

**Senate Standing Committee on Environment, Communications and the Arts  
Legislation Committee**

Answers to questions on notice

**Environment, Water, Heritage and the Arts portfolio**

Budget Estimates, May 2010

|                          |                                 |                     |     |
|--------------------------|---------------------------------|---------------------|-----|
| <b>Outcome:</b>          | 5                               | <b>Question No:</b> | 121 |
| <b>Program:</b>          | 5.1                             |                     |     |
| <b>Division/Agency:</b>  | National Gallery of Australia   |                     |     |
| <b>Topic:</b>            | Masterpieces from Paris revenue |                     |     |
| <b>Hansard Page ECA:</b> | 138-139 (25/5/10)               |                     |     |

**Senator FISHER asked:**

**Senator FISHER**—How much revenue did *Masterpieces from Paris* generate?

**Mr Froud**—I mentioned before that the revenue exceeded our costs.

**Senator FISHER**—So there was a profit?

**Mr Froud**—There was a profit, yes.

**Senator FISHER**—How much?

**Mr Froud**—That is still being finalised, in that the exhibition is part of an international tour. The exhibition, in fact, opened just this week in Japan. It then goes on to San Francisco. We will be sharing some of those international movement costs. We have agreed to the basis of a calculation of a cost, but we do not know what those final costs are. It will be some time before we will be able to absolutely finalise the cost. The cost of the exhibition was something in the order of \$11 million, and so the revenue exceeded that sum.

**Senator FISHER**—On notice, could you indicate the revenue, and therefore the profit should speak for itself. Thank you. ...

**Answer:**

Gross revenue generated by the *Masterpieces from Paris* exhibition totalled \$16 million while costs totalled \$13 million.

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| <b>Outcome:</b>          | 5                              | <b>Question No:</b> | 122 |
| <b>Program:</b>          | 5.1                            |                     |     |
| <b>Division/Agency:</b>  | National Gallery of Australia  |                     |     |
| <b>Topic:</b>            | NGA Key Performance Indicators |                     |     |
| <b>Hansard Page ECA:</b> | 139 (25/5/10)                  |                     |     |

**Senator FISHER asked:**

**Mr Froud**—As published then? Yes, I can say that we are on track to meet them all. In terms of visitor numbers, we have a figure in our KPIs of three million visitors to exhibitions and to works from the national collection, including those that might be in travelling exhibitions or on loan, and we are certainly well on track. We will exceed that three million target. To the end of March we were tracking at about 2.4 million.

...

**Senator FISHER**—In terms of your next KPI, to the extent there was some grumpiness around the *Masterpieces from Paris* exhibition, did that impact on your KPI about visitors satisfied with the displays?

**Mr Froud**—No. Our visitor satisfaction level has never been higher, I have to say, which was quite remarkable given the number of visitors we have had. We survey that on an ongoing and regular basis. It is tracking well above that KPI figure of 85 per cent.

**Senator FISHER**—On notice, can you provide a bit more information about your achievement of the balance of the KPIs.

**Mr Froud**—Yes, absolutely.

**Answer:**

The National Gallery of Australia (NGA) has achieved all key performance indicators as identified in the Portfolio Budget Statements 2009-10.

| NGA Key Performance Indicators  | 2009-10 Budget Target | Actual to 31 May 2010 |
|---|-----------------------|-----------------------|
| Works acquired in accordance with the endorsed Acquisition Policy and the 10-Year Acquisition Strategy [%]                          | 100%                  | 100%                  |
| Incidents of significant damage or deterioration to works of art in the collection or on loan to the NGA [#]                        | Nil                   | Nil                   |
| People visiting the NGA as well as accessing the collection through travelling exhibitions, loans and the collection study room [#] | 3,000,000             | 3,627,252             |
| NGA visitors satisfied with displays and exhibitions [%]  | 85%                   | 90%                   |
| People who accessed information through the NGA website [#]   | 1,200,000             | 2,137,875             |
| Visitors who believed their knowledge and understanding of the visual arts was enhanced [%]   | 85%                   | 92%                   |
| Attendance at NGA events [#]  | 110,000               | 120,084               |
| Attendees satisfied with NGA events [%]   | 85%                   | 99%                   |

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| <b>Outcome:</b>          | 5                             | <b>Question No:</b> | 123 |
| <b>Program:</b>          | 5.1                           |                     |     |
| <b>Division/Agency:</b>  | National Gallery of Australia |                     |     |
| <b>Topic:</b>            | Gallery extension             |                     |     |
| <b>Hansard Page ECA:</b> | 140 (25/5/10)                 |                     |     |

**Senator FISHER asked:**

**Senator FISHER**—How is the refurbishment and extension going?

**Mr Froud**—It is still progressing, I have to say, and every day it gets closer. We have previously indicated that we hope to open the extended gallery in winter of 2010. That continues to be our target and, as I say, it is getting very close now.

**Senator FISHER**—On schedule, on budget?

**Mr Froud**—On schedule. Budget is not quite so easy to explain in that there are costs that have exceeded original expectations, but they are being managed and the gallery has a plan to cover those costs.

**Senator FISHER**—Can you quantify?

**Mr Froud**—I can if you want me to take that on notice.

**Answer:**

The National Gallery of Australia's refurbishment and extension project has two stages. The refurbishment of parts of the existing building was completed on time and on budget (\$20 million). The extension of the building is on track and the forecast final cost of this element of the project is \$107 million.

