


THE  
NATIONAL  
GALLERY

CORPORATE  
PLAN  
2007

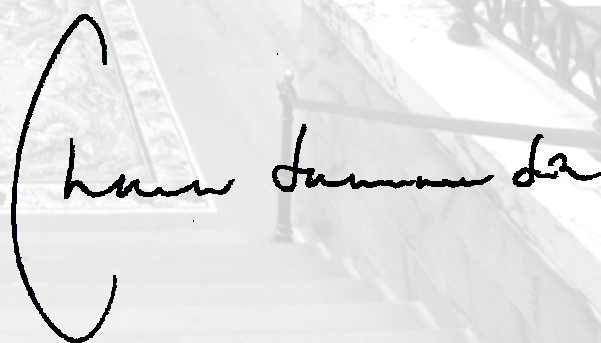


The Trustees and Director present the Corporate Plan 2007.

The Plan sets out the Trustees' overall strategy for the National Gallery and the medium-term priorities, as well as the financial plan for the coming year. It incorporates objectives relating to the DCMS' priorities for the sector.



*Peter Scott*  
Chairman of the Board of Trustees



*Charles Saumarez Smith*  
Director and Accounting Officer

---

# 1 Contents

<b>1</b>	<b>CONTENTS .....</b>	<b>1</b>
<b>2</b>	<b>EXECUTIVE SUMMARY .....</b>	<b>2</b>
	<i>2.1 Role and Objectives .....</i>	<i>2</i>
	<i>2.2 Building on our Achievements.....</i>	<i>3</i>
	2.2.1 Care for the Collection .....	3
	2.2.2 Enhance the Collection.....	3
	2.2.3 Access to the Collection.....	4
	2.2.4 A National and International Leader .....	9
<b>3</b>	<b>FINANCIAL PLAN .....</b>	<b>11</b>
	<i>3.1 Summary.....</i>	<i>13</i>
	<i>3.2 Planned Income.....</i>	<i>14</i>
	<i>3.3 Planned Expenditure .....</i>	<i>15</i>
<b>4</b>	<b>MEDIUM-TERM PRIORITIES .....</b>	<b>17</b>
<b>5</b>	<b>ORGANISATION CHART .....</b>	<b>21</b>

## 2 Executive Summary

### 2.1 Role and Objectives

#### Role

The National Gallery's collection of Western European paintings from the 13th century onwards is one of the richest and most comprehensive in the world.

The collection belongs to the nation and it serves a wide and diverse range of visitors from the UK and overseas. The Gallery's role is to engage the public in the experience of this great collection. It is open to all, 361 days a year, free of charge.

#### Objectives

##### Care for the Collection

- The Gallery looks after the paintings in its care so that none is lost or damaged.

##### Enhance the Collection

- The Gallery aims to acquire great pictures for the collection to enhance it for future generations.

##### Access to the Collection

The Gallery aims to:

- maintain free admission to the collection.
- provide access to as much as possible of the collection.
- maintain the highest standards in display.
- find imaginative and illuminating ways to nurture interest in the pictures among a wide and diverse public.
- encourage high-quality research and publication through a variety of media.
- offer high standards of visitor services to the public.

##### A National and International Leader

The Gallery aims to:

- be a national and international leader in all its activities.
- work with regional museums and galleries in the UK in support of their standing and success.

## 2.2 Building on our Achievements

### 2.2.1 Care for the Collection

It remains a fundamental responsibility of the Gallery to protect the collection for the very long term. To that end the Gallery maintains the highest standards of excellence in preventive and remedial conservation supported by pre-eminent scientific research.

### 2.2.2 Enhance the Collection

The vitality of the collection depends on continuing acquisitions. Over recent years the Gallery has succeeded in many imaginative ways to enhance the collection through acquisitions and loans.

It is difficult to see how the Gallery will be able to continue to seize such opportunities in future unless substantial changes are made to the structure for helping institutions to fund acquisitions. Figures from *Art Market Report* suggest that inflation in the cost of Old Master paintings over the period since 1980 has been over 400 per cent. For the top two per cent of paintings, the rise was very much higher. In November 2006 the Art Fund published data comparing the purchasing power of the UK's major museums with some of their counterparts abroad, and concluded that there is evidence to suggest that expenditure by UK museums and galleries on acquisitions is significantly lower than that of their equivalent institutions in the US and elsewhere.

