

NATIONAL  
PORTRAIT  
GALLERY

# Corporate Plan 2025-26





# NATIONAL PORTRAIT GALLERY

## Acknowledgment of Country

The National Portrait Gallery acknowledges the Traditional Custodians of Country throughout Australia and recognises their continuing connection to lands, waters and communities. We extend our respect to Aboriginal and Torres Strait Islander Elders, Ancestors and Spirits as the Custodians of the Countries on which we live and work.

We acknowledge the Ngunnawal and Ngambri peoples, the Traditional Custodians of the Canberra region, on whose lands the Gallery stands. This Country is surrounded by neighbouring peoples including Wiradjuri to the west, Walgalu to the south, Yuin to the east, Ngarigo to the southeast, and Gundungdurra to the northeast. We extend this acknowledgement to all First Nations peoples whose stories are shared through the Gallery’s collection and exhibitions and to whose lands our programs and exhibitions travel.

Cover: Installation view of *Atong Atem's The Last Women* 2025, commissioned by the National Portrait Gallery

# Introduction

On behalf of the National Portrait Gallery of Australia Board, the accountable authority, I am pleased to present the Gallery’s Corporate Plan 2025–26. The plan covers the period 2025–26 to 2028–29, 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.



Sam Meers AO  
Chair

## Vision

To reflect the face of Australia, tell Australian stories and foster an understanding of the identity, history, culture, creativity and diversity of Australian people through the art of portraiture.

## 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 programs.

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

## National Portrait Gallery Values

<b>Creativity</b>	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.
<b>Innovation</b>	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.
<b>Inclusivity</b>	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.
<b>Integrity</b>	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.



# About us

The National Portrait Gallery is a National Cultural Institution dedicated to telling and sharing the story of the evolution of Australian identity through portraiture. Our vision to reflect the face of Australia, tell Australian stories and increase understanding and appreciation of Australian people guides our work.

From our position on the banks of Lake Burley Griffin on the lands of the Ngunnawal and Ngambri peoples, the Gallery foregrounds and respects First Nations peoples’ knowledge and perspectives, and prioritises principles of self-determination in our methodologies. Through a rich array of programming, we create longevity for the stories behind the art, while inspiring and fostering creativity in our audiences. Everyone represented in the collection as an artist or a sitter joins the collective narrative of national identity that connects to our audiences.

Celebrating its 25th year in 2023, the Gallery has set an ambitious, bold and dynamic plan ahead of its 30th year. Guided by our purpose and the vision of the National Cultural Policy, *Revive: A place for every story, a story for every place*, we will continue to develop our collection to reflect artistic excellence, share stories and increase engagement with diverse, multigenerational audiences. Through transformation of our digital programming and touring exhibition program, we will enhance our work and reach audiences outside major cities in exciting and innovative new ways. Our commitment to reconciliation, disability inclusion, environmental responsibility and ethical conduct guides everything that we do.



Ryan Presley's  
*Inferno* projected  
onto the Gallery  
building for the  
2025 Enlighten  
Festival



# Operating context

The National Portrait Gallery operates in a dynamic creative sector. As a National Cultural 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 Portrait Collection, telling stories, and producing dynamic and engaging content across travelling and digital programs.

Internal and external forces, including economic conditions, tourism trends, evolving audience expectations, shifts in cultural consumption 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.

## National Cultural Policy: Revive

The Gallery will continue to take a leadership role in promoting and delivering the pillars of the National Cultural Policy, *Revive*. In his 2024 Statement of Expectations, the Hon Tony Burke, Minister for the Arts, outlined the vital role of cultural institutions in achieving the outcomes of *Revive*, preserving, sharing and celebrating diverse stories. In the Gallery’s Statement of Intent 2024, it committed to each of the five pillars of *Revive* in the following ways:

### First Nations first

Guided by its Reconciliation Action Plan, the Gallery has several initiatives in progress that recognise that First Nations peoples and stories are at the centre of Australian arts and culture. The Gallery respects and amplifies First Nations experience, including through continuing to increase the number of First Nations people represented in its collection, exhibitions and workforce.

