

## **CORPORATE PLAN 2012-15**

### **The Challenge Ahead**

The 2010 Spending Review introduced a new period of austerity across the public sector. The Gallery's Corporate Plans from that point onwards needed to respond to the reduction in Government support and the depressed state of the UK economy. In the present climate, while the Gallery remains very successful through its recent and current exhibitions, displays and activities, as well as in research and the development of the Collection, it will take great determination to ensure that the public programme remains vibrant over the years ahead. The 2011-14 Corporate Plan affirmed the importance of the Gallery's public programme as the principal means of sharing as widely as possible its passion about British history and the importance of portraiture - through free access to the Collection - and to continue to excite and interest a broad audience in London, around the country and through the internet. The public programme is fundamental to the ambitions of the 2012-15 Plan.

The reduction in grant-in-aid continues over the period of this Plan. The Gallery's finances will be under pressure over these years, requiring savings to be found, further efficiencies implemented and income increased from trading, individuals, businesses and trusts, catering franchise and venue hire. It is clear that emergence from the recent recession will be slow, with the real prospect that the sovereign debt problems in the Eurozone could further depress the UK economy for some years to come.

Support for the Gallery will need to increase from many sources, especially since the recession has impacted on those areas of the economy which have provided some support for the Gallery. Finding more support is particularly crucial as the Gallery wishes to continue to develop new and diverse audiences in London and around the UK, to offer learning, outreach and partnership work, to develop excellent online resources and to renew its facilities and services at St Martin's Place. The importance of a stimulating, vibrant and enticing exhibition programme will be key to encouraging and fostering interest and support, and will ensure the Gallery is well placed to take advantage of the 2012 London Olympic Games and in the years to follow.

As a museum displaying the many strands of British history, mixing discussions around identity with questions of achievement and representation in Britain today, the National Portrait Gallery is at the heart of British cultural life and valued for its displays, exhibitions and learning activities. Over the next three years the National Portrait Gallery Trustees, staff and volunteers want it to develop further as an engaging place to visit and as an inspirational guide to the well known, and less well known, figures of British history.

### **Response and Development**

The Trustees are determined to ensure that the quality and balance of the Gallery's public offer is not compromised as a result of the public funding cuts.

A number of key points emerged in 2010 which Trustees consider important for the period of the 2012-15 Plan:

- The 2012-15 Corporate Plan will maintain the four key themes of:

- **Maintaining the public programme** – exhibitions, displays, learning activities and digital work
  - **Researching, developing and sharing the Collection** particularly through the National Programme and digital programmes
  - **Promoting enterprise and engagement**
  - **Increasing sustainability** – of financial, environmental and internal systems – and working more closely with other museums and galleries to pool resources
- Updating the longer-term Strategic Plan, recognising the need to focus it more closely on key ambitions for the period to 2020, including a programme of capital improvements as part of a new project designated *Project 2020*.
  - Renewing the Board of Trustees to deepen the skills set of the Board to support the Gallery in achieving the Strategic and Corporate Plan objectives.

How the Gallery proposes to deliver the four themes is described in more detail on pages 4 and 5.

We wish to be a trusted national and international partner, and an organisation in which enterprise and creativity are recognised and valued. This is essential for various strands of our activities, from acquisitions and research, to displays, exhibitions, digital, outreach, learning and other public programmes, and including our relationship with supporters and donors, as well as improving work in marketing, design, research services, training, professional development and advocacy.

