

The presentation of British history through individual achievement, alongside discussions around national identity and representation in Britain today, places the National Portrait Gallery at the heart of British cultural life. It has developed an outstanding reputation for its displays, exhibitions, special projects and learning activities. In recent years the Gallery has experienced unprecedented interest in its collections and exhibition programme and in the demand for the services and activities offered. The Gallery remains determined to continue to meet this demand but knows that it will need to transform its facilities and refresh the public offer through a representation of its collections, redevelopment of the digital programme and changes to its physical spaces. If the Gallery is to maintain its position as a vibrant, world-class institution. The period of this Corporate Plan will be a critical phase in laying the foundation for this transformation.

The opening of this Corporate Plan period follows immediately after the retirement of Sandy Nairne, who had been Director since November 2002 and who had guided the Gallery through a hugely successful twelve year tenure. His successor Dr Nicholas Cullinan took up the post of Director right at the start of this period in April 2015 and the Trustees and staff look forward to working with Nicholas to ensure that the Gallery continues to thrive and grow.

### **The Challenge Ahead**

The Gallery has experienced a steady and consistent increase in visitor numbers from 1.8 million five years ago to around 2 million in each of the last three years. The significant successes that prompted this increase in visitor numbers have identified limitations to future growth caused by a lack of resources in certain areas. This included the need for a fit for purpose Learning Centre, the ability to extend the national programme to reach more people across the UK, a website that does not best reflect the Collection or provide deeper information about portraiture and the need for a more consistent standard of interpretation across the galleries. It is clear that the Gallery needs to transform its building and operations if it is to accommodate the rising demand in a sustainable way, enhance the visitors' experience and their ability to engage with the Gallery's collections. All this has to be achieved in the context of reduced support from Government. In response, the Gallery has created a masterplan, in its new strategic *Inspiring People* project, (formerly referred to as the 2020 Plan), for an updated presentation of the Collection; an enhanced national partnership and local activity programme that would build on the clear and growing public interest in the work of the National Portrait Gallery, as well as a feasibility study for a refurbished and revitalised building that could support this vision. Together this programme of reinterpretation and better sharing of the nation's portraits aims to radically transform how the public understands, engages with and gains inspiration from portraiture in all its forms.

### **Response and Development – the *Inspiring People* project**

A particular catalyst for the *Inspiring People* project was the signing of an extended 25 year lease with the National Gallery for the East Wing in April 2012, which provided the Gallery with a special opportunity to think longer term. However, when exploring the potential which might be offered by this opportunity, the Trustees were adamant that the Gallery's focus should not be on projects involving the buildings alone, and that any transformation should be for the purpose of supporting the Gallery's programmes and its wider work,

including its national and digital reach. The *Inspiring People* project would therefore be a combination of building improvements and other programme and service based projects. This intention has been developed by senior management into a vision constructed around seven propositions. These propositions were to increase the extent, range and quality of engagement; to substantially upgrade the East Wing; to re-present a significant part of the Collection; to enhance and improve the spaces for exhibitions and displays on the ground and first floors; to develop the facilities for a Learning Centre; to implement a new creative digital programme and to develop and promote the Gallery's National Programme. The emergence of these propositions was a natural progression from the priorities the Gallery had set itself in its earlier Corporate Plans, based around its six strategic objectives.

Since then, senior management has been working with the Trustees to further refine the seven propositions, and these now provide the foundation for the *Inspiring People* project as outlined below.

### ***Inspiring People: Transforming the reach of the National Portrait Gallery***

The project now distils the seven propositions into five key themes and aims to transform how the public understands, engages with and gains inspiration from portraiture in all its forms in five key areas:

1. *Transforming the interpretation and experience of its collections*  
Through the development of a content and interpretation strategy, and using a set of key themes, the portraits will be displayed and interpreted in new ways in the Gallery spaces and beyond the Gallery. These themes will provide a framework to enable audiences to explore and unlock better the complex narratives of British history.
2. *Working with a new network of partners*  
Through identifying and working with partners across the UK and internationally, in a number of different types of organisations and locations, the National Portrait Gallery will create a network of champions who will bring different audiences, expertise and perspectives. They will mix portraits from their own collections and those from the National Portrait Gallery Collection to encourage a deeper understanding of people and place. This will extend the impact and reach of the Gallery's Collection and allow more people to participate in shaping and forming the priorities for our work.
3. *Developing the National Portrait Gallery into a dynamic centre for learning in London that will also serve as a national hub for sharing ideas and expertise about portraiture*  
This Learning Centre will provide a number of much needed, world-class learning experiences and spaces for schools, families, young people, access and community groups and adult learners to participate in the Gallery programme of activity. Digital content and blended learning will be integral to the pedagogy and reach of this activity. Beyond the dedicated Learning Hub itself the ambition is to create dispersed learning experiences across the Gallery supported by digital content and technology.
4. *Creating an on-line portrait resource that will offer unparalleled levels of insight and access for all users – both in the UK and across the world*  
Through an enhanced website users will be invited to contribute to and explore portraits and the stories that they tell in new and innovative ways. The website will adopt the themes developed through the content and interpretation strategy and use these to encourage a broad range of audiences to visit the site.
5. *Physically opening up the Gallery building to make the Collection more visible, accessible and welcoming*

Much needed work on the exterior of the Gallery building, the Entrance Hall and the Main Hall will ensure a more prominent public entrance; improved visitor access to the building; a more personalised welcome to the Gallery and better visitor flow. Changes to Gallery spaces including the new East Wing will result in a transformed presentation of the Collection.

