

In mixing British history with discussions around identity and questions of achievement and representation in Britain today, the National Portrait Gallery is at the heart of British cultural life. It is highly valued for its displays, exhibitions, digital, learning and partnership activities. In recent years the Gallery has experienced unprecedented interest in its collections and exhibitions and in the demand for the services it offers. The Gallery remains determined to meet this demand but knows that it must transform some of its facilities and renew its public offer, both in its physical and digital spaces, if it is to maintain its position as a vibrant, world-class institution. The period of this Corporate Plan will be an important phase in laying the foundations for this transformation.

The Challenge Ahead

The Gallery has experienced a steady and consistent increase in visitor numbers from 1.6 million five years ago to around 2 million in the last two years. The pressure on the Gallery's staff, services and buildings created by this increased demand has made it clear that the Gallery needs to transform its offer and operations if it is to accommodate the rising demand in a sustainable way. The 2013-16 Corporate Plan and Budget provided an initial response by identifying key activities within the Gallery requiring additional investment in order to bolster operations to meet the increased demand, and in particular to strengthen and develop its income generating capability. The investment proposed in the previous Corporate Plan 2013-16 arose from the outcomes of a series of reviews undertaken across key Gallery departments, including Trading, Communications and Development, IT and Facilities and Engineering. These reviews resulted in various levels of restructuring within these departments, with some work still to be done in Facilities and Engineering, so as to increase their effectiveness to meet the Gallery's future needs. The 2014-17 Corporate Plan and Budget will build on this foundation.

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

The Gallery therefore has a difficult challenge to meet: continuing to accommodate high demand from the visiting public and doing so with reduced support from Government and other key sources of funding. The Gallery is aware that recent investment will take time to deliver the intended benefits, and the 2013-16 Budget recognised that the Gallery would need to sustain a period of budget deficits. Nevertheless, the Gallery has planned to return to a balanced budget by 2015-16.

Visitor numbers to national museums and galleries are at an all time high. Free access is clearly a key determining factor in this, but also the quality and breadth of the visitor

experience offered by these institutions. The Gallery is determined to continue to excite and inspire its visitors to ensure that it maintains the very high numbers of visits it has enjoyed in recent years. At the same time, the Gallery is aware that if it does not provide the most compelling public programme, then its visitors will go elsewhere, as the Capital's other museums and galleries are working hard to improve what they offer. The visiting public, quite rightly, have high expectations of a visit to the Gallery, and will not only expect stimulating displays and exhibitions, they will wish to engage with them whilst on the move or at home, at times and places convenient to them, and in ways more personal to them. Satisfying these expectations will be a challenge for the Gallery, but at the same time it represents an exciting opportunity which the Gallery is anxious to pursue. Besides the increasing numbers of the public that are visiting the Gallery there are audiences which have yet to engage with it. Reaching out to these hitherto untapped audiences in a way that inspires them to visit is a crucial element of the Gallery's mission. Trustees and staff are determined to open up the Gallery to broaden its appeal, as doing so will be critical if the Gallery is to maintain its position at the heart of British cultural life.

In addition, the crucial importance of keeping in Britain the last self-portrait painted by Sir Anthony Van Dyck has led to a joint campaign with the Art Fund to secure £12.5 million required to acquire the painting.

Response and Development – the 2020 Plan

The 2013-16 Corporate Plan referred to a shift in focus from the current 2009-15 Strategic Plan to a new 2020 Plan, in recognition of the need to focus more closely on key ambitions for the period to 2020. Since the 2013-16 Corporate Plan was published, Trustees and Gallery senior management have been considering what ambitions the 2020 Plan should include, and these reflect the determination of the Trustees, as expressed in earlier Corporate Plans, to ensure the quality and balance of the Gallery's public offer in London and across the country.

The catalyst for the 2020 Plan was the prospect provided by the signing of an extended 25 year lease with the National Gallery for the East Wing in April 2012, which provided the Gallery with a special opportunity to think longer term. It was evident also that the Gallery should enhance its buildings and services to keep in step with the increasing expectations of visitors for improved, modern facilities.

