

# National Portrait Gallery

## 743rd MEETING

Minutes of the Meeting of the Trustees held at the National Portrait Gallery on  
Thursday 17 February 2011

**Present:** Professor Sir David Cannadine (Chairman)  
Professor Dame Carol Black  
Dr Rosalind P. Blakesley  
Kim Evans  
Lord Janvrin  
Sir William Proby  
Professor Marina Warner

**In attendance:** Mr Sandy Nairne, Director  
Mrs Pim Baxter, Deputy Director  
Mr Jacob Simon, Chief Curator

### 1. Chairman's business

The Chairman thanked Alexandra Finch, Manager, Director's Office, for her work in liaising with Trustees as well as managing the Director's Office and wished her well in her new job. He reported that Mary McCartney was the favoured candidate to fill the Trustee vacancy for a practising artist and noted that it would be the first time that this vacancy had been filled by a photographer. He was pleased to welcome Kim Evans to her first meeting now that her appointment as a Trustee had been formally approved and thanked her for agreeing to join the Audit and Compliance Committee.

The Chairman also reported that Amelia Fawcett's second term of office as a Trustee would expire later this year. Suggestions for her replacement by a figure from the worlds of finance or banking should be made to himself or to the Director. We would need to find a replacement for her on the investment committee, the development board and as a trustee of the Portrait Fund. We would also need to consider a replacement as Deputy Chair and he would be taking soundings among Trustees.

*Action point: Trustees to make suggestions for the vacant trustee position to the Chairman or the Director. Chairman to take soundings as to a replacement as Deputy Chair.*

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

Apologies for absence were received from Ms Zeinab Badawi, Sir Nicholas Blake, Dr Augustus Casely-Hayford, the Rt Hon. Nick Clegg, The Marchioness of Douro, Dame Amelia Fawcett, Sir Nicholas Grimshaw and Mr David Ross. There were no declarations of interest.

### 3. Minutes of the last meeting

The minutes of the meeting held on 21 October 2010 were approved.

### 4. Matters arising

It was suggested that Trustees might like to meet Partners Capital LLP, as investment managers, later this year. Dame Carol Black had met with Judith West and has put the Gallery in touch with those who can give advice on aspects of staff health and wellbeing.

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

The Director reported that the Thomas Lawrence exhibition had received really excellent reviews even though the attendance was less than predicted, perhaps influenced by the adverse weather before Christmas and competition from exhibitions at other galleries. There was no evidence that the ticket price had kept people away. The Director drew attention to the statement appended to his report on the Gallery's ethical approach to sponsorship and external partnerships. He said that BP had supported the Gallery for 21 years. The Trustees were not adverse to continuing the partnership since BP had been a very good sponsor.

The Director noted that visitor figures were below those for last financial year but hoped that they would end up close to the 1.75 million target. The Collections storage project was going well and should be completed early in March, at which point the existing store would be subject to building works to address end of lease dilapidations. He also noted the major awards to the *Making Art in Tudor Britain* project and the Trustees warmly welcomed the success of this major research project. The Lerner Gift had provided very significant support for Gallery activities over a period of years and the Trustees expressed their willingness to mark this major benefaction with a commissioned portrait of Randy Lerner. The Trustees approved the allocation of two recent legacies to the Portrait Fund.

The Director reported that security had been reviewed in the light of a report on possible measures to counteract risks relating to terrorism. The Gallery would be improving CCTV coverage of the Gallery's periphery as well as installing anti-shatter film on certain windows.

## **6. Portraits on offer**

The Chief Curator reported that William Hoare's portrait of Ayuba Suleiman Diallo was now on display at the Gallery as part of an agreement with the owner, the Qatari Museums Authority. It would be the subject of a small touring partnership exhibition with three regional partners in the United Kingdom and with the Authority. Although we had not been able to use the proceeds of the successful appeal to purchase the portrait, nearly all the individual supporters who had made donations had agreed that we should retain their gifts to support other acquisitions.

