

NATIONAL  
PORTRAIT  
GALLERY

# Corporate Plan 2024-25



### 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: The Joan Ross:  
Those trees came back  
to me in my dreams  
exhibition featuring  
The Dickheads (2010)  
and Possession (2023)  
© Joan Ross*

# Introduction

On behalf of the National Portrait Gallery of Australia Board, the accountable authority, I am pleased to present the Gallery's Corporate Plan 2024–25. The plan covers the period 2024–25 to 2027–28, 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 AM**  
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.

# 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 art, specifically portraiture. The Gallery's vision guides our work onsite, on demand and offsite across the nation.

The Gallery is positioned on the banks of Lake Burley Griffin on the lands of the Ngunnawal and Ngambri peoples. We foreground and respect First Nations peoples' knowledge and perspectives, and prioritise principles of self-determination in our methodologies. We strive to tell difficult and complex stories through the most accessible art form: portraiture. 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.

The Gallery is committed to taking a leadership role in promoting and delivering the five pillars of the National Cultural Policy, *Revive: A place for every story, a story for every place.*



Dylan Mooney's  
*Drawn Together*  
projected onto  
the building  
for the 2024  
Enlighten Festival  
© Dylan Mooney

# 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 Portrait Collection, 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.

## National Cultural Policy: Revive

The Gallery is committed to taking 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 collecting institutions in achieving the outcomes of *Revive*, preserving, sharing and celebrating diverse stories. In the Gallery's Statement of Intent 2024, it has 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 increasing 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 is committed to reflecting 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 is committed to acting 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 will seek 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.

### 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 focus on increasing engagement with audiences outside major cities and building intergenerational and accessible offerings. The Gallery will engage with diverse audiences to explore the evolution of Australian identity.

## Reaching audiences and meeting expectations

The 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. The Artistic Program for 2024–25 offers extensive engagement opportunities across free and ticketed programs. Exhibition highlights include *Joan Ross: Those trees came back to me in my dreams*, a dynamic exhibition in which the artist Joan Ross was invited to select works from the Gallery's collection to put in dialogue with her own, exploring climate change, greed, consumerism and the ongoing consequences of colonisation in Australia; *Carol Jerrems: Portraits*, the first exhibition to focus exclusively on portraiture within the hugely influential photographer's practice; and the annual *National Photographic Portrait Prize*, celebrating the dynamism and diversity of photographic practice in Australia. 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 recent years, the Gallery has prioritised producing digital programs to connect with audiences all over Australia and internationally. Digital engagement remains both a priority and area of growth to ensure the Gallery delivers its national remit and engages audiences in a dynamic way. Ongoing strategic investment in digital infrastructure is required to keep pace with shifting audience expectations and ensure an innovative, contemporary work environment. The Gallery will continue to expand its commitment to diversity, inclusion, environmental responsibility and ethical conduct. Tasked with developing a collection that reflects the breadth of Australian experience and identity, the Gallery will increase its community engagement and targeted programming to increase the diversity of audiences and artists.

## 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 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 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

The 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.



# 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 Portrait Collection should reflect, as far as possible, Australia's geographic, vocational, professional, cultural and social diversity.

