whitely Robertson

Chair, DIAP Working Group
Tim Fairfax Assistant Director,
Learning and Digital

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Our Disability Inclusion Action Plan (continued)

We are committed to increasing disability confidence and competence within our organisation and sector. We are working to create an environment where everyone can engage with us on an equal basis.

We want to:

- Create a physical and digital environment that is universally accessible and inclusive
- Actively eliminate discrimination, so that people with disability have equal access and opportunity within the National Gallery
- Create a welcoming community through inclusive language and behaviour
- Be accountable and open to change
- Embed access and inclusion principles in all our systems and processes, so it just becomes ‘what we do’
- Be leaders, advocates and champions in this area

- Acknowledge intersectionality, and address the various barriers that people from multiple underrepresented groups can experience
- Live and breathe an inclusive and accessible organisational culture.

To do this, we have set ourselves the following goals to achieve over the next three years:

1. Identify and remove attitudinal barriers, empower inclusive behaviours and reflect the society we aspire to live in, one that is truly representative
2. Commit to continuous improvement in our physical and digital spaces to welcome our audiences onsite, online and on tour

3. Commit to increasing the diversity, inclusivity and accessibility of our workplace, to ensure people with disability have equal opportunity to gain and retain employment within our organisation

4. Embed access and inclusion into our systems and processes to ensure our information, services and programs are designed to give people with disability choice and control.

Our Plan follows the NSW Disability Inclusion Action Planning Guidelines. Our goals closely relate to the following key outcome areas:¹⁷

1. Attitudes and behaviours
2. Accessible and liveable communities
3. Employment
4. Systems and processes

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Our Disability Inclusion Action Plan (continued)

Each of these areas seeks to remove or reduce the social, economic, physical and behavioural barriers that prevent people with disability fully engaging in society and engaging with the National Gallery.

In lieu of formal guidelines for Commonwealth entities, we have chosen to follow the NSW DIAP framework. Since introduced in 2014, this framework has supported NSW entities to drive effective organisational change towards removing or reducing the social, economic, physical and behavioural barriers that prevent people with disability fully engaging with NSW public organisations.



Deaf Indigenous community consultant, Jody Barney, Auslan sign interpreting artist Tony Albert's speech at the opening of the *4th National Indigenous Art Triennial: Ceremony* with Bruce Johnson-McLean, Barbara Jean Humphreys Assistant Director, First Nations Engagement (left) and Director Nick Mitzevich (right)

Next page: Clement Meadmore, *Virginia*, 1970, purchased 1973 © Meadmore Sculptures, LLC. VAGA/Copyright Agency

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Living the DIAP: Case Studies

The National Gallery’s first DIAP builds on its commitment to make art and the national collection accessible to all people. The Gallery strives to fulfil the right of all people to fully participate and experience the Gallery, its collection and the community at large through its public programs offering. Our access program includes bespoke offerings to cater to our audiences’ access requirements, dedicated programs to improve wellbeing, and tailored training for arts and health professionals.

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Case study 1: Leadership Through Research Art and Dementia

The Gallery's Art and Dementia Program (formerly Art and Alzheimer's) provides people living with dementia with an opportunity to connect with the world in enriching and life-enhancing ways. Since 2007, two distinct research studies have underpinned its development and delivery.

A 2007 study led by clinical psychologist Dr Mike Bird, Australian National University, evaluated the pilot program, providing evidence of the positive 'in the moment' impact on participants.¹⁸ To ensure the continuing relevance and impact of the program, the Gallery has shared its findings at various national and international conferences and worked towards continuous improvement with international collaborators, researchers, partners, community-based health professionals, residential care providers and people living with dementia.

In 2018, ground-breaking research was conducted by Nathan D'Cunha of the Faculty of Health, Gerontology and Geriatrics at the University of Canberra. The study measured biomarkers of chronic stress and inflammation, as well as nutritional, cognitive, behavioural, and quality of life (QOL) measures of Art and Dementia program participants.

The research indicated that the program improves QOL, reduces stress and promotes social engagement for participants, potentially reducing the burden on carers.¹⁹ This result has far-reaching consequences for arts and health programs as it establishes a direct physiological link between participation and a reduction in stress.



Art and Dementia: Friday with Friends artmaking workshop in the Tim Fairfax Learning Studio

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Case study 1: Leadership Through Research Art and Dementia (continued)

In addition to continuous evaluation, the Gallery has also strived to develop a sustainable model for state, regional and remote galleries to deliver this program. Supported by funding from the Department of Health and Aging through the Community Grants Scheme (2009) the Gallery developed a national Art and Alzheimer's Outreach training program. Since 2010, a two-day training workshop has been delivered in over 40 galleries across Australia. In 2014, Dementia Australia became a partner in delivering this outreach.

In 2020, the Gallery piloted its first online Art and Dementia program in partnership with Dementia Australia, in response to the restrictions in place to prevent the spread of COVID-19. The program found that participants developed confidence with the technology, participating actively and with evident enjoyment. The University of Canberra observed the online program and has prepared an article to be published in

the Australian Journal of Dementia Care in 2022.²⁰ The Gallery is working towards an online resource to support greater national reach.

Funding Acknowledgment

The National Gallery gratefully acknowledges the Thyne Reid Foundation and the Lansdowne Foundation for their early and consistent support of the Art and Dementia program at the National Gallery.

‘The successful transition of the National Gallery’s Art and Dementia program from face-to-face to an online format demonstrates that with a bit of enthusiasm and sense of adventure, the right equipment, technical and practical supports; people living with dementia, can continue to learn new skills, engage socially, and participate in intellectually stimulating activities.’

Australian Journal of Dementia Care, 2022

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Case study 2: Accessibility in Events Know My Name Virtual Conference

In November 2020, the National Gallery pioneered a new international standard for access and inclusion through the development of an innovative digital platform and diverse program content for its first dedicated virtual conference.