The transformation of the Gallery's offer will need to be achieved against a background of diminishing support from several important sources of funding. The Government's 2010 Spending Review introduced a new period of austerity across the public sector and altered significantly the public sector funding environment, a circumstance that is likely to continue for some time to come. Further cuts in Government support were announced as part of the 2013 Budget and 2015-16 Spending Round so that by the end of the funding period, the Gallery will have suffered a real reduction in support from Government of around 30%. Furthermore, although the Gallery has successfully retained a number of key long-term corporate partners and the prospects for the UK economy may be improving, the corporate sector on the whole remains reluctant to provide the same levels of support that it did prior to the banking crisis.

Over the past ten years the Gallery has done exceptional work on building up individual support through Membership, Patronage and more recently higher level giving options including some significant major unrestricted gifts as well as in support of important acquisitions. On the basis of this much needed self-generated income the Gallery feels that it is in a position to embark on a major capital campaign.

However, the Gallery still has a difficult challenge to meet, on the one hand in continuing to accommodate high demand from the visiting public, but having to do so with reduced support from Government and other key sources of funding. The Gallery is aware that the benefits from the investment it has implemented in the last two years will take time to deliver, and the Gallery's budgets in the last two years have recognised that the Gallery would need to sustain a period of budget deficits. Nevertheless, the Gallery has planned to return to a surplus budget by 2016-17.

The Gallery recognises that the public will continue to have high expectations of its national museums and galleries, expecting to be both enlightened and entertained. The Gallery therefore cannot expect to tread-water and still maintain the same elevated level of interest from the public that it enjoys currently. Besides the increasing numbers of the public that are visiting the Gallery, there are audiences with which we have yet to engage. Reaching out to these hitherto untapped audiences in a way that inspires them to visit is a crucial element of the Gallery's mission as an institution for the benefit of all. Trustees and staff are determined to open up the Gallery and continue to broaden its appeal, as this is critical to maintaining its position at the heart of British cultural life and the *Inspiring People* project will be key in achieving this ambition.

#### **Building on Success 2014-15**

2014-15 was, despite the challenging economic climate, a highly successful year for the Gallery, and the Trustees and staff are determined to build on this success in the following years. The highlights and successes of 2014-15 included:

<b>To extend and broaden the range of audiences for the National Portrait Gallery ...</b>	<b>To develop the Collection ...</b>
<ul style="list-style-type: none"> <li>• A record breaking year of visits to the Gallery, achieving for a second year over 2m visitors.</li> </ul>	<ul style="list-style-type: none"> <li>• Further development of the Collection, with notable acquisitions of the 1640-41 Van Dyck</li> </ul>

<ul style="list-style-type: none"> <li>• Continued high number of visits to the Gallery's website, over 4 million (using Google Analytics).</li> <li>• Further developing the Subject Specialist Network, including full seminars, increased membership and Bursaries.</li> <li>• The Next Generation programme continued as a key element of the <i>BP Portrait Award</i>, encouraging young artists to engage with portraiture through social media activity, new digital content and regional programmes.</li> <li>• Continued development of social media channels, as part of the marketing strategy, now reaching a combined audience of 255,000 followers.</li> <li>• Significant success for the Portrait Choir – including an invitation to perform <i>Anonymity</i>, created around the Gallery's First World War programme, at the Latitude Festival and the first public performance outside of Gallery opening hours with Handel's <i>Messiah</i>.</li> </ul>	<p>self-portrait, following a successful fundraising campaign.</p> <ul style="list-style-type: none"> <li>• Completed commissions of important contemporary sitters, Dame Vivienne Westwood and Sir Andrew Wiles</li> <li>• Conservation treatment of around 65 portraits in the year.</li> </ul>
<p><b>To increase the understanding of and engagement with the Collection ...</b></p>	<p><b>To maximize the financial resources ...</b></p>
<ul style="list-style-type: none"> <li>• A programme of successful exhibitions, displays and publications – <i>Bailey's Stardust</i> (and in Arles and Milan), <i>The Great War in Portraits</i>, <i>BP Portrait Award</i>, <i>Virginia Woolf, Anarchy and Beauty</i>, <i>Taylor Wessing Photographic Portrait Prize</i>, <i>Sargent: Portraits of Artists and Friends the Duke of Wellington</i>, and <i>The Real Tudors (Les Tudors in Paris)</i></li> <li>• Continued work on major research projects, notably <i>Making Art in Tudor Britain</i>.</li> <li>• Continued to promote portraiture to the HE sector by hosting visits from 19 groups of students to the Public Study Room and participating in History Libraries and Research Open Day.</li> <li>• Commenced joint Collaborative Doctoral Programme project with the University of Bristol to investigate mid-19th century popular theatrical portraiture.</li> </ul>	<ul style="list-style-type: none"> <li>• Very successful year of trading by the Gallery's subsidiary trading company, which earned its highest ever profits.</li> <li>• Successful year for Gallery publications with 6 exhibition catalogues and 7 other books all selling strongly.</li> <li>• Strong year of image licensing for Rights &amp; Images and growth in the merchandise licensing business.</li> <li>• Herbert Smith Freehills sponsoring the Gallery's 2014 and 2015 Spring Seasons.</li> <li>• Successfully achieving the £1million in donations to the HLF Catalyst Endowment match funding scheme following an appeal in honour of Sandy Nairne.</li> <li>• A very successful fundraising dinner around the opening of the <i>Sargent: Portraits of Artist and Friends</i> exhibition and a particularly good year for venue hire.</li> <li>• A further commitment of three years support from Taylor Wessing for the Photographic Portrait Prize.</li> <li>• The first Life Patron at £50,000 level.</li> </ul>
<p><b>To develop staff ...</b></p>	<p><b>To bring the buildings, technical and managerial infrastructure of the Gallery to the highest standards ...</b></p>
<ul style="list-style-type: none"> <li>• (ILM) Introductory Diploma in Management courses provided for junior/middle managers.</li> <li>• Action Learning sets were created to support</li> </ul>	<ul style="list-style-type: none"> <li>• Completed refurbishment of Archive and Library basement store and Special Collections Store, and construction of a digital photography</li> </ul>

