

**NATIONAL  
PORTRAIT  
GALLERY**



**CORPORATE  
PLAN  
2022/23**

## INTRODUCTION

The National Portrait Gallery's *Corporate Plan 2022-23* 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 2022-23 to 2025-26.

## PURPOSE

Our role is to:

- develop, preserve, maintain and promote a national collection of portraits and other works of art; and
- develop and engage a national audience for the collection, exhibitions, education, research, publications, and public and online programs.

## VISION

The National Portrait Gallery aspires to reflect the face of Australia. We are the place where the national story unfolds with clarity, without complacency or self-satisfaction. We use portraiture to tell Australian stories and to increase understanding and appreciation of Australian people – their identity, history, culture, creativity and diversity.

## 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. The Gallery provides a forum for the free and respectful discussion of the national identity. We 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 accessible to all Australians, the *Corporate Plan 2022-23* identifies four strategic pillars which seek to:

1. Enliven the collection
2. Engage with audiences
3. Increase support, and
4. Invest in people and resources.

## 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 innovate and challenge ourselves and we 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 – both on site and online - are accessible to all.

### **We operate with integrity**

We are accountable and responsible for our actions and we 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.



*A Royal Hoopla* after hours event featuring Aaron Manhattan.

## RISK OVERSIGHT AND MANAGEMENT

The Gallery has a Risk and Opportunity Framework (ROF) that supports the identification of risks and opportunities. The ROF 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. It provides an approach to identifying and seizing opportunities and engaging with risk to achieve objectives. It positions risk management as a tool to achieve outcomes. This supports the Gallery's trajectory towards increased visitation, international blockbuster exhibitions and innovative programs and partnerships.

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 points for each category of risk. Management is responsible for identifying and managing risks and reports regularly to the Board through its Audit Committee.

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

The Gallery identified and manages the following key areas of risk.

<b>RISK AREA</b>	<b>KEY CONTROLS AND ACTIVITIES</b>
The COVID-19 global pandemic.	COVID-19 Safety Plan and implementation of ACT Government health advice including social distancing, sanitising, increased cleaning, occupancy limits and conditions of entry.
Loss of reputation resulting from an event, exhibition, incident or issue.	Projects and exhibitions are managed within the Risk Management Framework with risks in all categories identified and managed by a project or exhibition team.
Damage or loss of works of art. Cyber-attack. Physical security.	The Gallery undertakes security risk assessments of physical and cyber threats and implements controls where required to protect people, assets and information.
People visiting or working at the Gallery sustain an injury or illness.	The Gallery's work health and safety management system ensures that the risks to health and safety are eliminated or reduced as far as reasonably practicable.
The building does not meet the Gallery's future needs or is unsafe for future visitors and staff.	A significant project to address defects in the original construction of the building was recently completed. The Gallery will monitor these new works for defects and safety hazards consistent with good practice. Now and into the longer term as the collection grows the Gallery will monitor the space it has available for art storage and display, noting that any project to expand storage space is likely to have a lead time of 3 to 5 years.

## STAKEHOLDERS

The *Corporate Plan 2022-23* 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.



Visitors exploring *Shakespeare to Winehouse: Icons from the National Portrait Gallery London*.



National Portrait Gallery Chair Penny Fowler, Neil Daniher, artist Michael Peck and National Portrait Gallery Director Karen Quinlan AM at the unveiling of *Play on* (a portrait of Neale Daniher).

## STRATEGIC PRIORITIES

The Gallery aims to be a place where successive generations will take inspiration from the depiction of our national heritage through portraiture. We also seek to present a broad and diverse picture of Australian life, national distinction and attainment with multiple points of access. These should 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 providing the broadest possible access to all Australians, these strategic priorities 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 Research and present exhibitions, drawn from the collection and elsewhere, which contribute to a deeper understanding of the Australian cultural identity.
- 1.2 Develop new commissions that combine important and diverse Australian artists and sitters.
- 1.3 Seek out, research and acquire portraits which portray the richness of our national identity.
- 1.4 Encourage donations and loans of artwork which amplify Australia's rich cultural diversity and contribute to the ways in which portraiture is seen.
- 1.5 Collaborate with artists, sitters, industry and collegiate partners to build the reputation of the Gallery.
- 1.6 Conserve the collection for the benefit of future generations.

#### KEY PERFORMANCE INDICATORS

2022-23	2023-24	2024-25	2025-26
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: > 90% (50MB+ hi res images) > 98% (including low res images)	Digitisation of the collection: > 95% (50MB+ hi res images) > 98% (including low res images)		



Nelle Lee as Jane Eyre visits *Shakespeare to Winehouse: Icons from the National Portrait Gallery London*.



*Living Memory: National Photographic Portrait Prize 2021.*



## 2 ENGAGE WITH AUDIENCES

- 2.1 Present innovative and insightful exhibitions, complemented by associated public programs that attract and inspire audiences, ensuring that there is a balance between exhibitions with broad, popular appeal and exhibitions which attract various niche markets.
- 2.2 Deliver a suite of personalised and informative visitor experiences that grow audiences and deepen their engagement with the Gallery.
- 2.3 Engage with a national audience by providing exemplary and meaningful digital content which connects with the broadest possible online audience for portraiture.
- 2.4 Provide creative national and international touring programs that enrich the communities in which they are presented.
- 2.5 Introduce portraiture to a new generation of Australians and generate relevant youth engagement.
- 2.6 Ensure that accessibility and diversity inform all programming.
- 2.7 Produce outstanding periodic/exhibition publications, including digital, to promote and foster engagement with the Gallery and portraiture.