However, when exploring the opportunities which might be offered by these capital developments, Trustees were adamant that the Gallery's focus should not be on projects involving the enhancement of the buildings alone, and that any development 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 improvements and other programme and service-based projects. This intention has been developed by senior management into a vision constructed around seven propositions. These propositions include the following:

- 1 **Increase the extent, range and quality of engagement** with the National Portrait Gallery. Extending the number and range of visitors to the Collection displays, exhibitions and activities in London, with total visits moving from 2m to 2.5m each year.
- 2 **Substantially upgrade the East Wing.**
- 3 **Re-display the Collection** on the First and Second floors.
- 4 **Enhance the spaces for loan exhibitions** on the Ground Floor, and improve display and digital spaces on this and the First Floor

- 5 **Develop the facilities of a Learning Centre**, including improved workshop and activity provision, schools and college support, and public, specialist and hired-out uses of Ondaatje Wing Theatre.
- 6 **Implement a new creative digital programme** about portraits and portrait making and history.
- 7 **Develop and promote the National Programme**, including a National Portrait Project every four years and by sharing and touring exhibitions.

The emergence of these propositions is seen as a natural progression from the priorities the Gallery had set itself in its earlier Corporate Plans, based around the four key priorities relating to maintaining the public programme; researching, developing and sharing the Collection; promoting enterprise and engagement; and increasing sustainability.

In the short-term, the workstreams required in order to initiate the seven propositions will focus on the development of feasibility studies which will include drafting a business plan, preparing an architectural and conservation brief and developing a fundraising strategy. The studies will form an important source of evidence for an application to the Heritage Lottery Fund and other key funding partners which the Gallery will undertake in the second half of 2014. The 2020 Plan itself is expected to be published early in 2014.

Building on Success 2013-14

2013-14 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 2013-14 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 second year of very high number of visits to the Gallery, very close to 2m. • Continued high number of visits to the Gallery's website, over 4 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 became part of BP's overall sponsorship of the <i>BP Portrait Award</i>. • Further use of social networking as part of the marketing strategy. • Continued success of the <i>FTI Late Shift</i> and achieving 46% aged 16-34 and 11% BAME visitors during evening opening. • Funding secured for the Portrait Choir – launched in June and two weekend residencies took place. 	<ul style="list-style-type: none"> • Further development of the Collection, with notable acquisitions of a portrait of Lady Anne Clifford and commencing a fundraising campaign to acquire the 1640-41 Van Dyck self-portrait. • Completed commissions of important contemporary sitters, including Helena Kennedy and Tony Blair. • Conservation treatment of 65 portraits in the year.
To increase the understanding of and engagement with the Collection ...	To maximize the financial resources ...
<ul style="list-style-type: none"> • A programme of successful exhibitions, displays and publications – <i>Man Ray Portraits</i>, <i>American Indian Portraits by</i> 	<ul style="list-style-type: none"> • Very successful year of trading by the Gallery's subsidiary trading company, which earned its highest ever profits.

<p><i>George Catlin, Laura Knight Portraits, Elizabeth I and her people and Bailey's Stardust.</i></p> <ul style="list-style-type: none"> Continued work on major research projects, notably <i>Making Art in Tudor Britain</i>. 	<ul style="list-style-type: none"> Successful year for Gallery publications. Herbert Smith Freehills sponsoring the Gallery's 2013 and 2014 Spring Seasons. Steady progress made with the Gallery's contribution to the HLF Catalyst Endowment match funding scheme.
<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. Completed staffing reviews and restructures in the Trading Department, the IT, Facilities and Engineering Departments and the Communications and Development Department. 	<ul style="list-style-type: none"> Completed refurbishment of Archive and Library basement store and Special Collections Store, and construction of a digital photography studio. Extended new access control system into main Gallery. Completion of DCMS/Wolfson funded refurbishment of Rooms 3, 4 and 11. Completed installation of LED lights across second floor galleries. Completed major refurbishment of Frame Conservation Studio. Extended recycling to include food waste. The Gallery now recycles over 90% of Gallery waste. Commenced implementation of new Payroll system, with HR and self-service module to be rolled out next year.