The Gallery has, since its inception, benefited from very significant donations and legacies, without which the acquisition of many of the pictures in the collection would have been impossible. We are particularly grateful for the ongoing support of the Sainsbury and Getty families.

### 2.2.3 Access to the Collection

The presentation of the collection in Trafalgar Square remains the centrepiece of the Gallery's work.

#### The Building

The first phase of the Gallery's masterplan has now been successfully completed, with the opening of the Sir Paul Getty entrance, the Walter and Leonore Annenberg Court, and the new front entrance to the Wilkins building.

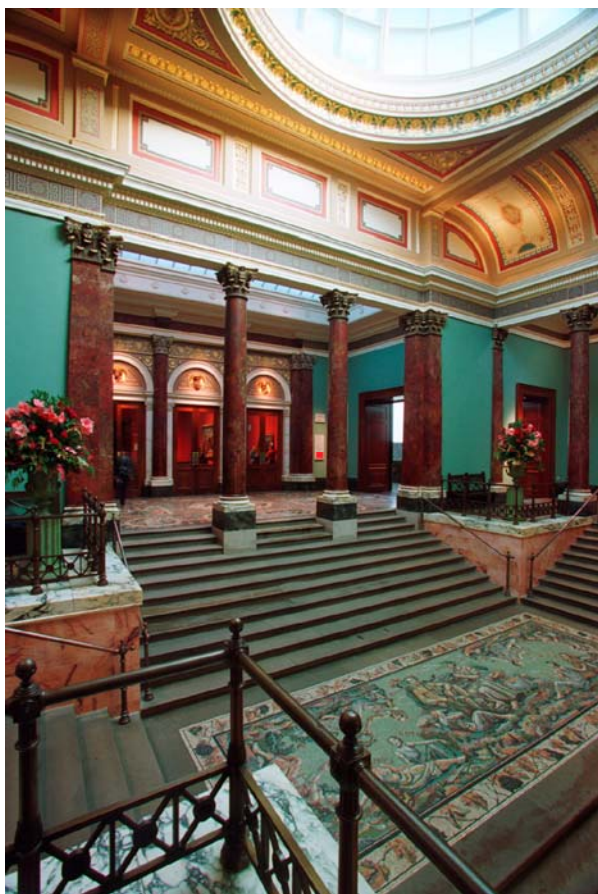


Figure 2: The Portico dome and Staircase Hall

In order to build on this transformation of the way in which the public are welcomed into the building and are able to appreciate paintings, we will continue investigating how best to respond to:

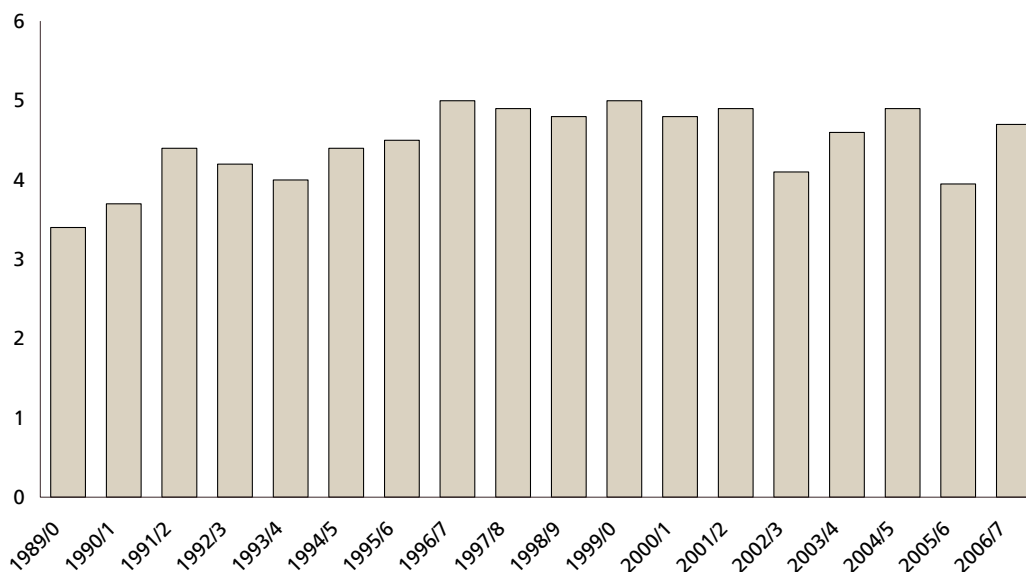
- the need to improve and enhance the display and exhibition space alongside an expanding programme of research, education and outreach activities financed by increased income generation to fund this growth in activity; and
- the challenges of receiving up to 5 million visitors per annum in a building originally designed for a fraction of that number.