### **Building on Success 2011-12**

2011-12 was, despite the challenging economic climate, a 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 2011-12 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 very high number of visits to the Gallery, exceeding 1.9 m.</li> <li>● Continued high number of visits to the Gallery's website, over 1.9 million.</li> <li>● Record year for visitors to the <i>BP Portrait Award</i>.</li> <li>● Completed the Strategic Commissioning programme, creating displays with regional partners and launching the Cultural and Media Diploma. Further developing the Subject Specialist Network, including full seminars and increased membership.</li> <li>● Successful extension of the prize-winning advertising campaign 'Take Another Look'.</li> <li>● The <i>Next Generation</i> programme with Olympic sponsor BP to inspire young people through the creative input of previous <i>BP Portrait Award</i> prize-winning artists.</li> <li>● Successful promotional opportunities with a range of partners, including large format poster</li> </ul>	<ul style="list-style-type: none"> <li>● Further development of the Collection, with notable acquisitions of portraits of Anne of Denmark, Sir Edward Heath, Anna Wintour, Mike Leigh and loans of portraits of Catherine of Aragon and Ayuba Suleiman Diallo. Completed commissions of important contemporary sitters, including Sir James Dyson, James Lovelock and Shami Chakrabarti.</li> <li>● Major conservation projects on John Donne, Anne Boleyn and Joshua Reynolds.</li> <li>● Further new commissioned photographic portraits with <i>The Road to 2012</i> in partnership with BT, with a developing community and digital programme.</li> </ul>

<p>sites at key London stations.</p> <ul style="list-style-type: none"> <li>• Further use of social networking as part of the marketing strategy.</li> <li>• Continued success of the <i>Late Shift</i> and achieving a great percentage of young visitors during evening opening.</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>E.O Hoppe, Ida Kar, The First Actresses, Glamour of the Gods and Lucian Freud Portraits</i>.</li> <li>• Continued work on major research projects, notably <i>Making Art in Tudor Britain</i> enhancing our national and international reputation.</li> <li>• Published the first tranche of the Later Victorians Catalogue.</li> <li>• Completed cataloguing the papers of the first Gallery Director, Sir George Scharf, thanks to a grant from The National Archives.</li> </ul>	<ul style="list-style-type: none"> <li>• Successful fifth year of trading by the Gallery's subsidiary trading company.</li> <li>• Successful year for Gallery publications, US, Australian, French and German-language co-editions of <i>Lucian Freud Portraits</i> titles.</li> <li>• Online sales growth of 25%.</li> <li>• Herbert Smith sponsoring the Gallery's 2012 and 2013 Spring Season.</li> <li>• Securing sponsorship from FTI for a further 2 years of late night opening with the <i>Late Shift</i> until May 2014.</li> <li>• Successful grant applications to the John Ellerman Foundation, Leverhulme Trust, the Terra Foundation for American Art, the Foyle Foundation, the DCMS/Wolfson Museums and Galleries Improvement Fund, and the Garfield Weston Foundation.</li> <li>• New sponsorship from JP Morgan as part of their <i>Signatures Series</i> plus an additional donation to the Fund for New Commissions.</li> <li>• Renewal of BP sponsorship of the Portrait Award for a further 5 years.</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>• Continued Diversity and Equality training programme for all Gallery staff,.</li> <li>• Extend continued data protection and information security training for all staff.</li> <li>• Published new Employee Handbook.</li> <li>• Launch of a staff mentoring programme in collaboration with the Museum of London.</li> <li>• Participated in the Cultural Quarters programme to give unemployed young people the chance to gain six months paid work and training.</li> </ul>	<ul style="list-style-type: none"> <li>• Completed move to Tate Store at Southwark.</li> <li>• Installed LED lights in 5 galleries.</li> <li>• Installed a heat pump to provide hot water using latent heat from a plant room.</li> <li>• Refurbished and increased capacity of the public toilets in the upper basement.</li> <li>• Improved security by installing picture alarms and enhanced CCTV.</li> </ul>

### Purpose of the Corporate Plan

This Corporate Plan sets out the Gallery's thinking for 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. 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 as a means to monitor progress in the achievement of the Gallery's objectives and certain aspects of its performance.

### **Changing Context**

The Plan is set in the context of a fragile economy with the nation's public services experiencing a period of austerity following the substantial cuts announced in the 2010 Spending Review. The Gallery continues to face its most challenging period of recent years, as a result of a 15% cut in its funding from DCMS over the period of the 2010 Spending Review, but still with high demand from the visiting public for its services. In recognition of this, the Gallery will be reviewing its longer-term Strategic Plan - originally drafted in 2009 - during 2012, to re-order its ambitions within the more restrictive public funding environment.