Purpose of the Corporate Plan

The new 2020 Plan will provide the strategic blueprint for the Gallery's activities in the medium term. However, in the short term, the Gallery needs to deliver the current programmes and activities that go to make up its everyday business, some of which will relate directly to the delivery of the 2020 Plan. These projects and activities are outlined in this Corporate Plan covering the next three years. The Plan is underpinned by business plans for each of the Gallery's departments (including registers of key risks) and by personal targets set through discussion with individual members of staff. Each Corporate Plan objective includes a range of activities designed to deliver it, set against a specified timetable. The Corporate Plan includes a set of Key Performance Indicators which, along with the delivery timetable, are reviewed at regular intervals by the Trustees, the Director and Senior Management as a means to monitor progress in the achievement of the Gallery's objectives and certain aspects of its performance.

Summary of Gallery's overall aim and key objectives

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

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

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

1. To **extend and broaden the range of audiences** for the National Portrait Gallery and its work through 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 and to lay the foundations for the 2020 Plan.

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 2014-17 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 1.9 and 1.95 million.
- Promote the Gallery through the exhibition and displays programme, the communications programme, including marketing, press, new media channels and social media, publications and targeted programme activity in order to increase awareness of the Gallery and attract a wider audience, and aiming to increase the proportion of BAME, lower socio-economic groups, young people, families and overseas visitors.
- Develop the National Programme with the National Trust, North East and South West regions and cities, finding more consistent resources to allow longer-term planning and linkage with the Subject Specialist Network.
- Develop and deliver specific programmes and projects to extend the reach to target audiences, with special emphasis on families and young people through local, London-wide and national engagement activity.

	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 and develop National Portrait Gallery brand including creation of new generic advertising campaign (with accompanying press campaign) and creation of a sub-brand for National Programmes.	Q1 2014-15
Communications & Development	Attract new and diverse audiences by maximising audience development opportunities through marketing and press, exhibition campaigns, on-line promotion and by working in partnership with the Learning Team and external organisations.	Ongoing
Communications & Development	Respond to visitors' needs - making use of Visitor Experience Group, including following up on findings from programme of market research and Visitor Comments with relevant departments. Begin onsite signage refresh.	Q1/Q2 14/15 but dependent on additional funding
Chief Curator	Review our coverage of different professions and groups in society including BAME representation, and where appropriate women, and improve the coverage of underrepresented professions and groups across the collection, but particularly in the 20th century.	Ongoing
Chief Curator	Curatorial Team to continue to develop temporary displays and interventions for presentation at our regional partners (Beningbrough, Bodelwyddan & Montacute), and both create and respond to opportunities for future initiatives with the National Trust.	Ongoing
Exhibitions & Collections	Develop 'four year' National Programme Projects	Q4 2014-15
Exhibitions &	Continue to develop the Subject Specialist Network and its	Ongoing

Collections	integration within Gallery activity.	
Exhibitions & Collections	Devise a new partnership programme with the National Trust, from initial pilot phase to development/maintenance/planning phase, and full programme development.	Q4 2014-15 (pilot phase). 2015-16 (development phase).
Exhibitions & Collections/ Learning	Deliver ACE Partnership funded projects (<i>ACE Picture the Poet</i> , Tees Valley Museum Education Funded project). Develop Van Dyck Tour, subject to HLF Funding.	2014/17
Exhibitions & Collections/ Learning	Convene Regional Roundtable Meetings as part of 2020 Planning	Q1 2014-15
Learning/ Communications and Development	Develop the overall brief for audience research and consultation required for first phase of the 2020 Plan.	Q1 2014/2015
Learning	<i>National Memory Local Stories</i> (funded by Paul Hamlyn Foundation). Final development and delivery of regional projects. Continue to link to wider programme of activity for the First World War in 2014-18 displays and anniversaries.	Q2 2014-15
Learning	<i>Late Shift</i> - design and deliver a creative public programme of events focussing on target audiences, new and diverse audiences. Deliver a <i>Late Shift Extra</i> event for museums at Night in May 2014. Explore potential for increased income generation whilst maintaining audience development opportunities.	Ongoing (Q1 2014/15 for <i>Late Shift Extra</i>)
Exhibitions & Collections/ Learning	ACE funded <i>Picture the Poet</i> project in partnership with the National Literacy Trust and Apples and Snakes. Audience development consultant to be appointed and participatory programme to be developed to accompany touring exhibition.	Ongoing
Learning	To continue to grow the Gallery's 'family offer' and increase family audience attendance. Launch new arts base (FAB), new self-directed resources and complete staff training to offer improved family welcome. Seek external funding support for its ongoing operation.	Q2 & Q3 2014-15 and ongoing
Learning	Review, evaluate, develop schools programmes including for KS3/4 and A level, Study Days and CPD offer. Key areas for development: Photography, Literacy/Poetry/Creative writing, Citizenship/Leadership.	Q2 2014-15
Learning	Deliver and further develop a Schools offer across the 4 years of the First World War centenary ongoing from Sept 2014, linking in to Gallery exhibitions and displays, and connecting to the Microsite.	Q2 2014-15
Archive & Library	Promote introductory visits for groups, including educational groups as appropriate for Learning projects, and for HEI sector groups.	Ongoing in 2014-15

