

Diversity and Inclusion Strategic Framework 2022–25



The Art Gallery of New South Wales acknowledges the Gadigal of the Eora Nation, the traditional custodians of the Country on which it stands.

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Michael Brand, director of the Art Gallery of New South Wales

From the director

I am delighted to present the first Art Gallery of New South Wales Diversity and Inclusion Strategic Framework.

From our magnificent site in Sydney, the Art Gallery is one of Australia's flagship art museums and the state's leading visual arts institution. In 2021 we celebrated our 150th anniversary, and on 3 December 2022 we completed our significant expansion through the Sydney Modern Project. This transformation of the Art Gallery creates a new art museum experience across two buildings connected by a public art garden, on Gadigal land, in one of the world's most beautiful cultural precincts.

It is fitting in such a significantly transformative year that diversity and inclusion is one of our key focus areas. We are committed to making art a vital part of everyday life, and for our collections, programs and services to reflect the diverse communities we serve. This approach drives our engagement with all our stakeholders including artists, our staff, visitors and audiences across all our channels, our many partners, donors, members, and all groups who view the Art Gallery as their home.

The Art Gallery's Diversity and Inclusion Strategic Framework sets out our commitments to continuous learning and growing as an institution that is proactively dedicated to an ongoing culture of enabling a sense of belonging for everyone. Our framework highlights key areas we will focus on over the next three years on our journey to achieve a unified Gallery-wide approach to diversity and inclusion. We wish to continue to build our capability through learning to better connect with the widest audiences and all stakeholders.

The Art Gallery leadership team is committed to an equitable and inclusive workforce, public engagement programs and business practices. We have high expectations for the impact this framework will have on embedding diversity and inclusion across all functions of the Art Gallery.

Michael Brand
Director, Art Gallery of New South Wales

Opposite:
Felisse Pham, Prairiewood High School,
Chasing light (detail) from *ARTEXPRESS 2023* ©
the artist, photo: NSW Department of Education,
Robert Edwards

About the Art Gallery of New South Wales

Mission

From its base in Sydney, the Art Gallery of New South Wales has a mission as the State art museum to serve the widest possible audience as a centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art, and a forum for scholarship, art education and the exchange of ideas.

Vision

Our vision is to deliver a rich and diverse range of experiences for visitors of all ages and backgrounds, presenting art from around the world from an Australian perspective on our magnificent site in Sydney.

Strategic goals

- Campus – create an indoor–outdoor cultural experience across a campus featuring two art museum buildings and an art garden.
- Art – enrich the understanding and enjoyment of art through the development, conservation and interpretation of our collections and staging of exhibitions.
- Audience – connect with a broader and more diverse audience onsite, offsite and online.
- Strength – drive an entrepreneurial, efficient and future-ready public art museum.
- People – empower our talented and diverse staff and volunteers in a collaborative and creative workplace.



Why have a Diversity and Inclusion Strategic Framework?

The Art Gallery promotes and supports a diverse arts and cultural sector, in which creativity and innovation is nurtured by diversity in experiences of people and of communities. In this context, we have a responsibility to provide a vibrant civic space that empowers diverse voices and views.

The framework articulates our commitment to diversity with empathy and care at its centre, and to building inclusion with the diverse communities that we serve. It communicates our commitment to supporting a diverse workplace, which in turn shapes a positive work environment that attracts diverse talent.



Opposite:
View of the Art Gallery of New South Wales,
photo © Art Gallery of New South Wales, Jenni Carter

Above:
An art-making activity during Family and Friends Day
at the Art Gallery in 2022, photo © Art Gallery of New
South Wales, Diana Panuccio

Left:
Front Up Emerge artists in a workshop at Front Up
Studios, Seven Hills, in 2022, photo: Liam Benson

What do we mean by diversity and inclusion at the Art Gallery?

Diversity cannot thrive without inclusion, and inclusion lacks meaning without diversity.



Diversity

Diversity refers to the many differences among us – seen and unseen. This may include – but is not limited to – age, cultural background, disability, education, gender, language, profession and sexual orientation.

The Art Gallery recognises and values the diversity of identities, thinking and experiences that our internal and external stakeholders bring. We acknowledge the importance of sharing and celebrating this diversity, while seeking to continually expand our knowledge of and engagement with it.

Inclusion

Inclusion is a living, learning culture where people feel safe, valued, connected and respected. It involves behavioural and structural elements at individual and institutional levels. Behavioural inclusion refers to our awareness, attitudes and actions as we increase our understanding of diversity and gain skills to identify and counter bias in our daily work. Structural inclusion refers to transforming the organisation's systems and processes to ensure equity, accessibility and equality for all.