In 2010 the Gallery identified four key themes by which to determine the priorities within the objectives in the Corporate Plan over the period of the Spending Review. These themes remain current and are as follows:

- **Maintaining the public programme**

In the face of reduced income it is tempting to cut back on the breadth and range of the exhibitions and displays programme. The Trustees are resolved, nevertheless, to maintain the mix in the Gallery's programme and to minimise the impact of the public spending cuts. There have been reductions in the number of displays and some rebalancing of the programme of exhibitions to ensure a mix between more specialist and more popular elements, but not in a way that compromises the programme's breadth and quality. Furthermore, the Gallery will continue the commitment to the Cultural Olympiad which provides the Gallery with an important platform to showcase its work during 2012, through the *National Portrait Gallery/BT Road to 2012* and the *BP Portrait Award Next Generation* projects. The Gallery seeks deliberately to develop and expand its audiences, and to reach out to sections of the community that may hitherto have been only infrequent visitors to the Gallery, through participation projects and public programme initiatives.

- **Researching, developing and sharing the Collection**

The Gallery will continue with its research work by raising further support for major research projects including the Later Victorians Catalogue and by executing the next stages of *Making Art in Tudor Britain*. Even with limited resources, the Gallery's collections will be shared as widely as possible through the National Programme, working with key partners such as the National Trust and the North East region. Completing or undertaking new portrait commissions will continue.

- **Promoting enterprise and engagement**

This includes the Gallery's own trading and other income earning activities, but also supporting the Government's initiatives to encourage greater philanthropic support for the museums and galleries sector by:

- implementing fresh income earning initiatives, fostering strong partnerships and finding additional substantial support – from individuals, corporates, trusts and foundations;
- optimising the opportunities offered by the new Development Council to support fund-raising work in all sectors;

- continuing to refresh the membership offer and increasing support from individuals, including attracting support for the exhibition programme in the face of lower levels of corporate sponsorship;
  - continuing to be pro-active in promoting venue hire at the Gallery;
  - continuing to develop the Gallery's digital programmes, the website, and the on-line shop.
- **Increasing sustainability**  
The Gallery must maintain sustainable finances beyond the Spending Review period – in the knowledge that it is unlikely that public funding will recover to pre-recession levels. It will continue to reduce its impact on the environment by reducing its carbon footprint, and ensure that its systems and procedures utilise resources efficiently. In particular the Gallery will be:
    - maintaining a tight control on its cost base, and ensuring that its finances remain sustainable and stable through the Corporate Plan period and beyond;
    - improving the archive collection storage in the Gallery's basement area;
    - planning for the better use of the Gallery's public spaces, and finding innovative solutions to improve its facilities and services;
    - continuing to install LED lighting in galleries and other energy saving initiatives; and
    - working with the newly created Portrait Trust as a source of potential future funding for Gallery projects and activities .

The Gallery remains positive about the future, and confident that the planning it has undertaken in response to the reduction in its funding from Central Government will place the Gallery in a strong position to respond to the challenges ahead.

There is a great deal to be optimistic about. The future exhibition programme will help to maintain the high visitor numbers experienced in the last three years. The *Road to 2012* project, in partnership with BT, and the *BP Next Generation* project continue to provide the Gallery with a significant contribution to the Cultural Olympiad. These projects, together with the exhibition of Lucian Freud's portraits (also part of the Cultural Olympiad *Festival*) and a further exhibition celebrating Her Majesty the Queen's Diamond Jubilee, will provide visitors to London with a very rich cultural offering to supplement the sporting spectacle of the 2012 Olympic and Paralympic Games. Together, these events should provide the gallery with a firm platform of success as a springboard into the period following 2012.

### **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** remain:

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.

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, 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 2010 Spending Review settlement the Secretary of State for Culture, Media and Sport included four key expectations that he required all national museums and galleries to fulfil:

- 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;
- that the National Portrait Gallery will continue to work in partnership with other museums in the UK; and
- that the National Portrait Gallery will pursue ways to increase its self-generated income, including through private giving.

The Gallery believes that the Secretary of State's stipulations align well with its own six Corporate objectives and the key priorities listed above, nevertheless, 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.