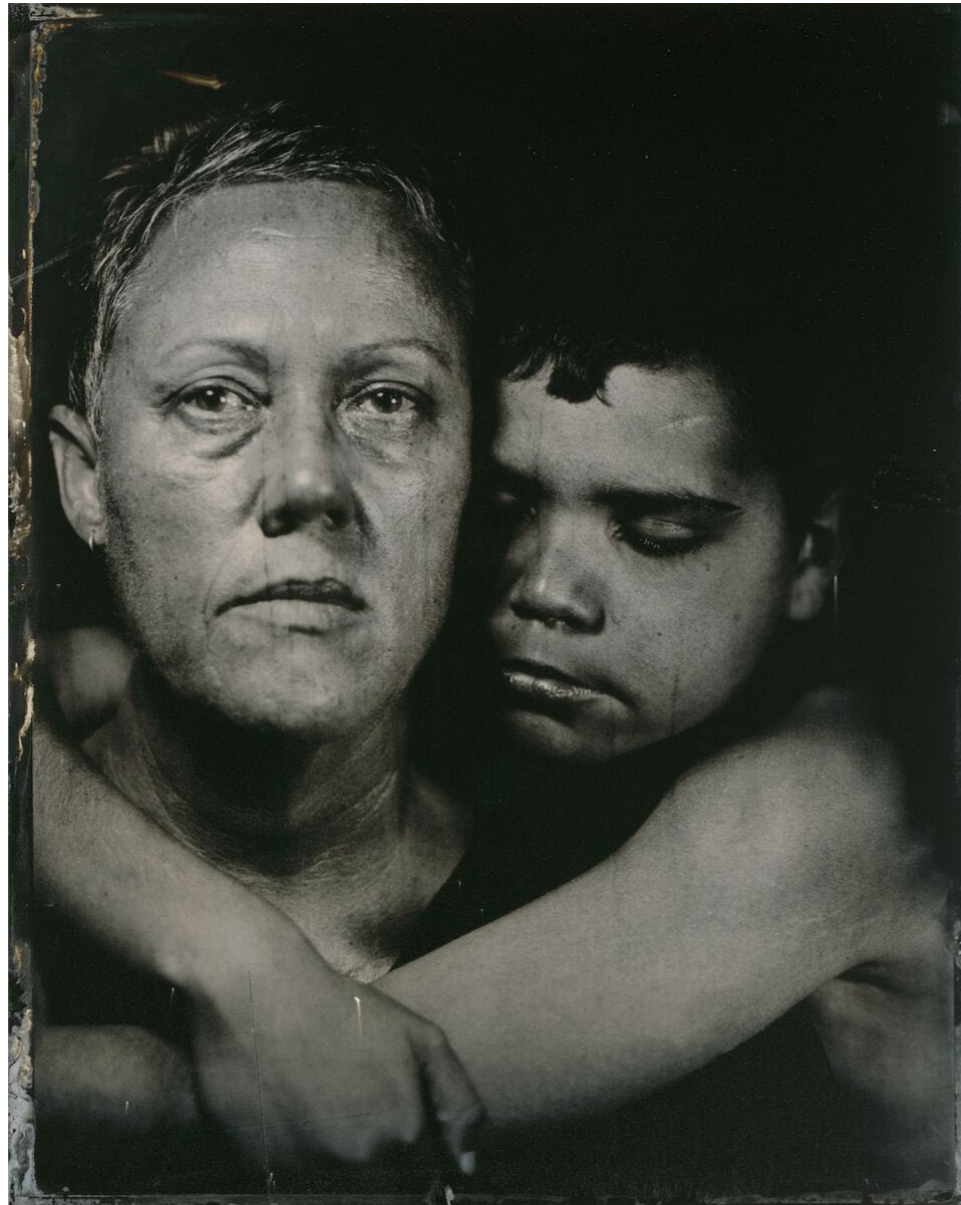
The Gallery aims to connect people with Australian identity, achievements, challenges and creative endeavour across multiple points of access. This extends beyond a welcoming onsite experience to developing engaging digital programs, and dynamic national and international touring and collaborative programs.

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. Across all strategic priorities, the Gallery commits to delivering its core purpose and supporting the five pillars of Revive.

The Gallery has identified seven corporate activities which support the following three strategic priorities:

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

Performers at the Gallery's late-night program *Brolga: A Queer Koori Wonderland*, curated by Joel Bray



## Enrich the collection

### Ambition: To reflect the evolution of Australian identity through art

The National Portrait Collection is an evolving reflection of the complexity and diversity of Australian life that 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 critical engagement in, and understanding of, the genre of portraiture through the collection and exhibition 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.