### A place for every story

People are at the heart of the Gallery – the sitters, artists and their stories are central to its remit. The Gallery strives to reflect the breadth of stories that make up the evolution of Australian identity in its collection, exhibitions and public programs.

### Centrality of the artist

The Gallery prioritises best practices in the engagement of artists. It acts with integrity when dealing with artists, ensuring collaborations are culturally safe, accessible and fairly remunerated.

### Strong cultural infrastructure

As a National Cultural Institution, the Gallery understands the vital leadership role it plays within Australia’s cultural infrastructure. The Gallery seeks opportunities to collaborate with international and national arts sector colleagues, to provide mutual

development of capabilities to enhance the sector and create value for all Australians. Care for the collection will continue to be a priority to maintain the works of art for the enjoyment of people today and for future generations.

### Engaging the audience

Audiences are why the Gallery exists. The importance of connecting with people, both in Australia and abroad, motivates its work. The Gallery recognises its Purpose to serve all Australians and will continue to focus on increasing engagement with audiences nationally and in building intergenerational and accessible offerings. The Gallery engages with diverse audiences to explore the evolution of Australian identity.

## Engaging with artists and reaching audiences

The Gallery has a national remit and strives to engage audiences with the National Portrait Collection through its activities across onsite, online and offsite platforms. Through its Artistic Program, the Gallery embraces and reflects the diversity and richness of Australian identity, engaging with complex and meaningful narratives and ideas with sensitivity and through robust curatorial and collection development practices.

The Artistic Program for 2025–26 foregrounds human stories and spotlights the work of innovative contemporary Australian artists. Onsite exhibition highlights include *Super Kaylene Whiskey*, the first major monograph of the Yankunytjatjara artist whose work celebrates First Nations joy and strength; and the debut of a major commission of the CommBank Matildas FIFA Women’s World Cup 2023™ Squad. Other projects dynamically showcase the breadth of the collection, including *In Bloom*, a thematic exhibition that explores floral symbolism as a marker of identity and is on display throughout Canberra’s Floriade flower festival.

Desire for high-quality experiences is reshaping audience demand and destination choice. Onsite programming, including education programs and intergenerational engagement programs, attract diverse audiences. Program highlights include the annual *Art. Make. Create* family day inspired by the exhibition *The Immersive World of Thom Roberts*, which presented a variety of artmaking and other activities designed in consultation with the artist. Investment in immersive activations that connect audiences with exhibitions will continue to drive demographic diversification and new bookable experiences will grow the Gallery’s presence nationally and internationally. The introduction of onsite digital activations like augmented reality enhance audience experience of exhibitions and create news ways for visitors to engage with art.

Reduced interstate visitation to Canberra in 2024–25 has reinforced the importance of a vibrant national engagement strategy. The Gallery has evolved its approach to programming beyond Canberra with new touring models to increase opportunities for national audiences to access national collections, prioritising suburban, regional and remote locations.

Digital uplift in the past year has increased the Gallery’s national impact and reach. Ongoing strategic investment in digital personnel and infrastructure supports the Gallery to keep pace with shifting audience expectations. Digital programming aims to reach all Australians, particularly those who will never have the opportunity to visit the Gallery in person.



## Financial sustainability and economic conditions

The ongoing additional funding that the Gallery received in the 2023–24 Budget has restored the organisation’s operating budget and enabled the delivery of core functions, and a capital works program to maintain the iconic building that houses the National Portrait Collection.

The Gallery operates with a balance between government funding and own source revenue generated through private giving, commercial operations and partnerships. To maintain budget balance, ongoing efficiency savings or growth in non-government revenue will be required each year.

The 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. The Gallery’s Foundation, assisted by the guidance of the Investment Committee, is an important source of revenue through donations and investment earnings. 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.

## Workforce planning and management

Staff are employed under the *Public Service Act 1999*, with remuneration and conditions set out in the Gallery’s designated Enterprise Agreement 2024–27.

Workforce planning is integral to fostering an agile and resilient Gallery that aligns with its strategic objectives and prepares for future challenges. The Gallery prioritises attracting and retaining diverse, high-quality staff and nurtures a workplace culture that encourages collaboration and innovation. Organisational investment in continuous learning and development empowers staff to adapt to changing demands, build capability and grow productivity. The Gallery offers a rich array of initiatives that promote physical, mental and emotional health, alongside flexible work arrangements to strengthen employee wellbeing and work-life balance. The Gallery is developing its approach to succession planning to better ensure seamless leadership transitions, and safeguard against disruptions in critical roles.

