



13 March 2024

The Hon. Tony Burke MP
Minister for the Arts
P O Box 6022
Parliament House
CANBERRA ACT 2600

National Gallery – Statement of Intent

Dear Tony,
Dear Minister

Thank you for the opportunity to outline the intentions of the National Gallery of Australia (National Gallery) in meeting your expectations of the institution over the course of 2024.

The Council, Senior Management Group and staff appreciate your ongoing and continued support of the National Gallery.

In response to your Statement of Expectations, please find attached the National Gallery's Statement of Intent.

In 2024 the National Gallery will continue to ensure our ambitions align to the National Cultural Policy *Revive: a place for every story, a story for every place* by embedding First Nations culture at the heart of our creative program and acquisitions activity, encouraging and presenting a diverse range of perspectives, elevating the profile of art and artists in our society, developing and refining the national collection, and engaging with our audiences. on site, on tour and online.

The National Gallery will continue to strive to fulfil the expectations set out in your statement by working closely with you, the Office for the Arts, our fellow cultural institutions across the sector and Australian Government agencies.

I look forward to the opportunity to discussing these activities and plans with you when we meet.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Ryan Stokes'.

Ryan Stokes AO
Chair
National Gallery of Australia Council

National Gallery of Australia Statement of Intent 2024

This Statement of Intent outlines the National Gallery of Australia's (National Gallery) response to the Government's Statement of Expectations.

Our Role

The Vision of the National Gallery is to be the international reference point for art in Australia, inspiring all people to explore, experience and learn.

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

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

The National Gallery remains committed to our vision to playing a vitally important role in supporting the visual arts, working with artists and other cultural organisations to deliver strong public value and impact. We continue to look at ways to bring the national collection to life with rigorous exhibitions driven by ideas and diverse narratives that embrace the experiences of our evolving communities.

Alignment to Revive: a place for every story, a story for every place

The National Gallery's ambitions align well with the National Cultural Policy—Revive, as evidenced in our 2023-24 Corporate Plan which aligned our key strategic initiatives to the five pillars of the policy:

1. First Nations first:
 - Embedding First Nations culture at the heart of our creative program and acquisitions activity.
 - We have established a national First Nations Advisory Group to provide a reference point and feedback on First Nations initiatives.
 - We have established a First Nations Elder-in-Residence program to work on key projects, including the commissioning of Lindy Lee's *Ouroboros*.
 - First Nations staff provide leadership in influencing and embedding First Nations culture across the institution.
 - Building on our long-term commitment to First Nations arts and culture by launching our first Reconciliation Action Plan to guide the way the National Gallery supports the rich First Nations contribution to Australia's diverse contemporary culture and national identity.
2. A place for every story:
 - Supported through learning programs, publications and research. For example, our national touring program targeting regional and remote communities advances initiatives on gender equity.
 - Drawing on robust scholarship and creativity, we bring to light little-known stories that redress, refresh and update art history as we know and understand it.
 - We invite, encourage and present a diverse range of perspectives on these stories to foster research and debate.
3. The Centrality of the artist:
 - Artists and art makers are our colleagues and co-workers. They inspire us, create for and with us, and generously reframe the world for us through their art.
 - We constantly examine and reform how we engage with artists. Our Artist Reference Group is an initiative that seeks advice and opinions from artists to support our presentation of exciting and robust creative programs.
4. Strong cultural infrastructure:

- The National Gallery cares for, develops and refines the national collection, valued at \$7 billion and with a cultural value beyond measure.
- As we plan for and commence building rectification works to ensure a high level of care into the future, we are also preparing for the long-term rejuvenation of our National Sculpture Garden.

5. Engaging the audience

- The National Gallery engages our audience onsite, online and around the country.
- Onsite, our artistic program places great emphasis on the national collection, with an increasing presence of storytelling, interpretation and digital engagement.
- Online, our Collection Search engine has evolved so that we now have the opportunity, using contemporary technology, to explore more ways for users to browse content.
- On tour, Sharing the National Collection extends our existing touring exhibition and loans programs to ensure the National Gallery is truly national.