<p>managers and completing their ILM accreditation.</p> <ul style="list-style-type: none"> <li>Continued Diversity and Equality training programme for all Gallery staff.</li> <li>Data protection and information security training for all staff.</li> <li>Continued staff mentoring programme in collaboration with the Museum of London.</li> <li>Completion of Employee Survey and a working group set up to look at how to take forward and implement suggestions.</li> </ul> <p>Introduction of Carval integrated HR/Payroll system.</p>	<p>studio.</p> <ul style="list-style-type: none"> <li>Extended new access control system into main Gallery.</li> <li>Completion of DCMS/Wolfson funded refurbishment of Rooms 3, 4 and 11.</li> <li>Completed installation of LED lights across second floor galleries.</li> <li>Extended recycling to include food waste. The Gallery now recycles over 90% of Gallery waste.</li> <li>Continued implementation of new Payroll and HR system, with self-service module to be rolled out next year</li> </ul>
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### Purpose of the 2015-18 Corporate Plan

The *Inspiring People* project's five key themes will provide the strategic blueprint for the Gallery's activities in the medium term. However, the Gallery also needs to deliver the programmes and activities that go to make up its everyday business, some of which will relate directly to the delivery of the *Inspiring People* project. These projects and activities are outlined in this Corporate Plan covering the next three years. The Plan is underpinned by business plans for each of the Gallery's departments (including registers of key risks) and by personal targets set through discussion with individual members of staff. Each Corporate Plan objective includes a range of activities designed to deliver it, set against a specified timetable. The Corporate Plan includes a set of Key Performance Indicators which, along with the delivery timetable, are reviewed at regular intervals by the Trustees, the Director and Senior Management as a means to monitor progress in the achievement of the Gallery's objectives and certain aspects of its performance.

### Summary of Gallery's overall aim and key objectives

The Gallery's overall aim (derived from the provisions of the 1992 Museums and Galleries Act) underpins six strategic objectives.

*The aim is: "to promote through the medium of portraits the appreciation and understanding of the men and women who have made and are making British history and culture, and ...to promote the appreciation and understanding of portraiture in all media".*

The Gallery's **six strategic objectives** are outlined in the Gallery's Funding Agreement with the DCMS, and are as follows:

1. To **extend and broaden the range of audiences** for the National Portrait Gallery and its work through participation and learning activity , a higher national and public profile, and effective communication.
2. To **develop the Collection**, creating opportunities for acquisition and commission, while improving its care and conservation.
3. To **increase the understanding of and engagement with the Collection** and the art of portraiture through outstanding, research, exhibitions and displays, learning publishing, regional and digital programmes.

4. To **maximize the financial resources** available through both public and private sector support, trading and licensing and through the effective management of the Gallery's assets and resources.
5. To **develop staff** as an essential resource through the extension of staff diversity, training, development and learning programmes.
6. To **bring the buildings, technical and managerial infrastructure of the Gallery to the highest standards**, including processes, systems, collection storage and staff accommodation.

As part of the 2014 Management Agreement, the Secretary of State for Culture, Media and Sport included five priorities for the Gallery:

- that the world-class collections and front-line services of the National Portrait Gallery are to be protected;
- that free entry to the permanent collections of the national museums will continue to be available and public access will be protected;
- that the National Portrait Gallery will continue to work in partnership with other museums in the UK;
- that the National Portrait Gallery will continue to strengthen the financial resilience of the sector, building on work it has already embarked on to develop philanthropy in the sector, and adding further impetus to its efforts to increase its share of 'earned income'; and
- that the National Portrait Gallery will support international cultural exchange and build relationships which will help develop the sector in this country and assist export promotion in that sector.

The Gallery believes that the Secretary of State's priorities align well with its own six Corporate objectives and the key priorities listed above and certain activities and projects in the Corporate Plan have been identified and included specifically as an acknowledgement of these expectations.

The following section of the Corporate Plan outlines the key priorities the Gallery will pursue during the next three years, in response to the opportunities and risks mentioned above, in order to deliver its principal objectives and to lay the foundations for the implementation of the 2020 Plan.

Dr Nicholas Cullinan  
Director

(A glossary of abbreviations is attached at Annex B).

**Strategic Objective 1: “To extend and broaden the range of audiences for the National Portrait Gallery and its work through access and learning, a higher national and public profile, and effective communication”.**

In the period 2015-18 the Gallery will:

- Hold a broad ranging programme of exhibitions together with innovative presentation and creative interpretation taking into consideration ways to make exhibitions more sustainable and cost effective, and mixing more popular with more specialist subjects in order to maintain overall attendance between 1.9 and 2 million.
- Promote the Gallery through a vibrant exhibition and displays programme, the communications programme, including marketing, press, new media channels and social media, publications and targeted programme activity in order to increase awareness of the Gallery and attract a wider audience, and aiming to increase the proportion of BAME, lower socio-economic groups, young people, families and overseas visitors.
- Develop the National Programme with the National Trust, North East and South West regions and cities, finding more consistent resources to allow longer-term planning and linkage with the Subject Specialist Network, researching new and different partnerships.
- Develop and deliver specific programmes and projects to extend the reach to target audiences, with special emphasis on families and young people through local, London-wide and national engagement activity.
- Develop the *Inspiring People* project fundraising strategy, including the preparation and submission of an application of support to the Heritage Lottery Fund in November 2015.