Brenda L Croft, Prue Hazelgrove (wet plate collodion process technical assistant) and Richard Crampton (printer), *blood/memory: Brenda & Christopher I (Gurindji/Malgin/Mudburra; Mara/Ngarrindjeri/Ritharrngu; Anglo-Australian/Chinese/German/Irish/Scottish) 2021* 2022 (printed 2023). Purchased 2023 © Brenda L Croft/ Copyright Agency, 2024

Opposite: Archie Moore, *Mia!* 2022/2023 (detail). Purchased 2023 © Archie Moore

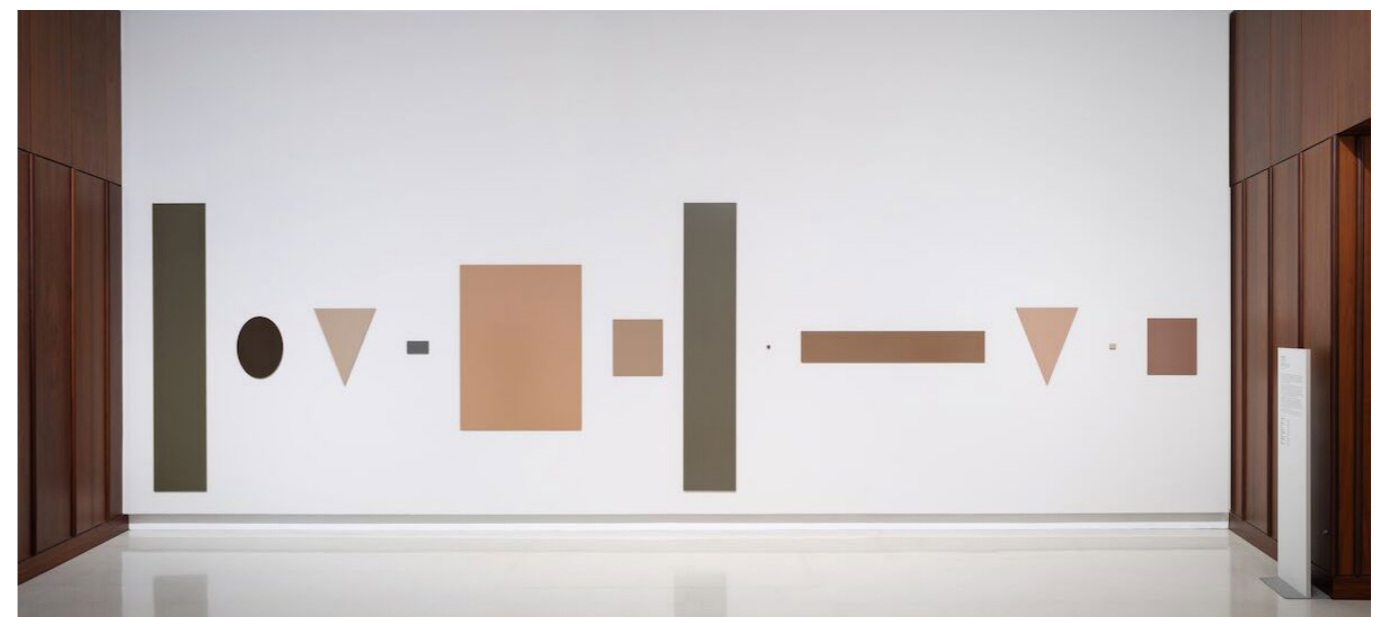
## Activity 1: Elevate First Nations artists and sitters/figures in the National Portrait Collection

The Gallery will increase First Nations representation in the collection and exhibitions as an integral part of the narrative of Australian identity.

### Performance measure:

#### Number of First Nations artists and sitters represented in the collection

2024-25 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	<p>Based on artist and sitter identification information and research as tracked in the Gallery's collection management platform, EMU.</p> <p>Works can only be acquired into the collection if they are processed through the Gallery's collection approval procedures. These include review by internal staff and approval to proceed by the Director, Curatorial and Collection and the Director and subsequent endorsement by Gallery Collection Committee prior to Board approval and accession into the collection. At each stage, assessment is made against acquisition priority areas, artistic excellence and adherence to the Collection Development Policy. An updated and expanded Collection Development Policy is in development this year to further support this process.</p>
2025-26 to 2027-28	Target results are equal to or greater than previous year
REVIVE	<p>Pillar 1 - First Nations first</p> <p>Pillar 2 - A place for every story</p>





The Gallery's forecourt with Ryan Presley's *Paradise won* (2024) and James Angus' *Geo Face Distributor* (2009)  
© Ryan Presley  
© James Angus

### Activity 2: Develop and grow the National Portrait Collection

The Gallery will develop an artistically excellent collection that reflects the breadth of Australian experiences and stories, and enable artists to work ambitiously in a safe and accessible way.

