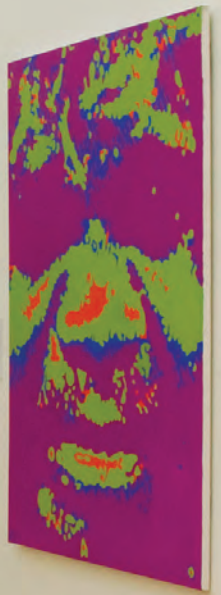


**THE PURPOSE OF THE  
NATIONAL PORTRAIT  
GALLERY OF AUSTRALIA  
IS TO PRESENT THE  
FACE OF AUSTRALIA,  
USING PORTRAITURE  
TO INCREASE THE  
UNDERSTANDING AND  
APPRECIATION OF THE  
AUSTRALIAN PEOPLE –  
THEIR IDENTITY, HISTORY,  
CULTURE, CREATIVITY  
AND DIVERSITY.**

**CORPORATE PLAN 2018–2019**





## INTRODUCTION

The *National Portrait Gallery of Australia's Corporate Plan 2018-2019* has been prepared for paragraph 35(1) (b) of the *Public Governance, Performance and Accountability Act 2013* and in accordance with the *Public Governance, Performance and Accountability Rule 2014*. This Plan covers the four financial years 2018-19 to 2021-22. This Plan may be impacted by the Gallery's closure due to rectification works planned to take place from late April 2019 to September 2019.

## PURPOSE

The purpose of the National Portrait Gallery is to present the faces of Australia. We use portraiture to tell their stories and to increase the understanding and appreciation of the Australian people – their identity, history, culture, creativity and diversity.

## VISION

The National Portrait Gallery is the place where the national story unfolds with clarity, without complacency or self-satisfaction. We want to inspire successive generations to find inspiration with the mythic and heroic dimensions of our national heritage. We also present a broad and variegated picture of Australian life, national distinction and attainment. In this way, we aspire to be the face of Australia.

## GOVERNANCE

The Gallery is an Australian Government agency established under the *National Portrait Gallery of Australia Act 2012*. The Gallery is subject to the *Public Governance, Performance and Accountability Act 2013*, and employs its staff under the *Public Service Act 1999*.

The Gallery's Governing Board is responsible for the strategic directions and objectives of the Gallery and is accountable to the Minister for the Arts.

## WHAT WE DO

The Gallery houses the national collection of portraits of Australians, reflecting the breadth and energy of Australian culture and endeavour. Subjects in the collection are individuals who have, and who will continue to shape our nation and define our collective persona. As part of a group of national collecting institutions, the Gallery is unique in its exclusive use of portraiture to explore Australian culture, history, individual achievement and identity. Our unique nature is further enhanced by a dual focus on both subject, and artist.

Building on past achievement, and to continue to develop the Gallery as an inspirational art museum of international standing, the *Corporate Plan 2018-19* identifies four strategic pillars which seek to:

- Enliven the collection
- Engage with audiences
- Enlarge support, and
- Enhance resources.





Students interacting with the Portrait Gallery's *Headhunt!* app



**WE AIM TO** **INSPIRE**  
**WE STRIVE FOR** **EXCELLENCE**  
**WE ARE** **INCLUSIVE AND**  
**ACCESSIBLE**  
**WE OPERATE WITH** **INTEGRITY**

### **OUR VALUES**

- We aim to inspire** In everything we do we strive to be an inspiration to the individual, the community and the nation.
- We strive for excellence** We continue to strive and challenge ourselves through our initiatives. We are innovative and seek to lead in everything we do.
- We are inclusive and accessible** We are approachable, friendly and welcoming to our visitors and each other. We strive to ensure that the Gallery, the collection and our programs are accessible to all.
- We operate with integrity** We are accountable, responsible for our actions and act with honesty and empathy, remaining true to our purpose. We respect the focus of our collection, the sitters and their stories, the artists, our visitors and each other.