The Trustees agreed that the Gallery should seek to fund the acquisition of the portrait of Anna Wintour by Alex Katz with the help of support from the Art Fund and from the Gallery's own resources. The Director reported that he was working to realise two external offers of support for the purchase of the photograph of Alexander McQueen and Isabella Blow by David LaChapelle.

The Trustees warmly welcomed the permanent allocation to the Gallery through the Acceptance-in-lieu procedure of Daniel Gardner's exceptional drawing, *The Three Witches from Macbeth*.

David Cobley's commissioned portrait of Sir Martin Evans had been approved by Trustees in July 2010. Since then, the artist had painted a second version which he thought an improvement, as did curators. The Trustees shared this view and agreed to take the second version in place of the first.

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

*Action point: Director to approach the Art Fund for support for the portrait of Anna Wintour.*

## **7. Commissions**

Rosie Broadley, Associate Curator, Contemporary Portraits, reported that the portraits of Shami Chakrabarti and Sir James Dyson were both in progress and could be completed in time for the next Trustees' meeting. Other commissions were in progress or were being followed up.

The Trustees expressed their gratitude to Mario Testino for his donation of an edition of 10 prints, to be sold as 10 boxed sets, largely in aid of the Portrait Fund.

## **8. Finance and Planning**

**8.1 Management Report to 31 January 2011.** Sir William Proby reported that the Gallery could be cautiously optimistic that the outcome for the year would be better than budgeted despite the shortfall in income on the Thomas Lawrence exhibition. He drew attention to the number of Key Performance Indicators with the status, 'Monitor', and suggested that a separate report should be made on the audiences we wish to prioritise, perhaps at the Trustees' review day in September.

**8.2 Corporate Plan.** The Director drew attention to the four key themes identified in the Corporate Plan, namely to maintain the public programme, to research, develop and share the Collection, to promote enterprise and engagement, and to increase sustainability. The main message that we wish to communicate was that the public programme would be going forward despite the loss, potentially, of as many as 10 permanent posts and the termination of various contract posts in the four-year period covered by the draft budget. He drew attention to the four key risks identified in the budget commentary concerning inflation, the state of the UK economy, free access to historic reserves and the Secretary of State's reservation concerning allocations in 2013/14 and 2014/15. Sir William Proby noted the impact of the financial situation not only on the Gallery's work but also on the staff who remain vital to the Gallery's future.

In responding to questions, the Director indicated that working with regional partners remained a priority although we would not be able to make up for cuts in local authority or regional funding. We were having to make a variety of changes at the Gallery, including charging for plans and the cloakroom and reducing the format of the members' magazine, *Face to Face*. The exhibition programme remained critical to the Gallery's success.

**8.3 Budget 2011/15.** Sir William Proby described the budget as tough but achievable. The success of the Lucian Freud exhibition would be important in 2012. The Director indicated that the Gallery would be informing staff and supporters of changes resulting from the budget.

- THE TRUSTEES approved the 2011/14 Corporate Plan and the 2011/15 Budget

### **8.4 Reserves Policy**

Nick Hanks, Head of Finance and Planning, proposed that the Gallery should maintain its existing Reserves Policy.

- THE TRUSTEES approved the Reserves Policy for inclusion in the 2010/11 report and accounts

**8.5 Investment Committee.** Lord Janvrin reported that the mix of Trustees and outside representatives on the Investment Committee was proving satisfactory. Partners Capital LLP had recently begun work as investment managers. The asset allocation had been changed very slightly from that proposed earlier in the year. The most significant risk to the value of the investment portfolio would be a sharp increase in interest rates.

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

The Director drew attention to the unexpected conflict of interest in the award of a prize in the Taylor Wessing Photographic Portrait Prize, as referred to in his Director's Report. This had been the subject of an investigation by Stephen Souchon as a co-opted independent member of the Audit and Compliance Committee. He had concluded that the conflict was not sufficient to remove the prize but recommended changes in judging procedures in future.

The Director reported that risk levels in the risk register had been reduced against a number of scores, e.g. DCMS funding now that the funding situation was clearer. However, the risk concerning storage of the collection had been raised for the duration of the relocation of the picture store. There had been a positive audit report on corporate governance with the recommendation that the Trustees' Governance Review questionnaire should take place every two years. The Director also reported that David Ross, Chairman of the Audit and Compliance Committee, had questioned the National Audit Office's wish to increase significantly the audit fees for the 2010/11 accounts and had asked them for a breakdown of how the new fees had been calculated.