Provide strong leadership and foster collaboration within national and international arts and gallery sectors to promote the five pillars of *Revive*

The National Gallery is Australia’s national visual arts institution 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 aim is to connect people with art across Australia. Central to our vision is elevating women artists and First Nations culture. In 2024 we will continue to implement the Sharing the National Collection pilot project of long-term loans, which allows works of art from the collection to be seen, researched, published, talked about and used to advance appreciation of visual art in regional and suburban Australia.

We will continue our internationally leading provenance research to ensure the documentation of the collection is improved and ethical considerations are addressed. In July 2023, we repatriated three bronze sculptures to the Kingdom of Cambodia. The works, *Avalokiteshvara Padmapani*, *Vajrapani* and *Avalokiteshvara Padmapani*, 9th–11th century, were illegally exported from their country of origin by the late art collector and dealer Douglas Latchford. The Kingdom of Cambodia has loaned the works to the National Gallery for a period of three years while a permanent home in Cambodia is constructed. Specialist staff will continue to promote and share ethics, governance and collection hygiene structures with curatorial colleagues and collection managers through the Office for the Arts, Department of Foreign Affairs and Trade, the tertiary education sector, professional networks and peak bodies around the country and internationally.

The National Gallery will partner with institutions across Australia and internationally on a variety of research projects, including:

- The Australian National University (ANU) for *The Wonders that Basham Saw*, A Global Research Partnerships Scheme project to activate the Basham archive of images of Indian art and architecture held at ANU. and link it to gallery and museum collections.
- The ANU School of Cybernetics for research and technical support of the Jordan Wolfson *Body Sculpture* exhibition.
- Sydney University, on a Digital Repatriation Project, Australian Research Data Commons, Community Data Lab Project to provide 3D imaging and art historical information regarding works of Gandharan art in the national collection.
- The National Gallery is an Associate Researcher in the Australian Research Council–funded project *Precarious Movements: Choreography and the Museum*, undertaken in collaboration with TATE in the United Kingdom and in Australia with the Art Gallery of New South Wales, University of New South Wales, Monash University Museum of Art and artist Shelley Lasica. As part of this research, the National Gallery has produced Rochelle Haleys *Performance in Dialogue: A Sun Dance* in February 2024.

In our region, staff will continue representation as members of boards or advisors to galleries and institutions of all sizes, including Photoaccesss, Kamberri/Canberra; Photo2024 photography festival, Naarm/Melbourne; Canberra

Glassworks, Kamberri/Canberra, The Asian Arts Society of Australia; Canberra Contemporary Art Space, Kamberri/Canberra; Arts Law, Gadigal Nura/Sydney; and Queensland College of Arts and Design Industry Advisory Board Meeting (Meeanjin/Brisbane).

Ensure policies and procedures are in place to promote diversity, sustainability, reconciliation and inclusion

We continue to implement our Gender Equity, Disability Inclusion and Environmental Sustainability action plans, the principles of which underpin how we create and deliver rich cultural experiences that reflect community diversity and enable thoughtful, accessible and inclusive experiences onsite, on tour and online. Our Ethics Framework has evolved and guides our policies and practices to ensure that we meet the standards of ethics, excellence and integrity expected of a leading national cultural institution, with oversight from our Ethics Advisory Group.

The National Gallery looks forward to building on our long-term commitment to First Nations arts and culture by launching our first Reconciliation Action Plan in 2024 to guide the way we support the rich First Nations contribution to Australia's diverse contemporary culture and national identity.

Ensure the National Gallery has a current Disability Action Plan in place to support people with disability to participate fully in Australia's cultural and creative life

Our Disability Inclusion Action Plan (DIAP) was launched in 2022, and guides access and inclusion principles across all aspects of our work. Our Plan is structured using the following key outcome areas which seek 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:

1. attitudes and behaviours;
2. accessible and liveable communities;
3. employment;
4. systems and processes.

This year we are focused on providing high-quality accessible services and programs, creating further training and engagement opportunities for staff, reviewing and upgrading our existing policies and processes, and assessing physical and digital infrastructure for improvements. On International Day for People with Disability the National Gallery launched an illustrated DIAP, where we have commissioned artist Greg Sindel from Studio A to develop his own interpretation. Most importantly, we will continue to consult regularly with people with disability to inform our work and enhance outcomes for everyone to actively participate in visual arts learning and appreciation.