	<b>Project/Activity</b>	<b>Completion</b>
<i>Department area</i>	<i>Key schemes planned to deliver this objective.</i>	<i>Quarter of Financial Year</i>
Communications & Development	Attract new and diverse audiences by maximising audience development opportunities through marketing and press, exhibition campaigns, on-line promotion, social media and by working in partnership with the Learning Team and external organisations.	Ongoing
Communications & Development	Respond to visitors’ needs - making use of the Visitor Experience Group, including following up on findings from programme of market research and Visitor Comments with relevant departments.	Ongoing
Communications & Development	Plan and implement the first phase of extensive audience research in preparation for the 2020 Plan HLF application	Q2 2015-16
Chief Curator	Review our coverage of different professions and groups in society including BAME representation, and where appropriate women, and improve the coverage of underrepresented professions and groups across the collection, but particularly in the 20th century.	Ongoing
Chief Curator	Continue to develop innovative temporary displays and	Ongoing

	interventions for presentation in London and at our regional partners, including displays that specifically address questions of cultural and social diversity.	
Exhibitions & Collections	Develop 'four year' National Programme Projects, based around Portal Partners	Q4 2015-16
Exhibitions & Collections	Continue to develop the Subject Specialist Network and its integration within Gallery activity.	Ongoing
Exhibitions & Collections	Devise a new partnership programme with the National Trust, from initial pilot phase to development/maintenance/planning phase, and full programme development. Seek funding for new activity.	2015-16 (development phase).
Exhibitions & Collections/ Learning	Deliver the HLF funded Van Dyck Tour, visiting several venues throughout the UK engaging young people as well as new and under-represented audiences.	2015-17
Exhibitions & Collections/ Learning	Year 2/3 of the ACE funded <i>Picture the Poet</i> project in partnership with the National Literacy Trust and Apples and Snakes.	Ongoing during 2015-16
Learning	To continue to develop the Gallery's 'family offer' and increase family audience attendance, including developing new self-directed resources and complete staff training to offer improved family welcome. Commission illustrator for family based characters for BP Portrait Award 2015.	Q2 & Q3 2015-16 and Ongoing Q1 2015-16 BP characters
Learning	Deliver and further develop the ongoing Schools and student offer linked to temporary exhibitions (Face of Britain) and the larger displays in the permanent collection and temporary exhibitions through new approaches made possible through partnerships and external funding	Q 2-4 2015-16
Learning/ Marketing	Develop and promote the Gallery's Late Shift offer to maintain and build our young professional and culturally active audience during Thursday and Friday evenings as part of a diverse public offer	Ongoing during 2015-16
Archive & Library	Promote introductory visits for groups, including educational groups as appropriate for Learning projects, and HEI sector groups.	Ongoing in 2015-16

**Strategic Objective 2: “To develop the Collection, creating opportunities for acquisition and commission, while improving its care and conservation”.**

In the period 2015-18 the Gallery will:

- Continue with the ongoing programme of acquisitions and a select number of innovative commissions of portraits in all media with a continuing emphasis on the social and cultural diversity of the sitters.
- Continue with the action plan for conservation work at the Gallery, taking account of resource and sustainability issues, to improve and enhance the Collection’s care, conservation and storage.
- Consider selective transfers to other public institutions of a limited number of portraits which do not meet fully the collecting parameters of the Gallery.
- Seek opportunities for important loans to fill gaps in all periods in the permanent collection due to our limited resources for acquisition.
- Contribute to the development of the 2020 Plan, by scoping ideas for permanent display spaces changes, facilities and interpretation.

	<b>Project/Activity</b>	<b>Completion</b>
<i>Department area</i>	<i>Key proposals planned to deliver this objective.</i>	<i>Quarter of Financial Year</i>
Chief Curator/Period Curators	Fundraise for key acquisitions for the Collection via trusts and foundations and a public campaign (i.e. Dylan Thomas portrait)	Ongoing
Chief Curator	Support special display projects for the Van Dyck tour and <i>Face of Britain</i> .	Q1 2015-16
Chief Curator	Undertake the first phase of a review of works in store to explore the potential for loans and transfers as allowed within the terms of the Acquisitions and Disposals Policy.	Ongoing
Chief Curator/Contemporary Curator	Complete existing programme of contemporary commissions with support and review funding for any further projects.	Ongoing
Chief Curator/Communications & Development	Seek opportunities for important loans to fill gaps in all periods in the permanent collection due to our limited resources for acquisition.	Q4 2015-16
Exhibitions & Collections	Support programmed conservation projects including NPG programme for loans and exhibitions.	Ongoing
Exhibitions & Collections	Maintain documentation for Collections Services, including review and update Collections Documentation Plan and Collections Manual as necessary.	Ongoing
Exhibitions & Collections	Maintain the Collections Business Continuity Plan.	Ongoing

**Strategic Objective 3: “To increase the understanding of and engagement with the Collection and the art of portraiture through outstanding research, exhibitions and displays, learning (or learning programmes) publishing, regional and digital programmes”.**

In the period 2015-18 the Gallery will:

- Implement a planned programme of creative interventions and displays within our permanent Galleries and trial a programme of new approaches to interpretation across the Gallery.
- Continue to develop the understanding of the Gallery’s Collection through digitisation and associated programmes and services, and continue to extend and enhance the amount of information available digitally on portraits in the Collection.
- Undertake a programme of research on portraiture to strengthen the Gallery’s reputation as a centre of excellence for research into and understanding of British portraiture, seeking partnerships and other means as appropriate to put the research funding on a more secure footing.
- Continue to create outstanding loan exhibitions (with national and international collaboration and partnerships) offering diversity of material and broader interaction, and emphasising links between exhibitions and ongoing research around the Collection and within a tighter framework for managing costs.
- Develop exhibitions from the Collection for international touring
- Stage a revised programme of innovative displays (with some reductions to the programme) based on our collections across the Gallery in all periods.
- Continue the high quality publishing programme, balancing exhibition catalogues and collection-related books with titles reaching a wider audience. Approximately 40 new titles will be published in this period.
- Embark on a formal key wording project to make the Collection more accessible and to enhance income generating opportunities.
- Extend Creative Commons License to enable more widespread, non-commercial use of the Collection.