To help create and maintain a safe and inclusive environment, we continue to implement initiatives such as flexible work, access to resources that support mental health and wellbeing, and workplace support for people experiencing family and domestic violence.

Diversity and inclusion at the Art Gallery

At the Art Gallery, we centre empathy and care for our people, purpose and place.

A diverse and inclusive Art Gallery is where people feel comfortable to bring their whole selves, or part of themselves, in person or virtually, and have the choice to do so, with safety and dignity. We acknowledge that identity is complex and multi-dimensional, and promote an intersectional approach to diversity and inclusion. It is vital to understand different experiences of privilege, power and bias in order to create environments that are equitable, accessible and inclusive.

No single person, department or institution can alone create a diverse and inclusive environment, or be diverse and inclusive. We need to collaborate internally and externally.



Opposite:
Participants in a Down Syndrome NSW community engagement afternoon at the Art Gallery in 2022, photo © Art Gallery of New South Wales, Christopher Snee

Above:
A talk at Art After Hours for the Archibald Prize 2022, featuring (from left to right, seated) Kathrin Longhurst, Midori Goto and Angie Goto in conversation with Liam Benson, with Auslan interpretation by Kathy Wright, photo © Art Gallery of New South Wales, Diana Panuccio

Case studies



The children's art library

The children's art library at the Art Gallery of New South Wales aims to be a welcoming and safe space for children from diverse backgrounds to engage, express themselves and learn.

This new addition to the Art Gallery, which opened in late 2022, is the first of its kind in Australia. Although dedicated children's collections in public libraries are common, a children's library focusing on art and visual creativity is new in Australia and has been inspired by similar spaces at the Metropolitan Museum in New York, USA and the Islamic Arts Museum in Kuala Lumpur, Malaysia.

The library provides a unique opportunity for the Art Gallery to broaden our engagement with diverse audiences. It will do this through its physical facilities, through the collection available within these facilities, and through programs. The library is a colourful and light-filled space, open to casual visitation seven days a week, with a variety of spaces and purpose-built seating for children and their carers to relax and engage with its collection. A hearing loop will be active within these spaces.

Free activities for children and families will be regularly programmed, such as story-time sessions, artist-led workshops and curatorial projects especially for young people. The library will work with a range of community groups to provide these programs.

Books in languages other than English and books by First Nations authors and illustrators form an essential part of the library's collection, as do books for children living with disability or who have access requirements.

Selected highlights from the collection

- *Stepping stones: a refugee family's journey* by Margriet Ruurs and Nizar Ali Badr. Rama and her family are forced to leave behind everything they know and love, and find refuge in Europe with only what they can carry on their backs. Syrian artist Nizar Ali Badr's stunning stone images illustrate Margriet Ruurs's thoughtful and moving story, which is told in Arabic and English.
- *The art in Country* by Bronwyn Bancroft. In this magnificent celebration of Country, Bundjalung woman and artist Bronwyn Bancroft uses colours, shapes, patterns and words to explore the awe-inspiring beauty of the Australian continent, and to express the depth of her feelings for it.
- *The black book of colours* by Menena Cottin and Rosana Faria. Our eyes tell us about colour. But what if you are blind? Can you still know colours? Using simple language and beautiful textured art, this book shows how to 'see' without your eyes. Braille letters accompany the illustrations on every page.



'The kids who came to the program loved it – I can't even express how much they loved it – how much they got out of it – they were buzzing from it. They talked about it for weeks afterwards.'

Teacher from a participating school

Art Pathways

Art Pathways is an initiative to support schools in Greater Sydney by removing barriers to access, and empowering students and teachers to deepen their engagement with art, artists and ideas.

This program has been built on a long history of the Art Gallery engaging with audiences – in particular, schools from Western Sydney. Approximately 10,000 students and teachers have participated in the Art Pathways program since 2015.

Over each school year, 12 schools are invited to participate, with a focus on Year 7 and 8 students. Activities include excursions to the Art Gallery, visits by Art Gallery staff to the school and professional development for teachers. Learning resources are also provided.

Benefits of the program

- For students – creates an authentic experience and allows them to connect with art and artists in a very real way.
- For teachers – allows them to re-ignite and nurture their love of art, as well as empowering their teaching practice, and build new connections.
- For art centres and the wider community – provides opportunities for connections, which have then flourished into long-term, ongoing collaborations.
- For the Art Gallery – enables us to gain a direct understanding of the needs of students, teachers and communities, which informs everything that we do.

Opposite:
Visitors enjoying the new children's art library,
photo © Art Gallery of New South Wales,
Jenni Carter

Above:
Students from Eagle Vale High School
participating in Art Pathways at the Art Gallery
in 2018, photo Penny Clay

The framework approach

Over a 12-month period, Art Gallery staff and volunteers as well as other stakeholders provided valuable input and insight into shaping our framework.

