

The Challenge Ahead

The 2010 Spending Review introduced a new period of austerity across the public sector and altered significantly the public sector funding environment. The Gallery's Corporate Plans from that point on 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 Corporate Plans prepared since the 2010 Spending Review settlement 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 remains fundamental to the ambitions of the 2013-16 Plan.

The reduction in grant-in-aid continues over the period of this Plan, and further cuts have been confirmed in 2013-14, 2014-15 and 2015-16. 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 growth in the UK economy remaining sluggish for some years to come, and with the resolution of the Eurozone debt crisis still some way off.

The Gallery will need to attract an increasing amount of support from a wider range of sources than it has sought in the past, especially since the recession and its aftermath continues to affect those areas of the economy which have previously provided most support for the Gallery. Securing broader 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 digital 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.

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. The creation of a 2020 Plan will be the focus of this further development.

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 2013-16 Plan:

- The 2013-16 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** including 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 as a 2020 Plan, recognising the need to focus it more closely on key ambitions for the period to 2020.
- Renewing the work of the Board of Trustees to deepen the skills set of the Board to support the Gallery in achieving the 2020 Plan and Corporate Plan objectives.

In April 2012 the Gallery agreed a 25 year lease for the East Wing with the National Gallery. This provides the Gallery with an exceptional opportunity to further its ambitions for the period up to 2020. The extremely successful exhibitions programme has also provided the Gallery with increased reserves to help support its work in the future. In addition to this, the recent creation of an independent foundation trust (The Portrait Trust) offers the Gallery an opportunity for access to funding free from Treasury budgetary controls, which should provide the Gallery more flexibility in how it funds projects and programmes in the future.

How the Gallery proposes to deliver the four themes and develop the opportunity arising from the extended East Wing lease is described in more detail on pages 4 - 6.

Building on Success 2012-13

2012-13 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 2012-13 included:

To extend and broaden the range of audiences for the National Portrait Gallery ...	To develop the Collection ...
<ul style="list-style-type: none"> • A very high number of visits to the Gallery, exceeding 2m. • Continued high number of visits to the Gallery’s website, over 3.6 million (using Google Analytics). • Further developing the Subject Specialist Network, including full seminars, increased membership and new digital resource. • 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. • Successful completion of <i>Road to 2012</i> project sponsored by BT to celebrate the London 2012 Olympic Games and linked to East End communities. • Further use of social networking as part of 	<ul style="list-style-type: none"> • Further development of the Collection, with notable acquisitions of Elizabeth 1 miniature and bust of Thomas Hollis • Completed commissions of important contemporary sitters, including Dame Kelly Holmes, Dame Maggie Smith and the Duchess of Cambridge. • Completed more than 100 new commissioned photographic portraits for <i>The Road to 2012</i> project in partnership with BT, with a developing community and digital programme.

<p>the marketing strategy.</p> <ul style="list-style-type: none"> Continued success of the FTI <i>Late Shift</i> and achieving a great percentage of young visitors during evening opening. 	
<p>To increase the understanding of and engagement with the Collection ...</p>	<p>To maximize the financial resources ...</p>
<ul style="list-style-type: none"> A programme of successful exhibitions, displays and publications – <i>Lucian Freud Portraits</i>, <i>The Queen: Art and Image</i>, and <i>The Lost Prince: The Life and Death of Henry Stuart</i>. <i>Lucian Freud Portraits</i> was the most successful paying exhibition in the Gallery’s history, attracting 247,000 visits and earning £2.3 million in admission income. Continued work on major research projects, notably <i>Making Art in Tudor Britain</i>. Completion of project to catalogue the collection of political caricatures by John Doyle (1797-1868). 	<ul style="list-style-type: none"> Very successful year of trading by the Gallery’s subsidiary trading company, which earned its highest ever profits. Successful year for Gallery publications. Herbert Smith Freehills sponsoring the Gallery’s 2012 and 2013 Spring Seasons. Securing sponsorship from FTI for a further 2 years of late night opening. Successful grant of £1 million awarded from the HLF Catalyst Endowment fund. First year of Portrait Circle. Honey produced from Gallery beehives on sale in Gallery shop.
<p>To develop staff ...</p>	<p>To bring the buildings, technical and managerial infrastructure of the Gallery to the highest standards ...</p>
<ul style="list-style-type: none"> (ILM) Introductory Diploma in Management courses provided for junior/middle managers. Continued Diversity and Equality training programme for all Gallery staff. Continued data protection and information security training for all staff. Continued staff mentoring programme in collaboration with the Museum of London. Business Continuity Plan and Wellbeing Policy developed and approved by Trustees 	<ul style="list-style-type: none"> Moved and refurbished cloakroom, including introducing security lockers. Completed refurbishment of Archive and Library basement store and Special Collections Store, and construction of a digital photography studio. Signed 25 year lease for East Wing with National Gallery. Introduced new access control system. Completion of DCMS/Wolfson funded refurbishment of Rooms 3, 4 and 11. Refurbishment of Orange Street reception. Continued installation of LED lights in further 6 second floor galleries. Extended recycling to include food waste. The Gallery now recycles over 90% of Gallery waste.