#### Performance measure: Number of works of art with outstanding quality are added to the National Portrait Collection

2024-25 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. Commissions, once approved by the Board, are tracked closely via ongoing artist and sitter relationship management and the implementation of an artist agreement with inbuilt milestones.
2025-26 to 2027-28	Target results are equal to or greater than previous year
REVIVE	Pillar 2 - A place for every story Pillar 3 - Centrality of the artist

### Activity 3: Share the collection with audiences across Australia

The Gallery will increase access to the National Portrait Collection across Australia through its active exhibition, loans and digitisation programs.

#### Performance measure: Number of collection works of art displayed onsite, offsite and on demand.

2024-25 Targets	<ul style="list-style-type: none"> <li>■ &gt;5 exhibitions/projects dedicated to collection works of art opened onsite</li> <li>■ &gt;15 collection works of art shared through outward loans and travelling exhibition programs</li> <li>■ &gt;80 on-demand accessibility resources made available online and onsite</li> </ul>
Methodology	Based on work of art movement information as tracked in the Gallery's collection management platform, EMU. Accessibility options are tracked by the number of digital assets created and made available online. These include but are not limited to Auslan-interpretation videos, audio-description recordings, visual stories for wayfinding etc.
2025-26 to 2027-28	Target results are equal to or greater than previous year
REVIVE	Pillar 5 - Engaging the audience

Caption

# 02

## Strategic priority



The Gallery's Art.Make. Create. event with the Tjanpi Desert Weavers

## Inspire connection

### Ambition: To drive engagement and evolve our use of digital technology to reach diverse audiences

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.

## Activity 4: Deliver a people-centred artistic program that engages audiences nationally with the art of portraiture

The Gallery will leverage its onsite, on-demand and offsite platforms to engage with audiences across Australia.

### Performance measure: Number of people engaged with artistic program onsite, online and offsite and visitor sentiment analysis

2024-25 Targets	<ul style="list-style-type: none"> <li>488,500 visitors onsite</li> <li>15,000 offsite</li> <li>861,000 online (655,000 website users, 171,000 followers on social media, 35,000 people attending online public and education programs)</li> </ul>
Methodology	<p>Onsite visitation is tracked by Vemcount - visitor counting system.</p> <p>Offsite visitation includes attendance at travelling exhibitions and outreach programs. This is provided by tour venues.</p> <p>Online visitation is tracked by a variety of data sources, including but not limited to Google Analytics, Sprout Social, DART and Book Canberra Excursions combined into a single company dashboard.</p>
2025-26 to 2027-28	Target results are equal to or greater than previous year
REVIVE	Pillar 5 - Engaging the audience

## Activity 5: Create meaningful and accessible experiences that connect audiences with stories of Australian identity

The Gallery will provide targeted programs and experiences for audiences to enhance connection.

### Performance measure: Number of people engaged in targeted program offerings

2024-25 Targets	<ul style="list-style-type: none"> <li>15,000 school students attending onsite</li> <li>27,000 attendees at online programs</li> <li>500 people engaged through outreach programs</li> <li>&gt;5 First Nations artists, sitters and businesses engaged</li> </ul>
Methodology	<p>School program attendance onsite is captured through the booking system, Book Canberra Excursions and tracked by the Bookings Officer.</p> <p>Outreach program attendance is captured through the attendance at experiences offered alongside the travelling exhibition program in collaboration with tour venue partners. This is monitored by the Senior Exhibitions Coordinator.</p> <p>Online program attendance is captured into a dashboard from a variety of sources including but not limited to Google Analytics, Sprout Social, DART and Book Canberra Excursions.</p> <p>People engaged through outreach programs is a new measure, and will include engagement in exhibition opening activities and programs.</p> <p>First Nations businesses are identified in TechOne.</p>
2025-26 to 2027-28	Target results are equal to or greater than previous year
REVIVE	Pillar 5 - Engaging the audience



# 03

## Strategic priority



Tsering Hannaford and Stephanie Alexander AO at the unveiling of their portrait, commissioned with funds provided by Marilyn Darling AC