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Budget Estimates, May 2010

**Outcome:** 5 **Question No:** 124  
**Program:** 5.1  
**Division/Agency:** National Gallery of Australia  
**Topic:** Membership Fee  
**Hansard Page ECA:** 140 (25/5/10)

**Senator FISHER asked:**

**Senator FISHER**—... Are you foreseeing an increase in the membership fee?

**Mr Froud**—We increased our membership fee this financial year.

**Senator FISHER**—From what to what?

**Mr Froud**—I would have to take that on notice in terms of the specific numbers and I am happy to do so, but there is no further increase foreshadowed or planned at this point.

**Answer:**

Membership fees were increased from 1 December 2008 for new Members and from 1 July 2009 for renewing Members.

Fees were increased as follows:

| ACT Membership                        |                     |                      |                      |                       |
|---------------------------------------|---------------------|----------------------|----------------------|-----------------------|
|                                       | 1 Year -<br>current | 1 Year -<br>previous | 2 Years -<br>current | 2 years -<br>previous |
| Single                                | \$55                | \$50                 | \$100                | \$90                  |
| Concession*                           | \$40                | \$30                 | \$70                 | \$50                  |
| Joint                                 | \$70                | New category         | \$130                | New category          |
| Joint Concession*                     | \$55                | New category         | \$100                | New category          |
| Family**                              | \$80                | \$60                 | \$150                | \$110                 |
| Interstate / International Membership |                     |                      |                      |                       |
| Single                                | \$45                | \$40                 | \$80                 | \$70                  |
| Concession*                           | \$30                | \$25                 | \$50                 | \$40                  |
| Joint                                 | \$60                | New category         | \$110                | New category          |
| Joint Concession*                     | \$45                | New category         | \$80                 | New category          |
| Family**                              | \$70                | \$50                 | \$130                | \$90                  |

\* Concession rates are available for pension card holders, senior citizens and full-time students under the age of 26 years.

\*\* Two adults and any dependent children under the age of 18 years.

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| <b>Outcome:</b>          | 5                             | <b>Question No:</b> | 125 |
| <b>Program:</b>          | 5.1                           |                     |     |
| <b>Division/Agency:</b>  | National Gallery of Australia |                     |     |
| <b>Topic:</b>            | Social Networking             |                     |     |
| <b>Hansard Page ECA:</b> | 140-141 (25/5/10)             |                     |     |

**Senator WORTLEY asked:**

**Senator WORTLEY**—I note that you have a presence on a number of social networking sites—Twitter, YouTube, del.icio.us, Flickr, Facebook and so on.

**Mr Froud**—That is right.

**Senator WORTLEY**—What are the benefits for the gallery?

**Mr Froud**—One of the most tangible ones, I think, is that we found that Twitter was a very useful resource during the exhibition. Almost on an hourly basis we would update the length of the queue on Twitter, and so we were able to communicate with visitors to Canberra who were obviously using that technology to indicate what would be the best time to come along. We have got a lot of positive feedback on that facility. I think perhaps I should take on notice and confer with colleagues as to some of the benefits that they would like to draw to the committee's attention in terms of the opportunities that social networks offer us.

**Senator WORTLEY**—I would appreciate that.

**Mr Froud**—I am happy to do so.

**Answer:**

Social media provides additional access channels to the National Gallery of Australia's audience on a national and international level. It is a very low cost way to open up new channels for communication, promotion and education on the Gallery's exhibitions, events, collection and programs. Social media allows the Gallery to engage audiences on a more personal level and has proven to be effective in attracting new audiences that are not necessarily interested or willing to engage with more traditional museum models of communications.

The public has developed an expectation that these channels of communication be available in a modern cultural institution, especially among younger audiences. Major galleries across Australia and internationally use these social media tools.

The Gallery utilises the following social media avenues:

Twitter is used as an additional avenue for event promotion and new exhibition and collection news. Twitter can also be an important tool for special events and was used during the recent *Masterpieces from Paris* exhibition to update visitors on entry queuing times.

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Facebook is another avenue for event promotion, exhibition and collection news, enables a conversation between the Gallery and patrons and between those patrons. It provides another avenue for feedback and complaint from the public, important for a national institution owned by all Australians.

Flickr is an image gallery which is used as a promotional, educational and internal tool. Images from past events are archived and used to promote subsequent events, educational activities are recorded and displayed on Flickr & within the main Gallery site, for example the children's self-portraits created in the Family Activity Room during the *Masterpieces* exhibition. It has also proved useful as an internal tool as a fast and efficient way to source images for internal publications and discussion. Images and explanatory captions, from behind-the-scenes installations, conservation and activities opens up the Gallery and the work it does to its national stakeholders in a new and accessible way.

Delicious is a link aggregator and is used as a library of websites related to our exhibitions and activities on a wider level, so it becomes an educational tool where users can find, for example, information on an artist in our collection that may have been published by third parties.

You Tube allows us to share educational video content we produce with an international audience. Video is an attractive medium for audiences, especially younger audiences, to access educational content. On the Gallery You Tube channel we have educational videos on works of art and exhibitions, TV commercials we have had produced to promote exhibitions, video instructions on how to find the car park, and Youth Project videos created by young people.

The Gallery currently has over 3,000 'friends' on Facebook and almost 2,000 followers on Twitter, while Flickr has seen 47,000 'views' of images. These figures are growing steadily and the instant two-way communication enabled with these audiences, and importantly their networks in turn, is very valuable, particularly as the use of these social media channels is at very low cost.