

National Portrait Gallery

734th MEETING

Minutes of the Meeting of the Trustees held at the National Portrait Gallery on
Thursday 20 November 2008

Present:

Professor David Cannadine (Chairman)
Ms Zeinab Badawi
Professor Robert Boucher
Dr Augustus Casely-Hayford
The Marchioness of Douro
Lord Janvrin
Professor Ludmilla Jordanova
Mr David Mach
Sir Christopher Ondaatje
Mr David Ross
Lady Royall of Blaisdon
Professor Sara Selwood

In attendance:

Mr Sandy Nairne, Director
Mr Jacob Simon, Chief Curator

1. Chairman's business

The Chairman welcomed Dr Augustus Casely-Hayford and Lord Janvrin to their first meeting as Trustees. He thanked Pim Baxter and her staff for successfully arranging the Trustees' Dinner the previous night. He reported that Augustus Casely-Hayford was willing to become a member of the Audit and Compliance Committee and the Trustees approved this appointment.

2. Apologies for absence and Declarations of interest

Apologies for absence were received from Sir Nicholas Blake, Ms Amelia Fawcett, Sir Nicholas Grimshaw and Professor Marina Warner. David Ross declared an interest in relationship to the Cultural Olympiad and the Road to 2012 commission (items 4 and 7) and Sara Selwood in relationship to the DCMS review, stating that she had been invited to act as an observer on another such review (item 5).

3. Minutes of the last meeting

The minutes of the meeting held on 10 July 2008 were approved.

4. Matters arising

The Director said that he would report on the Cultural Olympiad once discussions with LOCOG and the Olympic Delivery Authority were further advanced. The display of sportsmen, *Champions: Portraits by Anderson & Low*, had opened the previous month. David Ross said there had been some change in direction by the new London Mayor to the Olympics and offered his help if appropriate.

The final instalment of £4,090.14 from the Waddock legacy had been recently received.

- THE TRUSTEES agreed to allocate these funds to the Portrait Fund

5. Director's report

The Director reported that the Annie Leibovitz exhibition was going well. It was a great popular success as well as being a powerful exhibition. Taylor Wessing had agreed to sponsor the Photographic Portrait Prize for three years and this year's exhibition was proving very successful. The appointment of Stephen Robertson as external director of the Trading Company was most welcome. There had been an unfortunate incident of damage to the statue of Queen Victoria and Prince Albert which had been repaired and which had led to a review of security procedures.

The Director drew attention to the proposed amendment to the Acquisition and Disposal policy. It was recommended that the wording of the paragraph beginning, "As laid down...", should be amended to read:

As laid down in the Museums and Galleries Act 1992 the Trustees acquire, whether by purchase, exchange or gift, portraits in all media of the most eminent persons in British history from the earliest times to the present day and of other works of art relevant to portraiture. In addition they commission portraits of eminent British persons, as well as acquire documents relating to portraiture.

- THE TRUSTEES approved the above amendment to the Acquisition and Disposal policy

The Director reported on the visit by the DCMS review team as the first of a series of proposed reviews of DCMS-sponsored museums. There had been two very productive days with a final session due the following morning. The review would be published on the DCMS website. Trustees asked what the implications of the review might be for the Gallery, and thought it could perhaps be of more use to us than to DCMS. The Director said that he would really welcome clarity from the report about what we lack. At present there was little sense of judgment of individual institutions by DCMS in spending reviews since it seemed that all museums receive the same revenue settlement.

The Chairman identified the Gallery visitor figures as the best ever. He congratulated the Director on his honorary degree.

6. Portraits on offer

The Chief Curator reported on the progress of the appeal for 'Four Great Portraits' and on the challenges in completing funding for the portrait of Mary Seacole and for Marc Quinn's *Self*. He updated the report on the portrait of John Dryden, for which additional funding had been found, further reducing the shortfall, which could exceptionally be made good from Lerner funding.

- THE TRUSTEES agreed to the acquisition of the portraits on the appended list, that of John Dryden to be subject to funding and that of John Philip Kemble to be subject to the Director being satisfied on the negotiated price and subject to funding.