The Know My Name Virtual Conference aligned with the opening of the major exhibition *Know My Name: Australian Women Artists 1900 to Now Part One* and brought together Australian and international thinkers to consider experiences of gender in the arts. With a rich offering of keynote speeches, panel discussions and newly commissioned artworks, the program championed diverse perspectives with prominent First Nations' speakers and leading Australian artists with disability profiled in the main conference program.²¹

Working with technology, inclusion and event production specialist Adam Bannister (Pyrus Event Services), and event technology solutions partner Evise, new software was developed to meet our accessibility ambitions. Through a purpose-built platform developed by Evise, delegates had the opportunity to choose from four simultaneous streams for each session: Auslan interpretation, Audio Description, Open Captioning and the main channel. All channels used a shared discussion and questions interface.

This was the most complex digital event presented by the National Gallery to date and set a new standard for our delivery of future online events. Some 6.5 per cent of the more than 900 delegates used the accessible options offered through the platform. In partnership with Evise and

Pyrus, the conference platform was awarded winner in the Best Innovation, New Product or New Service category of the Australian Event Awards. This demonstrates industry acknowledgment of the importance of accessibility in event planning and the Gallery's potential to lead the arts sector towards greater accessibility.

Funding Acknowledgment.

The National Gallery acknowledges Tim Fairfax as the Know My Name Principal Patron and all donors who supported the initiative through the National Gallery Foundation.

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Case study 2: Accessibility in Events Know My Name Virtual Conference (continued)

‘I was thrilled to see that the conference platform was made so accessible to enable a wide audience to take part. This is so important, and I hope will set the standard for other institutions going forward. Given the entire conference was virtual, I still felt as though I was situated in a public forum and loved that there were comment and question capabilities allowing for a very open conversation in real time.’

Conference attendee.



Elspeth Pitt, Senior Curator Australian Art and Dr Deborah Hart, Henry Dalrymple Head Curator Australian Art present on the Know My Name exhibition in a livestreamed talk

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Case study 3: Programming Through a Pandemic Art for Carers

Carers form a vital part of our community. More than 5000 carers are registered in the ACT to provide care and support for family members and friends who have disability, mental illness, chronic conditions, terminal illness, drug and alcohol issues or who are frail aged.²²

Since 2004, the Gallery has partnered with Carer's ACT to provide opportunities for carers to engage with the national collection and support their wellbeing. The popular Art for Carers program is a monthly opportunity to engage with art through tours and art making activities. The quarterly Grand Tour for Carers offers a tour and free entry to major exhibitions and a social event.²³

During the 2021 ACT lockdown, the Gallery identified the importance of continuing to assist carers maintain their wellbeing and support networks. The Art with Carers program pivoted to an online delivery model. To meet an increased demand, the Gallery

made the program weekly, leading to more participants.

Feedback from carers in the program indicated that maintaining connections with the national collection and reducing social isolation through discussion were vital during the lockdown. The program also offered an opportunity to share unique insights into their caring roles, providing invaluable social support.

While the Art for Carers program will return to onsite with the easing of restrictions, a monthly online program will continue to engage and connect carers across the country.



Access Programs Convenor leads online workshop in 2021

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Case study 3: Programming Through a Pandemic Art for Carers (continued)

‘A brief message to thank you for yesterday's session looking at the two very different paintings. The idea of poetry arising from viewing intrigues me, although I did not manage it yesterday. Not many things to enjoy these days, but that session, thanks to you, was one.’

Online Art for Carers participant, 2021

‘It shows a major institution in the ACT has a carers focus and is thinking about us.’

Carers ACT councilor



Installation view, *Know My Name: Australian Women Artists 1900 to Now Part One*, 2021, National Gallery of Australia, Kamberri/Canberra

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Other Highlights

- For more than 20 years, the Gallery has employed a dedicated convenor of access programs to develop and deliver life-long learning access programs.
- The Gallery's monthly Art by Auslan program offers a free Auslan sign-interpreted tour of major exhibitions or collection displays for individuals who are Deaf or hard of hearing.
- Art by Description audio description tours are available monthly for visitors who are Blind or have low vision. Audio description of key works of arts are also available on the Gallery website.
- Sensory Sundays welcome people with social anxiety and people on the Autism spectrum with their families to experience the Gallery at a time more sensitive to their needs without charge.
- Each quarter people with intellectual disability and their families and carers can join Access to Art, a free, small group tour with a focus on major exhibitions and works of art in the Gallery's collection.
- The Gallery's longstanding partnership with Hands On Studio focuses on providing professional development for artists with disability in Canberra.
- In partnership with ACT Health, the Gallery offers a six-part Art for Recovery program to support improved wellbeing and social confidence for those on a mental health recovery journey.
- The Gallery works with medical students from Australian National University to develop their observation, interpretation, and communications skills. The Art Med program includes a strong First Nations lens and encourages students to consider the social model of disability. The program is also offered to physicians in training and social workers through a partnership with ACT Health.

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Key Outcome Area 1: Attitudes And Behaviours

The attitudes and behaviours of the general community towards people with disability have been described as the single greatest barrier to full access and inclusion. Attitudes and behaviour permeate all aspects of life. Low expectations and negative attitudes about artists with disability serve as barriers to professional practice. Developing positive attitudes involves increasing awareness and changing negative perceptions.

Goal

Identify and remove attitudinal barriers, empower inclusive behaviours and reflect the society we aspire to live in, one that is truly representative.