The framework defines how we will work to remove barriers for internal and external stakeholders of diverse backgrounds to ensure a culture of inclusion at the Art Gallery. It involves reflecting on how we see, understand and practise diversity and inclusion; how we are perceived by our diverse stakeholders through our exhibitions, commissions, acquisitions, programs and services; and how we listen to, learn from and engage with our diverse stakeholders.

Our approach to diversity and inclusion is systemic and centred on our people, our place and our purpose. It encompasses the way we structure our organisation and create a diverse and inclusive environment, the way we lead, the way we recruit and promote, the way we engage and facilitate diverse experiences, the way we make decisions, communicate and take action. It is about the policies, processes and practices that we develop and use as part of our daily work.

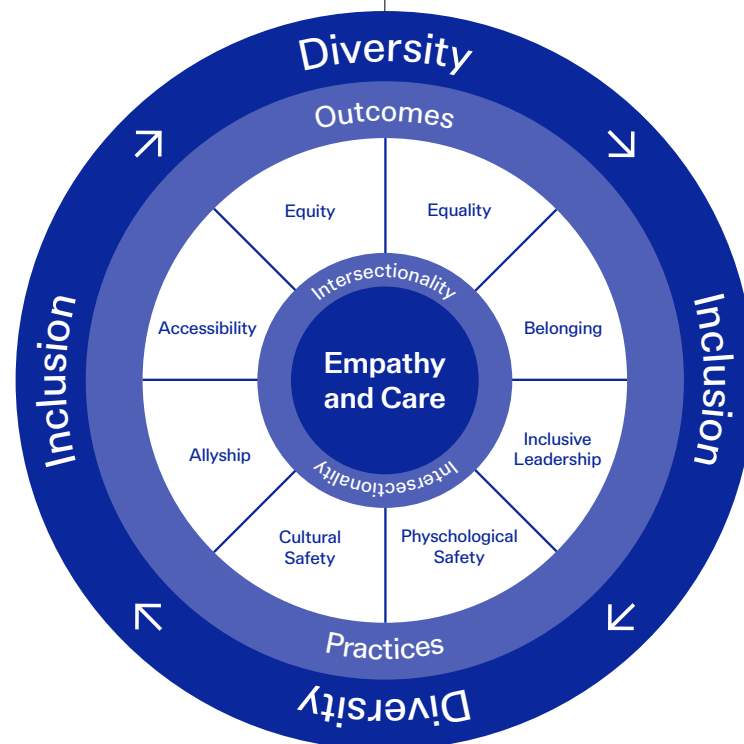
Our diversity and inclusion model

Our framework model underscores our role as a public art museum to serve the people of NSW and beyond. The components of the model outline the concepts, values and commitments that guide our actions to pursue continuous learning and cultural transformation.

The framework has been developed based on the components illustrated in our diversity and inclusion model.

With empathy and care at its centre, this intersectional model comprises four practices (allyship, cultural safety, psychological safety and inclusive leadership) and four outcomes (accessibility, equity, equality and belonging). It also includes five values (courage, curiosity, connection, collaboration and creativity) and five areas of investment (capacity, capability, confidence, community and culture). See Appendix 1 for more detail.

Our D&I values
 Courage
 Curiosity
 Connection
 Collaboration
 Creativity



Our D&I investment
 Capacity
 Capability
 Confidence
 Community
 Culture



An Archibald Prize 2022 in-conversation event with finalist Tsering Hannaford (left) and her sitter Sally Scales (centre) with Hannaford's portrait of Scales, photo © Art Gallery of New South Wales, Belinda Rolland

Our strategic focus areas

We see the Art Gallery as an agent of change. It is a creative space for sharing human stories, connecting people across cultures and communities, and promoting collective wellbeing. To assess our impact, we need to examine how we engage with our stakeholders through our programs and services externally and internally, understand how we are perceived by the diverse community, and explore ways of fostering a safe and inclusive work environment for our people.

In the next three years, we will focus on three strategic areas:

1. Our people – we will grow and foster a diverse and inclusive workforce at the Art Gallery that reflects the wider community, and continue to support and equip our people, including leaders, with knowledge and skills to practise inclusion, and to understand and address inequity.
2. Our purpose – we will expand diverse artist engagements and strengthen inclusion by integrating inclusive thinking and practice across all functions, including partnerships and collaborations, programs and service, collections and exhibitions.
3. Our place – we will create environments, spaces and experiences that are physically, psychologically and culturally safe, accessible, inclusive and engaging for our people and the diverse communities we serve.