## The Gallery and Tourism

The Gallery makes a significant contribution to tourism and the economy. Its collection and its exhibition programme help to make London a major tourist destination. In recent years the Gallery has attracted approximately two million overseas visitors annually, and a significant proportion of overseas respondents in surveys cite specific exhibitions or the Gallery itself as the main reason for making a trip to London. This evidence is reinforced by *Museums and Galleries in Britain* (Tony Travers, December 2006), which highlights the importance of the museums and galleries sub-sector to the wider economy, estimating that £1 in every £1,000 in the UK economy can be directly related to the museums and galleries sector.

With the Gallery's status as a major international tourist attraction, however, comes greater vulnerability to the impact of increasing global uncertainty. The bombings in London in July 2005 had a significant and sustained detrimental impact on visitor numbers, similar to that experienced in the period following 11<sup>th</sup> September 2001. A high-profile exhibition programme in 2006/7 contributed to an upturn in visitor numbers, but any further shocks would inevitably set back recovery.

Figure 3: Visitor numbers (millions)



During 2007/8 the Gallery will mount a range of important exhibitions.

Opening in June, *Dutch Portraits: The Age of Rembrandt and Frans Hals* is jointly organised with the Royal Picture Gallery Mauritshuis (The Hague), and will be the first international loan exhibition in 50 years to provide a survey of the unprecedented range and variety of painted portraiture in the Netherlands during the Dutch Republic's "Golden Age".

In the Autumn, *Renaissance Siena: Art for a City* will offer the first opportunity

in the UK to see Sieneese Renaissance works of art in the artistic, cultural and political context of the volatile last century of the Sieneese Republic. The exhibition will showcase the bravura techniques and virtuoso inventiveness of two of the greatest Sieneese artists of this period, Francesco di Giorgio and Domenico Beccafumi, alongside many of their contemporaries.

The exhibitions in the Sunley Room and Room One will continue to illuminate different aspects of and offer new approaches to the collection. The winter exhibition *German Renaissance Stained Glass* is an excellent example of this. Many of the 15th and early 16th century German paintings in the National Gallery have been removed from the ecclesiastical contexts for which they were designed. Frequently these settings also included brilliantly coloured, boldly designed and exquisitely made stained glass windows. The exhibition will display a selection of Gallery paintings next to some of the finest examples of German stained glass from this period, currently preserved in the collection of the Victoria and Albert Museum.

The Gallery is very grateful for an extremely generous grant from the Rootstein Hopkins Foundation, which will allow the continuation of the Gallery's highly successful Associate Artist programme and provide support for other contemporary exhibitions. In Spring 2008 the Gallery will mount an exhibition of the work of Alison Watt, the current Associate Artist.

### **Diversity**

By presenting great works of art for all to enjoy, and providing a variety of means of interpretation, the Gallery encourages diverse audiences to understand the cultures of the past in greater depth, and thus to learn about themselves and about other people with insight and sympathy.

Our education programme continues to expand and to explore new ways to interest visitors. Over the years the strategy has shifted from the traditional rather passive approach to a more engaged and interactive method, adapting the methodologies that have been successfully employed with schools over many years to work with adult audiences. Workshops have become a feature of the programme, giving a taste of life drawing, drawing in the galleries, discussing books, or working with groups like Complicite on movement-based activities.



**Figure 4:** A Magic Carpet talk

Funds permitting, the Gallery will also continue to develop the range of programmes targeted at specific groups. A wide variety of activities will be aimed at disabled visitors, for example the British Sign Language, *Art through Words* and *Special Eyes* programmes; and the Gallery will extend its intensive outreach programmes for those most at risk of exclusion, building on the success of projects such as *Line of Vision* which works with looked after children.

Future demographic changes will affect the profile of our visitors and alter the services that we will need to provide. The Gallery is working actively to respond to the needs of our audience. We are, for example, currently in discussion with a number of partner organisations and potential funding bodies to try to establish a programme for isolated elderly people, who are excluded from visiting the National Gallery by age-related illnesses.