Objective	Responsibility*
<p>1.1 Inclusive Organisational Culture Develop a confident, accountable and informed culture by providing all staff with disability confidence and competence training, enabling them to become responsible for creating a diverse, inclusive and accessible Gallery environment</p>	<p>Chief Financial Officer (Head of Human Resources) Tim Fairfax Assistant Director, Learning and Digital (DIAP Working Group)</p>
<p>Actions</p> <p>1.1.1 Scope an ongoing program of training, considering general Disability Inclusion training as well as tailored training for different work areas</p> <p>1.1.2 Scope dedicated e-learning module for online training</p> <p>1.1.3 Commence tailored training for front-facing staff.</p> <p>1.1.4 Plan and deliver a series of staff engagement activities around access and inclusion, and arts and disability practice, including opportunities to hear directly from artists and arts workers (including Gallery staff) with disability</p>	<p>Timeframe</p> <p>2022</p> <p>2022</p> <p>2022</p> <p>Annually</p>

*Accountable officer in bold, responsible officer in brackets.

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Key Outcome Area 1: Attitudes And Behaviours

Objective	Responsibility*
<p>1.2 Disability Expertise Use internal and external disability expertise to implement and monitor the DIAP</p>	<p>Senior Management Group Tim Fairfax Assistant Director, Learning and Digital (DIAP Working Group) Chief Financial Officer (Head of Human Resources) Assistant Director, Marketing and Visitor Experience (Marketing Manager, Campaigns and Insights)</p>
<p>Actions</p> <p>1.2.1 Establish a Disability Reference Group.</p> <p>1.2.2 Use the existing internal DIAP Working Group to act as champions for the plan and contribute to its implementation</p> <p>1.2.3 Research existing programs for staff with disability in other agencies and consider new ways to support employees with disability at the Gallery</p> <p>1.2.4 Review current data collection and encourage staff to update their personal information to include disability identification information, where relevant</p> <p>1.2.5 Review current audience research programs to include questions on accessibility</p> <p>1.2.6 Conduct at least one specific access and inclusion survey throughout the life of this plan</p> <p>1.2.7 Use external expertise from specialist organisations and/or independent access consultants with lived experience of disability, as required</p>	<p>Timeframe</p> <p>2022</p> <p>Ongoing</p> <p>2023</p> <p>Annually</p> <p>2022</p> <p>2024</p> <p>Ongoing</p>

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Objective	Responsibility*
<p>1.3 Artists With Disability Scope opportunities for collecting, exhibiting and commissioning and celebrating work by artists with disability</p>	<p>Assistant Director, Artistic Programs (Henry Dalrymple Head Curator, Australian Art) (Head Curator, International Art) (Assistant Registrar, Documentation) Tim Fairfax Assistant Director, Learning and Digital (DIAP Working Group) (Head of National Learning) Barbara Jean Humphreys Assistant Director, First Nations Engagement Assistant Director Marketing and Visitor Experience (Social Media Manager)</p>
<p>Actions</p> <p>1.3.1 Update process for collecting information from artists in the collection, providing an option to identify as a person with disability and details of specific access requirements</p> <p>1.3.2 Review how the Gallery currently supports artists working with the Gallery to meet their access requirements</p> <p>1.3.3 Ensure artists with disability are considered in year-round mainstream programming and establish specific disability programming opportunities where appropriate</p> <p>1.3.4 Seek opportunities to connect curators, programmers and content producers with artists with disability, and with professional development and networking opportunities.</p> <p>1.3.5 Celebrate the work of artists and arts workers with disability</p> <p>1.3.6 Elevate the work of First Nations artists and arts workers with disability</p>	<p>Timeframe</p> <p>2022</p> <p>Annually</p> <p>Annually</p> <p>Annually</p> <p>Annually</p> <p>Annually</p>

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Objective	Responsibility*
<p>1.4 Leadership The Gallery will play a leadership role in advancing access and inclusion practice across the arts sector</p>	<p>Tim Fairfax Assistant Director, Learning and Digital (Head of National Learning) (Tim Fairfax Head of Digital) (DIAP Working Group) Assistant Director Marketing and Visitor Experience (Head of Marketing) Directorate (Communications Manager)</p>
Actions	Timeframe
1.4.1 Evaluate access and inclusion work, to demonstrate evidence of impact and identify successes and areas for improvement	Ongoing
1.4.2 Communicate activities around access and inclusion using existing channels and activities. Investigate and scope opportunities to increase audiences with disability through diverse media channels	Ongoing
1.4.3 Seek opportunities to share learnings in this area with other arts organisations.	Ongoing
1.4.4 Build relationships and partnerships with leaders in this field nationally and internationally	Ongoing

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Key Outcome Area 1: Attitudes And Behaviours

Objective	Responsibility*
<p>1.5 Partnerships Review and further develop partnerships with arts and disability organisations</p>	<p>Barbara Jean Humphreys Assistant Director, First Nations Engagement (Head of First Nations Engagement and Strategy) Tim Fairfax Assistant Director, Learning and Digital (Head of National Learning) (Access Programs Convenor)</p>
Actions	Timeframe
<p>1.5.1 Scope the development of new creative and programmatic partnerships that increase diversity and inclusion</p>	<p>2023</p>
<p>1.5.2 Review and further develop new and existing partnerships with arts and disability organisations</p>	<p>Ongoing</p>

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Community attitudes and behaviours towards people with disability have been described as the single greatest barrier to full access and inclusion.

National Gallery Disability Inclusion Action Plan, 2022

Key Outcome Area 2: Accessible And Liveable Communities

Creating liveable communities for people with disability involves more than modifying the physical environment. It includes considerations such as access to transport, community recreation and culture, social engagement and universal design.

Goal

Commit to continuous improvement in our physical and digital spaces to welcome our communities onsite, online and on tour.

