

The National Portrait Gallery is uniquely placed to encourage reflection on the nature of British society, as the only national museum focusing on British identity, individual achievement, and the impact and influence of people making a mark on the country's history and culture. We celebrate people who have in some way shaped British history and in doing so show the potential in everyone to make a difference. Home to the world's largest collection of portraits, the Gallery is not just a museum of art, but also a forum for the exploration of identity, achievement and citizenship, located in the world's most diverse city.

Our ten year vision

In recent years the Gallery has experienced unprecedented interest in its collections and exhibition programme and in the demand for the services and activities offered. The Gallery remains determined to continue to meet this demand but knows that it will need to transform its facilities and refresh the public offer through a representation of its collections, redevelopment of the digital programme and changes to its physical spaces, if the Gallery is to maintain its position as a vibrant, world-class institution. The Gallery is embarking on a major renewal programme designed to transform the services it provides to its visitors, physical and virtual, and in the way it presents and interprets its Collection. The renewed National Portrait Gallery will deepen understanding and enjoyment of its remarkable collection of portraits and will broaden its appeal to the widest possible audiences. It will do this through a transformed building that will be more attractive and welcoming. Our collections will be displayed in innovative ways that will bring to life the stories of individuals and the multiple narratives of British history and culture. There will be enhanced space for display and exhibitions, which will allow us to welcome a larger number of visitors and provide a more enjoyable and enriching experience. A diverse programme of exhibitions and events, which will excel in all the aspects that are part of our remit – monographic, thematic, biographical, period or medium specific - will encourage visitors to engage more actively and foster a deeper understanding. We will continue to acquire and commission portraits of the people who are defining Britain, depicted in all media by leading artists. We shall take a collaborative and inclusive approach to sharing our collection and expertise as widely as possible through programmes, digital content and publications, participation and learning as well as national and international initiatives.

Through all of this, and with people at its heart, the enhanced National Portrait Gallery will have an even greater reach and relevance in order to reflect both Britain's past and present, now and in the future. The period of this Corporate Plan will be important step in delivering this transformation.

The Challenge Ahead

The Gallery has experienced a steady and consistent increase in visitor numbers from 1.8 million six years ago to around 2 million or more in the last four years. The significant successes that prompted this increase in visitor numbers have identified limitations to future growth caused by a lack of resources including the pressing need for a fit for purpose Learning Centre, the ability to extend the national programme to reach more people across the UK, a website that does not best reflect the Collection or provide deeper information about portraiture and a more consistent standard of interpretation across the galleries. It is clear that the Gallery needs to transform its building and operations if it is to accommodate the rising demand in a sustainable way and to realise its ambition to accommodate 2.5 million visits per annum in the future. In response, the Gallery has created a masterplan for an updated presentation of the Collection; an enhanced national partnership and local activity programme that would build on the clear and growing public interest in the work of the National Portrait Gallery, as well as a feasibility study for a refurbished and revitalised building that

could support this vision. Together this programme of reinterpretation and better sharing of the nation's portraits aims to radically transform how the public understands, engages with and gains inspiration from portraiture in all its forms.

This masterplan was developed around seven propositions, outlined in the 2015/18 Corporate Plan. The seven propositions included: (i) the ambition to increase the extent, range and quality of engagement; (ii) to substantially upgrade the East Wing; (iii) to re-present a significant part of the Collection; (iv) to enhance and improve the spaces for exhibitions and displays on the ground and first floors; (v) to develop the facilities for a Learning Centre; (vi) to implement a new creative digital programme and (vii) to develop and promote the Gallery's National Programme.

Over the past twelve months, senior management has been working with the Trustees to further refine the seven propositions, which have been articulated under the project title of '*Inspiring People: Transforming the reach of the National Portrait Gallery*'.

Inspiring People: Transforming the reach of the National Portrait Gallery

The project initiates the Gallery's ten year vision and distils the seven propositions into six key themes to transform how the public understands, engages with and gains inspiration from portraiture in all its forms in six key areas:

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

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

6. *Raising revenue*

The project will bolster the Gallery's capacity to maximise financial resources through public and private sector support, the catering franchise, trading and licensing and through the effective management of the Gallery's assets and resources.