Sandy Nairne  
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 2012-15 the Gallery will:

- Hold a broad ranging programme of exhibitions together with innovative presentation and improved 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 1.7 and 2 million.
- Promote the Gallery through the exhibition and displays programme, the marketing programme, including 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, young people, families and overseas visitors. Maintain some programme of audience research.
- Develop the National Programme with the National Trust, key regions and cities, finding more consistent resources to allow longer-term planning and linkage with the Subject Specialist Network.
- Develop and deliver specific programmes and projects to extend our reach to target audiences, with special emphasis on families and young people through local, London-wide and national engagement activity, linking to outreach projects and community participation.

	<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	Monitor the National Portrait Gallery brand, including continuation of generic advertising campaign, and create a sub-brand strategy for National Programmes. Design and implement new generic campaign.	Q2 2012-13. New generic campaign Q4 2012-13.
Communications & Development	Attract new and target audiences by maximising audience development opportunities offered by working in partnership with the Learning Team and external organisations. Maximise the use of social media to increase engagement with the Gallery.	Ongoing
Communications & Development	Maximise the marketing opportunities for Late Shift for audience development and to fulfil sponsor’s expectations.	Q1 2012-13
Chief Curator	Review coverage of BME representation in different professions and groups in society, and improve coverage of underrepresented professions and groups across the collection, but particularly in the 20th century.	Ongoing
Exhibitions & Collections	Deliver the National Programme, including partnerships with Tyne & Wear Museums, the Barber Art Gallery and reviewing the National Trust partnership.	During 2012-13 and beyond
Exhibitions & Collections	Implement programme of SSN seminars, oversee continued mapping of collections and portrait expertise, while seeking sustainable funding.	During 2012-14
Exhibitions & Collections	Cultural Olympiad – facilitate partnership with regional venues (including <i>Road to 2012 Tour</i> ).	Q3 2012-13

Learning	Deliver the <i>Road to 2012</i> as a photographic portrait of the Olympics with links to digital content, website, on-site interpretation and creative participation project work. Develop related events as part of input into the national tour.	Ongoing
Learning	Maintain, develop and produce an effective <i>Late Shift</i> programme. Programme <i>Late Shift Extra</i> programmes three times per annum.	Ongoing
Learning	Deliver year 1 <i>Creative Connections</i> project. Outreach in East and West London working with an artist to produce interpretative and digital content for display on-site and online.	Q3 2012-13
Learning	To further improve the Gallery's 'family offer' through the delivery of a Family Strategy. This will include the implementation of the new visual identity to best effect, developing the <i>BP Portrait Award 2012</i> family offer and commissioning a new Welcome Hub for families.	Q3 2012-13 and ongoing
Learning	New KS4/ 'A' level History Survey overview and opportunities connected to Picturing History, Citizenship consultant research into Representing Achievement at the Gallery. Look to connect fundraising opportunities for the national programme.	Q2 2012-13
Learning	Revised marketing and consultation strategy for schools and teachers. Develop additional approaches to engage teachers within target London boroughs and across London, linked to project opportunities including <i>BP Portrait Award: Next Generation</i> .	Q2 2012-13

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

In the period 2012-15 the Gallery will:

- Continue with the ongoing programme of acquisitions and innovative commissions of portraits in all media with a continuing emphasis on the diversity of the sitters.
- Implement the revised policy and 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.
- Continue with an on-going programme of conservation on the Gallery collection of works in all media and improve care of the collections through changes to storage facilities

	<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 & Collections	Identify priorities for collections conservation work and identify and develop funding opportunities	Q4 2012-13
Exhibitions & Collections	Support programmed conservation projects including NPG programme for loans and exhibitions, and <i>Making Art in Tudor Britain</i> .	Q4 2012-13
Exhibitions & Collections	Review Business Continuity Planning, Emergency Planning and Collections Management procedures, and review environmental conditions in the Gallery in relation to the Collection but also for exhibitions.	Q2 2012-13

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

In the period 2012-15 the Gallery will:

- Implement a planned programme of creative interventions, projects and enhancements to the Gallery’s displays of the Collection, and promote engagement with less visited parts of the Collection.
- 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 designed to raise the profile and understanding of the Collection, and 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.
- Explore how to enhance the National Portrait Gallery and the Heinz Archive and Library as the world centre for the study of British portraiture and related subjects.
- Continue to create outstanding loan exhibitions (with national and international collaboration) 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.
- Continue the high quality publishing programme, balancing exhibition catalogues and collection-related books with titles reaching a wider audience.

