

## CORPORATE PLAN 2008-11

### FOREWORD

The National Portrait Gallery is one of Britain's best-loved institutions. In recent years it has changed from being a 'well-hidden secret' to being widely acknowledged as a success story. It is increasingly valued for its displays, exhibitions and activities, both at the Gallery itself and around the country. As one of the museums displaying the narratives of British history, it is an institution central to discussions around identity, diversity and a critical engagement with questions of achievement and representation within Britain.

### Looking Forward

Over the next three years the Trustees and the Gallery's management are determined to develop the National Portrait Gallery as an outstanding, compelling place to visit and as an inspirational and trusted guide to the well known (and less well known) figures of British history and achievement. We will promote an interest in portraiture, both historic and contemporary, as one of the great fields of the visual arts. Our aim is to be increasingly recognised as a leader in creating new and diverse audiences in London and around the UK, for pursuing new forms of access work, and in offering exceptionally useful online resources. We wish to be a well-regarded national and international partner, and an organisation in which enterprise and creativity are recognised and valued. Furthermore, we are keen to take up the opportunities presented by the Cultural Olympiad, while also creating a solid platform on which to build in the years following 2012.

Given limited resources and modest public funding, the Gallery must continue to develop partnerships and find additional and substantial support – from corporates, trusts and foundations, and individuals. This is essential for various strands of our activities, from acquisitions and research, to displays, exhibitions, digital, outreach, learning and other public programmes, as well as improving our work in marketing, design, research services, training, professional development and advocacy. We recognise that the Gallery must remain true to the principles of its founding Trustees while exploring new ideas and engaging with contemporary life in Britain.

### Building on Success 2007-08

In the period following the 150<sup>th</sup> Anniversary Year in 2006, numbers of visits have remained high, and the interest in collaboration and partnership has increased on all fronts. The past year opened with the special exhibition of highlights from the Collection, *Great Britons*, at the National Portrait Gallery in Washington D.C., which received an enthusiastic response from American visitors. The year closed with another Anglo-American link in the announcement of the special gift from the Lerner family to add to the development of the Portrait Fund and to support projects within the Gallery's programmes over the next three years.

During the year, the Gallery marked the commemoration of the 200<sup>th</sup> Anniversary of the first Act for the Abolition of the Slave Trade, linking this to contemporary anti-slavery work, explored new themes in exhibitions and displays, such as *Between Worlds*, *Face of Fashion* (co-sponsorship by Gap has been nominated for Arts and Business Award) and Sonia Boyce's *Devotional*, while also successfully presenting the *BP Portrait Award*, with the extended age range and additional elements for younger visitors, and the *Photographic Portrait Prize*. *Daily Encounters* looked at

people in the public eye, recorded through news photographs, and *Pop Art Portraits* examined changing ideas of portraiture in the 1950s and 60s. Work around the country was extended in the South West and the North East, and with the National Trust and Bodelyyddan Castle Trust, and the three-year HLF-funded outreach project, *Reaching Out, Drawing In* came to a successful conclusion. The Gallery won two awards for the *Face of Fashion* promotional campaign, aimed at attracting a younger audience, and continued to seek a wider audience for all its activities. Digitisation of the Collection reached over 50,000 images available online, and the Gallery made a significant structural shift in creating a Digital Programmes team in addition to the IT team. Notable acquisitions included the fine portrait of John Fletcher, playwright and collaborator with Shakespeare, following a successful public appeal, and various research projects were advanced, including the Later Victorian Catalogue and *Making Art in Tudor Britain*, which involves the scientific examination of some of the outstanding treasures of the Collection.

### **Forthcoming Developments**

Following internal and external consultation on the Gallery's potential to contribute to the 2012 Olympic and Paralympic Games, the summer handover ceremonies in 2008 will be first occasion in which we connect to the Cultural Olympiad through displays which celebrate achievement and diversity, themes that are central to the Gallery's purpose. Other projects have been designed to develop the Gallery's outreach and national programme work which engages new and more diverse audiences, as well as linking with efforts to diversify the Gallery's workforce, offering opportunities to a wider range of entrants to museum and gallery work.