Objective	Responsibility*
<p>2.1 Physical Site Work towards creating a more accessible and inclusive physical Gallery experience</p>	<p>Tim Fairfax Assistant Director, Learning and Digital (DIAP Working Group) Assistant Director, Marketing and Visitor Experience (Head of Creative Studio) (Head of Commercial Operations) (Visitor Experience and Memberships Manager) Directorate (Head of Facilities Management) Project Director, Capital Works Taskforce (Project Manager, Landscape Renewal)</p>
<p>Actions</p> <p>2.1.1 Develop a plan to implement the priority recommendations of the ‘Walk and Talk’ Access Report (July 2021)</p> <p>2.1.2 Conduct a detailed access audit of the entire site, based on Disability (Access to Premises - 2010) Standards. Consider audit recommendations and develop an implementation plan, including short and long-term budget requirements and any actions which can be completed within the period of this DIAP</p> <p>2.1.3 Build a higher level of awareness of onsite access services, such as wheelchairs and mobility scooters</p> <p>2.1.4 Explore options to make the outdoor exhibition spaces, including the Sculpture Garden, more accessible</p> <p>2.1.5 Explore options to make the cafe and shop areas more accessible</p>	<p>Timeframe</p> <p>2022</p> <p>2022–2024</p> <p>2022</p> <p>2022</p> <p>2023</p>

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Key Outcome Area 2: Accessible And Liveable Communities

Objective	Responsibility*
<p>2.2 Wayfinding And Signage Ensure the Gallery is easy for all visitors to successfully navigate</p>	<p>Tim Fairfax Assistant Director, Learning and Digital (DIAP Working Group) Assistant Director, Marketing and Visitor Experience (Head of Creative Studio) (Head of Commercial Operations) (Visitor Experience and Memberships Manager) Directorate (Head of Facilities Management) Project Director, Capital Works Taskforce (Project Manager, Landscape Renewal)</p>
<p>Actions</p> <p>2.2.1 Improve the signage to accessible facilities as part of the Wayfinding Project.</p> <p>2.2.2 Scope the development of maps to more clearly communicate where specific exhibitions, popular artworks and facilities are located to support navigation. Maps to be available on the website and at the Gallery entrance</p>	<p>Timeframe</p> <p>2023</p> <p>2022</p>

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Objective	Responsibility*
<p>2.3 Visitor Facilities Improve the visitor experience by providing accessible options for the cloakroom, accessible seating and rest spaces and addressing baggage requirements for people with disability</p>	<p>Assistant Director, Artistic Programs (Head of Exhibitions) Assistant Director, Marketing and Visitor Experience (Head of Creative Studio) (Visitor Experience and Memberships Manager) Project Director Capital Works Taskforce (Manager, Security)</p>
Actions	Timeframe
<p>2.3.1 Review the Conditions of Entry in relation to medical equipment, and ensure any changes are communicated to the Security and front-facing workers for implementation</p>	<p>2022</p>
<p>2.3.2 Scope options for those who are unable to operate the current keypad system or reach the self-cloaking locker system</p>	<p>2022</p>
<p>2.3.3 Review current seating provided throughout the Gallery and scope options to improve variety and availability of seating.</p>	<p>2022</p>
<p>2.3.4 Scope the development of rest or quiet spaces within the Gallery</p>	<p>2022</p>
<p>2.3.5 Ensure information about (including location) seating, rest spaces and social stories is available on the website so people can plan their trips</p>	<p>2023</p>

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Key Outcome Area 2: Accessible And Liveable Communities

Objective	Responsibility*
<p>2.4 Ticketing And Booking Improve the accessibility of the ticketing experience for people with disability</p>	<p>Assistant Director, Marketing and Visitor Experience (Manager, Tessitura) (Visitor Experience and Memberships Manager)</p>
<p>Actions</p> <p>2.4.1 Conduct user testing with people with disability to improve the ticketing and booking process</p> <p>2.4.2 Consider options for people who cannot easily book online, including providing contact information for assistance with bookings and ticketing queries</p>	<p>Timeframe</p> <p>2022</p> <p>2022</p>
<p>2.5 Transport Ensure information about travel to and from the Gallery is accessible and ‘no fuss’</p>	<p>Assistant Director, Marketing and Visitor Experience (Head of Marketing) (Visitor Experience and Memberships Manager) Project Director Capital Works Taskforce (Head of Facilities Management) (Manager, Security)</p>
<p>Actions</p> <p>2.5.1 Deliver an updated ‘Getting Here’ page on the website to provide further information about accessible public transport routes, more information about accessible parking, drop off locations and alternative parking options if accessible spaces are full</p> <p>2.5.2 Review and benchmark accessible parking and consider options for increasing and communicating the number of accessible parking spaces available</p> <p>2.5.3 List busier and quieter Gallery times on the website for major exhibitions to assist people in planning their visit</p> <p>2.5.4 Consider options to ensure boom-gate operations are accessible</p>	<p>Timeframe</p> <p>2022, ongoing</p> <p>2023</p> <p>2022</p> <p>2023</p>

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Objective	Responsibility*
<p>2.6 Website Ensure the Gallery website maintains an appropriate level of accessibility</p>	<p>Tim Fairfax Assistant Director, Learning and Digital (Tim Fairfax Head of Digital)</p>
<p>Actions</p> <p>2.6.1 Ensure new website meets AA Web Content Accessibility Guidelines standards (WCAG 2.0)</p> <p>2.6.2 Develop a strategy and implementation guide for new digital content production. This will be updated regularly to reflect changing technology and best practice</p> <p>2.6.3 Conduct a periodic website access audit to ensure WCAG rating is maintained</p>	<p>Timeframe</p> <p>2022</p> <p>2022, ongoing</p> <p>2023, biennially</p>
<p>2.7 Other Digital Channels Ensure all other Gallery digital engagement meets an appropriate level of accessibility</p>	<p>Assistant Director, Marketing and Visitor Experience (Head of Marketing)</p> <p>Tim Fairfax Assistant Director, Learning and Digital (Tim Fairfax Head of Digital)</p>
<p>Actions</p> <p>2.7.1 Consider and stay abreast of social media tools available to embed accessibility in the Gallery’s social media, to ensure all posts include Alt Text, image descriptions, captions and hashtags use CamelCase where appropriate. Implement appropriate strategies, train relevant staff and include this information in the organisation’s Social Media Policy</p> <p>2.7.2 Commission an accessibility audit of all features within the Gallery’s new digital publications platform</p> <p>2.7.3 Ensure accessible offerings are available within Gallery’s digital program and online events/tours</p>	<p>Timeframe</p> <p>2022, ongoing</p> <p>2022</p> <p>2022</p>