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

In the period 2014-17 the Gallery will:

- Continue with the ongoing programme of acquisitions and a select number of innovative commissions of portraits in all media with a continuing emphasis on the 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>
Communications and Development	Continue close partnerships with BP and J.P. Morgan that support new commissions for the Gallery.	Ongoing
Chief Curator/Period Curators	Seek opportunities for important loans to fill gaps in all periods in the permanent collection due to our limited resources for acquisition.	Ongoing
Chief Curator/17 th Century Curator	Make all effort to acquire the Van Dyck self-portrait, and to share it with partner venues in the UK.	Q1 2014-15
Chief Curator/Contemporary Curator	Complete existing programme of contemporary commissions with support and review funding for any further projects.	Ongoing
Exhibitions & Collections	Support programmed conservation projects including NPG programme for loans and exhibitions.	Ongoing
Exhibitions & Collections	Maintain documentation for Collections Services, including review and update Collections Documentation Plan and Collections Manual as necessary.	Ongoing
Exhibitions & Collections	Review Collections Management procedures with new Acquisitions Registrar and new Acquisition Assistant.	Q1 2014-15

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

In the period 2014-17 the Gallery will:

- Implement a planned programme of creative interventions within our permanent Galleries and trial a programme of new approaches to interpretation across the Gallery.
- Continue to develop the understanding of the Gallery’s Collection through digitisation and associated programmes and services, and continue to extend and enhance the amount of information available digitally on portraits in the Collection.
- Undertake a programme of research on portraiture to strengthen the Gallery’s reputation as a centre of excellence for research into and understanding of British portraiture, seeking partnerships and other means as appropriate to put the research funding on a more secure footing.
- Continue to create outstanding loan exhibitions (with national and international collaboration) 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 to stage a programme of innovative displays based on our collections across the Gallery in all periods.
- Continue the high quality publishing programme, balancing exhibition catalogues and collection-related books with titles reaching a wider audience. Approximately 50 new titles will be published in this period.
- Increase the use of key wording to make the Collection more accessible and to enhance income generating opportunities
- Extend Creative Commons License to enable more widespread, non-commercial use of the Collection.

	Project/Activity	Completion
<i>Department area</i>	<i>Key proposals planned to deliver this objective.</i>	<i>Quarter of Financial Year</i>
Chief Curator/ Director of Participation and Learning	Building on Interpretation Principles, implement key findings and longer term ambitions for content and interpretation into the cycle for the 2020 Plan.	Q1 2014-15
Chief Curator	Develop and respond to opportunities to improve collections displays (i.e. room 16) and seek opportunities for funding.	Q4 2014-15
Chief Curator	Research a series of new partnerships to continue research on Tudor portraiture and submit a Leverhulme bid following on from <i>MATB</i> .	During 2014-15
Chief Curator	Contribute towards the publication of a new Gallery	Q4 2014-15