### **RISK OVERSIGHT AND MANAGEMENT**

The Gallery has a risk management framework (RMF) that is straightforward, fit-for-purpose, and that produces effective controls where required. The RMF underpins the Gallery's operations and focuses on risks that threaten to adversely impact the Gallery's functions, strategic pillars, operations, assets, people and stakeholders.

The Gallery's risk escalation points ensure appropriate oversight of risks. These escalation points serve a similar function to a risk appetite statement, triggering increased oversight at set point for each category of risk. Management is responsible for identifying and managing risks and reports regularly to the Board through its Audit Committee.

The RMF promotes understanding of the Gallery's risks, risk priorities and operational context, positioning the Gallery to innovate in the performance of its functions.

### **STAKEHOLDERS**

The *Corporate Plan 2018-19* recognises that, in delivering its purpose, the Gallery will work with the Australian Government, local government, artists, subjects, the visiting public, donors, sponsors and benefactors as well as other stakeholders.

Our aim is to implement the Gallery's strategic directions and to successfully meet the priorities and objectives of the Australian Government.





Artist Jude Rae and Terry Snow AM at the official unveiling of her portrait of Terry, hosted by the Liangis family.



# 2 WORKS

## COMMISSIONED ANNUALLY

96% OF THE COLLECTION IS DIGITISED

0% TARGET FOR PREVENTABLE DETERIORATION OR IMPAIRMENT

### STRATEGIC PRIORITIES

The Gallery aims to be a place where successive generations will take inspiration from the depiction of our national heritage through portraiture so as to build and extend these in perpetuity. However, we also seek to present a broad and variegated picture of Australian life, national distinction and attainment with multiple points of access. These ought to reflect, as far as possible our geographic, vocational, professional and social diversity. Thus, we aspire to be the face of Australia.

While focusing on our core purpose of developing a national portrait collection and making the most advantageous use of the collection by providing access and information, the strategic priorities (goals) are designed to facilitate a sustainable and viable future for the Gallery.

Through a consultative process involving the Board and Management, the Gallery has identified the following corporate activities which support its four strategic priorities:

#### 1 Enliven the collection

- 1.1 Target new commissions that reveal important and diverse Australian stories
- 1.2 Seek out portraits for acquisition that portray the richness of our national heritage
- 1.3 Encourage donations and loans of artwork that amplify Australia's rich cultural diversity
- 1.4 Enhance digital interaction with the collection
- 1.5 Conserve the collection for the benefit of future generations.

### KEY PERFORMANCE INDICATORS

2018-19	2019-20	2020-21	2021-22
Minimum 2 works of art are commissioned annually			
Portraits are acquired or donated in accordance with the collection development policy – target 100%			
Collection maintained and preserved with appropriate storage, display and air quality to minimise preventable deterioration or impairment – 0% target for preventable deterioration or impairment			
Digitisation of the collection: 84% (50MB+ high resolution images) > 96% (including low resolution images)	Digitisation of the collection: 86% (50MB+ high resolution images) > 98% (including low resolution images)	Digitisation of the collection: 88% (50MB+ high resolution images) > 98% (including low resolution images)	Digitisation of the collection: 90% (50MB+ high resolution images) > 98% (including low resolution images)





The After Dark Party at the commencement of the Portrait Gallery's twentieth anniversary celebrations.



**REACH**  
**1,000,000**  
**PEOPLE ANNUALLY**  
**20,000**  
**PARTICIPANTS IN**  
**PUBLIC PROGRAMS**

**CURRICULUM BASED**  
**PROGRAMS TO**  
**16,000**  
**STUDENTS**

## 2 Engage with audiences

- 2.1 Create a National Portrait Prize to significantly enhance national and international awareness of the Gallery
- 2.2 Present innovative and insightful exhibitions that attract and inspire audiences
- 2.3 Deliver engaging visitor experiences that grow audiences and increase public affection for the Gallery
- 2.4 Provide creative touring programs that enhance brand awareness and audience reach
- 2.5 Foster innovative learning programs that generate engagement, particularly for young Australians.