## **10. Research**

The Trustees noted the report, 'Exploring the Future Shape of Research'. They were particularly thankful for the work undertaken to secure support for the 'Making Art in Tudor Britain' project. They put forward ideas on further academic institutions with whom the Gallery might collaborate, whether on a project or a Collaborative Doctoral Award.

## **11. Matters for report**

Reports on the Conservation and Preservation Strategy, Communications and Development, Resources, Learning and Loan requests were noted. The Director noted that Liz Smith, Head of Learning, has now returned from maternity leave. A report was also made on the success of the fundraising dinner around the theme, 'Commissioning Portraits'.

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

**6904 DAME CHRISTABEL PANKHURST**, militant suffragette, drawing by Richard George Mathews, 1908

Purchase from Abbott & Holder Ltd for £1,250 approved

**6905 JAWAHARLAL NEHRU**, first Prime Minister of India, bronze bust by Sir Jacob Epstein, 1948

Purchase at Christie's (South Kensington) for £8,750 approved

**ROBERT BYRON**, traveller and writer, oil painting by Adrian Daintrey, 1939

Approved subject to completion of the acceptance-in-lieu procedure and allocation to the Gallery

**P1384-1386 HILDA MATHESON**, intelligence officer and director of radio talks, three photographs, two by Howard Coster, one by Douglas, 1920s

Gift from Adam Nicolson approved

**P1388-1396** Nine vintage photographs by E.O. Hoppé

**SIR ADRIAN BOULT**, conductor, 1920, £1,200

**WALTER DE LA MARE**, writer and poet, 1920, £1,300

**SIR ARTHUR CONAN DOYLE**, writer 1912, £1,300

**QUEEN ELIZABETH, THE QUEEN MOTHER**, Queen of George VI, 1923, £750

**DAVID LLOYD-GEORGE, 1st EARL LLOYD-GEORGE**, Prime Minister, 1912, £1,050

**HAZEL, LADY LAVERY**, socialite and painter, 1916, £1,300 each

**ALICE MEYNELL**, poet, essayist and journalist, 1914, £800

**ALAN ALEXANDER (A.A.) MILNE**, writer, playwright and journalist, 1916, £1,575

Purchase from Richard Hoppé approved at the prices shown

255 photographs by 32 photographers

**HM QUEEN ELIZABETH II with members of her family**, 1947-96

Gift from Ford Hill through the American Friends of the National Portrait Gallery approved

Six photographs by Irving Penn

**DAME IVY COMPTON-BURNETT**, novelist, 1958, \$15,000

**SIR JACOB EPSTEIN**, sculptor, 1950, \$20,000

**ARNOLD JOSEPH TOYNBEE**, historian, and **PHILIP TOYNBEE**, novelist and journalist, 1958, \$20,000

Purchase of the above from the Irving Penn Foundation approved at the prices shown

**HENRY MOORE**, sculptor, 1950

**JOHN BOYNTON PRIESTLEY**, dramatist, novelist and essayist, 1950

**GRAHAM SUTHERLAND**, painter, 1950

Gift of the above from the Irving Penn Foundation approved

**P1387 PRINCE CHARLES with PRINCE WILLIAM and PRINCE HARRY**, photograph by Mario Testino, 2004

Gift from Mario Testino approved

**6906-6907 ALFRED BRENDEL**, concert pianist, two drawings by Tony Bevan, 2004

Gift from Tony Bevan approved

**CATHERINE OF ARAGON**, first Queen of Henry VIII, oil painting by unknown artist, c.1520  
Loan from the Church Commissioners for England for 5 years approved

**6903 The Three Witches from Macbeth** (Georgiana Cavendish, Duchess of Devonshire; Elizabeth Lamb, Viscountess Melbourne; Anne Seymour Damer), drawing by Daniel Gardner, 1775

Permanent allocation to the Gallery by H.M. Government welcomed