	highlights book (providing core content) and other publications as required.	
19th Century Curator	Publish selected performing arts entries and continue medicine tranche of LVC; continue fundraising efforts.	Ongoing
19th Century Curator	Work in partnership with CHASE consortium on Block Grant Partnership2 studentships, and develop Collaborative Doctoral Partnership with NMM and TNA and training programme with other IROs.	2014-15 and ongoing
19th Century Curator	Establish a research advisory panel to ensure that appropriate research standards are maintained in accordance with internal audit recommendations.	Q1 2014 -15
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 2014-17
Curatorial Team	Research and deliver a reduced programme of temporary displays and specific interventions of paintings, photographs, works on paper and sculpture across the Collection, as agreed and listed in the displays schedule.	Ongoing
Exhibitions & Collections	Develop international touring exhibitions from the collection.	Q4 2014-15
Trading (Publications)	Publish high quality exhibition catalogues to tie-into the schedule and publish complimentary smaller books where appropriate. Develop new (non-exhibition related) titles for sale in the trade and distribute through the Gallery's new sales agencies in the UK and internationally.	2014-15 and onwards
Trading (Rights & Images)	Digital Asset Management System (DAM) to be investigated as part of the R&I systems upgrade, with a large increase in key wording an important objective.	Q2 2014-15
Digital Programmes	Enhance knowledge of the collection through cataloguing and digitisation programmes, enriching the range of information available as well as cataloguing further portraits, reaching 145,000 portraits	Q4 2016-17
Trading (Rights & Images)	Devise and implement methods of making the Creative Common licence less restrictive e.g. by making different size images available.	Q3 2014-15
Learning/ Archive and Library/ Digital Programmes	Participate in the HLF funded <i>The Missing Chapter</i> with Autograph to enable the research and digitisation of diverse sitters in the Collection pre-1940.	Q3 2014/2015

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 2014-17 the Gallery will:

- Develop the Patrons, Exhibition Supporters and Portrait Circle programmes to ensure they remain attractive and lead to deeper donor relationships and further regular giving.
- Increase the Portrait Fund, growing the Fund with a target of £10m by 2016, (to coincide with the end of Catalyst).
- Plan and deliver of a capital campaign strategy for Project 2020.
- Cultivate high net worth individuals capable of making major gifts (£250k+)
- Deliver the fundraising programme to raise £1m Catalyst Endowment match funding by June 2016. Refresh Portrait Fund campaign once Catalyst concludes.
- Aim to secure significant support for all major exhibitions through a mixture of sponsorship, trusts and individual giving income.
- Continue to develop the Gallery’s online retail offer towards reaching 10% of all retail sales.
- Implement new sales and distribution arrangements for the Gallery’s publications in the UK and internationally. Increase the number of co-editions sold and research and develop new titles and markets.
- Seek to maximise income through the Gallery’s retail outlets, including the new Print Sales Gallery.
- Evaluate new image licensing business opportunities, including representing portraits in other collections.
- Seek to maximise income through exhibition ticketing and Gift Aid.

	Project/Activity	Completion
<i>Department area</i>	<i>Key proposals planned to deliver this objective.</i>	<i>Quarter of Financial Year</i>
Communications & Development	Encourage renewals and significantly boost the number of new members of Portrait Circle, establishing this group as a major source of regular annual support. Recruit a ‘champion’ for Portrait Circle and other individual giving initiatives.	Q3 2014/2015
Communications & Development	Develop a rolling menu of options for major donor support, such as capital acquisitions, named spaces/posts, conservation, and learning.	Ongoing
Communications & Development	Identify and approach small number of major donors with an aim to secure gifts for the Portrait Fund (to be doubled via HLF Catalyst monies)	Ongoing with a final deadline of Q2 2016-17
Communications &	Secure corporate sponsorship for selected	Ongoing