	<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	Re display rooms 3/4/11 with new decoration and revised and accessible interpretation with digital content on early miniatures and investigate costings for renewal of cases in rooms 24, 26, 27 and 28.	Q4 2012-13
Chief Curator/ Learning	Undertake an Interpretation Review: redraft editorial guidelines working with Interpretation Editor, develop a programme of workshops and visits and scope out recommendations for trial work with curators.	Q4 2012-13
Chief Curator	Enhance the knowledge of the collection online through various projects including the MATB database, LVC, digitization of past catalogues, enriching the range of catalogue and contextual information available on our website	Ongoing
Chief Curator	Continue with <i>Making Art in Tudor Britain</i> project and publish the public database of 140 paintings, stage a major display and publish an academic essay volume on research findings.	During 2012-15
19th Century Curator	Publishing travel and exploration tranche of Later Victorians, deciding on next research tranche and identifying funding for it.	Q1 2012-13

19th Century Curator	Develop academic partners and projects for potential AHRC bids and other projects, maintain AHRC IRO status.	Ongoing
19th Century Curator	Identify resources to place existing collection catalogues online.	Q1 2012-13 and ongoing
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 visitors.	During 2012-15
Learning/ Exhibitions & Collections	Implement plans to develop IT Gallery to increase visitor understanding of portraiture and the collections	Q1 2012-13
Trading	Research and propose books about the Gallery's collection to complement the Gallery's series of guides and other publications.	Ongoing
Archive & Library	Undertake pilot project to begin cataloguing Collected Archives.	Q1 2012-13
Archive & Library	Continue to index portraits in other collections on Multi-Mimsy.	During 2012-13
Archive & Library	Continue library cataloguing project, with new specific targets (re-cataloguing, completing Collections - British History; and subject to staffing, begin Art History).	During 2012-14 (Q4 2012-13)
Digital Programmes	Develop content for a new interaction in Room 3, and consider feasibility of visitor generated content.	Q3 2012-13
Digital Programmes	Continue digitisation programme, reaching 115,000 portraits.	Q4 2012-13

**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 2012-15 the Gallery will:

- Develop further the research and identification of potential donors, for individual memberships, for major donations and to encourage future legacies.
- Maximise low level support from £1-£1,000 and continue to develop on-line giving potential.
- Develop the Patrons and Associates programmes to ensure they remain attractive. Continue to grow individual support towards 10,000 Members by 2015.
- Increase the Portrait Fund, growing the Fund to a sufficient level with a target of £10m by 2015.
- Preliminary planning of a capital campaign strategy for Project 2020.
- Continue to explore creative and innovative ways of attracting support from companies and individuals to support core funding, and ensure that all staff are engaged with fund-raising priorities.
- Deliver a programme of events for cultivation and fundraising, to maintain trust and foundation support and seek sponsors for exhibitions and key Gallery events and programmes.
- Maintain and grow the Gallery’s Corporate Membership income.
- Continue to develop the Gallery’s online retail offer.
- Review sales and distribution arrangements for the Gallery’s publications. Increase the number of co-editions sold and research and develop new markets.
- Explore and evaluate the viability of new services to extend print sales.
- Undertake new initiatives through the Company, so as to increase net returns to the Gallery through present activities and as appropriate through new income streams.
- Deliver efficiencies in the way Gallery resources are managed and continue to control costs and take opportunities to make further savings, through effective procurement and critical examination of existing programmes of activity.