Opposite:
Art Gallery staff at a NAIDOC Week staff event,
photo © Art Gallery of New South Wales,
Mim Stirling

Strategic focus 1: Our people

In June 2022, the Art Gallery had 408 employees, including 341 non-casual, and 67 temporary and casual employees.

The following table shows the representation of some diversity groups in our non-casual workforce in 2021–22. We will work on broadening the data capture for a wider range of diversity groups and on reaching the NSW public sector targets.

Employee group	Art Gallery	NSW public sector target
Women	66.6%	–
Women in senior leadership role	37.5%	50%
Employees over 55 years old	20%	–
Language other than English spoken at home	20%	–
Aboriginal and/or Torres Strait Islander people	2.1%	3.3%
People with disability	2.4%	5.6%
LGBTIQ+	7.5%	–

Notes: Senior leadership role is defined as above Grade 11/12. The NSW public sector target figures come from the NSW Premier's Priorities (2025 targets) and for Aboriginal and Torres Strait Islander people from the NSW Public Sector Aboriginal Employment Strategy 2019–2025. LGBTIQ+ is the abbreviation used in the 2022 People Matter Employee Survey for Lesbian, Gay, Bisexual, Transgender, Intersex, Queer, Plus, which is the source for the data. The survey represents the responses of 76% of staff

Goal

To create and maintain a diverse and inclusive work environment that builds a sense of community within the organisation, where people feel physically, mentally and emotionally safe to be their authentic selves and where leaders are accountable for building and sustaining a diverse and inclusive workplace.

Strategy

- Proactively grow and foster diverse and inclusive teams across the Art Gallery's functions and levels, with a focus on equitable access to opportunities for people from under-represented backgrounds.
- Equip leaders and all staff with the knowledge and confidence to engage with diversity and inclusion in a safe-to-learn environment and make it part of their 'business as usual'.
- Build skills for conscious inclusion at all levels, on a wide range of diversity dimensions and intersecting identities.
- Create safe spaces for staff and volunteers to share concerns they feel and face, and bring these to the attention of leadership.
- Listen and learn from each other to co-create responsive inclusion practices with a mindset of continuous learning.

Scope

This strategic area is internally focused on the Art Gallery as a workplace, including people at all levels of governance and operations – our Board of Trustees, directors, staff and volunteers.

Targets

By 2025 we will have:

- diversity and inclusion embedded in our policies and processes, work practices and decision-making
- our people feeling included, regardless of backgrounds, in internal and external staff surveys
- our people, especially people leaders, trained and feeling confident to apply their knowledge and skills in diversity and inclusion
- our workforce diversity meeting NSW Government targets
- a participation rate of at least 90% in the collection of our people's diversity data.





Strategic focus 2: Our purpose

Opposite:
Micha Couell performing *Eager and unashamed* by
Sidney McMahon at Queer Art After Hours 2022 at the
Art Gallery of New South Wales, photo © Art Gallery of
New South Wales, Mim Stirling

Goal

To be a 21st-century art museum and cultural institution that reflects, connects and contributes to the vibrancy of our wider community and society, through creative leadership that demonstrates and drives equity, accessibility and equality of opportunity in the arts and culture sector.

Strategy

- Foster social cohesion and wellbeing through art and engagement programs.
- Drive diversity in exhibitions, commissioning and collections in the Art Gallery and increase work with artists from diverse and under-represented backgrounds.
- Engage with communities, especially from minority and under-represented backgrounds, in person and online, through partnerships with community institutions and groups, public programs and digital platforms.
- Expand our relationship and our resonance with the wider community.

Scope

This strategic area is externally focused on the Art Gallery as a space for collecting, exhibiting, engaging with and enjoying art, and for art education and making, both with and for artists, audiences and the wider community.

Targets

By 2025 we will have:

- increased representation and reflection of the diversity of the Australian community in our collections and exhibitions
- increased engagement and partnerships with artists from under-represented backgrounds
- increased diversity in visitor and audience participation in our services and programs
- enhanced engagement mechanisms in place for artists, audiences and stakeholders to have a say in the Art Gallery
- digital content that complies with legal requirements and meets best practice and standards to ensure accessibility for all.

Strategic focus 3: Our place

Goal

To ensure that our expanded art museum campus on Gadigal Country, and the facilities, spaces and environments that we create within it, are safe, accessible and inclusive for all, in a way that is sustainable now and for the future.

Strategy

- Provide an accessible and inclusive environment for artistic expression, visitor experience, workplace experience and community engagement.
- Create culturally and psychologically safe spaces to learn from artists, arts workers, audiences and community members from diverse backgrounds.
- Support front- and back-of-house teams to develop internal and public-facing programs, services and events that enliven the Art Gallery as a workplace, art museum and civic space.
- Engage and empower diverse internal and external stakeholders in decision-making related to our Art Gallery campus and the inclusive ecosystem we create within it.