Development	exhibitions, working closely with curators to develop compelling proposals	
Communications & Development	Continue to grow the Corporate Membership base to ensure that income target is met or exceeded.	Ongoing
Communications & Development	Publish Biennial Review.	Q2 2014-15
Communications & Development	Undertake donor consultation for 2020 Plan, develop final case for support and finalise fundraising plan.	Q2 2014-15
Communications & Development/Resources	Undertake a building feasibility to explore the potential building options for the 2020 Plan, and at what cost.	Q1 2014-15
Finance	Monitor the performance of the investments and the investment consultants, and provide support to the Investment Committee.	Ongoing
Trading (Retail)	Develop Print Sales Gallery. Maximize return from close cooperation with artists/printers and exhibition tie-ins.	2014-15 and ongoing.
Trading (Retail)	Maximize revenue through new Exhibition shop, analysing first twelve months to determine future ranges and layout.	Q1/Q2 2014-15
Trading (Publications)	Develop a children's book publishing list in conjunction with external partners with the aim of publishing an activity book in Spring 2015.	Q4 2014-15
Trading	Continue to develop marketing plans for the Gallery's Publishing, Retail and Licensing businesses.	2014-15 and ongoing.
Trading (Rights & Images)	Evaluate new image licensing business opportunities, including representing portraits in other collections	Q4 2014-15
Learning	Adult Programme - monitor impact, effectiveness, income, capacity, staffing, training and marketing of the group tours offer and monthly weekend workshops.	Ongoing

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

In the period 2014-17 the Gallery will:

- Using the outcomes of the Employee Survey the Gallery will seek to improve staff well-being and morale by developing appropriate action plans.
- Improve staff sick absence rates by training line managers in conducting return to work interviews and referral to specialist staff.
- Provide the opportunities, support and training to enable Trustees and staff to develop their skills and competencies. Build towards achieving a goal of more than 25% of general staffing and 10% of specialist and managerial staffing being from BAME backgrounds by 2015, in order to match better the regional and national population bases from which they are recruited.

	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
Resources	Implement a new VSA rota, to move the Visitor Services Assistants’ team to a more ‘rationalised’ rota that suits the needs of the department	Q2 2014-15
Resources	To draft a set of generic Visitor Services Standards for all teams operating in front facing areas of the Gallery.	Q4 2014-15
Trading (Retail)	Continue training programme to improve service levels, ATVs, conversion rates and visual merchandising.	Q3/Q4 2014-15
Learning	Develop options for a new training programme increasing Collection knowledge and informing programming for Learning and VSA team delivered by new Learning facilitators.	Q2 2014-15
Learning	Develop and deliver an audience awareness programme for VSAs to support staff and enhance visitor experience.	Ongoing
Learning	Undertake the Gallery’s Child Protection Policy training and implementation plan and procedures. Ensure effective dissemination and related training programme across Gallery departments.	Q1 2014-15 and ongoing
Archive & Library	Continue to provide regular records management and data protection training.	Ongoing

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

In the period 2014-17 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.
- Continue to improve and develop IT infrastructure through a process of integration and rationalisation. This will include new a storage area network with improved resilience and the extension and improvement of connectivity for staff and visitors to the Gallery’s IT services.
- Continue the project to re-structure the Gallery’s shared drives to improve the management and preservation of e-records, ensure efficient use of e-storage, support effective communication and deliver compliance with current legislation.
- Strengthen procurement practices and processes, and seek more sustainable and efficient use of resources, with the commitment to further reduce the Gallery’s energy use.
- Improving efficiency of rights clearance, particularly for exhibition loans and commissioning of new works, Ensure that appropriate resources, systems and relevant documentation are put in place.
- Complete the implementation of the Gallery’s new Payroll and HR system.
- Develop new Sales and Ticketing Team. Head of Communications and Sales and Ticketing Manager to conduct a review of 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, including full mobile optimisation of website.	Q3 2014-15
Finance	Continue finance training programme for Budget Holders and Budget Managers.	Ongoing
Finance	Maintain the profile and functionality of the purchase ordering system (Soprano), and continue to introduce improvements to the application as the need and opportunity arises.	Ongoing
Finance	Complete the implementation of the integrated HR management system. Maintain uninterrupted	Q1 2014-15