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.

2013-16 context

The Corporate Plans since 2010, including this Plan, have been 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. On top of the cuts announced in the Spending Review, the DCMS announced further cuts in grant-in-aid, following the Chancellor's 2012 Autumn Statement and in the recent 2013 Budget, totalling 2% in 2013-14 and 3% in 2014-15. In addition to these cuts, the recent 2015-16 Spending Round settlement announced a 5% real cut in the Gallery's grant-in-aid in that year. Since the beginning of the current Spending Review and up to the end of this Corporate Plan period, the Gallery will have experienced a 30% real cut in its grant-in-aid. The Gallery has, therefore, a difficult balance to strike between the high demand placed upon it from the visiting public for its services and the shrinking public funding it receives from Government required to provide these services and maintain the Collection. Against this difficult public funding environment, the agreement of the 25 year lease for the East Wing offers the Gallery an exciting opportunity to improve the performance of a part of its estate which to date it has been unable to exploit to its full potential. How this might be achieved will be part of a wider 2020 Plan which the Gallery is drafting, outlining its strategy for the years up to 2020. The 2013-16 Corporate Plan will provide the initial building blocks for this longer term strategy.

In 2010 the Gallery identified four key themes by which to determine the priorities in its 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. Trustees and management are also determined to explore how development of the East Wing can best support the programmes and financial sustainability of the Gallery. 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, or not visited at all.

- **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.

- **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. In particular using the HLF's Catalyst Endowment scheme as a vehicle to help promote wider public participation in philanthropy;
- optimising the opportunities offered by the new Development Council to support fund-raising work in all sectors and capitalising on the Gallery's reputation as a valued funding partner;
- 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;
- organising a Portrait Gala to coincide with the opening of the *David Bailey Portraits* exhibition.
- continuing to be pro-active in promoting venue hire at the Gallery;
- Restructuring of the Trading Department team to strengthen the team's commercial, marketing and buying skills; and
- 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:

- Investing in its income earning potential to ensure that its finances remain sustainable and stable beyond the period of this Corporate Plan;
- planning for the better use of the Gallery's public spaces – particularly in the East Wing - and improving its facilities and services;
- continuing to install LED lighting in the Collection galleries; and
- working alongside the recently created independent foundation trust, The Portrait Trust, to secure access to reserve funding in the future with which to fund its sustainable initiatives.

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, and further contingencies developed should funding be cut again in the future, will place the Gallery in a strong position to respond to the challenges ahead.

2020 Plan

The agreement of a 25 year lease for the East Wing has provided the Gallery with a special opportunity to think longer term. To date, the East Wing has been leased to the Gallery on much shorter terms, which has prevented the Gallery from exploiting its full potential. At the Trustees review day in September 2012, however, the Trustees were adamant that the

Gallery's focus should not be on the East Wing as a building project alone, but that any development of the Wing should be for the purpose of supporting the Gallery's programmes and its wider work, including its national and digital reach. The 2020 Plan would therefore be a combination of building improvement projects associated with extending and strengthening the Gallery's work in certain areas, designed to secure the long term sustainability of the capital improvements. The nature of the East Wing and the requirement to ensure long term sustainability would mean that the 2020 Plan will most likely include a series of smaller projects developed over a medium term time frame, to be executed at each stage once funding had been secured for that stage.

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 2013-16 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 a programme of audience research, and implement feedback from visitors’ comments.
- 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.