A series of imaginative programmes will continue to draw out links between the collection and black and minority ethnic communities, for example through special events and website features to celebrate Black History month. As part of its contribution to a range of activities commemorating the bicentenary of the 1807 Act to abolish the British trade in African people, the Gallery will mount a special exhibition curated by the Gallery's *Inspire* fellow. The *Scratch the Surface* exhibition will examine the role that the slave trade played in the lives of two people featured in portraits in our collection: Zoffany's portrait of *Mrs Oswald* and Sir Joshua Reynolds's *Colonel Tarleton*. As part of the exhibition, 2004 Turner Prize nominee, Yinka Shonibare, has been invited to create a new installation in response to these two portraits. This dramatic new work will go on display in the Barry Rooms.

The Gallery will continue to attract, develop and retain the best talent available, in keeping with the principles of our commitment to diversity. We will build on recent initiatives such as the introduction of a flexible working

policy, the provision of a non-denominational prayer room, and participation in the *Inspire* scheme, which offers two-year fellowship placements for individuals from black and ethnic minority (BME) groups.

### **National Gallery Online**

Autumn 2007 will see the launch of the first phase of the National Gallery's new website, the National Gallery Online, as part of our continuing commitment to increasing access to the collection and strengthening our international presence.

This project represents a long term, strategic initiative, designed to attract both domestic and international audiences, and to encourage their enjoyment of this world-class collection. Designed to build on the strengths of our current website, which has attracted nearly 31 million visitors since it was launched in 2001, the new website will be completely redesigned, both in response to visitor feedback and to reflect our new branding. The new design will place ease of use and accessibility at its heart, to ensure that all content is easy to find and well organised, and that the site is enjoyable and engaging to use for our broad audience.

The site will benefit from a new database to manage the content, designed to provide a robust and flexible foundation from which to carry out a series of phased developments over the coming years. The aim, in the medium to long term, is to enhance the breadth and depth of material and facilities available online, providing a greater range of materials focusing on the collection. For visitors who are unfamiliar with the paintings or with art in general we will add new mechanisms, such as a newly designed zooming tool, to access and explore the collection, giving visitors a variety of opportunities to engage with and respond to the works.

## 2.2.4 A National and International Leader

### International profile

The Gallery will continue to develop links with other collections both internationally and throughout the UK, to reinforce its position as a leading institution in its field.

A number of recent publications have emphasised the importance of the creative industries for the future of the British economy in an increasingly globally competitive world. Not only do our museums and galleries offer a major internationally traded service, but they also “underpin the creativity upon which future high value added economic activity is likely to be based. The storehouses represented by these institutions will encourage people in this country to use their creativity and talent to develop new services, products and even manufactured goods.”<sup>1</sup>

Capitalising on the significance of our collection, and the expertise and experience of our staff is therefore of key importance, and maintaining links with other institutions within the UK and overseas is vital to ensure that we are able to show and develop our collection in ways that are attractive in an increasingly competitive environment.

Major loan exhibitions help to forge links with art museums and institutions all over the world. We have maintained our special relationship with the Prado and the Van Gogh Museum and in the case of the latter feel confident that this friendship will continue as for the second time one of the Gallery’s curators, this time of Dutch paintings, leaves us to become its new Director. The full benefits of our partnership with the Prado were evident in 2006 with the opening of the highly successful Velázquez exhibition.

### Research

The Gallery continues to support the National Inventory Scheme’s research into paintings in regional collections, and the research will be the focus of a Room One exhibition in November 2007.

The Gallery is also involved in a number of significant collaborative research projects with other institutions. The Scientific Department, for example, is a member of the EU-funded EU-ARTECH project devoted to promoting best practice in conservation science in Europe and fostering joint research in this area. Developing and communicating the Gallery’s existing world class research programme will be an important part of our work in the coming years.

Work will continue in the year ahead on the National Gallery catalogues, with the publication in the Autumn of the second volume of Nicholas Penny’s catalogue *The Sixteenth Century Italian Paintings: Venice*. These catalogues are

---

<sup>1</sup> *Museums and Galleries in Britain* (Tony Travers, December 2006)

the product of collaboration between the Curatorial, Scientific and Conservation Departments. Such collaboration also bears fruit in the studies published in the National Gallery Technical Bulletins and elsewhere, which derive not only from the examinations of individual paintings carried out for the cataloguing programme, but also from research for exhibitions and other projects, as well as the close examination of new acquisitions. Volume 28 of the Technical Bulletin will be published in September 2007, and will include articles on Bernardo Daddi's *Coronation of the Virgin*, Tintoretto's underdrawing for *Saint George and the Dragon* and a re-examination of *A Boy with a Bird*, attributed to Titian or his workshop. Further articles explore the technology of eighteenth- and nineteenth-century red lake pigments through scientific examination of paintings in the Gallery, and Monet's palette in two twentieth century works, *Iris*es and *Water-Lilies*.