### KEY PERFORMANCE INDICATORS

2018-19	2019-20	2020-21	2021-22
Stage at least 6 exhibitions each year	Stage at least 6 exhibitions each year	Stage at least 6 exhibitions each year	Stage at least 6 exhibitions each year
Minimum 2 enhancements to Collection displays annually			
Reach 1 million people annually through onsite exhibitions, public and educational programs, the web and online programming			
Present a national travelling exhibition program at 8 venues			
Increase social media interactions to create interest in and affection for the Gallery			
Provide educational programs which support the curriculum both onsite and through streaming technology Target 16,000 students*	Provide educational programs which support the curriculum both onsite and through streaming technology Target 14,000 students*	Provide educational programs which support the curriculum both onsite and through streaming technology Target 16,000 students*	Provide educational programs which support the curriculum both onsite and through streaming technology Target 19,500 students
20,000 people participating in public programs, 4000 of which are paid programs*	20,000 people participating in public programs, 4000 of which are paid programs*	23,000 people participating in public programs, 6000 of which are paid programs	24,000 people participating in public programs, 7000 of which are paid programs
> 90% of visitors satisfied or very satisfied with their visit			
> 90% of teachers reporting an overall positive experience			
> 80% of students reporting an overall positive experience			

\* The Performance Indicator has been adjusted to reflect the Gallery's closure for rectification works from late April 2019 to September 2019.





Rosie Batty at the unveiling of her portrait by Nikki Toole, purchased by the 2018 Circle of Friends Acquisition Fund.



# \$2,500,000 IN PRIVATE GIVING GOALS

## \$440k FROM SPONSORSHIPS, PARTNERSHIPS OR VALUE IN KIND

## CIRCLE OF FRIENDS TO FOUNDATION BEQUEST PATHWAYS

### 3 Enlarge support

- 3.1 Increase sponsorship and create value for our partners
- 3.2 Engage and increase support from individuals, including bequests
- 3.3 Grow the Foundation
- 3.4 Strengthen bonds with artists and others
- 3.5 Enhance the level of engagement of the Circle of Friends
- 3.6 Enhance public relations and relationships with the media
- 3.7 Strengthen international relationships
- 3.8 Work constructively with Government.

#### KEY PERFORMANCE INDICATORS

2018-19	2019-20	2020-21	2021-22
Create pathways for Circle of Friends to join the Foundation, and make bequests			
>\$2.5m achieved in private giving goals including support for Collection development	>\$2.5m achieved in private giving goals including support for Collection development	>\$3m achieved in private giving goals including support for Collection development	>\$3m achieved in private giving goals including support for Collection development
>\$440,000 achieved in sponsorship, partnerships or value in kind	>\$500,000 achieved in sponsorship, partnerships or value in kind	>\$550,000 achieved in sponsorship, partnerships or value in kind	>\$600,000 achieved in sponsorship, partnerships or value in kind
Number of engagements/initiatives with overseas institutions, target 3			







# DELIVER THE PREVENTATIVE MAINTENANCE PLAN **75%** PLANNED **25%** REACTIVE

## DELIVER THE CAPITAL WORKS PROGRAM **WITHIN BUDGET**

#### 4 Enhance resources

- 4.1 Strengthen the Gallery's financial resilience
- 4.2 Value and support our people to create a culture of ownership
- 4.3 Maintain the iconic Gallery building
- 4.4 Explore the feasibility of extending the Gallery building

#### KEY PERFORMANCE INDICATORS

2018-19	2019-20	2020-21	2021-22
Deliver the preventative maintenance plan – target 75% planned against 25% reactive maintenance			
Deliver the endorsed capital works program within budget			
Comply with legislation relevant to public art museums			
Commit 1% of staffing budget to ongoing professional development of staff			
\$380,000 achieved in licensing and venue hire revenue*	\$360,000 achieved in licensing and venue hire revenue*	>\$465,000 achieved in licensing and venue hire revenue	>\$490,000 achieved in licensing and venue hire revenue

\* The Performance Indicator has been adjusted to reflect the Gallery's closure for rectification works from late April 2019 to September 2019.