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Key Outcome Area 2: Accessible And Liveable Communities

Objective	Responsibility*
<p>2.8 Access Programs And Tours Continue to offer a range of access programs and tours for different audiences, including the Deaf community, people with dementia, people who are Blind or have low vision and neurodiverse people</p>	<p>Barbara Jean Humphreys Assistant Director, First Nations Engagement (Wesfarmers Indigenous Leadership Coordinator) Tim Fairfax Assistant Director, Learning and Digital (Tim Fairfax Head of Digital) (Head of National Learning) (Manager, Education) (Access Programs Convenor) Assistant Director, Marketing and Visitor Experience (Visitor Experience and Head of Marketing)</p>
<p>Actions</p> <p>2.8.1 Continue to offer a range of high-quality access programs. Consider improvements to existing activities, possibilities for new offerings and adaptation of access programs for online and on-tour contexts</p> <p>2.8.2 Review and update frequently asked questions and publish the contact details of the Visitor Experience team for questions about accessibility</p> <p>2.8.3 Develop targeted marketing campaigns/strategies to broaden the audience for these tours.</p> <p>2.8.4 Scope the potential for a dedicated schools' program for students with disability</p> <p>2.8.5 Explore options for implementation of regional First Nations sign languages in relevant programs</p>	<p>Timeframe</p> <p>Ongoing</p> <p>Annually, 2022</p> <p>2023</p> <p>2023</p> <p>2023</p>

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Objective	Responsibility*
<p>2.9 Event Delivery Ensure events that are run by the Gallery are accessible and inclusive, whether face to face or online</p>	<p>Assistant Director, Marketing and Visitor Experience (Head of Marketing) (Manager, Tessitura) Tim Fairfax Assistant Director, Learning and Digital (Head of National Learning) (Tim Fairfax Head of Digital)</p>
<p>Actions</p> <p>2.9.1 Review how event registration forms capture access requirements and how the implementation process ensures that access requirements are met.</p> <p>2.9.2 Identify accessibility standards for regular events</p>	<p>Timeframe</p> <p>2022</p> <p>2022</p>
<p>2.10 Exhibition Accessibility Investigate how to integrate access into exhibition planning and design, including accessible labels and wall text in exhibitions especially for people who are Blind or have low vision</p>	<p>Assistant Director, Artistic Programs (Head of Exhibitions) (Henry Dalrymple Head Curator, Australian Art) (Head Curator, International Art) Tim Fairfax Assistant Director, Learning and Digital (DIAP Working Group) Assistant Director, Marketing and Visitor Experience (Head of Creative Studio)</p>
<p>Actions</p> <p>2.10.1 Develop a set of exhibition accessibility guidelines/standards which includes height of works of art, height of labels, font size, display heights, use of colours and contrasts of font and backgrounds, exhibition layout and safety considerations, and accessibility standards around video art</p>	<p>Timeframe</p> <p>2022</p>

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Objective	Responsibility*
<p>2.11 Touring Make access and inclusion a requirement of National Gallery touring exhibitions and work</p>	<p>Assistant Director, Artistic Programs (Manager, Touring Exhibitions) Directorate (Communications Officer)</p>
<p>Actions 2.11.1 Share access and inclusion guidelines as part of the touring exhibition toolkit to guide partner galleries on accessible methods of displaying work. Include information on how to deliver an access tour to encourage more galleries to implement these and work towards incorporating these requirements into touring contracts</p>	<p>Timeframe 2023</p>

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Creating liveable communities involves more than modifying the physical environment.

National Gallery Disability Inclusion Action Plan, 2022

Visitors enjoying an Art by Description experience in the *Know My Name* exhibition. Tjanpi Desert Weavers, Dorcas Tinnimai Bennett, Cynthia Nyungalya Burke, Roma Yanyakarri Butler, Judith Yinyika Chambers, Chriselda Farmer, Shiela Partjunin Giles, Dianne Ungukalpi Golding, Polly Pawuya Jackson, Nancy Nyanyana Jackson, Eunice Yunurupa Porter, Winifred Puntjina Reid, Rosalie Richards, Delilah Shepherd, Erica Ikungka Shorty, Dallas Smythe, Martha Yunurupa Ward, Nancy Nangawarra Ward, Ngaanyatjarra people, Ngaanyatjarra people, *Kungkarangkalpa (Seven Sisters)*, 2020, National Gallery of Australia, Kamberri/Canberra, Commissioned and purchased 2020 © Tjanpi Desert Weavers, Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council



Key Outcome Area 3: Employment

Employment rates for people with disability are significantly lower than for people without disability. People with disability experience multiple barriers at all stages of the employment process, ranging from inaccessible interview venues, lack of reasonable adjustments to the work environment, rigid role descriptions and online testing that may place applicants at a disadvantage. These factors reduce their opportunities to gain and retain employment. Research indicates that organisational commitment to workforce equality and inclusion is closely linked to strong business performance.

Goal

Commit to increasing the diversity, inclusivity and accessibility of our workplace, to ensure people with disability have equal opportunity to gain and retain employment within our organisation.