Several important new portrait commissions will be placed on view, alongside a strong programme of both loan exhibitions and displays from the Collection (see Annex A). How to make the best use of the St Martin's Place building will be scrutinised through a special study of current activities and their space utilisation. The Gallery's website is increasingly the first point of engagement with the Collection and our many programme strands, including the research projects. The restructuring of the Gallery's website which will be re-launched in the late summer of 2008 is therefore an important moment.

The improvement of the storage of the Collection has long been a priority and the planned partnership with Tate's National Art Collections Centre project will be important for storage, conservation facilities, and for training and skills development in the fields of conservation and technical work. The new Centre is one strand of longer-term strategic thinking, and by early 2009 a new Five-year Plan will have been completed, offering a renewed vision for the Gallery's development.

Having made a first exploration of how to reduce the Gallery's carbon footprint, we are determined to establish ways of being more efficient in the use of resources.

## **INTRODUCTION**

### **Purpose of the Corporate Plan**

The Gallery's Corporate Plan reflects its vision for the three-year period ahead and provides an overview of the strategic objectives that it considers essential to make that vision a reality. The Corporate 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. In addition, 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 in order to monitor progress in the delivery of the Gallery's objectives, its programmes and general performance.

### **Context Ahead**

The Corporate Plan is set in the context of our capital city, our country and indeed a world going through considerable change. There is a continued shift in demographics, implying a larger proportion of older visitors with the time and resources to visit more often and over a longer period. The patterns of the world economy are changing so that the industrial development of India and China will bring more tourists and potential visitors from those continents. At the same time, the issues of climate change and sustainability already make an imperative for the Gallery to do more to reduce its energy and resource use.

More specifically, further international engagement will offer a greater chance to share and exchange cultural materials, making more sense to move important artefacts around the world rather than people, as in the example of the Terracotta Army exhibition at the British Museum. Digital technology and the internet will continue to offer enormous scope for increased access to the Collection and to the wealth of information held by the Gallery around it. The Gallery intends to take full advantage of this medium, and the development of e-learning offers rich opportunities for individuals to increase their understanding of British history and portraiture, and enlarges the opportunity for participation in the debates around British identity and citizenship.

The Cultural Olympiad festival between 2008 and 2012 creates a special chance for the Gallery to develop projects that respond to the themes of human achievement and diversity, with a particular focus on young people and their participation in sport and the arts.

The recent Comprehensive Spending Review indicated an increase in emphasis by the Government on 'excellence'. The consequences for the museums and galleries sector were outlined and discussed in the Review by Sir Brian McMaster, to which the Gallery made a contribution. The Gallery's Corporate Plan already reflects a determination to work with artists, to innovate, and to engage with contemporary themes, but each of these areas will be further examined.

The past years have shown that museums and galleries must compete robustly if they are to maintain visitor numbers and interest in their collections and membership schemes. This has meant that exhibition programmes have had to include regular exhibitions with popular appeal, and institutions needing to embrace fully the commercial opportunities arising from them. Furthermore, the private sector has

also shown a willingness to compete directly with the national museums and galleries, as witnessed by the recent O2 Tutankhamen Exhibition held at The O2 (formerly the Millennium Dome).

As well as the competitive environment and the high expectations by those funding and supporting the sector, there are other considerable and continuing risks: the threat of central London terrorist attacks and the uncertainty of the economy most notable amongst them. Restrained public finances present a constraint on the Gallery's long term objectives, and although the recent Comprehensive Spending Review provided the museums and galleries sector with an inflation linked settlement, the Gallery's capital allocation was significantly lower than its bid to the DCMS. Notwithstanding this, the Gallery will continue to make its case vigorously for the resources that it needs and deserves to do its work properly. Equally, the Gallery will continue to play its part in more prominent agendas of social responsibility, cultural diversity and the more thoughtful use of energy and resources.

### **Summary of Gallery's aims 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** remain:

1. To **extend and broaden the range of audiences** for the National Portrait Gallery and its work.
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 its subjects through bringing more of the reference collections into use, and through outstanding research, displays and exhibition, education, access, publishing, information, regional and digital programmes, and a higher national and public profile.
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.