	Project/Activity	Completion
<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.	Q1 2013-14 and ongoing.
Communications & Development	Attract new and target audiences by maximising audience development opportunities offered by working in partnership with the Learning Team, the music programme, choir in residence and external organisations. Maximise the use of social media to increase engagement with the Gallery.	Ongoing
Chief Curator	Review coverage of BAME 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 Bristol Museums and Galleries and reviewing the National Trust partnership.	During 2013-14 and beyond
Exhibitions & Collections	Implement programme of SSN seminars, oversee continued mapping of collections and portrait expertise, while seeking sustainable funding.	During 2013-14
Exhibitions & Collections	Partnership work and collaborations with regional museums and galleries, subject to Renaissance and project funding.	Ongoing in 2013-14
Exhibitions &	Develop application for ACE Strategic Touring Fund for ‘Picture	Q1 2013-14

Collections/ Learning	the Poet' a travelling exhibition and associated participation programme with the National Literacy Trust.	decision Q4 programme commences
Exhibitions & Collections/ Learning	Making a Mark. Education programme with six Tees Valley museum partners. Part of Museum Education Programme funded by DFE administered by Arts Council.	Ongoing
Learning	National Memory Local Stories funded by Paul Hamlyn Foundation. Lead, manage and develop the national participation programme with young people with identified partners as part of the Gallery's offer associated with the Great War centenary.	Ongoing in 2013-2014
Learning	Maintain, develop and produce an effective <i>Late Shift</i> programme. Programme <i>Late Shift Extra</i> programmes three times per annum working with external curators/partners.	Ongoing in 2013/2014
Learning	People and Portraiture – Creative Connections (Year 2 of 4) - develop and produce exhibition for opening in June 2013. Outreach in West London working with an artist to produce interpretative and digital content for display on-site and online.	Q1 2013-14
Learning	To further improve the Gallery's 'family offer' through implementation of new staffed arts 'hub' for families, associated self-directed resources and improved family welcome. Ensure cafe and merchandise offer for families improved. Further development of drop-ins and other initiatives to increase attendance.	Q3 2013-14 and ongoing
Learning	Review proportion KS provision and put programmes in place to develop KS3/4 and A level audiences across subjects and curricular. Ensure opportunities for study and CPD associated with History, Photography, Art and Literacy/Poetry as part of this programme are developed and maximised.	Q2 2013-14
Learning	Access review and development plan implementation. Develop an access marketing plan and access training sessions for staff.	Q2 2013-14 and ongoing
Learning	Revised marketing and consultation strategy for schools and teachers. Focus on new/redeveloped elements of the programme and needs of schools and teachers. Develop additional approaches to engage teachers within target London boroughs and across London for effective CPD opportunities.	Q2 2013-14

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

In the period 2013-16 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.
- 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.

	Project/Activity	Completion
<i>Department area</i>	<i>Key proposals planned to deliver this objective.</i>	<i>Quarter of Financial Year</i>
Chief Curator	Identify priorities for collections conservation work and identify and develop funding opportunities	Ongoing
Chief Curator	Contribute towards the publication of a new Gallery highlights book (providing core content) and other publications as required.	Q4 2013-14
Exhibitions & Collections	Support programmed conservation projects including NPG programme for loans and exhibitions, and <i>Making Art in Tudor Britain</i> .	Ongoing
Exhibitions & Collections	Review Business Continuity Planning, Emergency Planning and Collections Management procedures, at Gallery and Southwark store	Ongoing and Q3 2013-14
Exhibitions & Collections	Maintain documentation for Collections Services: review and update Collections Documentation Plan and Collections Manual as necessary	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, publishing, regional and digital programmes”.

In the period 2013-16 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.

	Project/Activity	Completion
<i>Department area</i>	<i>Key proposals planned to deliver this objective.</i>	<i>Quarter of Financial Year</i>
Chief Curator	Continue the second phase of the Interpretation Review looking at audiences and approaches to the permanent collections.	Ongoing
Chief Curator/ Learning	Evaluate the new displays in room 3, 4 & 11.	Q3 2013-14
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 2013-15
19th Century Curator	Publish Social reform and philanthropy tranche of Later Victorians; progress performing arts and medicine tranches pending funding decision; continue fund raising efforts.	Q2 2013-14
19th Century Curator	Pending AHRC funding decision, work in partnership with CHASE consortium on Block Grant Partnership 2	Q1- Q3 2013-14 and