	payroll service during the process.	
Finance & Resources	Develop joint procurement opportunities with the National Gallery and other DCMS museums & galleries.	Ongoing
Resources	Develop, scope and support buildings elements of the 2020 Plan.	On-going
Resources	Continue to research and produce business cases and implement energy saving projects, including further lighting track in the first floor galleries.	During 2014-17
Resources	Implement SAN and server upgrade, (Network Storage Refresh)	Q4 2014-15
Resources	Develop a 10 year plant replacement programme	Q4 2014-15
Trading (Retail and Publications)	Carry out a comprehensive supplier review and establish processes to continue on a rolling basis.	Q1 2014-15 and ongoing
Trading (Publications)	Develop and implement a new publications title appraisal system to ensure margins are being tracked correctly.	Q2 2014-15
Trading	Lead discussions on improving the digital photography process in the Gallery, leading to the development of an action plan.	Q3 2014-15
Trading (Publications)	Continue research into the digital book market for illustrated books and clear digital rights as relevant.	Q1 2014-15 and ongoing
Trading (Rights and Images)	Progress new processes for clearing rights in loans and new acquisitions, ensuring that systems, support and relevant documentation are put in place.	Q2 2014-15
Archive & Library	Introduce Records Management Champions' forum with bi-annual meetings	Q2 2014-15
Archive & Library	Present revised Record Management Policy to Trustees.	Q2 2014-15
Archive & Library	Complete retrospective transfer of e-records for permanent retention to the archive I:drive and ensure consistent recording on CALM	Q3 2014-15
Communications & Development	Finalise implementation of NetCommunity and ensure Visitor Services and Membership staff are competent in its use.	Q1 2014-15
Learning	Project 2020 Learning Centre. Review examples, best practice and produce headline vision and brief for the new NPG Centre. Develop brief and application to Clore Foundation.	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 2014-15 – 1.9 million 2015-16 – 1.9 million 2016-17 – 1.95 million
Visits by overseas visitors	Aim to have at least 40% total visits by overseas visitors
Visits by BAME and young people	Aim to have at least 10% UK visits by BAME and 8% by children and young people
Educational activities for children	To aim to achieve 50,000 facilitated and self-directed visits to the Gallery by children each year, by the end of 2015/16
Visits by families	Families to make up 12% of visitors.
Website visits	Aim to achieve 10% increase year on year
Collection digitisation programme	To programmed timetable
Membership numbers	Increase to target and maintain – target of 10,000 members by 2015 and 15,000 by 2020
Major donor/sponsorship income	Retention rates/increase level
AHRC analogue status*	Re-accreditation to be secured during period of Corporate Plan
Visitor satisfaction scores	Increase to set target (90%) and maintain
E-commerce revenue	To achieve and maintain a target of at least 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 threat to the successful delivery of the Gallery's key objectives, are compiled into a Corporate Risk Register. The Gallery's senior management, the Audit and Compliance Committee and the Board of Trustees review this register quarterly to ensure the risk profiles remain appropriate and the controls identified to manage the risks remain adequate and proportionate. The Corporate Risk Register is underpinned by more detailed departmental risk registers which the heads of department and their respective departmental teams regularly review during the year. The Gallery's risk management processes are also reviewed regularly by Internal Audit.

Budget

	2014-15	2015-16	2016-17
	£000	£000	£000
Grant in Aid	6,884	6,658	6,658
Self-generated income	6,906	7,463	7,306
Trading company income	3,409	3,543	3,675
Total resources expended	17,636	17,488	17,498
Transfers and carry forwards	-	-	-
Net surplus/(deficit)	(437)	177	141

Budget commentary

The Corporate Plan Budget has been prepared in order to accommodate the cut in the Gallery's grant-in-aid over the remaining years of this Parliament, to deliver the Trustees' view that the Gallery should maintain the quality of its offer to the visiting public and to ensure the Gallery's finances are sustainable into the future – (taking the view that the grant-in-aid position is unlikely to improve beyond this Parliament). This has presented a stern challenge. The Gallery has planned to meet this challenge by investing 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 three 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. Further cuts of over 1% in 2014-15 and 2015-16 were announced in the 2013 Autumn Statement. These cuts have been factored into the Budget figures in the table above. There is a possibility that a further cut could be made in 2015-16, if the Government's plans for deficit reduction do not go according to plan, with yet further cuts possible in the following years. The Coalition has also intimated that austerity measures for the public sector could well be implemented in 2016/17, following the next General Election. If further cuts materialised, the Gallery would need to recast its budgets to find further savings to ensure that its financial position remained sustainable going forward.
- UK economy and Eurozone – at the time of writing, the prospects for the UK economy are improving, with growth returning in the UK. However, conditions in

