

# National Portrait Gallery

## 733rd MEETING

Minutes of the Meeting of the Trustees held at the National Portrait Gallery on  
Thursday 10 July 2008

**Present:**

Professor David Cannadine (Chairman)  
Ms Zeinab Badawi  
Sir Nicholas Blake  
Professor Robert Boucher  
Ms Amelia Fawcett  
Professor Ludmilla Jordanova  
Mr David Mach  
Sir Christopher Ondaatje  
Mr David Ross  
Professor Sara Selwood  
Miss Alexandra Shulman  
Sir John Weston

**In attendance:**

Mr Sandy Nairne, Director  
Mr Jacob Simon, Chief Curator

### 1. Chairman's business

The Chairman expressed his gratitude to Alexandra Shulman and Sir John Weston for their invaluable services to the Gallery as Trustees and in so many other ways. He reported that DCMS would be holding interviews in July and August to fill the three Trustee vacancies. He also reported that he would be spending much of the coming year at Princeton.

The Director reported that although it had been the intention of the Trustees in 2006 to transfer to the Portrait Fund (the charity formed by declaration of trust dated 30 May 2006 - "the Fund") the then sum of £1,086,557 ("the Contribution") identified as allocated to the acquisition of portraits for the Gallery, that transfer had yet to be ratified.

David Cannadine, Amelia Fawcett and Sir Christopher Ondaatje declared their interest as Trustees of the Portrait Fund and withdrew from the discussion.

The Trustees reviewed their consideration of the transfer to the Fund. In particular, it was noted that (a) the Fund is dedicated exclusively to the support of the acquisition of portraits identified as suitable additions to the Gallery's collections by the National Portrait Gallery, and for associated conservation and research (b) Trustees of the Fund are appointees of the National Portrait Gallery, of which at least one must always be a trustee of the National Portrait Gallery and (c) the Trustees considered it expedient at the time (and continue to consider it to be expedient) to allow the formation of the Fund and participate in the management of it, to generate significant new donations in support of acquisitions and commissions by the Gallery. The Trustees consider that these factors continue to be relevant; and that the transfer of the Contribution to the Fund, or as directed by the Fund's Trustees, continues to be expedient, so as to enable the Fund to attract other contributions and generally to operate in the interests of the National Portrait Gallery.

- THE TRUSTEES therefore resolved to ratify the transfer of the Contribution to the Fund

The Director was asked to communicate this decision to the Trustees of the Fund and to request their acknowledgement of the same.

## **2. Apologies for absence and Declarations of interest**

Apologies for absence were received from Baroness Ashton of Upholland, The Marchioness of Douro, Flora Fraser and Sir Nicholas Grimshaw. Declarations of interest concerning agenda item 12, the National Programmes Report were made by Sara Selwood in her capacity as chairing a review of Renaissance in the Regions, and by Robert Boucher in his capacity as Chair of the Sheffield Museums and Galleries Trust.

## **3. Minutes of the last meeting**

The minutes of the meeting held on 15 May 2008 were approved.

## **4. Matters arising**

The Director said that good progress had been made in conversations with LOCOG concerning the Cultural Olympiad and in mounting Olympics-related Gallery displays. A fuller report would be brought to the next meeting. On new commissions, he reported that an approach was being made to Sir Michael Holroyd to sit for a portrait drawing by Matthew Carr.

## **5. Director's report**

The Director drew the attention of Trustees to the substantial publication that the Gallery had produced for the magazine, *Vanity Fair*, on the occasion of its 25th anniversary. He reported that Lady Douro had most usefully helped with the reletting of the catering contract. He drew attention to the Funding Agreement 2008-11 and added that the Gallery would participate in the pilot for a new system of DCMS Reviews for major national organisations this autumn. He reported that the *Facing Out* bid for HLF support and the Ida Kar proposal, made with the London College of Printing for funding from a new AHRC scheme, had not been successful in the face of considerable competition. The first meeting of the committee for the Gallery's Portrait Gala, to be held on 3 March next year, had successfully taken place under Joanna Trollope's chairmanship.

In response to concerns expressed by Trustees on some sceptical press reaction to the BP Portrait Award exhibition, the Director stated that it was possible that the competition was being judged to a different standard following the removal of the age restriction on entering the competition. He noted that the exhibition remained as popular as ever among visitors. Following discussions among staff, it had been concluded that we should continue with the current format during the present sponsorship. Other matters raised by Trustees included possible interest in Liverpool in exhibitions relating to the Beatles, the history of London musicals as a potential exhibition subject, the pressures on funding at the Heritage Lottery Fund and the need to reach a series of figures for KPIs over time. The Chairman noted the good Gallery visiting figures.

- THE TRUSTEES agreed to designate the Eileen Gray Waddock bequest to the Portrait Fund

## **6. Portraits on offer**

The Chief Curator and the Director reported on portraits previously considered. The Trustees of the Portrait Fund had agreed to offer £60,000 towards the acquisition of the portrait of Sir Richard Arkwright and £200,000 towards the portrait of Lady Dacre and her son. Other funding applications were in progress.

The Trustees welcomed the portraits now on offer. They approved the idea that the acquisition of the two photographs of Maurice Leyland and Hedley Verity should be made in memory of the late Colin Matthew. They agreed that the remaining funds in the Dame Helen

Gardner bequest, amounting to about £3000, should be used to support the acquisition of the drawing of Sebastian Faulks.

- THE TRUSTEES agreed to the acquisition of the portraits on the appended list

## **7. Commissions**

The Trustees noted commissions in progress.