## Highlights of 07/08

A number of important achievements in 2007-08 provide the Gallery with a solid platform of success as it embarks on the new Corporate Plan:

<b>To extend and broaden the range of audiences for the National Portrait Gallery and its work.</b>	<b>To develop the Collection, creating opportunities for acquisition and commission...</b>
<ul style="list-style-type: none"> <li>• The communications campaign for the <i>Face of Fashion</i> exhibition won two major accolades: gold award for an Exhibition Campaign in the International Museum Communication Awards 2007 and silver award in the Visit London Awards 2007 for Marketing/PR Campaign of the Year.</li> <li>• Following the completion of <i>Reaching Out, Drawing In</i> funded by HLF, further outreach work included the <i>My Space</i> exhibition and new <i>Facing Out</i> project.</li> <li>• The highest ever overall number of visits to the website – approximately 10 million.</li> <li>• More displays and exhibitions presented in the National Programme partnerships in the South West and North East.</li> <li>• Further development of the Subject Specialist Network for Portraiture with partner organisations.</li> <li>• Further steps taken for the Portrait Portal project.</li> </ul>	<ul style="list-style-type: none"> <li>• Important acquisitions included David Hockney's <i>Self-Portrait with Charlie</i>, acquired with help from the proceeds of the 150th anniversary gala and Gift Aid visitor donations, and the portrait of Jacobean writer, John Fletcher with support from the Portrait Fund, the Art Fund and a public appeal.</li> <li>• New commissions completed included the Leaders of Faith and Church by Don McCullin and two scientists, Sir Paul Nurse and Sir Peter Mansfield.</li> <li>• Appointment of a Collections Services Manager with responsibility for conservation, art handling and collections management.</li> <li>• Successful completion of micro-climate framing project at Montacute House (Regional Partner).</li> <li>• Further development of plans for the National Art Collections Centre with Tate.</li> </ul>
<b>To increase the understanding of and engagement with the Collection and its subjects...</b>	<b>To maximize the financial resources available...</b>
<ul style="list-style-type: none"> <li>• Successful exhibitions included <i>Great Britons</i>, <i>Daily Encounters</i>, <i>Pop Art Portraits</i> and <i>Vanity Fair Portraits</i>, with record entries and high visitor levels for the <i>BP Portrait Award</i> and <i>Photographic Portrait Prize</i>.</li> <li>• Display and special trail devised for the commemoration of the 200th anniversary of the first Act for the abolition of the Slave Trade.</li> <li>• Catalogues successfully published, including <i>Pop Art Portraits</i>, <i>Daily Encounters</i> and <i>Vanity Fair Portraits</i>.</li> <li>• Further cataloguing and digitisation of collections, with more than 100,000 portraits now available online.</li> <li>• Continued work on the Later Victorian and Later Stuarts catalogues and appointment of two additional Leverhulme Fellows.</li> <li>• <i>Making Art in Tudor Britain</i> project funded by charitable trusts and a private donor, and academic workshops funded by the AHRC.</li> </ul>	<ul style="list-style-type: none"> <li>• £5 million gift over the next three years from the Lerner family.</li> <li>• Successful public appeal to raise funds towards the acquisition of the portrait of John Fletcher.</li> <li>• Taylor Wessing to sponsor the Photographic Portrait Prize.</li> <li>• Herbert Smith to sponsor the Gallery's 2008 spring season.</li> <li>• Further improvement of regular retail analysis and reviews.</li> <li>• Self-generated income estimated to exceed Funding Agreement target by 95%.</li> <li>• Successful first year of trading by the Gallery's subsidiary trading company.</li> <li>• DCMS/Wolfson grant funding secured for improvements to First Floor Landing access.</li> </ul>

To develop staff as an essential resource...	To bring the buildings, technical and managerial infrastructure of the Gallery to the highest standards...
<ul style="list-style-type: none"> <li>• Institute of Leadership and Management (ILM) Introductory Diploma in Management courses provided for junior/middle managers.</li> <li>• Participation in the Global Graduates scheme and second year of Inspire Fellowship to increase workforce diversity.</li> <li>• Diversity and Equality training programme for all Gallery staff.</li> </ul>	<ul style="list-style-type: none"> <li>• New Capture system introduced for Picture Library.</li> <li>• Purchase ordering system implemented across the Gallery to improve efficiency of procurement and purchasing.</li> <li>• Major upgrade and renewal of Gallery's IT network servers.</li> <li>• Completion of installation of new boilers with special support from DCMS.</li> <li>• Project commenced for improvements to access to First Floor Landing.</li> </ul>

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.