Scope

This strategic area bridges our internal and external presence and identity – as a workplace, an art museum and a civic space. It focuses on the land on which the Art Gallery campus stands – the lands of the Gadigal of the Eora Nation – as well as the ecosystem of inclusion in the spaces, facilities, programs, events and activities we create for staff, volunteers and visitors to our place.

Targets

By 2025, we will have:

- increased levels of staff and stakeholder satisfaction with access and inclusion at our campus
- co-created safe spaces and opportunities to learn from internal and external stakeholders from diverse and under-represented backgrounds
- mechanisms in place to gather, analyse, measure and respond to internal and external feedback on our campus, services and programs
- increased stakeholder diversity and engagement in the decision-making processes related to our campus, services and programs.



Conclusion

Our Diversity and Inclusion Framework aims to build a shared understanding of what diversity and inclusion means for us as the Art Gallery of New South Wales and why it is important to us as an art museum, a cultural institution, a civic space and a workplace. It guides how we apply diversity and inclusion in practice as people leaders, managers and staff at all levels. It confirms our commitment as an agent of change and social impact in the community, and maps out the strategic focus areas for us to embed diversity and inclusion into our ecosystem of people, purpose and place.

This framework is supported by a Diversity and Inclusion Action Plan 2022–25, which details actions and initiatives we will take to implement the framework over the next three years.

Progress will be measured in different ways, such as workforce data reporting, external benchmarking (including the Inclusion@work survey), internal diversity data (including recruitment data) and audience feedback mechanisms (including visitor exit surveys).

Reporting on the framework and action plan will be provided to the Leadership Team and the Board of Trustees annually, and will be included in our annual reports.

Students at the Art Gallery of New South Wales during the schools preview day of the new building, photo © Art Gallery of New South Wales, Sahlan Hayes

Appendix 1: Framework concepts

Our diversity and inclusion (D&I) model sets out Gallery-wide commitments, values and investments to ensure continuous learning and ongoing culture transformation. It is human-centred and holistic. It recognises that diversity and inclusion involves people, values and ways of being that are complex.

As a public art gallery serving the people of NSW and beyond, we have developed this model to:

- build a shared understanding of what diversity and inclusion means
- help us pursue diversity and inclusion in a holistic way and ensure that our actions and efforts are human-centred, strategic, systemic and sustainable.
- guide our words, actions and institutional self-reflection, internally and externally.

The following components of the model – which is illustrated in ‘The framework model’ – outline what we need to do, as individuals and as an institution, to be diverse and inclusive.

Centring empathy and care

We centre empathy and care, acknowledging the essence of both these concepts in historical and contemporary practices of art creation, collection, exhibition and appreciation.

We strive to practise care and cultivate empathy in the curatorial work we undertake in all its forms, and the engagements, opportunities, support and services that we provide to artists, arts workers, audiences, visitors and members of the wider community, across all Art Gallery touchpoints.

This calls for reflection on our institutional ‘body language’ – the messages we convey through our ways of seeing, doing, thinking and being (see Australia Council for the Arts’ *Artistic vibrancy* in ‘Appendix 2: Key references’). This includes the design of our buildings; our people management and visitor engagement practices; our workplace culture and organisational structure; our systems, policies and processes; our public communications (including marketing, educational and interpretive material and creative content); the demographics of our staff and board; and the choices we make in our collections, exhibitions, commissions and programs.

We centre empathy and care as a continuous exploration of how we engage with artists, arts workers, audiences and communities. This requires us to practise critical self-reflection and appreciative inquiry; to engage in deep listening to understand lived and learned experiences that are different from our own.

Understanding intersectionality

Intersectionality is a lens for understanding the dynamics of inclusion. It refers to the ways in which various aspects of a person’s identity – such as age, gender, socio-economic background, disability, sexual orientation, ethnicity – can combine to expose them to multiple forms of inequality and overlapping discrimination.

Intersectional inclusion focuses on building an organisational culture where everyone – particularly people with intersecting minority or marginalised identities – feels safe and has the choice to be visible, vocal and vulnerable in sharing diverse perspectives and lived experiences.



Volunteers celebrating Volunteer Week 2022
photo @ Art Gallery of New South Wales,
Diana Panuccio

At the Art Gallery, we aim to promote an intersectional approach to diversity and inclusion, recognising that there are many seen and unseen aspects of diversity; that identity is complex and multi-dimensional; and that understanding differential experiences of privilege, power and bias is fundamental to creating equality and sustaining environments that are equitable, accessible and inclusive for all.

