

# National Portrait Gallery

## 754<sup>TH</sup> MEETING

Minutes of the Meeting of the Trustees held at the National Portrait Gallery on  
**Thursday 7 November 2013**

**Present:**

- Sir William Proby (Chairman)
- Dr Brian Allen
- Ms C Allegra Berman
- Professor Dame Carol Black
- Dr Rosalind Blakesley
- Dr Augustus Casely-Hayford
- Ms Kim Evans
- Lord Janvrin (for part)
- Ms Mary McCartney
- David Ross
- Mr Stephan Shakespeare
- Professor Marina Warner

**In attendance:**

- Mr Sandy Nairne, Director
- Mrs Pim Baxter, Deputy Director and Secretary to the Board
- Mrs Helen Hillman, Manager, Director's Office (minutes)

### 1. **Chairman's business**

The Chairman looked forward to welcoming Trustees and their guests to the Annual Trustees' Dinner, which would take place that evening.

### 2. **Apologies and Declarations of Interest**

Apologies for absence were received from The Rt Hon Nick Clegg, Mr Christopher Le Brun and Dr Andrew Roberts. No new declarations of interest were made.

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

The minutes of the meeting held on 4 July 2013 were approved as an accurate record and were signed by the Chairman.

### 4. **Matters arising**

The Director reported that he, the Deputy Director, the Director of Exhibitions and Collections, colleagues from the Development Team and Gallery Trustee Polly Blakesley had accompanied a group of Gallery Patrons on a visit to Moscow the previous week. The visit had coincided with the opening of *Man Ray Portraits* at the State Pushkin Museum, and the exhibition was receiving excellent press coverage in Russia. The Director reported on positive conversations with colleagues at the State Tretyakov Gallery regarding future loans to and from the Gallery, planned for 2016.

### 5. **Director's Report**

The Director updated the Trustees on the status of the self-portrait by Anthony van Dyck, which was expected to be the subject of an export stop during the next few weeks. Should the export stop be announced, the Gallery would be launching a public appeal with the Art Fund to try and acquire the portrait for the Collection. An application would also be made to the Heritage Lottery Fund.

The Director was pleased to report that the portrait of Ayuba Suleiman Diallo by William Hoare was now back on display at the Gallery following its successful tour to Liverpool, South Shields and Leicester, linked to workshops led by writer Ben Okri.

#### **6. Offers for Consideration**

The Curators reported on portraits on offer, which included commissioned portraits of Baroness Kennedy by Chris Levine and Dame Monica Mason by Saied Dai. Portraits of Sir William Agnew by Frank Holl and Elizabeth Garrett Anderson by John Singer Sargent were accepted as loans, and a further selection of photographic portraits was gratefully accepted as a gift from the Archive of Lord Snowdon.

The Trustees congratulated the Chief Curator, Tarnya Cooper, on the success of the *Elizabeth I and Her People* exhibition, which had opened the previous month.

- THE TRUSTEES approved the acquisition of the portraits on the appended list

#### **7. Current Commissions**

The Curator of Contemporary Portraits, Sarah Howgate, reported that progress had been made with commissioned portraits. The Director reported that the unveiling of the commissioned portrait of Tony Blair by Alastair Adams would take place just before Christmas.

#### **8. Finance and Planning**

The Chairman welcomed Nick Hanks, Director of Finance and Planning, to the meeting.

##### **8(a) Management Report for six months to 30 September 2013**

Brian Allen, Finance Trustee, reported that income had been lower than expected in the first quarter of the year, and that overall income was behind target at the mid-year point, partly as a result of a lower than expected number of visitors to *Man Ray Portraits*. However, more recently the *Laura Knight Portraits* and *BP Portrait Award* exhibitions had exceeded their budgeted income, and *Elizabeth I and Her People* also seemed to be doing well. Sponsorship continued to be challenging to secure, and the Deputy Director confirmed that her team had been trying to balance this out through increased individual support and venue hire.

Retail income was slightly ahead of budget, as was Membership income. Visitor numbers were on course to reach 1.85 million by the year end, and visitor satisfaction ratings were higher than at the same point in 2012/13. The Company income and net profit were ahead of budget, with venue hire in particular performing strongly. The catering franchise had been performing to budget, although this would need to be monitored closely going forward, following the change in franchisee at the end of September. The Trustees acknowledged that much would depend on the success of *Bailey's Stardust* in spring 2014.

##### **8(b) 2014/17 Corporate Plan context and Strategic Objectives**

Nick Hanks reported that he was working on the current budgeting round with Heads of Department and that the final budget would be presented to the Trustees in February 2014. He confirmed that the seven propositions which made up the backbone of the 2020 Plan would underpin the way the Gallery would prepare its Corporate Plans during the years leading up to 2020. The Trustees reviewed the

Key Performance Indicators and considered whether the BAME targets were appropriate. It was felt that trying to emphasise cultural elements of the programme such as the recent Diallo collaboration would continue to be an important factor in drawing in to the Gallery more visitors from different communities.