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

Sandy Nairne  
Director

**Strategic Objective 1: “To extend and broaden the range of audiences for the National Portrait Gallery and its work”.**

In the period 2008-11 the Gallery will:

- Hold a broad ranging programme of exhibitions seeking to secure key loans, both nationally and internationally, together with innovative presentation and interpretation.
- Promote the Gallery through the exhibition and displays programme, and other events and activities, in order to increase awareness of the Gallery and attract a wider audience.
- Continue to develop a range of promotional marketing opportunities including implementing generic advertising.
- Continue to develop and nurture our National Programme.
- Develop and deliver our Learning strategy and specific programmes/projects in order to extend our reach to our target audiences.
- Maintain links with LOCOG and other Olympic delivery authorities, and participate in the Cultural Olympiad leading up to the 2012 Olympic Games.

	<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	New generic advertising campaign to be designed and implemented.	Q1/2008-09
Communications & Development	Extending number and range of Thursday and Friday late night opening visitors.	Q4/2008-09
Exhibitions & Collections	Undertake evaluation/review of whole National Programme and its strategy, and implement recommendations.	Review Q3/2008-09 Implementation ongoing
Exhibitions & Collections	Develop 5-10 year vision for exhibitions bearing in mind changing climate/competition/audiences.	Q4 2009-10
Exhibitions & Collections	Deliver the programme of exhibitions listed in Annex A.	Ongoing
Exhibitions & Collections	Deliver Strategic Commissioning programme, (subject to funding).	Ongoing
Exhibitions & Collections	Tour National Programme partner displays where applicable and resources permitting.	Ongoing
Exhibitions & Collections	Cultural Olympiad: development of ideas for partnerships.	Q4 2009-10
Learning & Access	Deliver start of a ‘family offer’ through directed, self-directed learning resources and programmes.	Q1 2008-09
Learning & Access	Develop new Learning & Access Policy and Strategy.	Q3 2008-09
Learning & Access	Develop plans for <i>The Road to 2012</i> and other projects involving community participation with the Cultural Olympiad.	Ongoing thorough period
Learning & Access	Deliver <i>Facing Out</i> and <i>Collecting Cultures</i> projects (subject to bid funding from HLF).	Q2 2011-12

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

In the period 2008-11 the Gallery will:

- Continue with the ongoing programme of new commissions for portraits and photographs.
- Continue the ongoing programme of acquisitions.
- Undertake programmed reviews and projects to improve and enhance the Collection’s care, conservation and storage.

	<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>
20 <sup>th</sup> Century Curator	Implement <i>Collecting Cultures</i> programme	Ongoing from Q2 2008-09
20 <sup>th</sup> Century Curator	Review strategy for collecting portraits in particular areas of 20 <sup>th</sup> Century achievement.	Q4 2008-09
Contemporary Curator	Review status of existing support for commissions.	Ongoing in 2009-10
Learning & Access/Contemporary Curator	Commissioning of a definitive photographic portrait of the Olympics with links to outreach work.	Q1 2012-13
Exhibitions & Collections	Review Art Handling, Collections Management and Conservation processes and resources.	Q3 2008-09
Exhibitions & Collections	Undertake programmed conservation projects.	Q3 2008-09
Exhibitions & Collections	Continue with planning for National Art Collections Centre, including contingencies if project is curtailed.	Q3 2009-10

**Strategic Objective 3: “To increase the understanding of and engagement with the Collection and its subjects through bringing more of the reference collections into use, and through outstanding research, displays and exhibition, education, access, publishing, information, regional and digital programmes, and a higher national and public profile”.**

In the period 2008-11 the Gallery will:

- Implement a rolling programme of enhancements to the Gallery’s displays of the Collection.
- Continue with the ongoing review and improvement of the interpretation of the Collection.
- Continue to develop the understanding of the Gallery’s Collection through digitisation and associated programmes.
- Undertake a programme of research designed to raise the profile and understanding of the Collection, and strengthen the Gallery’s reputation as a centre of excellence in the museums and galleries sector.

