

**NATIONAL
PORTRAIT
GALLERY**

**Corporate Plan
2023-24**



NATIONAL PORTRAIT GALLERY

Acknowledgment of Country

The National Portrait Gallery acknowledges the Ngunnawal and Ngambri peoples, on whose Country the Gallery stands. We offer our respects to their Elders past and present, and acknowledge their ongoing connections to the land, waterways and communities.

Cover: Kate Beynon
and Rali Beynon *Spirits
Shapeshifting 2023*.
Commissioned by the
National Portrait Gallery
for the 2023 Enlighten
Festival. © Kate Beynon
and Rali Beynon.

Introduction

On behalf of the National Portrait Gallery of Australia Board, the accountable authority, I am pleased to present the Gallery's Corporate Plan 2023-24. The plan covers the period 2023-24 to 2026-27, as required under paragraph 35(1)(b) of the *Public Governance, Performance and Accountability Act 2013* (Cth).

The Corporate Plan is the Gallery's primary planning document, and outlines the activities that will be undertaken over the course of the current financial year and forward estimates period.



Penny Fowler
Chair

Vision

To reflect the face of Australia, tell Australian stories and increase understanding and appreciation of Australian people through the art of portraiture – their identity, history, culture, creativity and diversity.

Purpose

The National Portrait Gallery's role is to:

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

The Gallery's functions are set out in the *National Portrait Gallery of Australia Act 2012* (Cth).

National Portrait Gallery Values

Creativity We inspire people, communities and the nation through portraiture. We are bold and adventurous in the work we do and the art we share.

We champion creativity across our work.

Innovation We lead by example, presenting work that is creative, original and meets the highest standards of excellence.

We challenge ourselves and our audiences. We consistently reflect this in our work, and through the portraiture we share.

We evolve with and respond to our times while acknowledging our commitment to tell Australian stories across generations.

Inclusivity We are approachable and welcoming to all, and we value diversity and respect differences.

We strive for all Australians to be seen and see themselves in our work. We build and maintain strong relationships and connections with our audiences, communities and creative partners. We listen and adapt.

Integrity We are accountable and responsible for our actions and we act ethically, with honesty and empathy. We respect the focus of our unique collection: the sitters, the artists and their stories.

We engage in challenging conversations about our work, we acknowledge our mistakes and learn from them.

Operating context

The National Portrait Gallery operates in a resilient and dynamic creative sector. As a national collecting institution and the only institution in Australia dedicated to the art of portraiture, the Gallery is unique in its contribution to the arts and cultural sector. The Gallery engages audiences nationally, and globally, through sharing the national collection of portraits, telling stories, and producing dynamic and engaging content across travelling and digital programs.

Internal and external forces, including economic conditions, audience demands and government policy objectives shape the Gallery's ability to fulfil its purpose. Priorities are refined by ongoing analysis of the operating context and environment. Looking forward, the Gallery has identified the trends and drivers influencing short- to medium-term strategic planning.

Financial sustainability and economic conditions

The National Portrait Gallery will continue to focus on improving its financial sustainability in an environment where economic conditions are likely to contribute to increased operating costs, and constrain the growth of corporate and private sector support.

In the 2022–23 Federal Budget, the Gallery received an additional \$27 million over four years, and after that, \$7.5 million indexed and ongoing. This has restored the organisation's operating budget and enabled the delivery of core functions, allowing the Gallery to appropriately resource its operations, and undertake a capital works program to maintain the iconic building that houses the national collection of portraits.

The Gallery will continue to seek additional funding, especially for new programming opportunities that have a national benefit, as well as continuing to focus on increasing own source revenue. The Foundation, assisted by the guidance of the Investment Committee, is an important source of revenue through donations, interest and dividends. Developing our donor base remains a priority. The Gallery will continue to seek out values-aligned corporate and private sector partnerships, opportunities to increase commercial revenue,

and undertake programs that generate in-kind support. Collaboration across the arts, culture and tourism sectors is also key to increased resilience.