	<b>Project/Activity</b>	<b>Completion</b>
<i>Department area</i>	<i>Key proposals planned to deliver this objective.</i>	<i>Quarter of Financial Year</i>
Chief Curator/ Director of Participation and Learning	Develop the core objectives and a draft outline of the presentation of the collection and an interpretation plan for the 2020 Plan HLF bid.	Q3 2015-16
Chief Curator/ Learning	Trial select forms of new interpretation in the permanent galleries including paper and or digital trails and where possible sample new panels and captions (i.e. rooms 1-3).	Qs 1-3 2015-16

Chief Curator	Develop a number of research projects with identified partners and develop or submit funding applications for small grants for workshops and networks. ).	During 2015-16 and Ongoing
Chief Curator/ Regional Partnership	Manage the presentation of the display of Galleries at our regional partners and produce innovative temporary displays.	Ongoing.
19th Century Curator	Continue to work on LVC catalogue: Publish medicine tranche by September and continue fundraising efforts	Q2 2015-16
19th Century Curator	Work in partnership with CHASE consortium supervise CDAs and develop Collaborative Doctoral Partnership with NMM and TNA and training programme with other IROs.	2015-16 and ongoing
Learning	Review, evaluate, develop schools programmes including for Secondary up to A level, Study Days and CPD offer. Plan annual programme for launch online in June.	Q2 2015-16
Exhibitions & Collections	Deliver the programme of exhibitions listed in Annex A; ensuring a balance with the years and that one exhibition in the year draws 100,000 paying visitors.	During 2015-18
Exhibitions & Collections	Develop international touring exhibitions from the collection.	Q4 2015-16
Trading (Publications)	Publish high quality exhibition catalogues to tie-into the exhibition programme and publish complimentary smaller books where appropriate. Develop new (non-exhibition related) titles for sale in the trade and distribute through the Gallery's sales agencies in the UK and internationally.	2015-16 and onwards
Digital Programmes /Photographs Department/ Archive & Library	Enhance knowledge of the collection through cataloguing and digitisation programmes, enriching the range of information available as well as cataloguing further portraits, reaching 130,000 portraits	Ongoing
Trading (Rights & Images)	Continue to add images to the Creative Commons licensing service as relevant. Consider ways to embed metadata in images files to allow use on social media sites.	During 2015-16

**Strategic Objective 4: “To maximize the financial resources available through both public and private sector support, trading and licensing and through the effective management of the Gallery’s assets and resources”.**

In the period 2015-18 the Gallery will:

- Develop the Patrons, Exhibition Supporters and Portrait Circle programmes to ensure they remain attractive and lead to deeper donor relationships and further regular giving.
- Increase the Portrait Fund, growing the Fund with a target of £10m by 2016.
- Plan and delivery a capital campaign strategy for the *Inspiring People* project.
- Cultivate high net worth individuals capable of making major gifts (£250k+)
- Conclude the fundraising programme to raise £1m Catalyst Endowment match funding by May 2015. Refresh Portrait Fund campaign once Catalyst concludes.
- Aim to secure significant support for all major exhibitions through a mixture of sponsorship, trusts and individual giving income.
- Continue to develop the Gallery’s online retail offer towards reaching 10% of all retail sales.
- Continue to expand sales in the UK and export trade. Increase co-publishing deals with international partners following implementation of the Gallery’s touring exhibitions strategy.
- Implement the image licensing system upgrade, leading to improved customer service, time and resource efficiencies and an increase in business.

	<b>Project/Activity</b>	<b>Completion</b>
<i>Department area</i>	<i>Key proposals planned to deliver this objective.</i>	<i>Quarter of Financial Year</i>
All Gallery departments	Prepare Heritage Lottery Fund application for the <i>Inspiring People</i> project capital campaign, for submission in November 2015	Q3 2015/16
Communications & Development	Make a number of funding applications to support the <i>Inspiring People</i> project capital works.	Ongoing
Communications & Development	Create a Campaign Council to run alongside the existing Development Council, to drive and support fundraising efforts	Q2 2015/16
Communications & Development	Secure corporate sponsorship for selected exhibitions, working closely with curators to develop compelling proposals	Ongoing
Communications & Development	Publish Biennial Review.	Q2 2016-17
Communications & Development	Hold a fundraising Portrait Gala	Q4 2016/17

Finance	Monitor the performance of the investments and the investment consultants, and provide support to the Investment Committee.	Ongoing
Trading (Retail)	Review and expand print sales, including special editions, print on demand and framed print services through shops and online.	During 2015-16
Trading (Retail)	Develop and revise new core ranges and improve margins & average transaction values (ATV)	2015-16 and ongoing.
Trading (Rights & Images)	Increase marketing to customers to increase image licensing and expand merchandise licensing businesses.	2015-16 and ongoing.
Trading (Publications)	Continue to develop the programme of non exhibition (trade) titles.	During 2015-16
Trading (Publications)	Evaluate, commission and publish a children's activity book for publication in 2016-17.	Publication Q3 2016-17
Trading (Publications)	Continue research into the digital book market for illustrated books. Continue to clear digital rights as relevant. Plan digital publication for 2015-16.	Q1/Q2 2015-16.
Learning	Adult Programme - monitor impact, effectiveness, income, capacity, staffing, training and marketing of the group tours offer and monthly weekend workshops.	Ongoing

**Strategic Objective 5: “To develop staff as an essential resource through the extension of staff diversity, training, development and learning programmes”.**

In the period 2015-18 the Gallery will:

- Using the outcomes of the Employee Survey the Gallery will seek to improve staff well-being and morale by developing appropriate action plans.
- Improve staff sick absence rates by training line managers in conducting return to work interviews and referral to specialist staff.
- Provide the opportunities, support and training to enable Trustees and staff to develop their skills and competencies. Build towards achieving a goal of more than 25% of general staffing and 10% of specialist and managerial staffing being from BAME backgrounds by 2018, in order to match better the regional and national population bases from which they are recruited.