Recent investment in new technology has allowed the Gallery to streamline processes and foster efficiency, ensuring the workforce remains competitive, engaged and future-ready. The Gallery harnesses workforce analytics to develop data-driven insights on workforce needs to better address skill gaps and optimise resource allocation.

Installation view  
of Ryan Presley’s  
*Blood money –  
infinite dollar note*  
– Aunty Regina  
Pilawuk Wilson  
2023







Installation view of Samuel Hodge's portrait *Romance Was Born 2025*, commissioned with funds provided by Hayley Baillie 2025

# Key activities and performance measures

## Strategic priorities

The National Portrait Gallery aims to present a broad and diverse picture of Australian life, inspiring audiences to engage with meaningful human stories through portraiture. The artists and sitters represented in the National Portrait Collection reflect, as far as possible, Australia's geographic, vocational, professional, cultural and social diversity.

The Gallery champions artistic excellence and connects people with Australian identity, achievements, challenges and creative endeavour 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 to develop a National Portrait Collection and provide 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.

The Gallery's performance measures and targets align to its core purpose and the five pillars of *Revive*, and are connected to the following strategic priorities:

- **Enrich the collection**
- **Inspire a national audience**
- **Create connection**



# 01 Enrich the collection

Ambition statement

Through its acquisitions and commissions program, the Gallery will continue to grow the National Portrait Collection and capture the diversity of Australian stories. The Gallery values and embraces the complexity of Australian identity, navigating sensitivities while maintaining its independence through ensuring transparent and ethical practices. First Nations voices and narratives are elevated and embedded at the heart of the Gallery’s work.

The Gallery strives to develop a collection that presents the breadth and innovation of contemporary portraiture and showcases the highest standards of artistic excellence. Through its active support of artists and their collaborators, the Gallery fosters ambitious commissions and exhibitions that present the collection in new and dynamic ways. Compelling digital content and publications make the collection more accessible, deepening engagement and forging meaningful connections between audiences, artists, sitters and their stories.

Performance measure 1.1

First Nations artists and stories are represented in the National Portrait Collection

2025–26 Targets	<ul style="list-style-type: none"><li>■ &gt;5 acquired works of art are of First Nations sitters or by First Nations artists</li><li>■ At least 1 commission is a First Nations sitter or artist</li><li>■ &gt;20 collection works of art by First Nations artists, or which engage with First Nations stories, on display</li></ul>
Methodology	Based on artist and sitter identification information and research as tracked in the Gallery’s collection management platform, EMu, and as approved by the Board. Works can only be acquired into the collection if they are processed per the Gallery’s Collection Development Policy (Acquisitions and Deaccessions). Commissions are processed per the Gallery’s Collection Development Policy (Commissions).
2026–27 to 2028–29	Target results are equal to or greater than previous year
REVIVE	<b>Pillar 1</b> – First Nations first <b>Pillar 2</b> – A place for every story

Performance measure 1.2

Works of art of outstanding artistic merit are added to the National Portrait Collection

2025–26 Targets	<ul style="list-style-type: none"><li>■ &gt;30 works of art are added into the National Portrait Collection</li><li>■ &gt;2 artists commissioned to produce portraits of sitters</li></ul>
Methodology	Based on work of art acquisitions as tracked in the Gallery’s collection management platform, EMu, and as approved by the Board. Works can only be acquired into the collection if they are processed per the Collection Development Policy (Acquisitions and Deaccessions). Commissions are processed per the Gallery’s Collection Development Policy (Commissions).
2026–27 to 2028–29	Target results are equal to or greater than previous year
REVIVE	<b>Pillar 2</b> – A place for every story <b>Pillar 3</b> – Centrality of the artist