	<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	Review interpretation in the Gallery through newly formed Interpretation Forum and consider new approaches in selected displays.	Ongoing each year
Chief Curator	Enhance permanent Gallery displays: implement results of reviews undertaken in 2008-09.	Ongoing in period
Chief Curator	Complete redevelopment of Gallery website to enhance the provision of digital information, including larger website images. Further stepped phases programmed in following years.	Q2 2008-09 and ongoing
Chief Curator	Develop plans to enhance IT Gallery to increase understanding of the Collection, and continue with the Digitisation Programme. Further stepped phases programmed in following years.	Q3 2008-09 and ongoing
16 <sup>th</sup> Century Curator	AHRC Research grant bid for <i>Making Art in Tudor Britain</i> .	Q2 2008-09
19 <sup>th</sup> Century Curator	Publish first tranche of <i>Later Victorians</i> catalogue, deciding on next research tranche and identifying funding for it.	Q3 2008-09
19 <sup>th</sup> Century Curator	Develop academic partners and projects for potential AHRC bids and other projects, and re-apply for AHRC IRO status.	Ongoing & IRO status in 2010-11
17 <sup>th</sup> Century Curator/Trading	Publish <i>Later Stuarts</i> catalogue.	Q3 2009-10
Trading	Research, commission and publish new format visitor guides.	Q2 2009-10
Archive & Library	Integrate archive and library OPACs with Gallery website.	Q4 2009-10
Archive & Library	Investigate funding to develop the portrait portal initiative.	Q4 2009-10

**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 2008-11 the Gallery will:

- Continue with research and identification of potential donors, particularly as Patrons of the Portrait Fund,
- Review and develop the Patrons, Associates and Membership schemes to ensure they remain attractive and continue to grow.
- Increase the Portrait Fund.
- Deliver a programme of events for cultivation and fundraising.
- Sustain long-term corporate partnerships and seek sponsors for exhibitions and key gallery events and programmes.
- Undertake new initiatives through the Trading Company.
- Deliver efficiencies in the way we manage our resources.

	<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>
Communications & Development	Increase the number of Associates and Members and achieve annual targets set for Patrons and major donors.	Ongoing
Communications & Development	Secure sponsors for 2009 Wolfson exhibitions, and the Late Night opening and Olympic Commissions.	Q4/2008-09
Communications & Development	To plan a Gala event for spring 2009.	Q3 2008-09
Learning & Access	Investigate opportunities for income generation through a charged programme for groups and associated lecture theatre hire.	Q2 2008-09
Resources/Finance	Deliver the DCMS value for money savings.	Ongoing
Trading	Implement and launch web-based service for image licensing (Capture) and e-commerce.	Q2 2008-09
Trading	Continue to develop and review new and ongoing business opportunities.	Ongoing
Trading	Maximise retail revenue from all exhibitions, including production of linked merchandise. where possible and appropriate.	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 2008-11 the Gallery will:

- Develop further the Gallery’s diversity and equality programmes.
- Provide the opportunities, support and training to enable Trustees and staff to develop their skills and competencies.

	<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>
Resources	Continue to run the Institute of Leadership and Management (ILM) Introductory Diploma in Management courses.	Ongoing during period
Resources	Circulate findings from the Staff Survey and implement agreed follow-up action.	Q3 2008-09
Resources	Undertake an equal pay audit.	Q2 2008-09
Resources	Review effectiveness of induction and new diversity training programme.	Q4 2008-09
Resources	Implement an effective training and development evaluation.	Q2 2009-10
Resources	Review the Gallery’s employment equality action plan noting any legislative changes or best practice.	Q2 2009-10
Trading	Undertake regular training of staff to improve service levels and visitor conversion and customer transaction values.	Ongoing

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

In the period 2008-11 the Gallery will:

- Renew key building services and improve access in the Gallery.
- Strengthen its security systems and procedures.
- Renew and improve its IT infrastructure, and refurbish and re-launch the Gallery’s website.
- Introduce a corporate file plan for paper and electronic records.
- Strengthen procurement practices and processes, and seek more sustainable and efficient use of its resources.
- Participate in the next phase of planning for improved Collection storage.
- Introduce improved systems in HR and Finance and Planning Departments.