### National programmes



**Figure 5:** Moroni *The Tailor*, about 1565-70  
The National Gallery, London

On loan to *Work, Rest & Play* exhibition at Bristol's City Museum and Art Gallery and the Laing Art Gallery Newcastle upon Tyne during 2007 as part of the touring partnership programme

The touring exhibition partnership with Bristol's City Museum & Art Gallery and the Laing Art Gallery, Newcastle upon Tyne, has been extended thanks to the generous support of the Heritage Lottery Fund, the Esmée Fairbairn Foundation and Northern Rock.

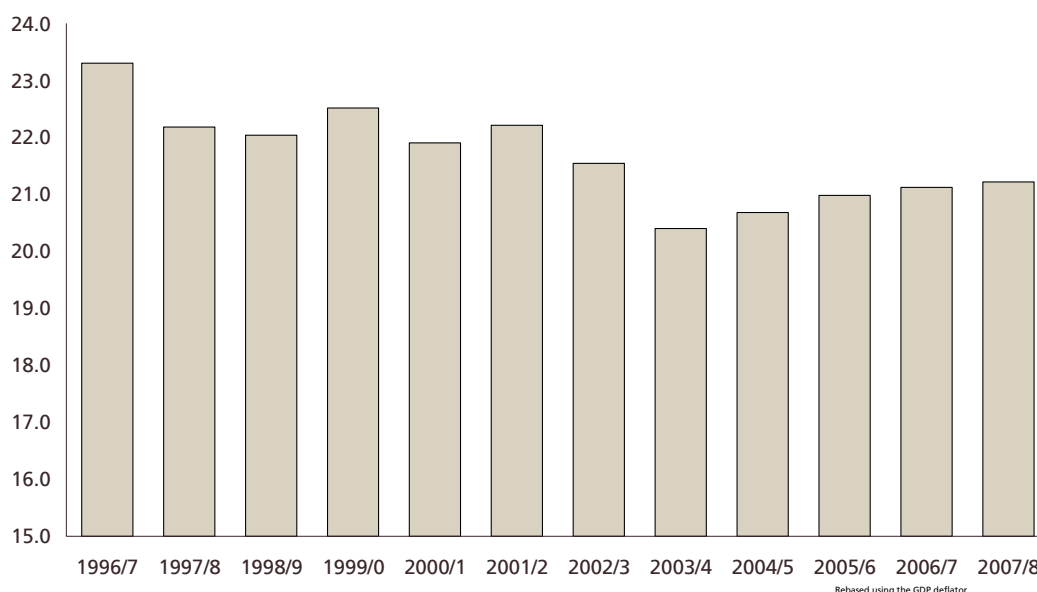
The partnership will run until 2008 and includes a programme of education and outreach work and a new project, The People's Panel, which will enable members of the public to develop a long-term relationship with local galleries through involvement in the organisation of exhibitions.

## 3 Financial Plan

### Grant-in-aid

The last decade has seen substantial cuts in real terms to Grant-in-aid. Despite some welcome increases for 2006/7 and 2007/8, the current level of Grant-in-aid, which remains significantly below the 1996/7 allocation (re-based to eliminate inflation), is not sufficient to meet the Gallery's ongoing running costs.

Figure 5: Resource Grant in Aid restated in 2005/6 prices to eliminate inflation (£millions)



### Self-generated Income

Private income continues to be vital to the future well being of the Gallery: many of the Gallery's programmes from exhibitions to outreach work are only possible as a result of the support of the corporate sector, trusts and foundations, and private individuals.

We expect to be able to increase funding for running costs year-on-year. Both the new restaurant and café are doing well, the corporate membership scheme continues to generate significant income for the Gallery, and our innovative partnerships with a range of organisations provide important support and sponsorship.