	studentships, and develop Collaborative Doctoral Partnership with NMM and TNA.	ongoing
19th Century Curator	Establish a research advisory panel to ensure that appropriate research standards are maintained in accordance with Audit Report recommendations.	Q3 2013-14
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 2013-16
Exhibitions & Collections/Learning	Further develop plans for the Digital Space to increase visitor understanding of portraiture and the collections.	Ongoing
Trading	Research and propose books about the Gallery's collection to complement the series of guides and other publications, and to replace the existing Highlights book with a fully rewritten, illustrated edition.	Q3 2013-14 and ongoing
Archive & Library	Continue to index portraits in other collections on Multi-Mimsy, and finish incorporating Antony Gormley's Fourth Plinth Project data in Multi-Mimsy.	During 2013-14
Archive & Library	Continue cataloguing projects with new specific targets (Library: re-catalogue and classify Exhibitions and Collections Foreign sections; Archive: catalogue the papers of George Frederic Watts (funded by the National Cataloguing Grants Programme for Archives) and continue work on Portrait Awards records from 1980; Reference Collection: finish digitising catalogued items in Fleming's Granger and John Doyle political satires).	Q4 2013-14
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 2013-16 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 15,000 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. (Any specific new lines to mention – e.g. Portrait Circle?)
- 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.
- Deliver the fundraising programme to raise the Catalyst Endowment match funding.
- Continue to develop the Gallery’s online retail offer towards reaching 10% of all retail sales.
- Implement review of 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, including online and through a new prints showroom within the Gallery.
- Relocate the Exhibition shop to Room 39a in order to increase income and meet the needs of more Gallery visitors.
- 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.

	Project/Activity	Completion
<i>Department area</i>	<i>Key proposals planned to deliver this objective.</i>	<i>Quarter of Financial Year</i>
Communications & Development	Develop Portrait Circle and develop higher level giving opportunities and continue to seek new major donor.	Q1 2013-14
Communications & Development	Further develop the new legacy strategy including cultivation, linking Portrait Fund to legacy support.	Q4 2012-13
Communications & Development	Undertake trial on site donation methods in partnership with National Funding Scheme.	Q1-Q3 2013-14
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 2013-14
Communications & Development	Secure corporate sponsorship for selected exhibitions, working closely with curators to develop compelling proposals	Ongoing during 2013-14
Communications & Development	Renew existing Corporate Members and secure new Members to increase Membership income	Ongoing during 2013-14
Communications & Development	Complete review of Associates. Develop the new Associates strategy and programme, working with the Patron for the Associates.	Q4 2013-14
Learning	Deliver targets for income generation through exhibition AV/app provision.	Q4 2013-14
Communications & Development	Publish Biennial Review – annual review to go to once every two years to make budget savings.	Q2 2014-15
Communications & Development	Develop plan for the capital fundraising strategy going forward for Project 2020.	Q3 2013-14
Communications & Development	Continue planning for the Portrait Fund Gala in February 2014.	Q1-3 2013-14
Communications & Development	Plan and deliver next special edition box set to assist with Catalyst match funding goal.	Q4 2015-16
Finance	Monitor the performance of the investments and the investment consultants, and provide support to the Investment Committee.	Ongoing
Trading	Plan, fit out, stock and open a new retail space in Room 39a to provide a new exhibition shop and extend the retail offer to more visitors than at present.	Q3 2013-14
Trading	Undertake detailed Retail product review, including ranges, margins and suppliers.	Q1 2013-14 and onwards
Learning/ Trading	Further develop the existing charged programme for group visits and promote through new leaflet.	Ongoing 2013-14
Trading/Learning	Collaborate to co-ordinate and improve the Family offer through related merchandise and product development.	Q3 2013-14
Trading	Review Agency and other licensing arrangements, including product licensing, to improve financial returns.	Q2 2013-14 and onwards
Archive & Library/ Development	Prepare grant application(s) to catalogue Extra Large Engravings, Fleming's Library, MacDonnell DNB.	Q4 2013-14

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

In the period 2013-16 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.
- Development of absence policy.