Reaching audiences and meeting expectations

The National Portrait Gallery has a national remit and continually assesses strategies to expand audience reach. Located in Canberra in the Parliamentary Triangle, the Gallery attracts local, national and international visitors. Onsite programs, including education programs, are designed to meet the diverse requirements of a national audience. The Gallery's travelling exhibition program ensures access to the collection and programs for audiences nationwide, including in suburban, regional and remote locations.

In response to changes to visitation habits resulting from the disruption of the COVID-19 pandemic, the Gallery matured its approach to programming, producing digital programs that connect with audiences all over Australia and internationally. Digital engagement remains a priority and strategic investment in digital infrastructure is required to keep pace with shifting audience expectations.

The Gallery will continue to expand its commitment to diversity, inclusion, environmental responsibility and ethical conduct.

Workforce planning and management

The National Portrait Gallery has a large sphere of work and the same responsibilities to the Australian Government and public as the other national collecting institutions, with a comparatively small team of employees. As a result, the Gallery faces unique challenges in workforce planning. The Gallery requires a team with diverse skills and the ability to perform a broad range of functions in support of operations. This creates an agile and innovative workforce but also increased challenges around workload management, succession planning and program delivery risk. In addition, a tight labour market and demand for specific skill sets, particularly in corporate roles, will likely impact the Gallery's response to workforce planning.

Portrait 23 exhibition installation featuring Deborah Kelly and collaborators, *Latai Taumoepeau* 2014, printed 2023, augmented 2023, from the *No Human Being Is Illegal (in all our glory)* series 2014–2018. Courtesy of the artist. © Deborah Kelly.





ING HAL



Crowds enjoying the late-night event *Alter Ego: An Evening of Other* at the National Portrait Gallery, 2023.

Key activities and performance measures

Strategic priorities

The National Portrait Gallery aims to present a broad and diverse picture of Australian life, encouraging audiences to take inspiration from the nation's stories through portraiture. The artists and sitters represented in the national collection should reflect, as far as possible, Australia's geographic, vocational, professional, cultural and social diversity.

The Gallery aims to connect people with Australian identity, achievements, challenges and creative endeavor across multiple points of access. This extends beyond a welcoming onsite experience to developing engaging digital programs, and dynamic national and international touring and collaborative programs.

The core purpose of the Gallery is developing a national portrait collection and providing the broadest possible access to all Australians. This is supported by creating a sustainable and viable organisation, by improving capability and ensuring stewardship of the Gallery into the future.

Across all strategic priorities, the Gallery commits to supporting the five pillars of *Revive*, the National Cultural Policy: First Nations First, A Place for Every Story, Centrality of the Artist, Strong Cultural Infrastructure, and Engaging the Audience.

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

- 1. Enrich the collection**
- 2. Inspire connection**
- 3. Ignite support**



Unveiling of Betina Fauvel-Odgen's portrait of Lady Primrose Potter, 2023. Commissioned with funds provided by Nigel Satterley AM and Denise Satterley and The Calvert-Jones Foundation 2023. © National Portrait Gallery of Australia.

Enrich the collection

Ambition

The national collection of portraiture is an evolving reflection of the complexity and diversity of Australian life. It respects and amplifies First Nations experience. The collection has a national presence and is shared widely in the National Portrait Gallery's iconic building, on tour and across the Gallery's virtual programming spaces. The Gallery elevates understanding of the genre of portraiture, its history and makers, through the collection and display of work that is considered pivotal and of outstanding artistic merit. Care for the collection is maintained for the enjoyment of people today and for future generations, and capability keeps pace with collection growth.