#### **8(c) 2015/16 Spending Round – museum and gallery financial freedoms**

Nick Hanks reported on the new freedoms for museums and galleries which had been announced by the DCMS and which would shortly be published in the new Management Agreement. It was recognised that access to reserves continued to be a considerable risk until the freedom to access reserves was confirmed in the Management Agreement. There might also be opportunities for the Gallery as a result of the power to borrow through Voted Loans. The 1% cap on pay awards had been removed and exemption from certain procurement frameworks had also been announced. Overall it was agreed that the changes were positive news for the Gallery.

#### **8(d) Portrait Trust update**

Nick Hanks reported that the Trust's first two grants, for the conservation of a sculpture from St Olave's Church included in the *Elizabeth I and Her People* exhibition and for analysis and research on panel paintings loaned to the same exhibition. The Trust would hold its next meeting the following week, and the Director and Deputy Director would be making an application to the Trust for the development of the 2020 Plan. David Ross added that the Audit and Compliance Committee had felt that the Portrait Trust should be maintained even in the context of freer access to reserves which had been announced in the 2015/16 Spending Round.

#### **8(e) Investment Committee update**

Allegra Berman, Chair of the Investment Committee, reported that the Committee had met three weeks ago. Both the Portrait Fund and the Investment and Contingency portfolios had decreased in value since March 2013 as a result of the US debt crisis and their exposure to emerging market investments; however, as October had been a good month, Partners Capital now believed that the decrease in value had been recovered. The Committee had received and approved certain asset allocations proposed by Partners Capital for both portfolios.

#### **9(a). Audit and Compliance Committee: Risk Management Report**

David Ross, Chair of the Audit and Compliance Committee, reported that the last meeting had taken place in October. The new financial freedoms had been discussed, as had the Portrait Trust and the Corporate Risk Register. A new risk around the potential fundraising campaign for the acquisition of the Van Dyck Self-Portrait was added to the Register. The Committee had reviewed the Communications Policy, and approved it for submission to the Board of Trustees. The Policy would be reviewed under item 10. The National Audit Office had presented the audit plan for the 2013/14 year-end audit, and had also introduced its new colleagues to the Committee. The Committee reviewed the Company's performance to date and financial position, which indicated that it was ahead of budget to date, as reported under item 8(a).

The Chairman thanked Nick Hanks, Brian Allen, Allegra Berman and David Ross for the reports.

#### **10. Communications Policy update**

Pim Baxter presented the updated Communications Policy, which included a new Social Media Policy. She ran through the responsibilities of Trustees and staff and also updated the Trustees on the restructure which had taken place in the Communications Department. The Chairman asked whether a Communications disaster plan existed and in particular how the Gallery would react to sudden unforeseen adverse publicity. The Director reassured Trustees that this formed part of the Gallery's overarching Emergency Plan.

- THE TRUSTEES approved the updated Communications Policy.

#### **11. Visitor Research at the National Portrait Gallery**

Denise Vogelsang, Head of Communications, gave a brief overview of the principles and objectives of Visitor Research at the Gallery. Current priorities included an audit of signage by the Visitor Experience Group and the use of Mystery Visitor reports to inform Visitor Services staff training. She then highlighted some key figures and interesting long term trends in visitor activity. The Trustees thanked her for the report, and confirmed that they would like to see Visitor Research appear as a more regular item on the agenda for Board meetings.

#### **12. 2020 Plan update**

The Director reported that work was being undertaken to prepare a Vision for the 2020 Plan, which would include consultation with external stakeholders. Between November and the New Year colleagues would identify four consultants who might be able to take forward an architectural and building feasibility study. The Director reminded Trustees that the key milestone would be the Gallery's application to the Heritage Lottery Fund in November 2014. Securing the freehold of the East Wing was also a priority. The Director and Deputy Director confirmed that they would be keen to involve Trustees in the various advisory groups which would be created, and that progress reports would continue to be brought to each Board meeting.

#### **13. Annual Personnel update, including updated Drug and Alcohol Policy**

Pim Baxter presented the updated policy paper. Trustees were pleased to see that the Gallery had become an accredited employer with the Living Wage Foundation. Pim confirmed that the next Employee Survey would take place in January 2014, and that over the next few months a new HR and Payroll system would be implemented, which should ease some pressure on the Personnel team. The Gallery would be undertaking training with all line managers relating to the updated Drug and Alcohol Policy.