## Ignite support

**Ambition: To raise the profile and reach of the Gallery as a significant national institution for audiences, artists and the arts sector**

The National Portrait Gallery is recognised as the leading cultural organisation for Australian portraiture by donors, artists, staff and stakeholders. The Gallery collaborates with national arts sector colleagues to provide mutual development of capabilities to enhance the sector and create value for all Australians. Artists are at the centre of the Gallery's mission and it is committed to elevating and supporting artists through its program. The Gallery attracts broad values-aligned support across private giving and strategic and commercial partnerships. The Gallery is financially resilient, with a healthy balance between government funding and own source revenue generated through private giving, commercial operations and partnerships.

## Activity 6: Support and contribute to the resilience of the Australian arts and cultural sector

The Gallery will collaborate with national arts sector colleagues and engage in mutual capability development.

Performance measure: Number of sectors engaged through partnerships, programs and professional development	
2024-25 Targets	<ul style="list-style-type: none"> <li>&gt;5 living artists supported through the onsite and offsite exhibition program</li> <li>2 internships</li> <li>2 partnerships within the arts sector</li> </ul>
Methodology	Artist engagement subject to artist agreements. Partnerships and internships subject to agreement.
2025-26 to 2027-28	Target results are equal to or greater than previous year
REVIVE	Pillar 3 - Centrality of the artist Pillar 4 - Strong cultural infrastructure

## Activity 7: Strengthen the Gallery's financial resilience through diversified income streams, partnerships and private giving

The Galley will maintain financial stability to engage with necessary activities as a National Cultural Institution.

Performance measure: Value of non-government income streams	
2024-25 Targets	<ul style="list-style-type: none"> <li>&gt;\$1.1m in private donations to the Foundation, including support for collection development</li> <li>&gt;\$4m in non-government revenue through diversified income streams (excluding donations and private gifts)</li> <li>&gt;4 high-value commercial partnerships</li> </ul>
Methodology	Amounts drawn from the audited financial statements. Donations to the Foundation include financial gifts, exhibition support, partnerships, bequests, and portrait donations. 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.
2025-26 to 2027-28	Target results are equal to or greater than previous year
REVIVE	Pillar 4 - Strong cultural infrastructure



# 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 will enable the Gallery to better support this program. The Gallery is developing an action plan towards achieving the Australian Government's Australian Public Service (APS) Net Zero 2030 target through the electrification of existing gas assets, improving energy efficiency and procuring renewable electricity.

## Information Communications Technology (ICT)

The 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 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.

## Workforce

The Gallery has approximately 55 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.

## Strategic Commissioning Framework

The Gallery takes a considered approach to its resourcing and does not rely on outsourcing to resource core positions. Specialist core 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 2024-25, the Gallery does not propose outsource reduction targets for this year. However, any reductions for 2025-26 and beyond will be outlined in future plans.

Archie Moore, *Mia*  
2022/2023 (detail).  
Purchased 2023  
© Archie Moore

# 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><b>Physical infrastructure risk</b></p> <p>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"> <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>
<p><b>People/Staff</b></p> <p>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.</p>	<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>
<p><b>Policies and processes</b></p> <p>The Gallery fails to maintain governance procedures and policies which leads to activity or conduct that adversely affects its reputation.</p>	<ul style="list-style-type: none"> <li>Review and update governance practices and policies, including maintaining a policy register to monitor policy review</li> <li>Internal audit program</li> </ul>
<p><b>Systems</b></p> <p>The Gallery fails to retain and manage records. The network becomes vulnerable and/or data lost through customised/bespoke systems and/or poor system literacy in staff. The business experiences disruption, breach or interference from hostile actors due to poor cyber security measures.</p>	<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>

Enterprise risk	Controls
<p><b>Reputation</b></p> <p>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"> <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>
<p><b>Funding</b></p> <p>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.</p>	<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>Refine Governance Framework and key governance policies and procedures</li> </ul>
<p><b>Collection</b></p> <p>The National Portrait Collection 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"> <li>Review and update preservation, conservation, security and disaster management plans</li> <li>Develop and implement Collection Management Plan</li> </ul>

NATIONAL  
PORTRAIT  
GALLERY