### KEY PERFORMANCE INDICATORS

2022-23	2023-24	2024-25	2025-26
Stage at least 6 exhibitions each year including 2 major prizes and a minimum of 2 substantial rehangs			
Present a national travelling exhibition program at 8 venues each year			
Reach 1.2 million people annually through onsite exhibitions, public and educational programs, digital and online programming	Reach 1.3 million people annually through onsite exhibitions, public and educational programs, digital and online programming	Reach 1.4 million people annually through onsite exhibitions, public and educational programs, digital and online programming	Reach 1.5 million people annually through onsite exhibitions, public and educational programs, digital and online programming
Provide educational programs which support the curriculum both onsite and through streaming technology Target 20,000 students	Provide educational programs which support the curriculum both onsite and through streaming technology Target 20,000 students	Provide educational programs which support the curriculum both onsite and through streaming technology Target 20,000 students	Provide educational programs which support the curriculum both onsite and through streaming technology Target 20,000 students
23,000 people participating in public programs, 8000 of which are paid programs*	25,000 people participating in public programs, 9000 of which are paid programs	26,000 people participating in public programs, 10,000 of which are paid programs	26,000 people participating in public programs, 11,000 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			
50% data collection for paid exhibitions; 15% data collection for general visits			



Lusink family with portrait of *The Honourable Margaret Lusink AM 2019* by Pamela Joyce and Australian Tapestry Workshop.



Enthusiastic photographers attend the Eizo lighting workshop with Forough Yavari.

### 3 INCREASE SUPPORT

- 3.1 Build and grow partnerships that invest in the quality and reach of the Gallery.
- 3.2 Build strong relationships and a vibrant events program with a view to increasing philanthropic support.
- 3.3 Diversify and grow supporter base, including the Circle of Friends, Icons Syndicate and Foundation.
- 3.4 Strengthen international relationships with relevant cultural institutions.
- 3.5 Invest in rigorous data management to improve government, corporate and donor relations.

#### KEY PERFORMANCE INDICATORS

2022-23	2023-24	2024-25	2025-26
Create pathways for Circle of Friends to join the Foundation, and make bequests			
>8% increase in Circle of Friends and 10% increase in donors	>8% increase in Circle of Friends and 10% increase in donors	>5% increase in Circle of Friends and 10% increase in donors	>5% increase in Circle of Friends and 10% increase in donors
>\$2m achieved in private giving goals including support for Collection development	>\$2m 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
>\$500,000 achieved in partnerships or value in kind	>\$550,000 achieved in partnerships or value in kind	>\$600,000 achieved in partnerships or value in kind	>\$650,000 achieved in partnerships or value in kind
Number of engagements/initiatives with overseas institutions, target 5			
Improve data collection so that the audience can be segmented, nurtured appropriately and developed			

Note: these targets are subject to Government restrictions pertaining to the COVID-19 pandemic.



Onsite and online crowds anticipating the Goddess dance performance at the Bold Festival.



Lakespeare performer Christopher Samuel Carroll enchanting the Liangis Theatre audience.

## 4 INVEST IN PEOPLE AND RESOURCES

- 4.1 Value, support and invest in our people to create a highly-regarded and welcoming culture.
- 4.2 Strengthen the Gallery's financial resilience through further development of non-government income streams.
- 4.3 Maintain the iconic Gallery building and its integrity.
- 4.4 Commit to diversity, accessibility, safety and wellbeing.
- 4.5 Implement the Gallery's Reconciliation Action Plan – Stage two: Innovate

### KEY PERFORMANCE INDICATORS

2022–23	2023–24	2024–25	2025–26
Deliver the preventative maintenance plan – target 75% planned against 25% reactive maintenance			
Deliver the endorsed capital works program within budget			
Comply with all relevant legislation			
Commit 1% of staffing budget to ongoing professional development of staff			
\$440,000 achieved in licensing and venue hire revenue	>\$460,000 achieved in licensing and venue hire revenue	>\$480,000 achieved in licensing and venue hire revenue	>\$500,000 achieved in licensing and venue hire revenue

Note: these targets are subject to Government restrictions pertaining to the COVID-19 pandemic.

## 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

- Following the impacts of the COVID-19 pandemic from 2020, the Gallery continues to operate in a COVID safe environment with a Safety Plan and implementation of ACT Government health advice including social distancing, sanitising, increased cleaning, occupancy limits and conditions of entry. The COVID-19 travel restrictions continue to impact on the delivery of the Gallery's national travelling exhibition program.
- The Gallery acknowledges that the consequences of the pandemic may affect visitors' appetite to travel and gather in public places. Given the typical demographic of cultural tourists, the Gallery anticipates that overall visitor numbers may continue to be decreased in the forthcoming year. To compensate for this, the Gallery will continue to expand its online offering and its engagement with local audiences.
- We are uncertain when all COVID-19 restrictions will be lifted and what the long-term implications of COVID-19 will have on visitors and audiences. This makes it difficult to quantify the impact on own-source revenue and performance targets which have not been modified as a result.
- 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 by a significantly broader audience.
- Data collection remains one of the great challenges of any institution to which entry is, for the most part, free. It is imperative that the Gallery invests in technological and human resources to ensure that it maximises the data it collects for the purposes of future programming and communications.
- 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.

## **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.



**Penny Fowler**  
Chair



**Karen Quinlan AM**  
Director