#### **14. Annual Health and Safety update**

Judith West reported that the current arrangement with the Natural History Museum to provide Health and Safety services to the Gallery was coming to an end, and that a tender process was underway with the expectation of signing a contract with a new provider in January 2014. Improvements to the front staircase, including more regular cleaning, seemed to have resulted in a reduction in the number of trips and falls in this area. Dame Carol Black said she would be keen to see the Staff Wellbeing Policy integrated with Health and Safety in the longer term.

#### **15. Any other business**

There was no other business.

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

**L253 SIR WILLIAM AGNEW, 1<sup>ST</sup> Bt**, art dealer, oil portrait on canvas by Frank Holl, 1883

Offered by Agnews Ltd as a loan for a period of two years, accepted

**L254 ELIZABETH GARRETT ANDERSON**, physician, oil portrait on canvas by John Singer Sargent, 1900

Offered as a loan for a period of five years, accepted

**6977 DAME EDITH EVANS**, actress, oil portrait on canvas by Henry Glintenkamp, 1922

Offered by a private collector for purchase at £4,000, approved

**L255 ROALD DAHL**, writer, oil portrait on canvas by Sir Matthew Smith, c.1944

Offered as a loan for a period of five years, accepted

### **The Archive of Lord Snowdon**

**Notable personalities associated with the book *Private View* (1965)**, photographs offered as a donation by the Snowdon Archive, accepted:

**CHRISTABEL, LADY ABERCONWAY**, art collector, 1963

**SIR ROBERT ADEANE**, businessman and art collector, 1963

**KENNETH ARMITAGE**, sculptor

**REYNER BANHAM**, architectural historian, 1963

**SIR PETER BLAKE**, painter, 1963

**ANTHONY BLUNT**, art historian, 1963

**SIR ALAN BOWNESS**, art historian, Director of Tate Gallery, and **ANDREW**

**FORGE**, painter and critic, 1964

**ERICA BRAUSEN**, art dealer; director of the Hanover Gallery, 1963

**REGINALD COTTERELL ('REG') BUTLER**, sculptor, 1964

**KENNETH CLARK, BARON CLARK**, art historian, Director of the National Gallery, 1963

**MERLYN EVANS**, painter and printmaker, 1963

**HARRY FISCHER** and **FRANK LLOYD**, founders of Marlborough Fine Art, 1963

**RICHARD HAMILTON**, artist, 1963

**DAME BARBARA HEPWORTH**, sculptor, 1964

**IVON HITCHENS**, painter, 1963

**CARYL HUBBARD**, Director of the New Art Centre, 1963/4

**ALLEN JONES**, artist, 1963

**HUGH LEGGATT**, art dealer, 1963

**HENRY MOORE**, sculptor, 1964

**EDWARD JAMES MORSS**, painter, 1963

**JOHN PIPER**, artist, 1963

**BRYAN ROBERTSON**, gallery director, writer and broadcaster, 1964

**JOHN RUSSELL**, art critic, 1964

**LORD SNOWDON**, photographer, 1963

**WILLIAM TURNBULL**, sculptor, and **KIM LIM**, artist and wife of William Turnbull, 1963

**MARC VAUX**, artist, 1963

**BRETT WHITELEY**, painter, 1964

### Groups

**ROY ASCOTT**, artist and teacher, **with students at Ealing Art School**, 1963.

**Art School, Camberwell: ANTHONY FRY, HENRY INLANDER, PATRICK PROCKTOR, ROBERT MEDLEY and R.B. KITAJ**, 1963.

**The Book Party: HANS JUDA**, publisher, businessman and writer, and **ELSBETH JUDA**, photographer.

Other sitters so far identified: **ERIC SHARP, BARON SHARP OF GRIMSDYKE** businessman, and his wife, Marion; **PETER STARTUP**, painter, and his wife, Rosemary; **ANYA LINDEN**, ballerina, and later wife of Baron Sainsbury; **MARY QUANT**, fashion designer; **SIR GEORGE CHRISTIE**, director of Glyndebourne Productions; **JOHN SAINSBURY, BARON SAINSBURY**, businessman and patron of the arts; **MICHAEL PATTRICK**, Principal, Central School of Art and Design, and his wife; **THEO CROSBY**, architect; **RICHARD BURTON**, architect.

**The Book Party**, 2<sup>nd</sup> print showing detail of **Hans** and **Elsbeth Juda**.

**Whitechapel Art Gallery: sitters yet to be identified**, 1964.

**6978 DAME MONICA MASON**, former Director, Royal Ballet; ballerina, oil portrait on panel by Saied Dai, 2013

Commissioned by the Trustees at £26,000, accepted

**6979 HELENA KENNEDY, BARONESS KENNEDY**, barrister, politician and broadcaster, lenticular print by Chris Levine, 2013

Commissioned by the Trustees at £15,000, accepted