	<b>Project/Activity</b>	<b>Completion</b>
<i>Department area</i>	<i>Key proposals planned to deliver this objective.</i>	<i>Quarter of Financial Year</i>
Human Resources	Review and update the Gallery’s employment policies noting any legislative changes.	Ongoing
Estates	Continue to deliver comprehensive visitor services training related to all exhibitions.	Ongoing
Estates	Migrate the Visitor Services Assistants’ team over to a more ‘rationalised’ rota that suits the needs of the department.	Q1-2 2015-16
Estates	To draft a set of generic Visitor Services Standards for all teams operating in front facing areas of the Gallery.	Q1 2015-16
Trading (Retail)	Continue training programme to improve service levels, ATVs, conversion rates and visual merchandising.	Q1-2 2015-16
Learning	Communicate updated Freelancer Guidebook to existing Freelancer team, and any new Freelancers or external practitioners.	Q1 2015-16
Learning	Implement the Volunteer Policy as recommended by recent Learning and Access Audit.	Ongoing
Learning	Continue to communicate and deliver the Gallery’s Safeguarding/Child Protection Policy and procedures.	Q1 2015-16
Archive & Library	Continue to provide regular records management, data protection and PCI Compliance training.	Ongoing

**Strategic Objective 6: “To bring the buildings, technical and managerial infrastructure of the Gallery to the highest standards”.**

In the period 2015-18 the Gallery will:

- Develop the input and capability of the Trustees to support the overview of the organisation through governance development.
- Develop the *Inspiring People* project to identify additional space at the Gallery for essential public, exhibition and Learning Department use.
- Develop the facilities which support wider engagement with portraiture, and embracing a wider range of on-site interpretation for visitors and meeting the interests of a wide range of particular audiences.
- Continue to improve and develop IT infrastructure through a process of integration and rationalisation. This will include new a storage area network with improved resilience and the extension and improvement of connectivity for staff and visitors to the Gallery’s IT services.
- Continue the project to re-structure the Gallery’s shared drives to improve the management and preservation of e-records, ensure efficient use of e-storage, support effective communication and deliver compliance with current legislation.
- Strengthen procurement practices and processes, and seek more sustainable and efficient use of resources, with the commitment to further reduce the Gallery’s energy use.
- Improving efficiency of rights clearance, particularly for exhibition loans and commissioning of new works, Ensure that appropriate resources, systems and relevant documentation are put in place.
- Complete the implementation of the Gallery’s new Payroll and HR system.
- Develop new Sales and Ticketing Team. Head of Communications and Sales and Ticketing Manager to investigate bringing online ticketing in-house.
- To improve the Gallery’s records management processes and address the longer term storage requirements of the Photographs Department and Archive & Library.

	<b>Project/Activity</b>	<b>Completion</b>
<b><i>Department area</i></b>	<b><i>Key proposals planned to deliver this objective.</i></b>	<b><i>Quarter of Financial Year</i></b>
Communications & Development	Develop Customer Relations Management systems to improve in-house ticketing provision and capability	Ongoing during 2015/16
Human Resources	HR/Finance Payroll system being integrated to streamline the Gallery’s processes in these areas.	Ongoing
Exhibitions & Collections/Digital Programmes	Ongoing priority development of Gallery website to enhance the provision of digital information, including full mobile optimisation of website.	Ongoing

Finance	Continue finance training programme for Budget Holders and Budget Managers.	Ongoing
Finance	Maintain the profile and functionality of the purchase ordering system (Soprano), and continue to introduce improvements to the application as the need and opportunity arises.	Ongoing
Finance	Complete the implementation of the integrated HR management system and the transition to the new alpha pension scheme.	Q1 2015-16
Finance & Estates	Develop joint procurement opportunities with the National Gallery and other DCMS museums & galleries.	During 2015-16
Estates	Develop, scope and support buildings elements of the <i>Inspiring People</i> project.	On-going
Estates	Undertake stock condition surveys on all Fabric elements	During 2015-16
Estates	Develop a 10 year plant replacement programme	Q3-4 2015-16
Estates	Revise and implement Information Security Policy, Information Technology Policy and Data Breach Policy.	Q1-2 2015-16
Estates	Review Backup & recovery options	Q1 2015-16
Trading (Retail)	Review the On-line shop offer, research and recommend new platforms. Introduce new platform fully integrated with the wider Gallery site.	Q1-Q2 2015-16
Trading (Retail)	Replace all shop tills.	Q1 2015-16
Trading (Rights and Images)	Capture upgrade – complete upgrade by end of Q1 2015-16.	Q1 2015-16
Trading (Rights and Images)	Plan and execute key wording proposal.	Q1-4 2015-16
Archive & Library	Complete retrospective transfer of e-records for permanent retention to the archive I:drive and ensure consistent recording on CALM	Q3 2015-16
Learning	<i>Inspiring People</i> project Learning Centre. Review examples, best practice and produce headline vision and brief for the new NPG Centre.	Ongoing

## Risk Management

The Introduction has already described the risks and opportunities arising in the economic, social and political environment in which the Gallery has to operate. These, and other risks identified as a potential threat to the successful delivery of the Gallery's key objectives, are compiled into a Corporate Risk Register. The Gallery's senior management, the Audit and Compliance Committee and the Board of Trustees review this register quarterly to ensure the risk profiles remain appropriate and the controls identified to manage the risks remain adequate and proportionate. The Corporate Risk Register is underpinned by more detailed departmental risk registers which the heads of department and their respective departmental teams regularly review during the year. The Gallery's risk management processes are also reviewed regularly by Internal Audit.