	Project/Activity	Completion
<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
Resources	Continue to deliver comprehensive visitor services training related to all exhibitions.	Ongoing in 2013-14
Trading	Undertake training programme to improve service levels, visitor conversion rates and customer transaction values.	Q1 2013-14 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, in particular set up and develop a programme to understand the needs for family, young people and schools visitors.	Q2 2013-14 and ongoing
Learning	Review and monitor content of Freelancer Guidebook. Complete update as needed. Ensure annual plan of freelancer training and development coordinated and contributed to by all Programme Managers.	Q1 2013-14
Archive & Library	Continue to provide regular records management and data protection training . Develop and pilot records management training for Project Managers in line with the Gallery’s Project Management Framework.	Ongoing

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

In the period 2013-16 the Gallery will:

- Develop the input and capability of the Trustees to support the overview of the organisation through governance development.
- Develop the 2020 Plan 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.
- Seek to continue to improve IT infrastructure through a process of integration and rationalisation.
- 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.
- Introduce improved systems in HR and Finance and Planning Departments.
- Complete the Trading Department restructure to strengthen its management team.
- Introduce new retail spaces within the Gallery with the view to increasing retail income and to provide a new orientation space for temporary exhibitions adjacent to the Wolfson Gallery.
- 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.

	Project/Activity	Completion
Department area	Key proposals planned to deliver this objective.	Quarter of Financial Year
Exhibitions & Collections/Digital Programmes	Ongoing priority development of Gallery website to enhance the provision of digital information and to engage with a wide range of audiences, focusing on engaging and topical content, user-friendliness, user interaction and income generation.	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) as a key	Ongoing

	platform in the Gallery procurement culture and processes, and to continue to introduce improvements to the application as the need and opportunity arises.	
Resources/Exhibitions & Collections	Reconfigure frame workshop and Art Handling spaces.	Q4 2013-14
Finance	Source and implement an integrated HR management system, subject to funding. Maintain uninterrupted payroll service during implementation.	Q4 2013-14
Finance	Compile the 2020 Plan to replace the existing 2009-15 Strategic Plan.	Q3 2013-14
Resources	Develop and scope elements of East Wing in <i>Project 2020</i> .	On-going
Resources	Test and review Emergency Plan and Business Continuity Plan.	Q3 2013-14
Resources	Continue to research, produce business cases and implement energy saving projects, including further lighting track in the first floor galleries.	During 2013-16
Trading	New management team to review and develop commercial priorities and processes, including all online retail and licensing activities.	Q1 2013-14 and ongoing
Trading	Implement the Retail re-branding exercise through new signage, marketing and packaging materials.	Q1 2013-14 and ongoing
Trading	Research, scope and launch a print editions business drawn from the Collection and working with artists or their estates.	Q1 2013-14
Trading	Evaluate, scope, fit out and launch a new retail space in Room 39a replacing the current Exhibition Shop.	Q3 2013-14
Exhibitions & Collections/Archive & Library	Scope and explore funding opportunities for a project to upgrade and maximise storage in the Negative and Cold Stores.	Q3 2013-14
Archive & Library	Continue provide regular records management and data protection training; develop and pilot records management training for Project Managers in line with the Gallery's Project Management Framework.	Ongoing
Archive & Library	Produce Archive Collecting Policy, to include electronic records and assets.	Q1 2014-15

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 2013-14 – 1.85 million 2014-15 – 1.9 million 2015-16 – 1.9 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	To aim to achieve 50,000 facilitated and self-directed visits to the Gallery by children each year, by the end of 2014-15
Visits by families	Families to make up 12% of visitors.
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

	2013-14	2014-15	2015-16
	£000	£000	£000
Grant in Aid	7,040	6,962	6,740
Self-generated income	6,725	6,509	7,052
Trading company income	2,968	3,496	3,619
Total resources expended	(17,665)	(17,308)	(16,986)
Transfers and carry forwards	-	-	-
Net surplus/(deficit)	(932)	(341)	425

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 two years of the current 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 a stern challenge. The Gallery has planned to meet this challenge by investing in order to extend and strengthen its income generating capabilities. The benefits of this investment will not be realised immediately, but senior management are confident the Budget will achieve the objectives outlined earlier in this document, and also provide a sustainable financial platform beyond 2015-16.