Activities

Performance measures

	2023-24	2024-25	2025-26	2026-27
1.1. Develop and grow the national collection of portraits.	a. Commission at least two major works of art, including one First Nations sitter.	Same as previous year	Same as previous year, and additionally commission one outdoor sculpture	Commission at least two major works of art, including one First Nations sitter
	b. Acquire at least \$50,000 of artworks by direct donation.	Same as previous year	Same as previous year	Same as previous year
	c. Use 100% of the Collection Development Acquisitions Budget.	Same as previous year	Same as previous year	Same as previous year
	d. 100% of works acquired into the collection meet the Collection Development Policy.	Same as previous year	Same as previous year	Same as previous year
	e. Contribute to discourse about portraiture through the development of at least one scholarly publication and contributing content to three third-party publications.	Same as previous year	Same as previous year	Same as previous year
1.2. Care for the collection, and the building that houses the collection.	a. Deliver the preventative building maintenance plan, including > 75% of total maintenance being planned maintenance.	Same as previous year	Same as previous year	Same as previous year
	b. Commence development on a Collection Management Strategy, which considers display and storage needs for future collection growth.	Finalise development of a Collection Management Strategy, which considers display and storage needs for future collection growth.	Achieve 100% of the scheduled deliverables in the Collection Management Strategy.	Same as previous year
	c. Deliver the capital works program in accordance with the 40-year capital life cycle plan.	Same as previous year	Same as previous year	Same as previous year
1.3. Share the collection to audiences nationally across the Gallery's programming centres.	a. At least 60% of the Gallery dedicated to collection display, of which at least 10% is First Nations sitters.	At least 60% of the Gallery dedicated to collection display, of which at least 20% is First Nations sitters.	Same as previous year	Same as previous year
	b. Present a national travelling exhibition program at eight venues, at least half being outside Major Cities.* *References to locations in this plan are based on the Australian Strategic Geography Standard (ASGS) Remoteness Structure.	-	-	-
	c. Develop an expanded Travelling Exhibitions Strategy.	Implement Travelling Exhibitions Strategy	Same as previous year	Same as previous year
	d. Make the collection accessible online through digitising >98% of the collection.	Same as previous year	Same as previous year	Same as previous year



Portrait 23
exhibition
installation
featuring Kate
Beynon's
Fantastic Faces
Space 2023
(detail). Courtesy
of the artist.
© Kate Beynon.

Inspire connection

Ambition

The National Portrait Gallery excels at connecting people with Australian stories through a dynamic and accessible visitor-centered gallery, an innovative approach to digital programming, and a nationally engaged and relevant touring program that considers the needs of touring partners. All Australians see themselves reflected in the Gallery's programs. Programs stimulate a greater understanding of our shared humanity through a bold approach that embraces challenging ideas and perspectives. The Gallery is a champion for art in everyday life, inspiring creativity across generations.

Activities

Performance measures

	2023-24	2024-25	2025-26	2026-27
2.1. Develop the Gallery as an inclusive and accessible cultural space, and an essential destination for visitors.	Reach 350,000 visitors onsite at the gallery.	Increase visitation by 5% on previous year	Increase visitation by 5% on previous year	Increase visitation by 5% on previous year
	Develop an Exhibition Strategy.	Exhibition Strategy Implemented	-	-
	Develop a Destination Management Plan.	Destination Management Plan implemented	-	-
	>90% of visitors are satisfied or very satisfied with their visit.	Same as previous year	Same as previous year	Same as previous year
2.2. Create people-centered, dynamic exhibitions and programs that engage audiences nationally with the art of portraiture.	a. Every travelling exhibition program is accompanied by a suite of engagement options.	Same as previous year	Same as previous year	Same as previous year
	b. Present at least three special exhibitions (including one major prize).	Same as previous year	Same as previous year	Same as previous year
	c. Provide public programs onsite, increasing participation by 5% from the previous year.	Same as previous year	Same as previous year	Same as previous year
	d. Provide digital programs, including those aimed at regional and remote areas, with at least a 50% increase in program engagements from audiences outside Major Cities.	Maintain or improve digital program engagements from audiences outside Major Cities from previous year, and deliver digital infrastructure upgrade	Same as previous year	Same as previous year
	e. Increase reach and engagement with our audiences online by 10%.	Increase by 10% each year	Increase by 10% each year	Increase by 10% each year
2.3. Deliver formal education programs that support the national curriculum and drive increased school visitation.	a. Provide onsite paid school visits which support the curriculum and PACER, with 25% increase in school visits on previous year.	Maintain or improve onsite paid school visits which support the curriculum and PACER from the previous year	Same as previous year	Same as previous year
	b. Provide digital programs which support the curriculum, with 25% increase in program engagement from outside Major Cities.	Maintain or improve digital program engagements from schools outside Major Cities from previous year.	Same as previous year	Same as previous year
	c. Build partnerships and relationships with educational institutions to create pathways for engagement with new audiences, with 25% increase in secondary and tertiary school engagements.	Maintain or improve engagements in secondary and tertiary schools from previous year.	Same as previous year	Same as previous year