## Budget

	2015-16	2016-17	2017-18
	£000	£000	£000
Grant in Aid	6,634	6,634	6,634
Self-generated income	7,953	8,207	8,801
Trading company income	3,208	3,318	3,321
Total resources expended	18,298	17,756	17,811
Transfers and carry forwards	-	-	-
Net surplus/(deficit)	(503)	403	945

## Budget commentary

The Corporate Plan Budget has been prepared in order to accommodate the cut in the Gallery's grant-in-aid over the remaining years of this Parliament, to deliver the Trustees' view that the Gallery should maintain the quality of its offer to the visiting public and to ensure the Gallery's finances are sustainable into the future – (taking the view that the grant-in-aid position is unlikely to improve beyond this Parliament). This has presented a stern challenge. The Gallery has planned to meet this challenge by investing to extend and strengthen its income generating capabilities. The Gallery has also progressed its plans for a major transformation of its building and its offer to the public in its 2020 Plan. The Plan when it is implemented will provide the Gallery with a sustainable financial platform for the longer term.

Senior management see three key risks to the 2015-18 Corporate Plan budget:

- Support from Government – following the May 2015 General Election it is more than likely that any new administration will have deficit reduction as a key priority. The burden of any cuts in public expenditure will fall most heavily on those departments which have not been identified as key priorities. The DCMS has not to date been recognised as a priority so it is very possible that the Gallery will experience further cuts in its support from Government in the new Spending Review period. The Gallery has borne this possibility in mind when framing the 2015/18 Budget.
- UK economy and Eurozone – at the time of writing, the UK economy had been improving, but the continuing problems in the Eurozone were threatening to stall the UK's recovery. The recent Greek elections had added a further degree of uncertainty for the Eurozone's prospects, with a very real potential for Greece to exit the single currency. The largest element of the Gallery's income is self generated, and this is volatile and dependent to a large extent on the health of the economy. Although UK

economic growth has improved, the recovery is fragile and patchy, and living standards continue to be depressed, it will be challenging for the Gallery to maintain its levels of self generated income, as consumers and corporates may be less willing to spend.

- Inflation – the Bank of England’s Monetary Policy Committee (MPC) has been set a target to keep inflation (CPI inflation) at 2%. CPI inflation is running well below this target more recently, but the Bank of England expects it to remain at or below the target for the next two years. These risks will be monitored closely over the period. If inflation is significantly higher than 2%, it will increase the Gallery’s cost base, putting pressure on the budget.

## Key Performance indicators

Listed below is a set of Key Performance indicators which, together with the progress in implementation of the objectives listed earlier, the Trustees and Senior Management will review to assess the Gallery's overall performance. Most indicators are to be reviewed quarterly, but some are to be reviewed annually.

Visitor numbers	Achieve target set out for each year 2015-16 – 1.95 million 2016-17 – 2 million 2017-18 – 2 million
Visits by overseas visitors	Aim to have at least 40% total visits by overseas visitors
Visits by BAME and young people	Aim to have at least 10% total visits by BAME and 8% by children and young people
Educational activities for children	To aim to achieve 50,000 facilitated and self-directed visits to the Gallery by children each year, by the end of 2015/16
Visits by families	Families to make up 12% of visitors.
Website visits	Aim to achieve 10% increase year on year
Collection digitisation programme	To programmed timetable
Membership numbers	Increase to target and maintain – target of 10,000 members by 2015 and 15,000 by 2020.
Major donor/sponsorship income	Retention rates/increase level
AHRC analogue status*	Re-accreditation to be secured during period of Corporate Plan
Visitor satisfaction scores	Increase to set target (90%) and maintain
E-commerce revenue	To achieve and maintain a target of at least 10% of total sales deriving from on-line sales
Sales per Customer	To maintain a Sales per Customer rate of at least £8.60 through the period.
Diversity of staff	Improve diversity level to a set target -25% of general staffing and 10% of specialist and managerial staffing being from BAME backgrounds by 2015
Staff Turnover*	Compare to sector standard
Staff sickness rates*	Compare to sector standard
Media coverage of the Gallery	Favourable or unfavourable/extensive or light.
Coverage in social media	Favourable or unfavourable/extensive or light.

(\*performance reviewed on an annual basis)