	<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	Launch Portrait Circle and develop higher level giving opportunities and continue to seek new major donor.	Q1 2012-13
Communications &	Further develop the new legacy strategy including	Q4 2012-13

Development	cultivation, linking Portrait Fund to legacy support.	
Communications & Development	Continue to explore creative ways of attracting income through corporate support, over and above special projects.	Ongoing during 2012-13
Communications and Development	Account manage key sponsor relationships including: BP, FTI Consulting, J.P. Morgan, Taylor Wessing and Herbert Smith, and seek to renew these as appropriate	Ongoing during 2012-13
Communications & Development	Actively seek corporate sponsorship for exhibitions, working closely with curators to develop compelling proposals	Ongoing during 2012-13
Communications & Development	Renew existing Corporate Members and secure new Members, to increase Membership income	Ongoing during 2012-13
Communications & Development/Learning	Maximise opportunities for Ondaatje Wing Theatre hire, through National Portrait Gallery Company	Ongoing
Communications & Development	Publish first Biennial Review – annual review to go to once every two years to make budget savings.	Q2 2012-13
Communications & Development	Beginning planning a capital fundraising strategy going forward for Project 2020.	Q3 2013-14
Communications & Development	Begin forward planning for a Gala in February 2012 including forming Gala Committee.	Q4 2013-14
Finance	Monitor the performance of the investments and the investment consultants, and provide support to the Investment Committee.	Ongoing
Trading	Implement initiatives to help other departments make cost & efficiency savings on the Gallery's print procurement in line with its sustainability objectives.	Q1 2012-13
Trading	Undertake detailed Retail product review.	Q1 2012-13
Trading/Learning	Implement a charged programme for group visits and set up a charging group visit offer.	Q3 2012-13
Trading/Learning	Collaborate to co-ordinate and improve the Family offer.	Q2 2012-13
Trading	Review Agency arrangements and financial returns.	Q1 2012-13
Archive & Library/ Development	Prepare grant applications to catalogue collections of Artists Papers, Fleming's Library, MacDonnell DNB, and Extra Large Engravings.	Q3 2012-13

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

In the period 2012-15 the Gallery will:

- Develop further the Gallery’s diversity and equality programmes.
- Improve staff well-being and staff morale in order to reduce staff turnover rates and sick absence.
- 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 2015, 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>
Resources	Implement line manager induction programme and staff sickness management	Q4 2012-13
Resources	Review and update the Gallery’s employment policies noting any legislative changes.	Ongoing
Resources	Continue to deliver comprehensive visitor services training related to all exhibitions	Ongoing in 2012-13
Resources	Ensure effective contingency arrangements are in place to meet demands for temporary staff arising from the expected increase in visitors to London and the Gallery for the 2012 Olympics.	Q3 2011-12
Trading	Undertake training programme to improve service levels, visitor conversion rates and customer transaction values.	Q1 2012-13 and ongoing
Learning	Develop a programme of training to support short talks for VSAs. Also to develop and deliver an audience awareness programme for VSAs to support staff and enhance visitor experience.	Q2 2012-13 and ongoing
Archive & Library	Provide Data Protection training, including use of e-tool, as appropriate, and introduce mandatory and induction Records Management training.	Q2 2012-13

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

In the period 2012-15 the Gallery will:

- Develop the input and capability of the Trustees to support the overview of the organisation through governance development.
- Develop additional space at the Gallery for essential public, exhibition and Learning Department use if it becomes available through the relocation of areas used for services or staff, or on adjoining sites.
- Develop the facilities including the IT Gallery, encouraging 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.
- Seek to continue to improve IT infrastructure through a process of integration and rationalisation.
- 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.
- Introduce improved systems in HR and Finance and Planning Departments.
- Assess the effectiveness of conservation facilities on site at NPG.
- Develop new Sales and Ticketing Team. Head of Marketing and Sales and Ticketing Manager to conduct a review Gallery’s ticketing arrangements and investigate bringing online ticketing in-house.

<b>Department area</b>	<b>Project/Activity Key proposals planned to deliver this objective.</b>	<b>Completion Quarter of Financial Year</b>
Exhibitions & Collections	Ongoing priority development of Gallery website to enhance the provision of digital information and to engage with a wide range of audiences.	Ongoing
Finance	Continue training programme for Budget Holders and Budget Managers.	Ongoing
Finance	Maintain the profile and functionality of the purchase ordering system (Soprano) as a key plank in the Gallery procurement culture and processes, and to continue to introduce improvements to the application as the need and opportunity arises.	Ongoing
Finance	Continue to embed new fixed asset register and improvements to procedures following the five-yearly revaluation of land, buildings, plant and equipment.	Q2 2012-13