### Investing in the future

Over the past decade the impact of a declining government grant on the Gallery's services to the public has been mitigated, so far successfully, by increasing operating income and making efficiency savings where possible. The Gallery continues to make efforts to improve the efficiency of operations – in 2007/08 we expect to be able to maintain current services while

delivering a real term cut in running costs – but scope for generating significant further savings is limited without compromising the existing services provided.

Uncertainty about future levels of Grant-in-aid means that the Gallery is currently unable to pursue its ambitions to expand its activities in a number of directions, including:

- Funding acquisitions to enhance the collection, a fundamental objective of the Gallery;
- Embarking on the next stage of the masterplan to develop the building thereby:
  - improving the permanent display;
  - enhancing temporary exhibition space;
  - increasing the provision of education and outreach work; and
  - expanding research facilities for the public.
- Air-conditioning the remaining Galleries to meet standard international requirements;
- Investing in essential maintenance work, for example replacing chiller units;
- Refurbishing main floor galleries, improving visitor facilities and installing modern lighting in all galleries;
- Investing in developments in new media to engage the public interactively in the building and remotely throughout the world via the website; and
- Full digitisation of collection, scientific and library records.

The National Gallery is committed to integrating environmental considerations into its activities and working towards the goals of sustainable development and pollution prevention through a programme of continuous environmental improvement. We will adopt the best environmental practices, wherever practicable, in the development, use and management of our buildings and in purchasing services and supplies.

This strong commitment to sustainability, together with increasingly high and unpredictable utility costs, make it essential that the Gallery is able to continue to upgrade its key plant to take advantage of technological innovations that will improve performance and energy efficiency.

### 3.1 Summary

The budget for the coming year is summarised on the attached tables.

		<b>Forecast 2006/7</b>	<b>Budget 2007/8</b>
		<b>£'000</b>	<b>£'000</b>
<b>Capital Projects</b>			
Income		7,700	4,605
Expenditure	East Wing Project	(695)	-
	Other capital work	(4,315)	(4,250)
		<u>2,690</u>	<u>355</u>
<b>Operating Activity</b>			
Income	Grant-in-aid	21,640	22,315
Expenditure	Running Costs	(23,760)	(25,025)
	Exhibition Programme	(2,660)	(2,200)
		<u>(4,780)</u>	<u>(4,910)</u>
<b>Income from Operations</b>		7,830	5,455
<b>Contingency <sup>2</sup></b>		-	(900)
<b>Income offset against brought-forward negative reserves</b>		(4,895)	
<b>Surplus</b>		<u><b>845</b></u>	<u><b>-</b></u>

<sup>2</sup> Contingency funds are held to cover unforeseen expenditure requirements, shortfalls in income, or identified expenditure that is contingent on uncertain future events. A significant part of this identified but contingent expenditure is capital in nature.

## 3.2 Planned Income

	Forecast 2006/7 £'000	Budget 2007/8 £'000
<b>Capital Projects</b>		
Grant-in-aid	2,250	3,250
Other grants and donations	5,450	1,355
	<u>7,700</u>	<u>4,605</u>
<b>Operating Activity</b>		
Grant-in-aid	21,640	22,315
<b>Income from Operations</b>		
Exhibitions sponsorship	590	590
Corporate Members	500	515
Other sponsorship / donations	760	730
Exhibitions admission		
Americans in Paris	265	-
Rebels and Martyrs	175	-
Velázquez	2,450	-
Renoir Landscapes	465	1,060
Dutch Portraits	-	585
Renaissance Siena	-	350
Pompeo Batoni	-	80
NGC concessions		
Reproductions	155	155
Restaurant	160	130
Café	200	140
Rent	450	430
Education	615	365
Recharges	515	150
Other	530	175
	<u>7,830</u>	<u>5,455</u>
<b>Total</b>	<u>37,170</u>	<u>32,375</u>

### 3.3 Planned Expenditure

	Forecast 2006/7 £'000	Budget 2007/8 £'000
<b>Care of the Collection</b>		
Conservation	640	690
Framing	270	200
Photographic	385	390
Scientific	450	560
Building running costs	5,295	5,560
<b>Study of the Collection</b>		
Director's Office	345	370
Curatorial	900	1050
Library	380	400
<b>Access to the Collection</b>		
Exhibitions department	180	180
Front of House	780	735
Design	325	295
Education	1,315	1,140
Security and Warding	6,305	6,910
Communications	1,850	1,960
Art Handling	350	385
Registrar	300	295
<b>Support</b>		
Office Services	965	940
IS	780	805
<b>Fundraising</b>		
Development	590	730
<b>Management &amp; Administration</b>		
Finance and Administration	600	650
Human Resources	755	780
<b>Running Costs</b>	23,760	25,025
<b>Exhibitions Programme</b>	2,660	2,200
<b>East Wing Project</b>	695	-
<b>Other capital work</b>	4,315	4,250
<b>Contingency</b>	-	900
<b>Total</b>	31,430	32,375