Director Bree Pickering, Chair Penny Fowler, Prime Minister Anthony Albanese and Chief Patron Jodie Haydon with *National Photographic Portrait Prize 2023* winner Shea Kirk, Art Handler's Award winner David Cossini and Highly Commended winner Renae Saxby.

Ignite support

Ambitions

The National Portrait Gallery is recognised as a leading cultural organisation by donors, artists, staff and stakeholders. It attracts broad values-aligned support across private giving and strategic and commercial partnerships. It demonstrates best practices in governance processes and procedures and implements evolving approaches to an inclusive and progressive workplace. It leads best practices in the engagement of artists. The Gallery is financially resilient, with a healthy balance between government funding and own source revenue generated through private giving, commercial operations and partnerships.

Activities

Performance measures

	2023-24	2024-25	2025-26	2026-27
3.1. Develop and foster private giving.	a. >\$1m in private donations to the Foundation, including support for collection development.	10% increase each year	10% increase each year	10% increase each year
	b. Icons Syndicate and Circle of Friends participation grows by 10% each year.	10% increase each year	10% increase each year	10% increase each year
	c. Develop a Private Giving Strategy.	Private Giving Strategy implemented	-	-
	d. Raise \$80,000 from donor events held annually.	Same as previous year	Same as previous year	Same as previous year
3.1. Support and contribute to the resilience of the Australian arts and cultural sector, and expand its international influence.	a. Apply for at least one tourism or visitor economy related grant each year.	Same as previous year	Same as previous year	Same as previous year
	b. Raise the profile of the Gallery internationally by undertaking three initiatives with international partners.	Same as previous year	Same as previous year	Same as previous year
	c. Remunerate artists fairly by paying artists at least NAVA rate standards.	Same as previous year	Same as previous year	Same as previous year
	d. Contribute to professional development in the creative sector by presenting at five cultural sector events each year.	Same as previous year	Same as previous year	Same as previous year
3.3. Strengthen the Gallery's financial resilience through diversified income streams and partnerships.	a. Generate > \$3 million in non-government revenue through diversified income streams (excluding donations and private gifts).	Increase on previous years revenue	Increase on previous years revenue	Increase on previous years revenue
	b. Total expenses and total revenue are within 5% of approved operating budget.	Same as previous year	Same as previous year	Same as previous year
	c. Maintain at least four high value commercial partnerships.	Same as previous year	Same as previous year	Same as previous year
3.4. Improve and modernise how we operate.	a. Implement a 'Reflect' Reconciliation Action Plan.	Progress the reconciliation journey	Same as previous year	Same as previous year
	b. Implement the Gallery's 2023-25 Disability Inclusion Action Plan.	All action items in the DIAP are implemented or formally considered	Same as previous year	Same as previous year
	c. Develop a Net Zero Action Plan to meet the government's 2030 targets.	All action items are implemented as per timelines specified in the Net Zero Action Plan	Same as previous year	Same as previous year
	d. Develop an ethical decision-making framework.	-	-	-
3.5. Invest in our people and provide an attractive and supportive workplace.	a. APS census 'wellbeing' and 'engagement' score is in top 20%.	Same as previous year	Same as previous year	Same as previous year
	b. Commit > 2% of staffing budget to ongoing professional development of staff.	Same as previous year	Same as previous year	Same as previous year

Capability

Infrastructure

The National Portrait Gallery in Canberra supports and houses the national collection of portraiture and is a destination for visitors. The 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. The increase in the Gallery's government funding announced in the 2023–24 Budget will enable the Gallery to better support this program. A Collection Management Plan will be developed and implemented to ensure collection storage capacity keeps pace with collection growth.