Continue to foster appreciation and understanding of First Nations arts, culture and knowledge systems, and contribute to a professional, viable and ethical First Nations arts sector in line with the principle that First Nations arts and culture are First Nations led

First Nations art and leadership continues to be central to the National Gallery's business. New and continuing programs will ensure that First Nations art and culture is at the heart of Australian cultural life. These initiatives include:

- The major summer 2023-24 exhibition *Emily Kam Kngwarray*, which celebrates the timeless art of Kngwarray, a senior Anmatyerr woman and one of the world's most significant contemporary painters to emerge in the twentieth century. The exhibition is an extensive survey of Kngwarray's work, bringing together the most important works of her oeuvre, from early vibrant batik textiles to later monumental paintings on canvas. The exhibition features an audiovisual collaboration with the artist's community, with the songs of the awely that informed Kngwarray's works woven through a series of immersive soundscapes and audio tours. The exhibition is supported by a major publication on the artist and a forthcoming film in partnership with Tamarind Pictures.
- To continue our international leadership, we are establishing a major partnership with the Tate London to present a major *Emily Kam Kngwarray* exhibition in mid-2025. This exhibition will be an historic moment, among the most significant exhibitions for any Australian artist internationally.
- Annual delivery of the Indigenous Arts Leadership Program, supported by Wesfarmers Arts, conceived to support emerging First Nations leaders across Australia.

- Development and delivery of the 5th National Indigenous Art Triennial in December 2025, the most ambitious iteration of the project to date.
- New and dynamic First Nations and artist-led programming in the Aboriginal and Torres Strait Islander Galleries, including *Vincent Namatjira, Australia in colour* in March 2024, and *Ever Present: First Peoples Art of Australia* in October 2024.
- Increased international First Nations engagement and content, including through the *Gauguin's World: Tōna Iho, Tōna Ao* exhibition.
- Fellowship opportunities to increase experience for First Nations arts workers internationally.

Support and promote artists and ensure they are remunerated properly

The National Gallery prides itself on placing artists at the core of what we do. As the custodian of the national collection, and with a goal of actively contributing to the national cultural agenda, the National Gallery sees a crucial role for living artists to play in providing perspectives and advice on the key ideas and issues for artists today. There is also an opportunity for discussion and feedback on the National Gallery's artistic programs, public and learning programs, interpretation and other operational issues.

In 2022, we established an Artist Reference Group to ensure we authentically connect with art makers and recognise their centrality to what we do, and to provide a mechanism to hear about opportunities or issues of concern directly from artists. The Artist Reference Group, comprised of practicing Australian artists, has been established to strengthen the National Gallery's engagement with the artist community. It will provide informal support and advice to the Director and curatorial and programming teams to ensure the institution continues to affirm the centrality of the artist, and creates a platform to discuss ideas, opportunities, and issues of concern directly with artists.

At the National Gallery, the centrality of the creative professional includes valuing their artistic output and time in the form of remuneration. Wherever possible, we pay all fees directly to the artist to ensure fair dealing and impact. When acquiring works of art, we seek to work directly with the artist or the representation in the primary market. When working with living artists, we are guided by industry and industry body recommendations and recognise the time, effort and uniqueness of the project we are undertaking.

Provide greater opportunities for all Australians to access arts and culture, including through a diverse range of exhibitions, programs, events and digital offerings

We will continue to deliver culturally dynamic experiences for our audiences. In 2024, our artistic program again builds on our Know My Name initiative, which showcases traditionally underrepresented artists and stories and advocates the voice and historic and contemporary importance of female artists.

During the year, the following eight touring exhibitions have travelled to twenty venues across Australia:

- *Terminus: Jess Johnson and Simon Ward*
- *4th National Indigenous Art Triennial: Ceremony*
- *Ever Present: First People's Art of Australia*
- *Rauschenberg and Johns*
- *Single Channel*
- *Know My Name: Australian Women Artist*
- *Clarice Beckett*
- *Nan Goldin: The ballad of sexual dependency.*

Onsite, our artistic program has been developed and confirmed through to 2026 to allow development time for the delivery of richer and more fulsome public engagement and learning opportunities. Highlights of 2024 include:

- *Nan Goldin: The ballad of sexual dependency* (Jul 2023 – 28 Jan 2024)
- *Deep inside my heart* (exhibition, 25 Nov 2023 – 19 May 2024)
- *Emily Kam Ngwarray* (2 Dec 2023 – 28 Apr 2024)
- *Jordan Wolfson: Body Sculpture* (exhibition, 9 Dec 2023 – 28 Apr 2024)
- *Vincent Namatjira in Colour* (2 Mar – 21 Jul 2024)

- *A Century of Quilts* (exhibition, 16 Mar – 25 Aug 2024)
- *Performance in Dialogue: A Sun Dance* (performance commission, 25 February 2024)
- *Gauguin's World: Tōna Iho, Tōna Ao* in partnership with the Museum of Fine Arts, Houston and Art Exhibitions Australia (28 June – 7 October 2024)
- *SaVĀge K'lub* (28 June – 7 October 2024)

In the coming years, as capital works projects ramp up, offsite and online access to the national collection will become the most important means of achieving two of our three core functions. To facilitate this increased focus, the National Gallery will implement the integrated Art Across Australia strategy to combine all aspects of national programming and engagement. This includes:

- Sharing the National Collection.
- Touring exhibitions.
- Regional Initiatives Program.
- Related learning and engagement.

This holistic approach will combine all areas that work throughout the country to share our programs, knowledge, experience and collection. It will broaden our reach and provide greater opportunity for regional and remote communities to access their national collection. For our regional gallery and museum colleagues it provides a streamlined range of options and ways to engage with the National Gallery.

To complement our exhibition, touring and lending program, a suite of diverse programs is also delivered. These include:

- Programs to cater for diverse audiences, are presented in a range of formats, including floor talks, lectures, in conversation events, with many events offered as livestreams and on demand recordings to promote access to audiences across Australia.
- Daily tours and informal 'Art Chats' are delivered by the National Gallery Voluntary Guides.
- Workshop and demonstration programs, to engage audiences with the practical and creative aspects of artmaking. These programs are presented onsite, offsite and online.
- Access programs are delivered onsite and online for audiences with access requirements, including people living with dementia, carers, audiences who are blind or with low-vision, Deaf or hard of hearing audiences. Other programs support mental health recovery and wellbeing.
- Present the 2024 Betty Churcher Memorial Oration Lecture celebrating women in leadership.
- The National Gallery contributes to professional development across the arts and health sectors. Art and Dementia training has been delivered at regional galleries across Australia, supported by the newly launched online resource "Making It" which supports the delivery of art and dementia programs by care partners at home and health professionals in hospitals and residential care facilities.
- Programs for children and families provide important entry points to the National Collection and artistic program and include artist-led creative making experiences, drop-in activities, artist-led gallery programs for early childhood audiences, talk programs for parents of new babies, and learning resources for families delivered online and on tour.
- Programs for young people provide creative skills and career pathways within the arts, along with important outcomes relating to social connectedness, wellbeing and mental health.
- Continue the National Gallery Youth Council, a group of 16 young people from across Australia who develop programs and resources for their peers that engage with the national collection and artistic program.
- Outreach programs are delivered in partnership with National Gallery touring exhibition venues, with a focus on engagement with regional audiences and communities. Outreach programs span audience groups, including kids and families, adults, youth, access programs and education.
- In partnership with the National Film and Sound Archive, the National Gallery presents a monthly film screening program, featuring films that engage with aspects of the National Gallery's artistic program.

Growth in digital engagement has been driven by an increase in editorial content commissioned for the National Gallery's website and social media platforms. We will continue to develop and publish content that draws on the rich tapestry of stories and ideas from our local and global community, including:

- Podcasts, such as Artists' Artists, the National Gallery's first foray into podcasting, and the upcoming Gauguin's World podcast, which is currently in production.
- Exhibition and collection specific digital offerings including an exhibition video, audio tour and interactive iPad wall labels for *Emily Kam Ngwarray*, an exhibition video for Jordan Wolfson's *Body Sculpture* and a collection audio tour, currently in development.
- Digital offerings will also accompany touring exhibition and works of art on loan including dedicated audio tours for exhibitions *Know My Name* and *4th National Indigenous Art Triennial: Ceremony*, video content for exhibitions *Ever Present; First Peoples Art of Australia, Clarice Beckett and Spowers & Syme* and digital publications for exhibitions *Rauschenberg and Johns* and *4th National Indigenous Art Triennial: Ceremony*.
- Art and Dementia Making It – a series of online creative workshops for people living with dementia and their care partners.