The *Inspiring People* capital campaign comes at a time when the Gallery's ability to raise funds is secure, but stretched. In recent years the Corporate, Individual Giving, Trusts and Foundations and Membership teams have been doing exceptional work and raising between £3-4m per annum (significantly increasing with campaigns such as the Van Dyck appeal).

The Gallery is confident that this support base will play a substantial role in helping the Gallery to realise the *Inspiring People* project.

Project planning to date indicates that the project could last up to seven years in length, but would consist of two phases, each concentrating on particular elements of the Gallery's buildings. Phase one concentrating on the Learning Centre, Main Hall and entrance, with phase two consisting of the East Wing and the re-hang of the Collection. The Gallery aims to remain open during the proposed works, but certain areas would need to be closed off for periods of time while the work was undertaken.

The fundraising strategy for *Inspiring People* shows a two phase strategy with a 'major gift' approach to the campaign through which gifts to the value of £1m or more account for £26m of the original £35m target.

Across individuals and grant making trusts/foundations the Gallery should have the network and ability to secure major gifts of £1 million plus. Many discussions with those with the potential to give have already taken place at Director level. Central to the success of the major donor strategy will be the planning between the Director, Deputy Director, Senior Trusts Manager and the Head of Major Gifts on major donor strategy and activity.

Separate to the need to raise the funds for the *Inspiring People* project will be the requirements of the Gallery outside of the project to increase self generated income including from retail, ticket receipts, touring activity, catering franchise as well as from individuals, trusts and companies. This 'mixed economy' approach needs to ensure no over-reliance on either charitable or commercial income.

Other activities covered in the Corporate Plan

The *Inspiring People* project will provide the strategic blueprint for the Gallery's activities over the period of this Corporate Plan. However, this project represents only part of the Gallery's activities over the next three years. As well as *Inspiring People*, the Gallery also needs to deliver the programmes and activities that go to make up its everyday business and deliver its statutory aim as laid out in the 1992 Museums and Galleries Act:

"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".

This aim is further articulated through a set of six Corporate Objectives which are outlined in the Gallery's Management Agreement with the Department for Culture, Media and Sport, and are as follows:

1. To **extend and broaden the range of audiences** for the National Portrait Gallery and its work through participation and learning activity, a higher national and public profile, and an effective communication strategy.
2. To **develop the Collection**, creating opportunities for acquisition and commission, while improving its care and conservation.
3. To **increase the understanding of and engagement with the Collection** and the art of portraiture through outstanding, research, exhibitions and displays, learning publishing, regional and digital programmes.
4. To **maximize the financial resources** available through both public and private sector support, trading and licensing and through the effective management of the Gallery's assets and resources.
5. To **develop staff** as an essential resource through the extension of staff diversity, training, development and learning programmes.
6. To **bring the buildings, technical and managerial infrastructure of the Gallery to the highest standards**, including processes, systems, collection storage and staff accommodation.

As well as these Corporate Objectives, the 2014 Management Agreement, included some additional priorities set by the Secretary of State for Culture, Media and Sport that he wished the Gallery to adopt over the period of the 2010 Spending Review:

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

The Gallery believes that the Secretary of State's priorities align well with its own six Corporate objectives and will be delivered by the projects and activities that the Gallery will undertake over the next three years. Certain activities and projects in the Corporate Plan have been identified and included specifically as a response to these priorities.

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

Nicholas Cullinan
Director

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

In the period 2016-19 the Gallery will:

- Hold a broad ranging programme of temporary exhibitions together with innovative presentation and creative interpretation taking into consideration ways to make exhibitions more sustainable and cost effective, and mixing more popular with more specialist subjects in order to maintain overall attendance at least 2 million.
 - To undertake a review of exhibitions spaces and prepare a revised plan and programme
- Promote the Gallery through a vibrant temporary exhibition and displays programme, the communications programme, including marketing, press, new media channels and social media, publications and targeted learning programme activity in order to increase awareness of the Gallery and attract a wider audience, and aiming to increase the proportion of Black, Asian and Minority Ethnic (BAME), lower socio-economic groups, young people, families and overseas visitors.
 - To include a review of our brand strategy
 - To prepare a communications strategy for the *Inspiring People* project
 - To develop a series of international tours of the Collection
- Develop the National Programme with the National Trust, North East and South West regions and cities, finding more consistent resources to allow longer-term planning and linkage with the Subject Specialist Network, researching new and different partnerships.
 - To undertake a series of temporary displays and collaborations with partners

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

In the period 2016-19 the Gallery will:

- Continue with the ongoing programme of acquisitions and a select number of innovative commissions of portraits in all media with a continuing emphasis on the social and cultural diversity of the sitters.
- Continue with the action plan for conservation work at the Gallery, taking account of limited resource and sustainability issues, to improve and enhance the Collection’s care, conservation and storage.
- Consider selective transfers (via loan or de-acquisition) 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 collections particularly on under-represented groups and professions
- Contribute to the development of the *Inspiring People* project, by scoping ideas for permanent display spaces changes, facilities and interpretation.