7. Commissions

The Trustees welcomed the report on Commissions. In response to the suggestion from David Ross that the Road to 2012 commission should be begun sooner to avoid missing opportunities, the Director said that we would welcome LOCOG backing before the commencement of the commission to achieve the greatest impact.

8. Finance and Planning

8.1 Management Report. Nick Hanks, Head of Finance and Planning, presented the Management Report to 30 September 2008. There had been generally good performance, leading to a reforecast of the 2008-09 budget which added an extra £250,000 to the

expected outturn, with extra income through exhibition ticket sales, sponsorship and exhibition publication sales, partly offset by tightening in corporate sponsorship and membership, reductions in picture library income and some uncertainty in the major donor target (excepting the Lerner gift where we may benefit as a result of changes in exchange rates).

Nick Hanks reported that the Planning Team had reviewed the Investment & Contingency Fund and recommended that £1m should be kept in reserve to meet unexpected expenditure, increases in costs and reductions in income in the forthcoming period when there would be fewer potential blockbuster exhibitions. He reported that the Trading Company was doing well. Visitor numbers were very good and most other KPIs were on target. Robert Boucher supported the report including the retention of £1m in reserves, which could be released subsequently should the situation allow. The Trustees noted the contents of the report.

8.2 Draft Corporate Plan. Nick Hanks reported that the Draft Corporate Plan 2009-12 had been written in the context of a tougher financial climate. He said that a review was taking place of the third of the six stated objectives to see whether it should be divided in two for clarity but that this would be a change in presentation rather than what we actually do. Robert Boucher commended the layout of the plan and suggested that some sense should be given of the future direction of the Gallery as set out in the Strategic Plan. The Trustees welcomed the draft plan.

9. Audit and Compliance Committee

David Ross, Chairman of the Audit and Compliance Committee, reported on the recent review of the high-level Risk Management Register. He drew attention to the process of separating out Gallery funds to spread risk, the renewed scrutiny by government of data handling, the need to control accidents involving visitors and the damage to a sculpture on display. Nick Hanks said that, following the Trustees' approval in July of proposed changes to the risk management framework, he had facilitated risk management workshops with each Gallery department, the outcome of which was a series of departmental risk registers which would feed back into the Gallery's high-level register.

The Gallery was in the process of re-tendering for internal auditors. The Gallery's financial accounting procedures met with the approval of the National Audit Office, as did internal controls. The Audit and Compliance Committee had approved proposals to amend the Scheme of Delegation and the Financial Regulations to ensure that they recognised the financial authorisations of the two Deputy Directors and reflected the appointment in some departments of a middle tier of management.

10. Draft Strategic Plan 2009-2015

The Director set out the background to the development of the Strategic Plan, which was designed to demonstrate the direction of the Gallery over the next seven years. He drew attention to the nine themes set out in the plan. For the first time, the Gallery has identified a possible limit to capacity to increase visitor numbers. The Director referred to a range of matters including the Portrait Fund and new commissions, the possibility of the transfer of some portraits to other collections, the possible development of the Heinz Archive & Library as a world centre for the study of British portraiture, the importance of research and also of engagement with the collection by families and young people, the development of facilities and services and the commissioning of a Gallery space study, the national programme and the housing of the collection, with Tate if possible, improvements to buildings including the reduction of energy use, and the importance of staffing and financial resources. The Trustees drew attention to the need to relate the Corporate Plan to the Strategic Plan, the importance of making the collection widely available, the need to engage visitors in topical

events by responding rapidly, whether at the Gallery or on the website, and the need for differential marketing. Specifically, it was suggested deleting the word 'some' in paragraph 1, to read '... while having continuing support from government...'