Enhancements are also underway for the collection online, which reaches approximately one million people each year, including a new Artists Profile platform, designed as a point of reference for the visual arts, and an opportunity for a greater understanding of the art and artists that have shaped Australia's cultural landscape.

Engage in activities to enrich arts and cultural education at all levels

Education and learning are important entry points for the appreciation and understanding of our cultural heritage. Expansive collection displays are accompanied by a dynamic program of exhibitions, national tours and cultural events that celebrate creative practice and deepen lifelong learning, in person and online.

A highlight of the 2024 program was the National Visual Art Education Conference (NVAEC) which brought together teachers, artists, cultural practitioners and thought-leaders to inspire and energise best-practice teaching and learning in the visual arts. NVAEC is a key professional development opportunity held onsite in Kamberrri / Canberra for educators working in schools, arts, health and community organisations, with a national focus on arts education. For the first time, satellite events at the University of Tasmania and at FORM in Perth which allowed for greater national engagement.

This year's theme REPOSITIONING challenges us to engage with art, pedagogy, and our changing world through a critical and curious lens looking at the ways we learn, how we can think in new ways about our work and the spaces in which learning thrives. NVAEC 2024 investigated this theme through several perspectives, including First Nations knowledges, ground-breaking technologies, gender equity, access and wellbeing.

Other programs for 2024 include:

- Art Through Culture: First Nations, a learning program developed and delivered by First Nations educators, focusing on First Nations artists in the national collection, with a focus in First Nations pedagogies and aligned with the Australian Curriculum. The program includes preschool, primary, secondary and teacher professional learning offerings and online learning resources.
- Curriculum-based school programs, Foundation – Year 12: Programs facilitate creative learning experiences engaging with artworks in the national collection, with creative studio extension opportunities available. This includes the PACER program, Stories of Australian Art, which focuses on Australian identity, civics and citizenship, engaging students with diverse stories, artists and arts practices across time.
- Preschool programs based on the Early Years Learning Framework: Programs facilitate creative learning experiences engaging with artworks in the national collection, with creative studio extension opportunities available.
- Curriculum-based Digital Excursions delivered online in virtual classrooms to primary and secondary students across Australia: Programs include interviews with artists, rich media content and inquiry-based learning activities delivered by Artist Educators.
- Curriculum-based Digital Learning Resources: focusing on the national collection and special exhibitions. Resources include rich media content and inquiry-based learning activities for use in the classroom or as independent learning tools for students of all ages.
- Tertiary programs and opportunities engage with specific disciplines, including engagement with students of Fine Art, Art History and Theory, Education, Engineering and Cybernetics. A partnership with the University of

Canberra School of Education has seen 135 undergraduate primary teachers undertake part of their creative arts studies at the National Gallery, learning how to teach art and make cross-curricular connections through the national collection and National Gallery learning resources.

Sharing the National Collection

Sharing the National Collection will be delivered in 2024, with the aim of 15 partnerships established by the end of the financial year. Time will be spent reviewing strengths and opportunities to grow and partner with regional and suburban venues to ensure broadest reach and long-term benefits and success of the program.

A case study of the first 12 months of partnership with pilot venue Tweed Regional Gallery & Margaret Olley Art Centre was developed and incorporated into the Progress Report to be presented in January 2025. The National Gallery will also present an interim progress report to the Minister, containing achievements to date and a scan of elements in development.

Funding Commitment (uplift in funding of \$119.1 million over four years, with an additional \$23.1 million per annum (indexed and ongoing))

Following a difficult period, of COVID lockdowns, building failures, uncertain and declining funding, the new funding of \$119.1 million over four years including \$42.4 million for critical capital rectification works gives us a sense of stability and optimism.

Key outcomes to date include:

- Funding of \$11.8 million over four years for the pilot of Sharing the National Collection.
- Certainty over funding for 17.1 ASL of core staffing roles which were previously funded through philanthropy.
- Increased allocation to depreciation funding for asset replacements (including Strategic Asset Management Plan replacements for assets reaching end of life)

The National Gallery is preparing a business case to 'fix the roof' to present to Government to secure funding to resolve one aspect of the waterproofing issues that have long plagued the Gallery over two decades.