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 2016-19 the Gallery will:

- Implement a planned programme of creative interventions and temporary displays within our permanent Galleries and trial a programme of new approaches to interpretation across the Gallery.
- Continue to develop the understanding of the Gallery’s Collection through digitisation, cataloguing and associated programmes and services, and continue to extend and enhance the amount of information available digitally on portraits in the Collection.
 - To publish a Digital Strategy
 - To include planning the redevelopment of the website
 - To develop creative digital projects online, covering both major developments and quick wins
 - Enhance knowledge of the collection through collections data analysis and enhancement and digitisation programmes
- 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 temporary exhibitions (with national and international collaboration and partnerships) offering diversity of material and broader interaction, and emphasising links between exhibitions and ongoing research around the Collection and within a tighter framework for managing costs.
- Stage a revised programme of innovative temporary displays (with some reductions to the programme) based on our collections across the Gallery in all periods.
- Continue the high quality publishing programme, balancing exhibition catalogues and collection-related books with titles reaching a wider audience. Approximately 40 new titles will be published in this period.
 - To undertake the development of series of publications for children
- Extend Creative Commons Licence to enable more widespread, non-commercial use of the Collection.
- Develop a new Learning and Participation strategy
 - To develop a framework for project learning project management
 - To establish a new cycle of review and evaluation of larger scale learning and participation projects and programmes to inform future approaches for *Inspiring People*

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 2016-19 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.
- Continue to grow the support from Membership .
- Increase the Portrait Fund, growing the Fund with a target of £10m by 2016.
- Develop the *Inspiring People* fundraising strategy, including the preparation and submission of an application of support to the Heritage Lottery Fund in 2016.
- Cultivate high net worth individuals capable of making major gifts (£250k+)
- Make effective use of the new Customer Relationship Management and Ticketing System (CRMTS) to market to existing audiences and continue to look at ways of increasing first-time visitors to exhibitions.

- To maximise the opportunity to increase income through the catering franchise in partnership with the franchisee.

- Proactively market the Collection through the newly upgraded and more flexible licensing system.
 - Develop and extend our print editions and print on demand business

- Continue to expand sales in the UK and export trade. Increase co-publishing deals with international partners following implementation of the Gallery’s touring exhibitions strategy.
- Implement a new image licensing business following the upgrade of the image licensing system.
- Embark on a formal key wording project to make the Collection more accessible and to enhance income generating opportunities.

- Continue to research, develop and, where appropriate, commission designers to produce new Collection-based ranges

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

In the period 2016-19 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.
 - To include the embedding of the restructure of the Curatorial Department to ensure a sustainable staffing model
- Improve staff sick absence rates by training line managers in conducting return to work interviews and referral to specialist staff.
 - To include the preparation of revised Visitor Services standards for use by front of house staff.
 - To publish a Volunteer Policy as part of the *Inspiring People* project
- 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 Black, Asian and Minority Ethnic (BAME) backgrounds by 2019, in order to match better the regional and national population bases from which they are recruited.

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

In the period 2016-19 the Gallery will:

- Develop the input and capability of the Trustees to support the overview of the organisation through governance development.
- Develop the *Inspiring People* project to identify and transform 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.
- 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.
 - To include the development of a contracting and Procurement Toolkit for use across the Gallery.
 - To include the preparation of a planned maintenance programme for the Gallery’s estate.
- 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.
- To complete the implementation of the Customer Relationship Management and Ticketing System (CRMTS) and to develop a set of key performance indicators (KPIs) to ensure the benefits of the system are realised.
- To improve the Gallery’s records management processes and address the longer term storage requirements of the Photographs Department and Archive & Library.
- To develop and implement a digital asset management system
- Investigate potential external conservation collection partnerships focusing on the photograph and works on paper collections and review onsite storage