---

## Income and Expenditure Analysis

### Income

Grant-in-aid has increased from £23.9m in 2006/7 to £25.6m in 2007/8. This is a welcome real-terms increase which will help the Gallery to meet its running costs and carry out essential capital works, however continued and unavoidable increases in costs such as utilities and transport still outweigh the increase in grant-in-aid.

In 2006/7 significant grants and donations in support of the East Wing Project were received, offset against a £4.9m carried forward negative reserve. Income in support of capital work is expected to fall by around £4m in 2007/8 following the completion of the project.

The other major variance in budgeted income compared to last year arises from the anticipated reduction of £1.3m in the level of exhibition admission income. The figures in 2006/7 included very significant income from the extremely successful *Velázquez* exhibition, mounted in the main galleries. The Gallery does not consider this exceptional level of income from exhibition admissions to be sustainable and is therefore working to build other operating income streams and generate additional cost efficiencies in future years in order to cover ongoing increases in running costs.

### Expenditure

Budgeted expenditure assumes the Gallery will deliver efficiency savings of at least £2m.

There are some areas of the Gallery where expenditure is budgeted to increase or can only be maintained due to the generosity of donors and sponsors. This private income will, for example, enable the Education department to invest in significant outreach initiatives. Additionally, the sponsorship income for exhibitions will enable the Gallery to secure a wide range of loans for the major exhibition programme. As in recent years the Gallery is predominantly dependent on private sources to enhance its collection.

The main cost variances include an estimated 6% increase in rates and utility costs, considerable increases in maintenance costs, and rising transport costs associated with the exhibition programme. These costs are hard to reduce given that they are to a large extent outside the Gallery's control.

The Gallery also intends to invest in essential capital work to repair roofs during 2007/8.

## 4 Medium-Term Priorities

<b>Care for the Collection</b>
<p>The Gallery looks after the paintings in its care so that none is lost or damaged.</p> <ul style="list-style-type: none"> <li>• Maintain fully controlled environmental conditions in at least 90% of the spaces in which the collection is held and seek to install air-conditioning in the remaining main floor galleries as soon as resources are available.</li> <li>• Safeguard the paintings in the collection both within the Gallery and while on loan outside.</li> <li>• Maintain appropriate documentation of all items in the collection.</li> </ul>
<b>Enhance the Collection</b>
<p>The Gallery aims to acquire great pictures for the collection to enhance it for future generations.</p>
<b>Access to the Collection</b>
<p>Maintain free admission to the collection.</p> <ul style="list-style-type: none"> <li>• Ensure the collection is open for at least 59 hours a week<sup>3</sup> and extend opening hours if resources allow.</li> </ul>
<p>Provide access to as much as possible of the collection, and draw up plans to further enhance and revitalise the displays in the main floor galleries.</p>

<sup>3</sup> Excepting the four days the Gallery is shut per annum. Note that in exceptional circumstances during temporary exhibitions the Gallery may be open for more than 59 hours per week.

Find imaginative and illuminating ways to nurture interest in the pictures among a wide and diverse public.

- Mount a range of exhibitions to a high standard.
  - to illuminate the collection;
  - to raise the profile of the Gallery;
  - to encourage tourism; and
  - to bring in new audiences.
- Undertake evaluation of exhibitions through post-project reviews.
- Reach a wider public nationwide through touring exhibitions, loans, multimedia, publications, press, marketing and television.
- Develop the quality and range of the website, maintaining the entire collection online, so that the number of website visits continues to grow and the average duration of a website visit remains high. We expect the number of unique website visits in 2007/8 to be significantly higher than the Funding Agreement target of 4.5m.<sup>4</sup>
- Increase on a long-term basis the number of visitors.<sup>5</sup>
- Maintain a full range of programmes for wide and diverse publics.
  - Maintain outreach programmes targeted at key groups aiming to encourage them to enjoy and make best use of the collection including:
    - young visitors;
    - visitors from NS-SEC groups 5-8;
    - BME visitors;
    - people with disabilities or illnesses;
    - people from outside London; and
    - the socially excluded.
  - Ensure the number of children in on and off-site organised educational sessions reaches the target of 105,000 in 2007/8.<sup>6</sup>
  - Funds permitting, examples of projects will include:
    - work with hospital schools;
    - further development of a programme aimed at 12 – 17 year olds to build an audience of the future;
    - *Line of Vision* project with looked after children;
    - expansion of interactive courses and workshops for adults;
    - integration of separate outreach programmes to promote greater understanding between diverse groups;
    - further extension of family programme; and
    - creation of training programmes with professional bodies to promote an holistic approach to training and education and open the Gallery to working Londoners who might not otherwise visit.