11. Draft Learning Policy

Liz Smith, Head of Learning, introduced the Draft Learning Policy and in particular the eight priority areas set out in section 9, relating to working with particular audiences, developing creative and participative activities, enhancing learning through interpretation and the use of e-learning and social media, building on cross team planning and positioning learning internally, and building relationships with partners. In response to questions, she said that the new policy depended less on departmental structure and related more closely to the Gallery's overall direction, that work with Arabic speaking communities, funded by the John Lyons Charity, focused on young people in three boroughs and that the idea of young people building their own virtual gallery was welcome. Augustus Casely-Hayford drew attention to a series of programmes on portraiture which is being planned by the BBC World Service. The Trustees approved the policy.

12. Review of Research Programmes

Peter Funnell, as Head of Research Programmes, introduced an update on research programmes, including collection catalogues, the Leverhulme fellowships and the *Making Art in Tudor Britain* project. The Gallery would be exploring further funding opportunities in the near future. He referred to the developing relationship with the AHRC where the decision-making process was being streamlined in the New Year. Trustees highlighted the importance and quality of Gallery research, the possibility of an analogue to the Portrait Fund in the form of a Research Fund to enable developments, and the increasing importance of knowledge transfer, potentially in partnership with a university.

13. Heinz Archive and Library Review

Robin Francis, Head of Archive and Library, identified the importance of Archive and Library resources to the research function of the Gallery and to wider research. He highlighted the challenges ahead, including the funding needed to make available the library card catalogue, Gallery records and the Reference Collection, the legislative requirements of Data Protection and Freedom of Information, the potential of collaboration in achieving the aims of the *Portrait Finder* and the potential to attract new and more diverse audiences. The Trustees welcomed the review.

14. Annual Health and Safety Report

Judith West, Head of Resources, identified recent progress in Health and Safety including the selection of new consultants from the Natural History Museum who were able to respond quickly and to provide training to staff. We were awaiting a report from Westminster City Council following a safety inspection which had arisen as a result of a complaint by two visitors accidentally locked in the Galleries. We were also looking at further improvements to the front stairs to reduce accidents. The Trustees welcomed the report.

15. Matters for report

Reports on Communications and Development, Resources, Learning and Access and Loan requests were noted.

16. Any other business

Trustees drew attention to the Charles Darwin anniversary and to the Joshua Reynolds exhibition at Plymouth. The Chief Curator welcomed the idea of promoting the Darwin anniversary. The Gallery would be mounting a Darwin display in January and was supporting Darwin exhibitions elsewhere.

Appended list of portraits on offer, 20 November 2008

6854 JOHN DRYDEN, dramatist and poet laureate, painting by John Michael Wright, c.1668
Purchase from Philip Mould Ltd at £225,000 approved subject to funding

JOHN PHILIP KEMBLE AS CATO, actor and theatre manager, painting by Sir Thomas Lawrence, 1812
Purchase from Joseph Friedman Ltd at or below £252,000 after tax concessions approved subject to the Director being satisfied on the negotiated price and subject to funding

SIR EDWARD HEATH, Prime Minister, bronze bust by Martin Jennings, 1991
Purchase from Martin Jennings at £9000 approved

6852-3 SIR JOHN TUSA, journalist and television presenter, arts administrator, two drawings by David Smith, c.1986-93, the second including **JOHN BIRT**, **BARON BIRT**, television presenter and Director General of the BBC and **SIR MICHAEL CHECKLAND**, administrator and Director General of the BBC
Gift from Sir John Tusa approved

6849 THOMAS HENRY BINGHAM, BARON BINGHAM, Lord Chief Justice of England and Wales, silver mask by Martin Jennings, 2008
Commission from Martin Jennings at £6000 approved

6850 SIR MICHAEL DE COURCY FRASER HOLROYD, biographer and writer, drawing by Matthew Carr, 2008
Commission from Matthew Carr at £2,500 approved

6851 MARTIN JOHN REES, BARON REES, astrophysicist, painting by Benjamin Sullivan, 2008
Commission from Benjamin Sullivan at £6,300 approved, with support from Sir David and Lady Scholey

HM QUEEN ELIZABETH, four photographs by Annie Leibovitz, 2007
Gift from Annie Leibovitz approved