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

	2016-17	2017-18	2018-19
	£000	£000	£000
Grant in Aid	6,634	6,634	6,634
Self-generated income	11,369	13,501	14,007
Trading company income	3,348	3,431	3,120
Total resources expended	19,735	19,076	19,458
Transfers and carry forwards	-	-	-
Net surplus/(deficit)	1,616	4,490	4,303

Budget commentary

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

Senior management see three key risks to the 2016-19 Corporate Plan budget:

- Support from Government – the 2015 Spending Review resulted in a flat cash settlement for the Gallery, which was a better result than expected. However, there remains a risk that if deficit reduction is blown off course, cuts might be needed later in the SR period. Commentators in the financial press at that time noted that there was a 50/50 chance of this occurring.
- UK economy and Eurozone – at the time of writing, the UK economy had been improving, but the slowdown in the Chinese economy and the collapse in commodity prices had sent jitters through world markets. Concerns were that that current market sentiment held the potential to create a recession despite the underlying economic “fundamentals” of key economies being strong. The EU referendum, which resulted in a vote to leave the EU, has created further uncertainty for the UK economy, although at this early stage it is not possible to predict the outcome. Other perennial Eurozone issues, for instance the continuing problems in Greece, remained. All posed risks for the UK economy, which if they crystallised could result in further austerity later in the Spending Review and a more challenging environment for the Gallery's own income generating activities.

- Inflation – the Bank of England’s Monetary Policy Committee (MPC) has been set a target to keep inflation (CPI inflation) at 2%. CPI inflation was running below this target and in the near term is it likely to remain below it. If inflation is significantly higher than 2%, it will increase the Gallery’s cost base, putting pressure on the budget.

Key Performance indicators

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

Visitor numbers	Achieve target set out for each year 2016-17 – 2 million 2017-18 – 2 million 2018/19 – 2 million
Visits by overseas visitors	Aim to have at least 40% total visits by overseas visitors
Visits by BAME and young people	Aim to have at least 10% total visits by BAME and 8% by children and young people
Educational activities for children	To aim to achieve 50,000 facilitated and self-directed visits to the Gallery by children each year.
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 15,000 members by 2020.
Patrons numbers	To increase Patrons to 100 In2016/17, increasing to 120 Patrons by 2018/19.
Major donor income	To deliver annual budgeted target.
Arts and Humanities Research Council (AHRC) analogue status*	Accreditation to be maintained 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 6% of total sales deriving from on-line sales.
Sales per Customer	To maintain a Sales per Customer rate of at least £10 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 2019.
Staff Turnover*	Compare to sector standard
Staff sickness rates*	Compare to sector standard
Media coverage of the Gallery	Favourable or unfavourable/extensive or light.
Coverage in social media	Favourable or unfavourable/extensive or light.

(*performance reviewed on an annual basis)

National Portrait Gallery

Exhibitions Programme 2016-19

	EXHIBITION: WOLFSON GALLERY	EXHIBITION: PORTER GALLERY
2016	Vogue 100: A Century of Style 11 Feb – 22 May 2016 125,000: Charging	Russia and the Arts: Painting, Music, Literature and the Arts 17 Mar – 26 Jun 2016 40,000: Charging
	BP Portrait Award 2016 23 Jun – 4 Sep 2016 248,000: free	William Eggleston Portraits 21 Jul – 23 Oct 2016 50,000: Charging
	Picasso Portraits 6 Oct 2016 – 5 Feb 2017 135,000: Charging	Taylor Wessing Photographic Portrait Prize 2016 17 Nov 2016 – 26 Feb 2017 55,000: Charging
2017	Gillian Wearing and Claude Cahun: Behind the Mask 9 Mar – Mon 29 May 2017 45,000: Charging	Howard Hodgkin: Absent Friends 23 Mar – 18 June 2017 45,000: Charging
	BP Portrait Award 2017 22 Jun – 24 Sep 2017 295,000: free	Renaissance Drawings/The Encounter 13 Jul – 22 Oct 2017 60,000: Charging
	Cézanne Portraits 26 Oct 2017 – 11 Feb 2018 180,000: Charging	Taylor Wessing Photographic Portrait Prize 2017 16 Nov 2017 – 18 Feb 2018 55,000: Charging