Information Management

Maintain an information governance framework with clear accountabilities for information management

The National Gallery is taking an active approach to improving its information and data management maturity. In 2022, the National Gallery established its Information and Data Strategy 2022-2024 which established a roadmap for the Gallery to align its information management practices in an effective and consistent manner. Activities articulated within the Strategy support the following information and data management objectives:

- Governance – information assets are managed strategically with appropriate governance, setting documented information management accountabilities and reporting, to meet current and future needs of the National Gallery, Government and the community.
- Technology – fit-for-purpose information management processes, practices and systems that meet identified needs for information assets, creation, use and re-use are implemented.
- Capability and Culture – staff knowledge and skills in information management practices are strengthened.

The Strategy takes into account and supports the objectives of the National Gallery's Corporate Plan, the National Archives of Australia's *Building Trust in the Public Record Policy*, as well as best practice advice from the Office of the National Data Commissioner on data management.

Have in place comprehensive and up-to-date information management policies

The National Gallery's Information and Data Management Policy is the overarching instruction for all National Gallery staff. It outlines the National Gallery's commitment to the principles and practices set out in whole-of-government policies and best-practice standards as they relate to information management.

The National Gallery is progressively reviewing and updating its information management procedures to ensure they are in alignment with its overarching Information and Data Management Policy, Whole-of-Government requirements and information management best practice.

Identify and mitigate specific risks to compliance with the Archives Act 1983

The National Gallery uses the results of its annual reporting to the National Archives through Check-Up Digital to identify and inform areas for improvement to ensure compliance with the *Archives Act 1983*.

Implement procedures to ensure timely and appropriate compliance with the requirements of the Archives Act 1983 regarding the transfer of records to the National Archives

The National Gallery acknowledges that the cultural and historical significance of the data and information it collects in the course of its work and the transfer of such records to the National Archives custody, will enable the community to have access to these valuable cultural resources.

The establishment of a sentencing and disposal program is a priority for the National Gallery and is an objective under its current Information and Data Strategy.

Guide and support staff in the use of major information systems and the application of information management policies, including through structured training specific to the Gallery.

A key priority for the National Gallery in 2024 is the establishment of a flexible and fit-for-purpose Electronic Document and Records Management solution that supports the management of its digital information assets throughout its lifecycle.

Deliverables under this project also include:

- the development of tailored guidance in the use of the National Gallery's key information systems and the application of information management policies,
- review and update of its information and data management procedures, and;
- developing key training materials and packages for staff that are tailored to the National Gallery's information environment.

Maintain an accurate Asset Management Plan

The National Gallery continues to deliver an extensive program of building rectification works to address high and very high-risk projects identified in our Asset Management Plan that will ensure our facilities are safe and compliant. We have delivered \$18.8 million in delivery of Phase 1 upgrades to critical building systems and a further \$18.8 million on Phase 2 works with completion of a major upgrade of lighting in galleries with energy efficient LED lighting. We are progressing the delivery of \$42.4 million in funding for Phase 3 works to address critical building rectification which includes \$27 million to address urgent waterproofing issues. These works will commence construction in 2024 - 25 and will be delivered while the National Gallery remains open to the public and our loans and touring program commitments continue to be met.

Own source revenue continue to be maximized through philanthropic and private sector opportunities

The National Gallery will continue to seek philanthropic and private sector funding for the delivery of ambitious exhibition programs and activities.

The National Gallery Foundation meets regularly to identify and pursue opportunities to increase giving and philanthropy to support National Gallery ambitions.

In collaboration with the National Gallery Foundation and the American Friends of the National Gallery of Australia, the National Gallery has developed strategies to increase private giving and corporate partnerships that will support the National Gallery's purpose and vision.

The National Gallery's Fundraising Strategy 2024-2028 will focus on supporting priority initiatives including:

- The National Sculpture Garden project, which has a target of \$60 million.
- The 5th National Indigenous Art Triennial, which has a target of \$1 million per year.

- Major exhibitions, with a target of \$1 million per year.
- Gifts of works to the national collection, which has a target of \$4 million in value per year.

Additionally, there will be a spotlight on growing the National Gallery's Bequest Circle and attracting new and younger donors across giving levels, as well as increasing corporate investment.