Performance measure 1.3

Works of art are shared in an accessible and meaningful way

2025–26 Targets	<ul style="list-style-type: none"><li>■ New accessibility resources made available online and onsite</li><li>■ &gt;4 interactive experiences, including digital, available onsite to enhance exhibitions</li><li>■ &gt;6 Portrait Story interviews recorded and published</li></ul>
Methodology	Accessibility options are tracked by the number of resources created and made available onsite and online. These include but are not limited to Auslan-interpretation videos, audio-description recordings, visual stories for wayfinding, sensory kits etc. Interactive experiences may include augmented reality, interactive displays or other digital enhancements, exhibition-related making stations and other art-making activities. Accessibility resources are not included in this total. Portrait Story interviews can be with artists, subjects or other subject experts and are published on the Gallery’s website, social media channels, onsite on the Portrait Stories mobile application and other channels as appropriate.
2026–27 to 2028–29	Target results are equal to or greater than previous year
REVIVE	<b>Pillar 5</b> – Engaging the audience



# 02 Inspire a national audience

## Ambition statement

The Gallery will continue to increase access to the National Portrait Collection through vibrant onsite, digital and offsite initiatives. The Gallery’s remit gives it powerful legitimacy to engage with complex narratives – its programs strive to be inclusive, thought-provoking and encourage nuanced perspectives and ideas. Onsite exhibitions and programs will resonate broadly with national audiences, connecting people across Australia with the collection, portraiture and diverse ideas of identity.

The Gallery’s strategic positioning within the Canberra visitor economy and more broadly within the cultural sector is driving the development of a vibrant national audience engagement strategy. Building on its longstanding touring exhibitions and loans programs, the Gallery will forge meaningful partnerships with fellow National Cultural Institutions and beyond to explore new touring models, and activate dynamic digital and programmatic opportunities. Continued digitisation of the collection and compelling digital learning offerings will ensure that audiences – regardless of location – can engage with portraits and narratives.

## Performance measure 2.1

### Collection works of art displayed onsite, online and offsite

2025–26 Targets	<ul style="list-style-type: none"><li>■ Deliver dynamic exhibition program with &gt;2 major temporary exhibitions, &gt;1 artist project and &gt;5 exhibitions/projects dedicated to collection works</li><li>■ 8 touring exhibition venues</li><li>■ 98% of collection digitised</li></ul>
Methodology	Exhibition schedule charts both onsite and touring exhibitions. Work of art movement information as tracked in the Gallery’s collection management platform, EMu. Digitised works of art are available to the public on the Gallery website, social media and on mobile applications, virtual tours, exhibition collateral and printed and digital promotional material.
2026–27 to 2028–29	Target results are equal to or greater than previous year
REVIVE	<b>Pillar 2</b> – A place for every story <b>Pillar 5</b> – Engaging the audience

## Performance measure 2.2

### Engagement with artistic program onsite, online and offsite

2025–26 Targets	<ul style="list-style-type: none"><li>■ Increase overall engagement onsite, online and offsite</li><li>■ Increase demographic diversity of onsite audience</li></ul>
Methodology	Onsite visitation is tracked by Vemcount – visitor counting system. Offsite visitation includes attendance at travelling exhibitions and outreach programs. This is provided by tour venues. Online visitation is tracked by a variety of data sources to capture attendance across the website, social media and online public and education programs offerings. Sources include but are not limited to Google Analytics, Sprout Social, DART and Book Canberra Excursions combined into a single company dashboard. Onsite program attendance includes tracking through ticketed programs and events. Visitor surveys are conducted by an external provider four times per year during school holiday periods. Data will be compared with 2024–25 survey data.
2026–27 to 2028–29	Target results are equal to or greater than previous year
REVIVE	<b>Pillar 5</b> – Engaging the audience

## Performance measure 2.3

### Engagement with targeted national programs

2025–26 Targets	<ul style="list-style-type: none"><li>■ 2 public unveilings of commissioned works</li><li>■ Increase attendees at onsite and online education programs</li><li>■ Education audiences represent 80% of federal electorates</li></ul>
Methodology	Work of art movement information is tracked in the Gallery’s collection management platform, EMu. Education program attendance onsite includes school and early learning groups. It is captured through the booking systems Tessitura and Book Canberra Excursions and tracked by the Bookings Officer. Attendance includes teachers, guardians and students. Online program attendance and audience origin is captured into a dashboard from a variety of sources including but not limited to Google Analytics, Sprout Social, NPG website and Book Canberra Excursions. Data on audience electorates is tracked through Tessitura and Book Canberra Excursions.
2026–27 to 2028–29	Target results are equal to or greater than previous year
REVIVE	<b>Pillar 2</b> – A place for every story <b>Pillar 5</b> – Engaging the audience