the Eurozone remain less encouraging. While the much of 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. Although UK economic growth is improving, the recovery is patchy, and while living standards continue to be squeezed, 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 on the high side in the light of the Bank of England's most recent inflation forecast, which forecast inflation at or around 2% for the medium term. The Gallery has therefore used this measure to prepare its 2014/17 Budget. However, if inflation is significantly higher than 2%, it will increase the Gallery's cost base, putting pressure on the budget.

These risks will be monitored closely over the period.

Annex A

National Portrait Gallery

Exhibitions Programme 2014-17

	WOLFSON GALLERY	PORTER GALLERY
2014	David Bailey Portraits 6 Feb – 1 Jun 2014 130,000: £16 (GA)/£14.50	The Great War in Portraits 27 Feb – 15 Jun 2014 100,000: free
	BP Portrait Award 2014 26 Jun – 21 Sep 14 275,000: free	Virginia Woolf 10 Jul – 26 Oct 2014 50,000: £7 (GA)/£6.30
	Anarchy and Beauty: William Morris and his Legacy 1860-1960 16 Oct 2014 – 11 Jan 2015 45,000: £14 (GA)/£12.70	Taylor Wessing Photographic Portrait Prize 2014 13 Nov 2014 – 22 Feb 2015 60,000: £3
2015	Sargent and the Arts: Friendship and Inspiration 12 Feb – 25 May 2015 [Wolfson+] 95,000: £16 (GA)/£14.50	Duke of Wellington 12 Mar – 7 Jun 2015 40,000: free
	BP Portrait Award 2015 18 Jun – 20 Sep 15 275,000: free	Audrey Hepburn 2 Jul – 18 Oct 2015 70,000: £8 (GA)/£7.20
	Alberto Giacometti 15 Oct 2015 – 10 Jan 2016 60,000: £17 (GA)/£15.30	Taylor Wessing Photographic Portrait Prize 2015 12 Nov 2015 – Feb 2016 60,000: £4
2016	Vogue 100 11 Feb – 23 May 2016 LONGER 125,000: £17 (GA)/£15.30	Russia and the Arts: Painting, Music, Literature and the Arts 18 Mar – 27 Jun 2016 40,000: £7 (GA)/£6.30
	BP Portrait Award 2016 24 Jun – 19 Sep 16 275,000: free	<i>Exhibition to be confirmed</i> Jul – Oct 2016 50,000: charging
	Picasso Portraiture and Caricature Oct 2016 – Jan 2017 120,000: charging	Photographic Portrait Prize 2016 Nov 2016 – Feb 2017 60,000: charging

Annex B

Glossary of abbreviations

ACE	Arts Council of England	IRO	Independent Research Organisation
AHRC	Arts and Humanities Research Council	KPI	Key Performance Indicator
A&L	Archive and Library	KS4	Key Stage 4 – school curriculum stage
ATV	Average Transaction Value	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	NAO	National Audit Office
C&D	Communications and Development Department	NMM	National Maritime Museum
CHASE	Consortium for Humanities and Arts South East	NPG	National Portrait Gallery
CPD	Continuous professional development	NT	National Trust
CSR10	Comprehensive Spending Review 2010	PPP	Photographic Portrait Prize
DCMS	Department for Culture, Media and Sport	R&I	Rights and Images (formerly the Picture Library)
HEI	Higher education institute	SAN	Storage Area Network
HLF	Heritage Lottery Fund	SMT	Senior Management Team
HR	Human Resources	SSN	Subject Specialist Network
I&CF	Investment and Contingency Fund used for investment which fulfils business Plan Priorities	TNA	The National Archive
ILM	Institute of Leadership & Management	VSA	Visitor Services Assistant