<sup>4</sup> These figures are recorded by LiveStats and will be as accurate as possible given the widespread use of caching and proxy servers. Figures for the year are available for the annual review of the funding agreement.

<sup>5</sup> Estimates for the recovery in visitor numbers are challenging and optimistic. In the late 1990's visitor numbers averaged approximately 4.8m. Following a series of external shocks in the early part of this decade (September 11th, Foot & Mouth, the Hatfield rail crash etc.) visitor number fell significantly. It was only with the ebbing of public concern that numbers recovered three years later. The estimates above assume that recovery from the July bombings will take place within two years. The past five years have demonstrated that the biggest determinant of travel to the very heart of London is the external environment and therefore any further shocks will set back recovery. Figures for the year are available for the annual review of the funding agreement.

<sup>6</sup> Figures compiled by Education. Figures for the year are available for the annual review of the funding agreement.

Encourage high-quality research and publication through a variety of media.

- Disseminate research as widely as possible through a broad range of media, for example through
  - the publication of one volume of the Technical Bulletin each year;
  - contributing to scholarly journals;
  - strengthening the website;
  - display; and
  - continued collaboration with TV and radio.
- Maintain a programme for producing scholarly catalogues on the collection. The second volume in Nicholas Penny's series *The Sixteenth Century Italian Paintings: Venice* will be followed by further volumes on the sixteenth century early Netherlandish and French paintings, the German paintings before 1600, the first volume on the nineteenth century paintings and that on the eighteenth century French paintings.
- Publish scholarly catalogues to accompany all major temporary exhibitions.

Maintain the highest standards in display

- Further improve the quality of the display:
  - enrich the collection with loans;
  - restore and acquire picture frames;
  - improve lighting;
  - refurbish the rooms.

Offer high standards of visitor services to the public.

- Maintain a high level of visitor satisfaction, so that
  - at least 90% of visitors surveyed describe their visit as enjoyable; and
  - people make repeat visits (the Gallery expects approximately 2.6m visits per annum to be repeat visits).

### **A National and International Leader**

The Gallery aims to be a national and international leader in all its activities.

- Play a full part in the international community by providing advice to, and sharing information with, other museums and galleries nationally and internationally.
- Ensure a high level of coverage in international press, radio, television and through overseas lectures, in part in order to continue to attract overseas visitors.
- Run research seminars, initiate and contribute to international research projects in European paintings from the 13<sup>th</sup> to the 20<sup>th</sup> century.

Work with regional museums and galleries in the UK in support of their standing and success.

- Ensure that high-quality exhibitions accompanied by educational programmes tour a wide range of venues.
- Develop the exhibition partnership strategy with Bristol's City Museum & Art Gallery and the Laing Art Gallery, Newcastle upon Tyne.
- Support the Director and Steering Committee of the project to provide a National Inventory for European Painting 1200–1900.

### **Managing the Resources of the Gallery Efficiently and Effectively**

Enable the Gallery to deliver the best possible service to the public by maximising income and making the most efficient and effective use of resources.

- Increase income generated from fundraising and commercial activity.
- Improve risk management (monitored through a biannual review of risks and controls).
- Attract, develop and retain the best talent available, in keeping with the principles of the Gallery's commitment to diversity.
- Make sustainability crucial to all activities.
- Improve Gallery efficiency and effectiveness:
  - Deliver efficiency savings in excess of £2m in 2007/8;
  - Reduce bureaucracy;
  - Streamline processes through the strategic development of information systems and process review; and
  - Improve project management throughout the Gallery.
- Ensure best practice in Governance.
- Develop a Gallery-wide records management programme to meet operational needs and external requirements.

# Organisation Chart