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

- Support from Government – the outcome of the 2015-16 Spending Round resulted in a further cut to the Gallery's grant-in-aid in that year, amounting to a 5% real cut – i.e. including inflation – in both its resource and capital allocations. This cut has been factored into the Budget figures in the table above, and caused the Gallery to delay publishing the Plan until the outcome of the settlement was known. There is a possibility that a further cut could materialise in that year, if the Government's plans for deficit reduction do not go according to plan, with yet further cuts possible in the following years. If a further cut materialised, the Gallery would need to recast its budgets to find further savings to ensure that its financial position remained sustainable going forward. As it is, the Gallery plans to review what further action it can take to increase the budgeted outturn in 2015-16.
- UK economy and Eurozone – at the time of writing, the prospects for the UK economic growth were not encouraging. Uncertainty continues over whether a

viable solution can be found to solve the difficulties in the Eurozone. While the Eurozone remains in recession, as the UK's major trading partner, it will continue to act as a drag on the UK economy. 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 further shocks in the Eurozone, 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 2010 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 deficits in two 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, and to provide the necessary investment for future income sustainability. 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 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 2013-16

	WOLFSON GALLERY	PORTER GALLERY
2013	Man Ray Portraits 7 Feb – 27 May 2013 110,000: £13	George Catlin: American Indian Portraits 7 Mar – 23 Jun 2013 80,000: free
	BP Portrait Award 2013 20 Jun – 15 Sep 2013 275,000: free	Laura Knight Portraits 11 Jul – 20 Oct 2013 35,000: £7 (GA)/£6.30
	Elizabeth 1 and her People 10 Oct 2013 – 5 Jan 2014 35,000: £13.50 (GA)/£12.30	Photographic Portrait Prize 2013 7 Nov 2013 – 9 Feb 2014 70,000: £3
2014	David Bailey Portraits 6 Feb – 1 Jun 2014 130,000: £16 (GA)/£14.50	The Great War in Portraits 27 Feb – 22 Jun 2014 100,000: free
	BP Portrait Award 2014 19 Jun – 21 Sep 2014 275,000: free	Virginia Woolf 10 Jul – 19 Oct 2014 60,000: £7 (GA)/£6.30
	Anarchy and Beauty: William Morris and his Legacy 1860-1960 16 Oct 2014 – 11 Jan 2015 45,000: £12	Photographic Portrait Prize 2014 6 Nov 2014 – 22 Feb 2015 60,000: £3
2015	Sargent and the Arts: Friendship and Inspiration 5 Feb – 25 May 2015 80,000: £15 (GA)/£13.60	Duke of Wellington 12 Mar – 14 Jun 2015 40,000: free
	BP Portrait Award 2015 25 Jun – 20 Sep 2015 275,000: free	Photographic e.g. Hepburn 9 Jul – 18 Oct 2015 70,000: £7 (GA)/£6.30
	Alberto Giacometti: Pure Presence 15 Oct 2015 – 10 Jan 2016 60,000: £15 (GA)/£13.60	Photographic Portrait Prize 2015 Nov 2015 – Feb 2016 60,000: £3
2016	Vogue 100 Feb – May 2016 LONGER 120,000: £16 (GA)/£14.50	Russia and the Arts: Painting, Music, Literature and the Arts Mar – Jun 2016 80,000: free
	BP Portrait Award 2016 Jun - Sep 16	Jul – Oct 2016
	Cézanne Portraits Oct 2016 – Jan 2017	Photographic Portrait Prize 2016 Nov 2016 – Feb 2017

Annex B

Glossary of abbreviations

AHRC	Arts and Humanities Research Council	KS4	Key Stage 4 – school curriculum stage
A&L	Archive and Library	LED	Light-emitting diode – energy saving bulbs
BAME	Black, Asian and Minority Ethnic	LVC	Later Victorian Catalogue
BP	British Petroleum	MATB	Making Art in Tudor Britain project
BT	British Telecommunications Plc		
C&D	Communications and Development Department	NACC	National Art Collections Centre
CSR10	Comprehensive Spending Review 2010	NAO	National Audit Office
DCMS	Department for Culture, Media and Sport	NPG	National Portrait Gallery
HLF	Heritage Lottery Fund	NT	National Trust
HR	Human Resources	PPP	Photographic Portrait Prize
I&CF	Investment and Contingency Fund used for investment which fulfils business Plan Priorities	SMT	Senior Management Team
ILM	Institute of Leadership & Management	SSN	Subject Specialist Network
IRO	Independent Research Organisation	VSA	Visitor Services Assistant
KPI	Key Performance Indicator		