## **OPERATING ENVIRONMENT AND CHALLENGES**

The ability of the Gallery to fulfil its purpose and mission is shaped by a number of internal and external forces, most notably the prevailing economic conditions, audience needs and government policy objectives. Our priorities have been refined by analysis of the environment and the future economic, financial and policy factors. The following describes the trends and drivers that will influence strategic planning in the short to medium term.

### **Capability**

- The Gallery's staff have skills in collection management, exhibition design, curatorship, scholarship, visitor experience and learning, facilities management, marketing, event management, publications, philanthropy, partnerships and government administration. The health and safety of our staff is a priority. The Gallery is continuously reviewing its workforce capabilities to ensure it can meet the demands of leading gallery practices.
- The Gallery has a modern, fully-managed IT environment hosted at an offsite data centre guaranteeing 100 per cent uptime to staff and visitors accessing the digital library and the website. The Gallery has embraced the use of cloud technology for its customer relationship management, finance, payroll, and building management systems. The Gallery continues to develop mobile devices apps to enhance visitor experiences.
- The Gallery facility is managed using a life cycle capital works program that prioritises critical maintenance ensuring environmental conditions, public amenities and the aesthetic of the building are maintained.

### **Changes in audience and access points**

- Driving innovation in program design and delivery to meet the changing requirements of visitors from Canberra and those in urban, regional and rural Australia, and overseas where outreach programs are delivered. The use of emerging technologies will be fundamental to improved access to the national portrait collection while maintaining existing channels to their full extent.
- Taking into account Australia's ageing population provides opportunities and challenges in programming while addressing the growing diversity of needs of a contemporary multicultural Australia.

### **Changes to resourcing**

- Driven by more constrained economic conditions and a declining trend in corporate sponsorship, the Gallery will actively pursue its own source revenue generating strategies to ensure financial viability. This may be realised from a variety of sources including corporate and other partnerships including; value in kind, philanthropy, paid parking, paid programming, commercial arrangements, membership, publishing and volunteering. Collaborations across the sector will be a key consideration.
- This Plan may be impacted by a rectification program over the next two financial years, with the Gallery's closure planned to take place from late April 2019 to September 2019. During the closure period there will be a reduction in the Gallery's own source revenue and visitor numbers.

### **Coming of age**

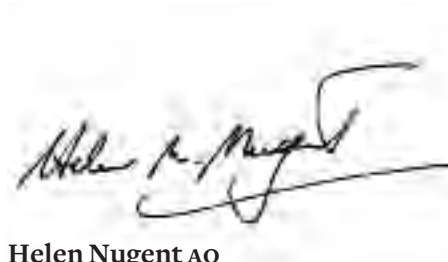
- During the life of this plan, the Gallery will celebrate its 10th anniversary in its King Edward Terrace Building in 2018, and 20 years since the formal establishment of the institution in 1998. Planning for additional display and public engagement space in the Gallery building will be a priority for the future to meet the needs of its audience, and maximise the building's revenue generation capability. Consideration of heritage and conservation management issues will be required in the future to carefully preserve the building and precinct for future generations to enjoy.



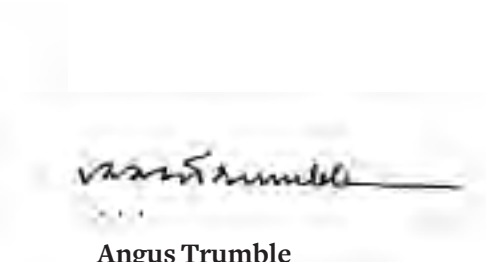
## **SUMMARY**

Each strategy outlined has a defined scope and set of activities aimed at achieving high quality outcomes and consistency with the functions outlined in the Gallery's enabling legislation. Tactical plans exist at a sectional level to support the achievement of each activity or program.

The Gallery's performance is reported regularly to its Board, and annually to Government and the public. The objectives are managed by an internal governance framework and well established control mechanisms. External committees, audit functions and committees of the Gallery Board inform, guide and support specific strategies, as required.



**Helen Nugent AO**  
Chairman



**Angus Trumble**  
Director



**NATIONAL  
PORTRAIT  
GALLERY**

**portrait.gov.au**