We also apply an intersectional approach to how we enact diversity and inclusion, seeing it as a connector across many moving parts of the Art Gallery. We seek to promote connection over categorisation, recognising that the Art Gallery is part of an interconnected community system.

Eight core elements

There are eight elements (four outcomes and four practices) that underpin our understanding of diversity and inclusion at the Art Gallery. Grounded in empathy and care, they are core concepts in the practice of D&I, as an active, ongoing, systemic change process – internally and externally. They guide what we do and how we do it, our intention and our impact. They encompass our responsibility as individuals and as a collective.

Below is a summary of how we understand these elements and seek to activate them at the Art Gallery. We commit to continually grow our understanding of these concepts and apply them to our interactions with staff, volunteers, visitors, artists, members, patrons, supporters, sponsors or members of the wider community.

Outcome: Accessibility – Accessibility is an imperative. In line with the *Disability Discrimination Act 1992* (Cth) and the United Nations Convention on the Rights of Persons with Disabilities, the Art Gallery commits to designing premises, physical spaces, programs, facilities,

services and experiences that are enabling, empowering and accessible for all. This includes experiences where people with disability feel safe, respected, included and connected. We strive for creative rather than concessional solutions, when considering how a wide audience of different abilities would access and engage with the Art Gallery and our offerings. The Art Gallery focuses on removing functional and environmental barriers – including through the use of technology – to design innovative experiences, enable greater social and economic inclusion, and promote independent and equitable access for everyone. We commit to asking ourselves how we integrate diverse experiences into a project; how we ensure that one program can be host to many different sensory experiences.

Outcome: Equity – Equity is an action that strives for fairness and social justice. Equity initiatives identify power imbalances in social, political and economic systems that privilege some people and disadvantage others, resulting in unequal access to opportunity. Equity recognises that many individuals and groups (such as Aboriginal and Torres Strait Islander peoples, people of culturally and linguistically diverse backgrounds, gender-diverse people, people with disability, and others) face societal barriers, based on aspects of their identity, that prevent them from accessing the same opportunities as others. These barriers may be systemic (that is, part of systems, policies, norms and institutional practices that were created by majority members of the population for majority members of the population) or attitudinal (that is, based on our stereotypes and biases). Equity actions aim to change policies, practices and messaging to remove barriers for people from under-represented or marginalised backgrounds. At the Art Gallery, we need to be aware of these barriers and focus on developing equitable processes and practices that enable equality of access and opportunity for everyone.



Outcome: Equality – Equality is a human rights principle and goal where everyone enjoys the same rights, opportunities, responsibilities, protections and freedoms. This means equal access to resources, representation, recognition of work, and equal respect for safety, health and wellbeing without discrimination based on any aspect of identity, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status (see Empathetic Museum's *Maturity model* in 'Appendix 2: Key references'). At the Art Gallery, actions to increase accessibility, promote equity, and understand intersectionality are needed to achieve equality of opportunity in a range of areas such as recruitment, leadership representation, acquisitions and commissions, public programs, and visitor experience.

Outcome: Belonging – Belonging is a sense of connection to people, place and purpose. Belonging is a desired outcome of diversity and inclusion efforts that work on behavioural and systemic changes, at individual and institutional levels. People feel a sense of belonging when they are part of an inclusive culture and community where they feel trusted, respected and valued for who they are; confident to share differences in thinking, identity and lived experience; motivated to be part of something bigger than themselves; and a responsibility to cultivate and care for it with respect and empathy.

Practice: Allyship – Allyship is a choice and active practice. Allies are alert to inequities and disparities in how colleagues may experience the workplace. Allyship calls on us to say something when we see behaviours that exclude, dismiss or marginalise others, perpetuate harmful stereotypes, erase minority perspectives or diminish under-represented voices. Allies take it seriously when colleagues raise concerns about their experiences of aggressions related to their identity. Allies recognise and use their privilege as a resource to create space for sharing power. We all have power and privilege in different environments where those around us may not. We all have an opportunity and a responsibility to speak up, speak out and be an upstander for people from under-represented backgrounds; to advocate for equitable participation, representation and leadership. At the Art Gallery, we seek to grow strong allyship through a community of inclusion champions and confidants who take time to self-educate and deepen their understanding of how our language and behaviours (individual and institutional) might perpetuate bias, stereotyping, bullying and discrimination.