	<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>
Digital Programmes	Successful re-design and launch of NPG website.	Q2 2008-09
Finance	Development of Key Performance Indicators arising from DCMS Funding Agreement.	Q3 2008-09
Finance	Continue training programme for Budget Holders and Budget Managers.	Ongoing during 2008-09
Finance	Embedding of purchase ordering system into Gallery procurement processes.	Ongoing during 2008-09
Finance	Implement an electronic credit control system (funding permitting).	Q4 2009-10
Archive & Library	Complete implementation of information management systems for the archive and the library.	Q2 2008-09
Archive & Library	Develop Records Management module of information management system and revise work flow procedures accordingly.	Q4/2008-09
Archive & Library	Integrate archive and library OPACs with Gallery website.	Q4/2009-10
Archive & Library	Investigate funding to develop the portrait portal initiative.	Q4/2009-10
Resources	Conclude security review (including emergency planning), draw up timescale for changes and start implementation.	Q4 2008-09
Resources	Implement HR information management system.	Q3 2009-10
Resources	Implement PC replacement and network cabling upgrade programmes.	Q3 2008-09
Resources	Review of waste disposal including recycling.	Q2 2008-09
Resources	Telephone system and steam humidifier replacement.	Q4 2009-10

Trading	Replace current sales and stock management (EPOS) system.	Q2 2008-09
Trading	Review procurement of products and packaging in light of the Gallery's environmental sustainability priorities.	Q4 2008-09

### 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. A number of the KPIs arise out of the 2008-11 Funding Agreement with the DCMS.

Visitor numbers	Minimum number as per Funding Agreement
Visits by BAME and young people	Minimum number as per Funding Agreement
Educational activities for children	Minimum number as per Funding Agreement
Website visits	Minimum number as per Funding Agreement
Collection digitisation programme	To programmed timetable
Membership numbers	Increase to target and maintain
Major donor/sponsorship income	Retention rates/increase level
AHRC analogue status*	Re-accreditation secured in 2010-11
Visitor satisfaction scores	Increase to set target (90%) and maintain
E-commerce revenue	Percentage increase year on year
Sales per Visitor	Percentage increase year on year
Diversity of staff	Improve diversity level to a set target
Meet value for money targets	As per Funding Agreement
Staff Turnover*	Compare to sector standard
Staff sickness rates*	Compare to sector standard
Media coverage of the Gallery	Favourable or unfavourable/extensive or light.

(\*performance reviewed on an annual basis)

### 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 impediment to the successful delivery of the Gallery's key objectives, are compiled into a Corporate Risk Register. The Gallery's senior management team and the Audit and Compliance Committee 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

	2007-08	2008-09	2009-10	2010-11
	£000	£000	£000	£000
Grant in Aid	7,038	7,693	7,744	7,879
Self-generated income	4,883	4,843	4,715	3,646
Trading income	1,940	2,821	2,791	2,645
Total resources expended	(14,658)	(15,276)	(14,870)	(14,759)
Transfers and carry forwards	756	619	81	865
Net surplus/(deficit)	<b>(41)</b>	<b>700</b>	<b>461</b>	<b>276</b>