Objective	Responsibility*
<p>3.1 Recruitment And Selection Review all recruitment and selection processes, with an access and inclusion lens</p>	<p>Barbara Jean Humphreys Assistant Director, First Nations Engagement (Head of Indigenous Engagement and Strategy) Tim Fairfax Assistant Director, Learning and Digital (DIAP Working Group) Chief Financial Officer (Head of Human Resources)</p>
<p>Actions</p> <p>3.1.1 Review section in job advertisements which encourages people from underrepresented groups to apply and ways to communicate to these audiences</p> <p>3.1.2 Encourage people with disability considering applying for positions to have a prior conversation about access to understand the current building limitations</p> <p>3.1.3 Update Recruitment and Selection Guidelines to include information about access and inclusion, including reasonable adjustment.</p> <p>3.1.4 Ask all staff and volunteers for information about their access requirements as part of the induction process</p> <p>3.1.5 Scope how to apply information about staff access requirements to future workplace design and flexibility strategies</p>	<p>Timeframe</p> <p>2022</p> <p>2022</p> <p>2022</p> <p>Ongoing</p> <p>2024</p>

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Key Outcome Area 3: Employment

Objective	Responsibility*
<p>3.2 Human Resources Policies And Strategies Review HR policies and strategies, with an access and inclusion lens</p>	<p>Chief Financial Officer (Head of Human Resources)</p>
<p>Actions</p> <p>3.2.1 Review HR policies and documents as they come up for renewal to align with the Australian Public Service Disability Employment Strategy 2020-2025 and ensure access and inclusion is referenced where appropriate</p> <p>3.2.2 Review retention strategies and policies, which may impact the likelihood of people with disability being able to continue working with the Gallery</p>	<p>Timeframe</p> <p>2024</p> <p>2024</p>
<p>3.3 Increasing Employment Pathways Scope possible employment pathways for underrepresented groups within the Gallery</p>	<p>Barbara Jean Humphreys Assistant Director, First Nations Engagement (Head of First Nations Engagement and Strategy)</p> <p>Tim Fairfax Assistant Director, Learning and Digital (DIAP Working Group)</p> <p>Chief Financial Officer (Head of Human Resources)</p>
<p>Actions</p> <p>3.3.1 Review current approach to internships, traineeships and work experience programs with an access and inclusion lens</p> <p>3.3.2 Scope future opportunities for internship/traineeship program for underrepresented groups, including people with disability</p> <p>3.3.3 Scope partnerships with disability network organisations</p>	<p>Timeframe</p> <p>2024</p> <p>2024</p> <p>2024</p>

*Accountable officer in bold, responsible officer in brackets.

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Key Outcome Area 3: Employment

Objective	Responsibility*
<p>3.4 Procurement Update guidelines to better support employment of people from underrepresented groups, including people with disability</p>	<p>Barbara Jean Humphreys Assistant Director, First Nations Engagement (Head of First Nations Engagement and Strategy) Tim Fairfax Assistant Director, Learning and Digital (Senior Project Officer (Learning)) Chief Financial Officer (Head of Governance and Strategic Planning)</p>
Actions	Timeframe
<p>3.4.1 Review the current procurement guidelines and identify any adjustments relating to diversity and inclusion</p>	<p>2023</p>

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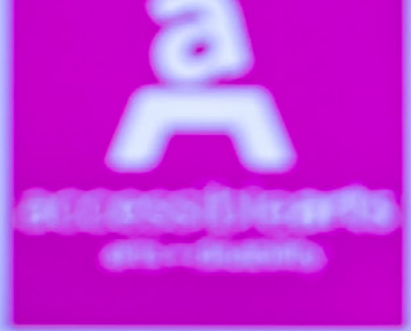
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Workshopping actions for the

In small groups, consider your areas of work and these questions:

- Considering each pillar, what actions can you identify required in your area?
- Are there any considerations or implementation issues for any of the proposed actions?

Employment rates for people with disability are significantly lower than for people without disability.

National Gallery Disability Inclusion Action Plan, 2022

Accessible Arts consultant Natalee Thomas leads focus group consultation session

Key Outcome Area 4: Systems And Processes

A common barrier for people with disability is the difficulty navigating systems and processes to access the services, venues and support they need in the community. This could include accessing information, communication, or lack of options to access services.

Goal

Embed access and inclusion into our systems and processes to ensure our information, services and programs are designed well to give people with disability choice and control.

Objective	Responsibility*
<p>4.1 Continuous Improvement Use consultation, feedback and complaints mechanisms to continue to make access improvements</p>	<p>Tim Fairfax Assistant Director, Learning and Digital (DIAP Working Group) (Senior Project Officer (Learning)) Assistant Director, Marketing and Visitor Experience (Visitor Experience and Memberships Manager) (Head of Creative Studio)</p>
Actions	Timeframe
<p>4.1.1 Ensure there is a range of feedback and complaint mechanisms available. Ensure there is adequate signage and information to enable people to submit feedback</p>	<p>2022</p>
<p>4.1.2 Ensure feedback reports are regularly reviewed and integrated as part of the monitoring of DIAP implementation</p>	<p>2022</p>
<p>4.1.3 Continue to engage with people with disability on a regular basis, via the Disability Reference Group and staff forums, to ensure feedback is gathered and acted upon</p>	<p>Ongoing</p>

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Key Outcome Area 4: Systems And Processes

Objective	Responsibility*
<p>4.2 Building Equipment And Procedures Ensure building equipment and procedures are accessible for people with disability</p>	<p>Tim Fairfax Assistant Director, Learning and Digital (Technical Producer) Project Director Capital Works Taskforce (Head of Facilities Management) (Manager, Security)</p>
<p>Actions</p> <p>4.2.1 Review current site evacuation procedures and training to ensure the requirements of people with disability are addressed</p> <p>4.2.2 Conduct periodic tests and maintenance for all assistive technologies (including Hearing Loops)</p>	<p>Timeframe</p> <p>2022</p> <p>Ongoing</p>

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Key Outcome Area 4: Systems And Processes