Resources	Reconfigure frame workshop.	Q2 2012-13
Resources	Source and implement HR information management system, subject to funding.	Q2 2012-13
Resources	Conclude arrangements for East Wing lease. Develop and scope elements of East Wing in <i>Project 2020</i>	Q4 2012-13
Resources	Complete Business Continuity Plan and test its resilience.	Q3 2012-13
Resources	Continue to research, produce business cases and implement energy saving projects, including further lighting track replacement.	During 2012-14
Trading	Further develop commercial priorities, processes, management and infrastructure for Rights & Images, including implementing a Creative Commons license for non commercial transactions.	Q1 2012-13
Trading	Implement the Retail re-branding exercise including through new signage, marketing and packaging materials.	Q1 2012-13
Trading	Research bespoke prints service.	Q3 2012-13
Exhibitions & Collections/ Archive & Library	Complete project to upgrade collections storage facilities in the Special Collections Store and Archive & Library Basement and create secure area for digital photography	Q3 2012-13
Archive & Library	Complete first phase of the shared drives project, to improve the management of e-records and reduce storage and back-up costs	Q4 2012-13

## 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. Some of the indicators will be monitored against agreed and targets and where this is the case the targets have been listed below.

Visitor numbers	Achieve target set out for each year 2012-13 – 1.9 million 2013-14 – 1.8 million 2014-15 – 1.85 million
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	<i>To aim to achieve 50,000 facilitated and self-directed visits to the Gallery by children each year, by the end of 2014/15</i>
Visits by families	Families to make up 10% of visitors in 2012/13, rising to 12% from 2013/14 onwards.
Website visits	Aim to achieve 5% increase year on year
Collection digitisation programme	To programmed timetable
Membership numbers	Increase to target and maintain – target of 10,000 members by 2015
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 8.5% 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)

## 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, 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

	2012-13	2013-14	2014-15
	£000	£000	£000
Grant in Aid	7,277	7,183	7,172
Self-generated income	6,328	5,547	5,537
Trading company income	2,682	2,599	2,698
Total resources expended	(16,099)	(15,456)	(15,298)
Transfers and carry forwards	430	109	84
Net surplus/(deficit)	<b>618</b>	<b>(18)</b>	<b>193</b>

## 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 three years of the Spending Review period, and to deliver the Trustees' stipulation 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 grant-in-aid position is unlikely to improve after life of this Parliament). This has presented quite a challenge, but the Gallery has prepared a surplus budget over the period which its senior management are confident will achieve the objectives outlined earlier in this document, and also provide a sustainable financial platform beyond 2014/15.

Senior management see four key risks to the Corporate Plan budget:

- UK economy – at the time of writing, the prospects for the UK economic growth were not encouraging. With uncertainty over whether a viable solution would emerge to solve the difficulties in the Eurozone, the possibility that the UK economy would fall back into recession has not diminished. 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. If economic growth remains sluggish over the period, or contracts as a result of a recession, 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.
- The Secretary of State indicated in his letter outlining the Gallery's grant-in-aid allocation over the Spending Review that he may alter the allocations in 2013-14 and 2014-15 by up to 5%. Should this happen, it would have a highly damaging impact on the Gallery's budgets if alterations resulted in a further cut in the Gallery's grant-in-aid. In this case, the Gallery would need to recast its budgets to find further savings to ensure that its financial position remained sustainable going forward. Should the UK economy falter, prompting a further round of public sector cuts, it is

possible that the Secretary of State would implement the further cut in the Gallery's grant-in-aid as mentioned in the allocation letter.

- Inflation – the Spending Review settlement anticipated inflation running at just under 3% over the period of the Parliament. This now looks to be a reasonable assessment of the rate of inflation over the next three years, according to the Bank of England's most recent inflation forecast. However, if inflation is significantly higher than this, it will increase the Gallery's cost base, putting pressure on the budget.
- Free access to historic reserves – the Gallery will be incurring a small deficit in one of the three years, which it will need to fund from reserves. Access to these reserves is essential for the Gallery to be able to manage the inherent uncertainties in its income streams. However, access is dependent on approval from Treasury and DCMS, and there is no indication that further access to reserves will be granted during the period. The Gallery will be working with the new foundation trust – the Portrait Trust – to find ways to minimise its requirement to draw on its historic reserves, by funding certain activities and projects with grants from the Trust.