## **8. Finance and Planning**

Robert Boucher reported on the end-of-year Management Report for 2007/8, noting the surplus, which was primarily due to donations, trading profit and salary savings, and also noting the increase in non-grant-in-aid income year by year. There was £300,000 uncommitted in the Investment & Contingency Fund, particularly important in view of the uncertain economic climate, the lack of a major income-producing exhibition in 2009/10 and with sponsorship still to be confirmed for some exhibitions in future years. The Trustees thanked Nick Hanks, Head of Finance and Planning, for his work, and noted the contents of the report.

The Annual Report and Accounts show that the Gallery has had a very good year. The Trustees noted that part of this was due to the short-term effect of the Lerner gift.

- THE TRUSTEES approved the Annual Report and Accounts for the year ended 31 March 2008

## **9. Audit and Compliance Committee**

David Ross, Chairman of the Audit and Compliance Committee, reported on the recent review of the Risk Management Register, and also presented his Annual Report to Trustees on the work of the Audit and Compliance Committee. He drew attention to higher-level risks, including the possible impact of the economic climate on the Gallery's forthcoming gala. He reported that good progress had been made on meeting previous internal audit recommendations and he noted that the Gallery had come to agreement with the National Audit Office, in the light of their concerns, on the treatment of the Portrait Fund and the Lerner Gift in the 2007-8 accounts. He also reported that the Audit and Compliance Committee had reviewed the Trading Company figures. The Trustees noted the Annual Report by the Chairman of the Audit and Compliance Committee.

Nick Hanks set out proposed revisions to the Gallery's risk management framework. There was a need to get risk more fully embedded in the Gallery's work and to identify the Gallery's risk appetite for different activities. Trustees reviewed the suggested risk appetite framework and the proposed indicators for evaluating the impact of a risk, and the likelihood of a particular outcome happening. The importance of reputational risk was highlighted, as was the willingness to identify and seize opportunities, in the knowledge that inactivity in the face of these opportunities posed risks if the Gallery was to be innovative. The Trustees agreed the proposed revisions to the risk management framework.

## **10. Acquisition and Disposal Policy**

The Chief Curator reported that the approval of Trustees was required for the updated Acquisition and Disposal Policy. There was discussion on the changing meaning of the word 'celebrity' and on the durability of achievement on the part of those acquired for the Collection. Trustees agreed two alterations to the policy. The section, Acquisition, to read in the final paragraph, 'Acquisitions outside this Acquisition and Disposal policy...', in place of 'Acquisitions outside this policy...'. The section, Disposal, to read in the fourth paragraph, '... the responsibility of the Gallery's Trustees acting...', in place of '... the responsibility of the Gallery's governing body acting...'.

- THE TRUSTEES approved the Acquisition and Disposal Policy, subject to the above alterations

### **11. Annual Exhibitions Report**

Sarah Tinsley, Head of Exhibitions and Collections Management, and the Director gave a PowerPoint presentation on forthcoming exhibitions. Trustees welcomed the balance of the programme and recognised that there were a range of considerations to be taken into account in formulating the programme, including audience, budgets, chronological range and exhibition scale. Trustees asked whether more three-dimensional work should be shown and discussed the criteria for success, the process of evaluation and the relationship between exhibitions and publications. As to the Indian Portraits exhibition, the Director suggested that a contemporary element might be introduced through an associated display or an artist in residence.

### **12. National Programmes Report**

Laura Down, National Programmes Manager, and Sarah Tinsley reported on the development of the National Programme. The National Portrait Gallery was unusual among national museums in having a relationship with the North East and South West hubs rather than individual museums. This had enabled 'North Face', a successful display of 10 photographs at 10 venues in the North East. Among considerable other activity, often in the face of uncertain funding, the successes of the Montacute launch event and the Subject Specialist Network were highlighted. Trustees asked about the extent of the Gallery's cost recovery for lending exhibitions and highlighted the increasing financial pressures on cities around the country.

### **13. Matters for report**

Reports on Communications and Development, the Archives and Records Management Policy, Resources, Learning and Access and Loan requests were noted.

### **14. Any other business**

There was no other business.

### **Appended list of portraits on offer**

**L242 ELIZABETH CARTER**, scholar and writer, painting by John Fayram, c.1735-41  
Loan from Paddy Barrett for three years approved

**6841 FREDERICK GOODALL**, painter, self-portrait drawing, 1860s  
Gift from Richard Goodall approved

**6842 LYTTON STRACHEY**, critic and biographer, drawing by Nicholas Clerihew Bentley, c.1928-30  
Gift from Richard Digby Day approved

**6843 LADY ANTONIA FRASER**, writer, with her daughter, Natasha Antonia, painting by Olwyn Bowey, 1966  
Gift from Flora Fraser approved

**P1311-2 MAURICE LEYLAND**, cricketer, **HEDLEY VERITY**, cricketer, photographs by Crown Studio, Wellington, 1937  
Purchase from Michael Treloar Antiquarian Booksellers at £850 the pair approved

**6844 SIR PETER STRAWSON**, philosopher, drawing by Ishbel Myerscough, 2005  
Gift from Ishbel Myerscough approved

**AKRAM KHAN**, dancer and choreographer, 9-panel painting by Darvish Fakhr, 2008  
Commission from Darvish Fakhr at £15,000 approved, with funding from the Jerwood Charitable Foundation

**6846 SEBASTIAN FAULKS**, novelist, drawing by Matthew Carr, 2008  
Purchase from Marlborough Fine Art at £5000 approved, with support from the Dame Helen Gardner Bequest

**6845 CAMILA BATMANGHELIDJH**, psychotherapist and founder of *Kids Company*, painting by Dean Marsh, 2008  
Commission from Dean Marsh at £4,000 approved (BP Portrait Award commission)