Objective	Responsibility*
<p>4.3 Embedding Access And Inclusion Ensure access and inclusion are considered during the development and implementation of all Gallery projects and activities</p>	<p>Senior Management Group Barbara Jean Humphreys Assistant Director, First Nations Engagement (Head of First Nations Engagement and Strategy) Tim Fairfax Assistant Director, Learning and Digital (DIAP Working Group) (Senior Project Officer (Learning)) Chief Financial Officer (Head of Human Resources) (Head of Governance and Strategic Planning)</p>
<p>Actions</p> <p>4.3.1 Include access and inclusion in all relevant Gallery wide templates, including project planning and budget templates. Where necessary, build new templates and guidelines to support accessibility.</p> <p>4.2.2 Ensure the DIAP is adequately resourced and there is staff capacity to deliver actions.</p> <p>4.3.3 Monitor DIAP implementation per framework indicated in the Governance, Monitoring and Review section of this plan.</p>	<p>Timeframe</p> <p>Ongoing</p> <p>Ongoing</p> <p>Ongoing</p>

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Objective	Responsibility*
<p>4.4 Accessible Formats Produce relevant Gallery documents in various accessible formats</p>	<p>Assistant Director, Marketing and Visitor Experience (Head of Creative Studio) (Head of Marketing) Directorate (Head of Communications) Assistant Director, Artistic Programs (Head of Exhibitions) (Henry Dalrymple Head of Australian Art) (Head of International Art) Tim Fairfax Assistant Director, Learning and Digital (Tim Fairfax Head of Digital)</p>
<p>Actions</p> <p>4.4.1 Ensure all internal and external communication is inclusive and accessible to people with a range of different access needs. Develop guidelines to support the use of accessible formats</p> <p>4.4.2 Identify the accessible format requirements to support interpretation across different tiers of exhibitions (including Easy English, Auslan, transcripts, Braille, tactile maps etc)</p>	<p>Timeframe</p> <p>2022</p> <p>2022</p>
<p>4.5 Supporters Use philanthropic and corporate support to resource and grow the access program</p>	<p>Directorate (Head of Development) (Head of Partnerships)</p>
<p>Actions</p> <p>4.5.1 Promote and explore options to grow support from individuals, giving foundations and/or corporate partners to support the access program</p> <p>4.5.2 Promote access and inclusion as an option for giving</p>	<p>Timeframe</p> <p>2022</p> <p>2022</p>

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Objective	Responsibility*
<p>4.6 Inclusive Language And Communication Ensure Gallery communications are accessible and inclusive</p>	<p>Barbara Jean Humphreys Assistant Director, First Nations (Head of First Nations Engagement and Strategy) Tim Fairfax Assistant Director, Learning and Digital (Tim Fairfax Head of Digital) Assistant Director, Marketing and Visitor Experience (Head of Marketing) Directorate (Head of Communications) (Communications Manager)</p>
<p>Actions</p> <p>4.6.1 Develop Inclusive Language guidelines (including appropriate use of disability and access terminology) for inclusion within the organisation’s Style Guide. This will be reviewed and updated regularly</p> <p>4.6.2 Review access and inclusion related language on the website to ensure it is appropriate and current</p> <p>4.6.3 Ensure people with disability are represented in marketing collateral</p>	<p>Timeframe</p> <p>2022, ongoing</p> <p>2022, ongoing</p> <p>2022</p>

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A common barrier for people with disability is the difficulty navigating systems and processes to access services, venues and support.

National Gallery Disability Inclusion Action Plan, 2022

Visitor using computer in Gallery featuring Emily Kame Knqwarreye, Anmatyerre people, *The Alhalkere suite* (detail), 1993, purchased 1993 © Emily Kame Knqwarreye/Copyright Agency



How we monitor and report on our progress

The Working Group

In 2020, we formed an internal Disability Inclusion Action Plan Working Group (DIAP Working Group), made up of representatives from across the organisation, who have been working together to steer and guide the creation of this document.

A member of the Senior Management Group was appointed as Chair of the DIAP Working Group and is the Plan's Business Owner, with responsibility for implementation.

The DIAP Working Group will meet quarterly to implement the plan, resolve or escalate issues, provide advice and champion accessibility throughout the organisation. Updates from these meetings will be shared with our Senior Management Group, Governance Committee and Council. All groups will be provided with a detailed report on progress on an annual basis.

Expertise

The Plan also recommends the formation of a Disability Reference Group, who will provide insights, knowledge, advice and perspectives to assist in the implementation of the Plan, including any required adjustments or changes. We may also engage other experts, partners and stakeholders with lived experience of disability to assist us with Plan implementation.

Reporting

We will provide a report on Plan progress annually, through our Annual Report, which is shared widely with all stakeholder groups. The National Gallery will use a range of measures and measurement tools to track progress against targets.

Intersectionality

The DIAP forms part of a suite of new action plans to drive the Gallery's broader diversity and inclusion goals, alongside the Gender Equity Action Plan (GEAP) and Reconciliation Action Plan (RAP).

In acknowledgement of the intersectional nature of diversity and inclusion, project managers of each plan will meet quarterly to identify, monitor and guide intersectional outcomes to ensure a cohesive organisational approach.

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Legislation and policy

This Plan aligns with international, national and Australian Capital Territory social policy and legislative frameworks including:

- UN Convention on the Rights of Persons with Disabilities 2006 (UNCRPD)
- UN Sustainable Development Goals (2017)
- Disability Discrimination Act 1992 (DDA)
- Disability Services Act 1986 (Commonwealth)
- Australian Disability Strategy 2021-2031 (NDS)
- Disability (Access to Premises – Buildings) Standards 2010
- Disability Services Act 1991 (Australian Capital Territory)
- Disability Justice Strategy 2019 – 2029 (Australian Capital Territory)



Participants in Art by Description program use tactile material as part of Jeffrey Smart themed experience.

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All material retrieved in December 2021

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What is disability?