Practice: Cultural safety – Cultural safety refers to an ethical framework and approach that considers how our behaviours, biases and personal frames of reference can impact negatively on the safety and wellbeing of people whose culture is different from our own (see Diversity Arts Australia's *Creative equity toolkit* in Appendix 2: Key references). Cultural safety is defined as 'an environment that is safe for people: where there is no assault, challenge or denial of their identity, of who they are and what they need. It is about shared respect, shared meaning, shared knowledge and experience of learning, living and working together with dignity and truly listening' (Williams 2008, pp 213–14). When we refer to 'culture' in this context, it may include a broad range of personal identities and affiliations including age, disability, ethnic origin, faith or spiritual belief, gender, race, sexual orientation, socio-economic background, to name a few. A cultural safety approach calls on us – as individuals and as an institution – to reflect on power imbalances that may exist and look for ways to create equal partnerships. It requires us to build our cultural capability, deepen our cultural intelligence, and practise cultural humility in our engagement with the diverse communities that we serve and are part of.

Practice: Psychological safety – Psychological safety refers to an environment where people feel safe to be themselves, without self-editing or covering parts of who they are. It is a team culture where members feel safe to learn and contribute, to seek help, to raise concerns, take risks, make mistakes or fail when trying new things; and safe to challenge the status quo without fear of negative consequences. Leaders play a key role in creating psychologically safe teams where trust, open dialogue, curiosity, innovation, respect for difference, competence and autonomy are features of team culture. Mindful listening, effective change management, and support for individual and team wellbeing are also key factors in psychological safety.

Practice: Inclusive leadership – Inclusive leadership is a capability and a critical aspect of equitable representation. Inclusive leaders demonstrate learning mindsets and listening skillsets. They actively seek feedback from marginalised groups while recognising the power dynamics at play and continually building trust through visible actions. At the Art Gallery, we need to equip team leaders, middle managers, frontline managers and senior leaders with knowledge and skills to cultivate psychological safety, engage in conscious decision-making that counteracts bias, and encourage boundary-spanning behaviour that looks and learns 'beyond our bubble'. We also need to proactively support increased organisational participation of people from diverse under-represented backgrounds. This includes supporting their professional development, promotion and representation in leadership and decision-making roles. For the arts and culture sector to be inclusive, our creative leadership needs to reflect the diversity of Australia.

Our diversity and inclusion values

Striving to be diverse and inclusive requires us to critically reflect on our usual ways of doing things. As a creative institution, we are willing to be vulnerable in showing up as learners and building a safe-to-learn environment. We recognise that we are not always going to get it right, and that progressive efforts to promote inclusion may meet with resistance. We need to respond to diverse stakeholder concerns, to public reaction, and to media scrutiny with honesty, humanity and humility.

Opposite:
Members of the Cook Island community working on tivaevae during a drop-in demonstration for *Matisse Alive*, photo © Art Gallery of New South Wales, Diana Panuccio

We are open to constantly learning with, and from, Art Gallery stakeholders and the wider community as we continually evolve an inclusive culture.

The following five values are central to our D&I work at the Art Gallery.

Courage – We recognise that D&I work is challenging because it focuses on the one thing that we all have in common – the fact that we are all different. Differences in lived and learned experiences, in views and beliefs, involve real people, values and emotions that can make us fearful of saying or doing something that may cause unintended hurt or offence. This is a risk. The bigger risk is in failing to create inclusive places and practices that enable people to be their best selves. To do this, we need to be openly engaging. We need to be bold and intentional in our D&I work – to speak up, speak out and be open to criticism in our efforts to drive change. It takes courage to understand intersectionality, advocate for equality, innovate for accessibility, and practise inclusive leadership; to create conditions of psychological and cultural safety and systemic equity; to shift from an attitude of concern about diversity and inclusion, to concerted action to be diverse and inclusive.

Curiosity – We need to be fearlessly curious in our diversity and inclusion efforts – showing up as learners, not as experts. We need to listen, learn and act to identify barriers. Curiosity calls on us to be open to learning and ‘un-learning’ from the lived experiences of artists, arts workers and audience members from diverse backgrounds. We need to question our ways of seeing, doing and being; explore our past from different perspectives; interrogate the narratives and cultures that we privilege in our collections and exhibitions; elevate under-represented voices; learn from other worldviews; and engage with evolving debates responsively.

Connection – By definition, diversity and inclusion involves connections with people, place and purpose that promote safety, wellbeing and dignity for all. To connect in meaningful ways, we need to build trusted, mutually empowering relationships. Living this value calls on us to listen deeply with an intention to learn from experiences that differ from our own. We need to reflect on our interconnected systems, practices and behaviours, and their impact on people, on place and on world around us. We must rigorously evaluate how we are connecting with, and valuing, the perspectives of people and communities from diverse backgrounds.

Collaboration – Diversity and inclusion work cannot be done alone by a single individual or institution. Transforming structures and systems to create equity, accessibility and inclusion is a collective, cross-functional effort that engages different ways of thinking and doing. This requires respectful, reciprocal relationship-building with people, teams and organisations ‘beyond our bubble’. We need to identify areas where knowledge is siloed and create opportunities for gaining and sharing knowledge through intra-institutional, inter-agency and cross-community collaboration and partnership.