These risks will be monitored closely over the period.

**Annex A**

**National Portrait Gallery**

**Exhibitions Programme 2012-15**

	<b>WOLFSON GALLERY</b>	<b>PORTER GALLERY</b>
<b>2012</b>	<b>Lucian Freud Portraits</b> 9 Feb – 27 May 2012 160,000: £14	<b>Contemporary Highlights</b> 1 Mar – 22 Apr 2012 free
	<b>BP Portrait Award 2012</b> 21 Jun – 23 Sep 2012 275,000: free	<b>The Queen: Art and Image</b> 17 May – 21 Oct 2012 110,000: £6
	<b>Henry Prince of Wales</b> 18 Oct 2012 – 13 Jan 2013 25,000: £12	<b>Taylor Wessing Photographic Portrait Prize 2012</b> 8 Nov 2012 – 10 Feb 2013 70,000: £2
<b>2013</b>	<b>Man Ray Portraits</b> 7 Feb – 27 May 2013 110,000: charging £13	<b>American Indian Portraits by George Catlin</b> 7 Mar – 23 Jun 2013 80,000: free
	<b>Painting BP Portrait Award 2013</b> 20 Jun – 15 Sep 2013 275,000: free	<b>Laura Knight Portraits</b> 11 Jul – 20 Oct 2013 35,000: £7
	<b>Elizabeth 1 and her people</b> 10 Oct 2013 – 5 Jan 2014 35,000: £12	<b>Photographic Portrait Prize 2013</b> Nov 2013 – Feb 2014 70,000: £3
<b>2014</b>	<b>David Bailey Portraits</b> 6 Feb – 1 Jun 2014 120,000: £13	<b>The Great War in Portraits</b> 27 Feb – 22 Jun 2014 100,000: free
	<b>BP Portrait Award 2014</b> Jun - Sep 14 275,000: free	<b>Virginia Woolf</b> Jul – Oct 2014 60,000: £7
	<b>Anarchy and Beauty: William Morris</b> Oct 2014 – Jan 2015 45,000: £12	<b>Photographic Portrait Prize 2014</b> Nov 2014 – Feb 2015 70,000: £3
<b>2015</b>	<b>John Singer Sargent: Artists, Writers, Actors and Musicians</b> 5 Feb – 25 May 2015 80,000: £13	<b>Duke of Wellington</b> Mar – Jun 2015 40,000: free

## Annex B

### Glossary of abbreviations

<b>AHRC</b>	Arts and Humanities Research Council	<b>IMS</b>	Information Management System
<b>A&amp;L</b>	Archive and Library	<b>IRO</b>	Independent Research Organisation
<b>BAME</b>	Black, Asian and Minority Ethnic	<b>KPI</b>	Key Performance Indicator
<b>BSL</b>	British Sign Language	<b>LOCOG</b>	London Organising Committee of the Olympic Games
<b>BT</b>	British Telecommunications Plc	<b>NACC</b>	National Art Collections Centre
<b>C&amp;D</b>	Communications and Development Department	<b>NAO</b>	National Audit Office
<b>CALM</b>	Computerisation For Archives Libraries And Museums	<b>NPG</b>	National Portrait Gallery
<b>CSR10</b>	Comprehensive Spending Review 2010	<b>NT</b>	National Trust
<b>DCMS</b>	Department for Culture, Media and Sport	<b>PPP</b>	Photographic Portrait Prize
<b>EOS</b>	Refers to the library management system	<b>OGC</b>	Office of Government Commerce
<b>HLF</b>	Heritage Lottery Fund	<b>OPACs</b>	Online Public Access Catalogues
<b>HR</b>	Human Resources	<b>SMT</b>	Senior Management Team
<b>I&amp;CF</b>	Investment and Contingency Fund used for investment which fulfils business Plan Priorities	<b>SSN</b>	Subject Specialist Network