Strategic priority

# 03 Create connection

## Ambition statement

The Gallery fosters dynamic, collaborative relationships with peer cultural institutions, businesses and supporters to meet its strategic ambitions. The Gallery actively pursues strategic cultural and commercial alliances that align with the Gallery values and amplify the impact of its work.

The Gallery champions creativity and strives to give voice to different perspectives and identities. Enabling an artist-forward approach to exhibitions and projects ensures the centrality of the artist voice and supports audiences to explore portraiture in new and exciting ways.



## Performance measure 3.1 Growth in private giving and partnerships

2025-26 Targets	<ul style="list-style-type: none"><li>■ Increase donations to the Foundation including support for collection development and commissions</li><li>■ Maintain 4 high-value commercial partnerships</li></ul>
Methodology	<p>Amounts drawn from the audited financial statements.</p> <p>Donations to the Foundation include financial gifts, exhibition support, partnerships, bequests and portrait donations, as tracked in customer relationship management system.</p> <p>High-value partnerships are relationships with corporate supporters that are defined by an alignment of branding, relevance, values and business outcomes. High-value partnerships offer the Gallery at least \$50k in financial, in-kind support, audience reach and/or brand positioning.</p>
2026-27 to 2028-29	Target results are equal to or greater than previous year
REVIVE	<p><b>Pillar 4</b> – Strong cultural infrastructure</p> <p><b>Pillar 5</b> – Engaging the audience</p>

## Performance measure 3.2 Number of artists and arts professionals engaged

2025-26 Targets	<ul style="list-style-type: none"><li>■ &gt;30 living artists supported through the onsite and offsite exhibition program</li><li>■ 2 internships</li><li>■ 2 partnerships within the arts sector</li><li>■ 2 educators professional development sessions held per year</li></ul>
Methodology	<p>Inclusive of artists commissioned for solo exhibitions, group exhibitions, engaged in other programming opportunities, and finalists in prizes.</p> <p>Artist engagement subject to artist agreements.</p> <p>Internships subject to agreement.</p> <p>Attendance of programs tracked through Book Canberra Excursions.</p>
2026-27 to 2028-29	Target results are equal to or greater than previous year
REVIVE	<p><b>Pillar 3</b> – Centrality of the artist</p> <p><b>Pillar 4</b> – Strong cultural infrastructure</p>

Visitors in *The Immersive World of Thom Roberts* making space



# Capability

## Infrastructure

The National Portrait Gallery in Canberra supports and houses the National Portrait Collection 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 has enabled the Gallery to better support this program.

## Information Communications Technology (ICT)

The Gallery's digital program reaches audiences across Australia and globally. 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 99.99% uptime to staff and visitors who access our digital channels. 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. The Gallery is actively exploring ways to embrace Artificial Intelligence to enhance efficiency, drive innovation, and stay ahead in a rapidly evolving digital landscape. The latest version of the Gallery's 'Portrait Stories' app uses AI to provide content to visitors in six languages. AI is also being used to develop our latest interactive experience for school groups, Mission to Mars.

## Workforce

The Gallery understands that its people are at the heart of delivering innovative exhibitions and cultural experiences. With a focus on attracting and

retaining talent, the Gallery ensures that staffing levels meet operational needs while fostering a positive and collaborative work environment. The Gallery has approximately 55 full-time equivalent employees, and works with over 20 commercial contractors working collaboratively to deliver onsite services. By embracing diversity and encouraging innovation and creativity, the Gallery cultivates a dynamic workplace where employees and contractors can thrive and contribute meaningfully.

Ongoing learning and professional development are key to keeping the Gallery at the forefront of industry best practices. Through tailored training programs, leadership development opportunities, and skill-building opportunities, staff members are supported in expanding their expertise and reaching their full potential. The Gallery is also modernising policies and procedures to create a smoother, more effective working environment, ensuring employees and contractors have the tools and guidance needed to excel. By investing in its people, the Gallery strengthens its ability to deliver inspiring artistic and cultural experiences now and into the future.