Creativity – Diversity and inclusion is a creative, dynamic and evolving space. Art is a powerful way to explore human diversity, challenge default ways of thinking, and spark new ideas. The arts and culture sector is known for pushing boundaries and leading the way in challenging norms, provoking conversations and influencing social change. As a public art institution, we have an opportunity to engage

in diversity and inclusion as a creative, collaborative endeavour that strives for positive, progressive social impact.

Continuous learning

Our diversity and inclusion visibility cannot be limited to a statement or reaction to a social issue happening at a moment in time. It has to be part of organisational strategy and identity – an ongoing long-term investment. To do this, we need to invest in continuous learning with, and from, the diverse communities we serve and are part of, to drive positive culture change internally and externally. We hold ourselves accountable to the process as well as the inclusion outcomes and impact that we strive to achieve.

We have work to do to build our diversity and inclusion capacity, capability and confidence to create, sustain, promote and support a culture where everyone feels safe, respected and valued. This requires meaningful engagement with diverse stakeholders and communities with lived experience of marginalisation to help us transform inequitable systems. This takes an investment of time and resources, individually and collectively.

Building a living, learning culture of inclusion requires us to invest in the following five areas.

Capacity – Diversity and inclusion is a Gallery-wide program of social and human capital works. This requires us to dedicate space and invest time in developing D&I initiatives as part of our core business, with appropriate human resources, technical expertise and budgets.

Capability – Diversity and inclusion is a daily activity, process and goal. It is everyone’s responsibility to ensure that a D&I lens is applied to our work in every team, department and function. To do this we need to develop our understanding of diversity, build our awareness of bias and how to counteract it, and continually strengthen our skills for conscious inclusion.

Confidence – D&I work relies on listening to, and learning from, diverse lived experiences and perspectives that are different from our own. As an institution we need to build our confidence to be visible, vocal and vulnerable in our D&I learning journey; to try new ideas that challenge systemic inequity and elevate marginalised identities; to amplify diverse voices, call out bias in our decision-making, and be upstanders in the arts and culture sector.

Community – As a public art museum, we recognise our responsibility as a member of the wider community and broader society that we exist within, and our accountability to the public we serve. We have a role to play in the wellbeing of the communities we connect with, and a responsibility to evaluate our social impact and public value. We need to ensure that our community engagement practices acknowledge the power of respect and reciprocity in community connections, value the role and agency of individuals and communities as co-creators of meaning, and affirm community self-determination.

Culture – Diversity and inclusion is a key part of culture transformation, both within our organisation and beyond our campus. We need to invest in transforming our internal systems and structures to create a culture that truly reflects, connects with, and represents the diverse communities we serve. As a public art museum, we need to continually reflect on our institutional body language – the voices, stories, ideas and experiences we are presenting, and who we are centring in our participation, representation and decision-making.

Appendix 2: Key references

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Appendix 3: Relevant law and policy framework

International

- Universal Declaration of Human Rights, 1948
- International Convention on the Elimination of All Forms of Racial Discrimination, 1965
- International Covenant on Civil and Political Rights, 1966
- International Covenant on Economic, Social and Cultural Rights, 1966
- Convention on the Elimination of All Forms of Discrimination against Women, 1979
- Convention on the Rights of the Child, 1989
- Convention on the Rights of Persons with Disabilities
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005
- United Nations Declaration on the Rights of Indigenous Peoples, 2007
- United Nations Campaign against Homophobia and Transphobia, 2013
- United Nations Sustainable Development Goals, 2015

National

- Australian Human Rights Commission Act 1986
- Age Discrimination Act 2004
- Disability Discrimination Act 1992
- Fair Work Act 2009 (Cth) (contractors only)
- Racial Discrimination Act 1975
- Sex Discrimination Act 1984
- Uluru Statement from the Heart, 2017

State

- Anti-Discrimination Act 1977 (NSW)
- Disability Inclusion Act 2014 (NSW)
- Government Sector Employment Act 2013 (NSW)
- Government Sector Employment (General) Rules 2014 (NSW)
- NSW Carers Charter under the Carers (Recognition) Act 2010
- NSW Mental Health Act 2007
- NSW Code of Practice – Managing Psychosocial Hazards at Work, 2021

The Art Gallery values community feedback. We encourage individuals and community organisations to share their thoughts and experiences to ensure our continued improvement.

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Art Gallery of New South Wales

Art Gallery Road, The Domain
Sydney 2000, Australia
+61 2 9225 1700
artmail@ag.nsw.gov.au
artgallery.nsw.gov.au

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