Information Communications Technology (ICT)

The National Portrait Gallery's digital program reaches audiences across Australia. Continued investment in digital infrastructure is required to ensure digital programming meets the needs of our audience. The Gallery continues to manage and consider opportunities to expand ICT capacity. The Gallery has a fully managed IT environment hosted at an offsite data centre guaranteeing 100% uptime to staff and visitors who access our digital channels. The Gallery is continuing to implement changes to ICT services to better support hybrid working arrangements and improve security to enable staff to work remotely and with mobility while onsite. The Gallery takes seriously the increased threats in cyber security, and undertakes regular penetration and intrusion testing, and other steps to mitigate cyber security risks.

Workforce

The National Portrait Gallery has over 50 full time equivalent employees, and works with over 20 commercial contractors to deliver on-site services. The Gallery continually reviews workforce capabilities to ensure it can meet the demands of leading gallery practice. Professional development opportunities increase capability and effectiveness. A targeted program is underway to modernise policies, procedures and frameworks to support our workforce.

Artist Kenton Guinness at the launch of the *Gulgawarnigu: Thinking of something, someone* exhibition, a partnership between Big hART and the National Portrait Gallery, 2023.



Risk oversight and management

The National Portrait Gallery has a Risk and Opportunity Framework that underpins operations. It provides an approach to engaging with risk that also considers opportunities and positions risk management as a tool to achieve outcomes. The Gallery sets risk escalation points, which serve a similar function to a risk appetite statement, triggering increased oversight at set points for defined categories of risk.

Risk assessments are undertaken at the business unit and project level, focusing on both program-wide and project-specific risks. Strategic and operational risks are regularly reported to Executive and the Audit Committee and Board.

The main areas of risk identified by the National Portrait Gallery include:

Enterprise risk	Controls
<p>Insufficient financial and human resources The Gallery does not have sufficient financial and human resources to meet its responsibilities or achieve its strategic priorities, caused by increased operating costs, lack of public and government confidence leading to failure to increase government appropriation and private sector support, poor financial and operational management, failure to achieve investment yields, and challenges in effective workforce planning given the size and nature of the organisation.</p>	<ul style="list-style-type: none"> Continued engagement with Minister for the Arts and the Office for the Arts Investments managed and monitored by Investment Committee Implementation of financial management policies and procedures Enhance commercial and own-source revenue opportunities Invest 2% of our operating budget in professional development Refine Governance Framework and key governance policies and procedures
<p>External disruption or targeted attack Audiences are unable to engage with the Gallery, either onsite or digital and off-site programming, due to environmental events, external disruptions, cyber-attack, protest activities or pandemic, reducing our national reach and ability to collaborate.</p>	<ul style="list-style-type: none"> Business Continuity, Emergency Management and other associated policies and plans are implemented and monitored Cyber security penetration and intrusion testing, and system maintenance and updates are regularly performed Active monitoring of current and emerging events, and controls implemented if required Project and event-specific risk assessments include consideration of these risks
<p>Reputational damage An exhibition, the collection, event or activity may result in reputational damage as a result of not meeting audiences' expectations or because the content presented is confronting or challenging. Weaknesses or gaps in governance practices lead to conduct or activity that adversely impacts the reputation of the organisation.</p>	<ul style="list-style-type: none"> Development and implementation of visitor engagement policies Exhibitions and other programs are developed in a robust and ethical curatorial framework Updating, development and/or implementation of strategic policy documents such as the Collection Development Policy Regular review of marketing, brand and communications policies and strategies Exhibitions and other large projects subject to a whole-of-organisation risk assessment Review and update governance practices and policies, including maintaining a policy register to monitor policy review
<p>Damage to the collection The national collection of portraiture is damaged as a consequence of accidental or deliberate interference, transport, or installation, or as a result of environmental conditions.</p>	<ul style="list-style-type: none"> Review and update preservation, conservation, security and disaster management plans Develop and implement Collection Management Plan

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