## Budget commentary

The budget reflects the inflationary increase in the Gallery's grant-in-aid allocated in accordance with the CSR settlement, together with an increased provision for capital expenditure. The decline in self-generated and trading income reflects the uncertainties which exist at present in the forecasts of exhibition fees, arising from the exhibitions programme from 2009-10 onwards. The position, particularly in 2010-11, will become clearer as the arrangements for the exhibitions are confirmed. The sharp decline in self-generated income in 2010-11, compared to previous years, is caused by the ending of the sequence of Lerner donations (the last of which is made in January 2010). Unspent Lerner gift funding is carried forward into future years. The rise in Trading income during the period, over and above the 2007-08 level, is as a result of increased sales of publications: however, the decline in Trading income from 2008-09 onwards is mainly the result of uncertainty over the opportunities for publications to accompany the exhibition programme in the later two years of the Plan, and in retail merchandising to compliment the exhibition programme in 2010-11. The significant rise in expenditure in 2008-09 compared to other years is mainly the result of increased expenditure on publications, IT and costs arising from the Gala dinner.

Annex A

National Portrait Gallery

Exhibition Programme 2007-2010

	WOLFSON GALLERY	PORTER GALLERY
<b>2008</b>	<b>Vanity Fair Portraits: Photographs 1914-2007</b> 14 Feb – 26 May 2008  80,000: £10	<b>Brilliant Women: 18th-Century Bluestockings</b> 13 Mar – 15 Jun 2008  100,000: free
	<b>BP Portrait Award 2008</b> 12 Jun – 14 Sep 2008  190,000: free	<b>Wyndham Lewis: Portraits</b> 3 Jul – 19 Oct 2008  20,000: £5
	<b>Annie Leibovitz: A Photographer's Life 1990-2005</b> 16 Oct 2008 – 25 Jan 2009  80,000: £11	<b>Taylor Wessing Photographic Portrait Prize 2008</b> 6 Nov 2008 – 21 Feb 2009  170,000: free
<b>2009</b>	<b>Gerhard Richter</b> 19 Feb – 31 May 2009  50,000: £8	<b>Constable: The Portraits</b> (title tbc) 5 Mar – 14 Jun 2009  35,000: £5
	<b>BP Portrait Award 2009</b> 18 Jun – 20 Sep 2009  190,000: free	<b>Gay Icons</b> (title tbc) 1 Jul – 18 Oct 2009  60,000: £5
	<b>Beatles to Bowie</b> 15 Oct 2009 – 24 Jan 2010  70,000: £11	<b>Taylor Wessing Photographic Portrait Prize 2009</b> 5 Nov 2009 – 14 Feb 2010  170,000: free
<b>2010</b>	<b>Irving Penn</b> 18 Feb – 30 May 2010  90,000: paying	<b>The Indian Portrait: From Pre-Mughal to British Raj</b> 11 Mar – 20 Jun 2010  100,000: free
	<b>BP Portrait Award 2010</b> 17 Jun – 26 Sep 2010  190,000: free	<b>Camille Silvy</b> 8 Jul – 24 Oct 2010  20,000: paying
	<b>Thomas Lawrence</b> 21 Oct 2010 – 23 Jan 2011  40,000: paying	<b>Taylor Wessing Photographic Portrait Prize 2010</b> 11 Nov 10 – 20 Feb 2011  170,000: free

## Glossary of abbreviations

<b>AHRC</b>	Arts and Humanities Research Council	<b>KPI</b>	Key Performance Indicator
<b>A&amp;L</b>	Archive and Library	<b>LOCOG</b>	London Organising Committee of the Olympic Games
<b>BAME</b>	Black, Asian and Minority Ethnic	<b>NACC</b>	National Art Collections Centre
<b>C&amp;D</b>	Communications and Development Department	<b>NAO</b>	National Audit Office
<b>CSR07</b>	Comprehensive Spending Review 2007	<b>NPG</b>	National Portrait Gallery
<b>DCMS</b>	Department of Culture, Media and Sport	<b>NT</b>	National Trust
<b>HLF</b>	Heritage Lottery Fund	<b>PPP</b>	Photographic Portrait Prize
<b>HR</b>	Human Resources	<b>OGC</b>	Office of Government Commerce
<b>I&amp;CF</b>	Investment and Contingency Fund used for investment which fulfils business Plan Priorities	<b>OPACs</b>	Online Public Access Catalogues
<b>IMS</b>	Information Management System	<b>SMT</b>	Senior Management Team
<b>IRO</b>	Independent Research Organisation		