## Strategic Commissioning Framework

The Gallery takes a considered approach to its resourcing and does not rely on outsourcing to resource core positions. Specialist work may be outsourced to meet temporary surge or technical demand, ensure independent advice or if a core position is temporarily unable to be recruited due to market shortages. Following analysis of core work requirements in 2025–26, the Gallery does not propose reduction targets for this year. However, any reductions for 2026–27 and beyond will be outlined in future plans.



Fashion designers  
Jenny Kee AO and  
Linda Jackson AO  
being interviewed  
for the Gallery's  
Portrait Stories



# Risk oversight and management

The National Portrait Gallery has a Risk and Opportunity Framework that underpins operations. The Framework also considers opportunities and positions risk management as a tool to achieve outcomes. The Gallery sets risk escalation points, 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 to the Audit Committee and Board.

The main areas of risk identified by the Gallery include:

Enterprise risk	Controls
<b>Physical infrastructure risk</b>  Audiences are unable to engage with the Gallery, either onsite or digital and offsite programming, due to environmental events, external disruptions, cyber-attack, protest activities or pandemic, reducing our national reach and ability to collaborate.	<ul style="list-style-type: none"><li>■ Business Continuity, Emergency Management and other associated policies and plans implemented and monitored</li><li>■ Cyber security testing and system maintenance performed regularly</li><li>■ Current and emerging events actively monitored</li><li>■ Event, exhibition and project risk assessments in place</li></ul>
<b>People/Staff</b>  The Gallery is unable to attract or retain talent, particularly First Nations talent, due to increased competition in the labour market. Staff do not have sufficient capacity or capability to deliver core business safely and/or to the required standard.	<ul style="list-style-type: none"><li>■ 2% of operating budget invested in professional development</li><li>■ Health and wellbeing initiatives in place</li><li>■ Work Health and Safety management system, procedures, policy and training</li><li>■ First Nations cultural safety initiatives in place</li><li>■ Diversity and inclusion training, including cultural awareness training, available to staff</li></ul>
<b>Collection</b>  The National Portrait Collection is damaged as a consequence of accidental or deliberate interference, transport or installation, or as a result of environmental conditions.	<ul style="list-style-type: none"><li>■ Review and update preservation, conservation, security and disaster management plans</li><li>■ Develop and implement Collection Management Plan</li></ul>
<b>Reputation</b>  The Gallery, 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.	<ul style="list-style-type: none"><li>■ Development and implementation of visitor engagement policies</li><li>■ Exhibitions and programs are developed in a robust and ethical curatorial framework</li><li>■ Regular review and implementation of strategic policy documents such as the Collection Development Policy</li><li>■ Regular review of marketing, brand and communications policies and strategies</li><li>■ Exhibitions and other large projects subject to a whole-of-organisation risk assessment</li><li>■ Policies and procedures in place and subject to internal and external audit, and regular internal review to support robust governance practices</li></ul>

Enterprise risk	Controls
<b>Funding and resources</b>  The Gallery has insufficient funds to fulfil its legislative function 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.	<ul style="list-style-type: none"><li>■ Continued engagement with Minister for the Arts and the Office for the Arts</li><li>■ Investments managed and monitored by Investment Committee</li><li>■ Implementation of financial management policies and procedures</li><li>■ Enhance commercial and own-source revenue opportunities</li><li>■ Governance framework and key governance policies and procedures</li></ul>
<b>Policies and processes</b>  The Gallery fails to maintain governance procedures and policies which leads to activity or conduct that adversely affects its reputation.	<ul style="list-style-type: none"><li>■ Regular review and update of governance practices and policies, including maintaining a policy register and policy review plan to monitor policy review</li><li>■ Internal audit program</li></ul>
<b>Systems</b>  The Gallery, 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.	<ul style="list-style-type: none"><li>■ Regular program of staff training across all major systems</li><li>■ Penetration testing and intrusion prevention measures in place</li><li>■ Regular monitoring and response to emerging issues</li></ul>



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