The 2006 UN Convention on the Rights of Persons with Disabilities defines persons with disabilities to include those ‘who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others.’²⁴

We subscribe to the social model of disability, which distinguishes between an individual’s impairment and disability as the environmental or attitudinal barriers created by society. ‘Barriers’ are disabling factors that limit opportunity and create disadvantage. Disability can be temporary or permanent, visible or invisible.

We acknowledge that not everyone who encounters disabling factors identifies as a person with disability. People who are D/ deaf or hard of hearing may instead identify as part of a cultural and linguistic group, their first language being Auslan. Mental

health is also included in our definition of disability, but not everyone with a mental health condition identifies as having disability.

Language

The National Gallery recognises that there are varying views on language and terminology around disability in Australia and internationally. Language can be a personal, and also political choice. We use the person-first language of ‘person with disability’ to recognise that disability is just one aspect of a person’s life and does not determine who they are. However, we respect that different people have different preferences about language.



Visitors enjoying an Art by Auslan experience in the *Jeffrey Smart* exhibition

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Inclusion is about creating an environment that celebrates diversity and is free from all forms of discrimination and harassment. This environment recognises, uses and values the knowledge, abilities, skills and ideas of people, irrespective of race, ethnicity or religion, gender or sexual orientation, education level, socio-economic background, age, disability or family responsibility.²⁵

The Social Model of Disability makes a distinction between conditions – the condition, illness or loss/lack of function – and disability – barriers and discrimination. So, the term ‘disability’ refers to barriers, rather than medical conditions. The Social Model looks at the environment instead of individual conditions.

Access is about creating the necessary conditions for all individuals and organisations to use services, facilities, programs and employment opportunities. Access is about making space for the unique characteristics that each person brings. Barriers to equitable access fall into the categories of physical, communication, economic, social and attitudinal.

Universal Access is about the design and composition of an environment so that it can be accessed, understood and used by all people regardless of their age, size or ability. An environment (or any building, product or service in that environment) should be designed to meet the needs of all people who wish to use it. It is a fundamental condition of good design. If an environment is accessible, usable, convenient and a pleasure to use, everyone benefits.²⁶

Gender diverse is 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.²⁷ When this Disability Inclusion Action Plan refers to ‘gender-diverse’ people it includes but is not limited to those who identify as non-binary and trans.

When this Disability Inclusion Action Plan refers to **Women**, we refer to all women including cis and trans women.

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The National Gallery would like to acknowledge and thank everyone who contributed their time and expertise to participate in the development of this plan.

DIAP Working Group (as at March 2022)

- Chair: Heather Whitely Robertson, Tim Fairfax Assistant Director, Learning and Digital
- Coordinator: Jennifer Dunstan, Senior Project Officer (Learning)
- Jennifer Barrett, Executive Assistant
- Hayley Barrett, Marketing and Tourism Coordinator
- Adriane Boag, Access Programs Convenor
- Harriet Body, Lead Artist Educator
- Annie Connor, Customer Service Officer
- Stefan Giammarco, Visitor Experience and Memberships Manager
- Jamie Griffiths, Human Resources Manager
- Michelle Izzard, Assistant Manager, Security

- Peter Johnson, Curator, Projects
- Bruce Johnson McLean, Barbara Jean Humphreys Assistant Director, First Nations Engagement
- Evelyn Lawrence, Digital Content Coordinator
- Elizabeth Little, Manager, Research Library and Archives
- Joanne McCarthy, Guides Coordinator
- Pat Murray, Volunteer Guide
- Sandra O'Malley, Communications Manager
- Elspeth Pitt, Senior Curator, Australian Art
- Justin Watson, Technical Producer
- Daryl West-Moore, Head of Creative Studio
- Jane Wild, Exhibitions Manager

Accessible Arts

- Morwenna Collett, former Acting CEO
- Natalee Thomas, Training and Project Coordinator
- Liz Martin, CEO
- Daniel Jaramillo, Office Administrator
- Michael Badorrek, former Marketing and Development Manager

Our community

Almost 2000 people contributed to our consultation through a dedicated online survey. We particularly thank the 12 members of our external focus group for their time and expertise.

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Senior Management Group

- Nick Mitzevich, Director
- Susie Barr, Assistant Director, Marketing and Visitor Experience
- Natasha Bullock, Assistant Director, Artistic Programs
- Bruce Johnson McLean, Barbara Jean Humphreys Assistant Director, First Nations Engagement
- Marika Lucas-Edwards, Head of Communications and Content
- Kym Partington, Chief Finance Officer
- Maryanne Voyazis, Head of Development and Executive Director, NGA Foundation
- Heather Whitely Robertson, Tim Fairfax Assistant Director, Learning and Digital
- Helen Gee, Sophie Hunter, Jennifer Barrett, and Kalia Hutchinson, Directorate

Gallery staff, contractors and volunteers
Over 130 staff, contractors and volunteers from across the Gallery were involved in the development of the Plan. This included participation in the survey and three focus groups. The Senior Management Group and Heads of Department also participated in targeted portfolio consultation and interviews. The staff reflected a diverse representation of role, level and gender.

Our supporters

We thank the Lansdowne Foundation, the National Gallery's Access Partner, and major donor Tracey Griff for their investment in Art and Health programs.

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Alternative formats

Our DIAP is available in alternative formats. PDF and Word versions are available on our website. Hard copy formats in both large and standard print and other alternative formats are also available on request. This plan is also registered with the Australian Human Rights Commission (AHRC).

Contact us

The Gallery values community feedback on our progress in meeting the goals and actions outlined in our DIAP. We encourage individuals and organisations to share their thoughts and experiences with us to ensure our continued improvement.

For general enquiries, feedback and services, please contact:
information@nga.gov.au
+61 2 6240 6411

For the DIAP Working Group, please contact:
disabilityinclusion@nga.gov.au



Sensory Sunday program outside *Jeffrey Smart* exhibition

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■ **Contact us**

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

+61 2 6240 6411
information@nga.gov.au
nga.gov.au

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