## National Portrait Gallery

## Exhibitions Programme 2015-18

	EXHIBITION: WOLFSON GALLERY	EXHIBITION: PORTER GALLERY	DISPLAY: COUNTERPOINT	PROJECT
2015	<b>Sargent: Portraits of Artists and Friends</b> 12 Feb – 25 May 2015 [15 weeks] [Wolfson+part Lerner galls] 95,000: £16 (GA)/ 14.50	<b>Wellington: Triumphs, Politics and Passions</b> 12 Mar – 7 Jun 2015 [13 weeks]  50,000: free	<b>Main Hall: DS wall Collection</b>	<b><i>The Tudors in Paris</i></b> (16 Mar-19 Jul 2015)  Van Dyck tour
	<b>BP Portrait Award 2015</b> 18 Jun – 20 Sep 2015 [14 weeks]  275,000: free	<b>Audrey Hepburn</b> 2 Jul – 18 Oct 2015 [16 weeks]  75,000: £10 (GA)/ £9.00	<b>Creative Connections</b> 1 Jul – 11 Oct 15: Rm37+37a  <b>Ketathi Sheth</b> 13 Apr – 31 Aug 15 Rm 33  <b>2014-2018 displays</b>  <b>Sir Roy Strong at 80</b> Digital Space wall	<b><i>Return of Real Tudor loans</i></b>  Van Dyck tour
	<b>Alberto Giacometti: Pure Presence</b> 15 Oct 2015 – 10 Jan 2016 [13 weeks] [Wolfson+part Lerner galls] 65,000: £17 (GA)/ £15.50	<b>Taylor Wessing Photographic Portrait Prize 2015</b> 12 Nov 2015 – 21 Feb 2016 [15 weeks]  60,000: £4	<b>Face of Britain</b> Simon Schama 19 Sep 2015 – 4 Jan 2016: (13,16,27,32,33,38,38a)  <b>Van Dyck display</b> 4 Sep 15 – 3 Jan 16	<b><i>Prepare for Masterpieces to STG</i></b>
2016	<b>Vogue 100: A Century of Style</b> 11 Feb – 23 May 2016 [15 weeks] [Wolfson, part Lerner galls, Main Hall]  125,000: £19 (GA)/£17	<b>Russia and the Arts: Painting, Music, Literature and the Arts</b> 18 Mar – 27 Jun 2016 [15 weeks]  40,000: £6 (GA)/£5	<b>Golub</b> Rm 32 end wall 18 Jan – 25 Sep 16  <b>Cultural diversity counterpoint</b>  <b>Charlotte Bronte display</b> Feb – Sep 16  <b>The Missing Chapter (Autograph)</b> Jun - Sep 16	<b>Masterpieces to STG</b> Spring 2016 as exchange  <b>Interventions?</b>  Van Dyck tour

	<b>BP Portrait Award 2016</b> 24 Jun – 19 Sep 2016 [13 weeks]  275,000:free	<b>Eggleston Portraits</b> Jul – Oct 2016  50,000: £8(GA)/£7	<b>Antony Gormley</b> summer 2016 TBC  <b>Creative Connections</b> Jun – Sep 2016: Rm37+37a  2014-2018 displays	<i>Plan for Masterpieces to STG return</i>  <b>Van Dyck tour</b>
	<b>Picasso Portraits</b> 21 Oct 2016 – 5 Feb 2017 [Wolfson, part Lerner galls]  120,000: £19.00 GA/ £17.00	<b>Taylor Wessing Photographic Portrait Prize 2016</b> Nov 2016 – Feb 2017  60,000: £5	<b>Van Dyck display</b> Sep 16 – Dec/Jan 17	
<b>2017</b>	<b>21<sup>ST</sup> Century Self</b> Mar – May 2017 SHORTER NOT 100+  40,000: £14 GA/£12	<b>Howard Hodgkin Portraits</b> Mar – Jun 2017  40,000: £8 GA/£7		<b>Van Dyck tour</b>
	<b>BP Portrait Award 2017</b> Jun - Sep 2017  275,000:free	<b>Renaissance Portrait Drawings</b> Jul – Oct 2017  60,000: £8 GA/£7	2014-2018 displays	<b>Van Dyck tour</b>
	<b>Cézanne Portraits</b> 26 Oct 2017 – 11 Feb 2018 [15 weeks]  140,000: £20 GA/ £18	<b>Taylor Wessing Photographic Portrait Prize 2017</b> Nov 2017 – Feb 2018  60,000: £5	<b>Van Dyck display</b> Sep 17 – Dec/Jan 18	
<b>2018</b>	<i>Photographic TBC</i> Feb – May 2018 LONGER  80,000: £18 GA/ £16	<b>RL Stevenson</b> Mar – Jun 2018  30,000: £8		<i>PROJECT 2020</i>
	<i>Portrait Award 2018</i> Jun - Sep 2018	<i>Exhibition TBC</i> Jul – Oct 2018	2014-2018 displays	<i>NB Gay Games</i>
	<b>Gainsborough: Family Album</b> Oct 2018 – Jan 2019	<b>Taylor Wessing Photographic Portrait Prize 2018</b> Nov 2018 – Feb 2019		

## Glossary of abbreviations

<b>ACE</b>	Arts Council of England	<b>IRO</b>	Independent Research Organisation
<b>AHRC</b>	Arts and Humanities Research Council	<b>KPI</b>	Key Performance Indicator
<b>A&amp;L</b>	Archive and Library	<b>KS4</b>	Key Stage 4 – school curriculum stage
<b>ATV</b>	Average Transaction Value	<b>LED</b>	Light-emitting diode – energy saving bulbs
<b>BAME</b>	Black, Asian and Minority Ethnic	<b>LVC</b>	Later Victorian Catalogue
<b>BP</b>	British Petroleum	<b>MATB</b>	Making Art in Tudor Britain project
<b>BT</b>	British Telecommunications Plc	<b>NAO</b>	National Audit Office
<b>C&amp;D</b>	Communications and Development Department	<b>NMM</b>	National Maritime Museum
<b>CHASE</b>	Consortium for Humanities and Arts South East	<b>NPG</b>	National Portrait Gallery
<b>CPD</b>	Continuous professional development	<b>NT</b>	National Trust
<b>CSR10</b>	Comprehensive Spending Review 2010	<b>PPP</b>	Photographic Portrait Prize
<b>DCMS</b>	Department for Culture, Media and Sport	<b>R&amp;I</b>	Rights and Images (formerly the Picture Library)
<b>HEI</b>	Higher education institute	<b>SAN</b>	Storage Area Network
<b>HLF</b>	Heritage Lottery Fund	<b>SMT</b>	Senior Management Team
<b>HR</b>	Human Resources	<b>SSN</b>	Subject Specialist Network
<b>I&amp;CF</b>	Investment and Contingency Fund used for investment which fulfils business Plan Priorities	<b>TNA</b>	The National Archive
<b>ILM</b>	Institute of Leadership & Management	<b>VSA</b>	Visitor Services Assistant