

National Portrait Gallery

753RD MEETING

Minutes of the Meeting of the Trustees held at the National Portrait Gallery on
Thursday 4 July 2013

Present:

- Sir William Proby (Chairman)
- Dr Brian Allen
- Ms C Allegra Berman
- Professor Dame Carol Black
- Sir Nicholas Blake
- Dr Rosalind Blakesley
- Dr Augustus Casely-Hayford
- Ms Kim Evans
- Ms Mary McCartney
- Dr Andrew Roberts
- David Ross (for part)
- 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 welcomed Dr Andrew Roberts to his first Board meeting. It was Sir Nicholas Blake's last Board meeting prior to his term as a Trustee ending in November 2013, and the Chairman, Trustees and Director thanked him for his excellent contribution to the Board over the last eight years.

2. Apologies and Declarations of Interest

Apologies for absence were received from The Rt Hon Nick Clegg and Mr Christopher Le Brun. Kim Evans, as a Trustee of the Heritage Lottery Fund, declared an interest in one of the portraits being considered for acquisition under agenda item 6 which, were it to be taken forward, could involve an application to the HLF being made.

3. Minutes of the previous meeting

The minutes of the meeting held on 16 May were approved as an accurate record and were signed by the Chairman.

4. Matters arising

The Director reported that it had been decided that the date of the February 2014 Board meeting would be brought forward from 20 February to 13 February so that it did not coincide with the half term break for schools. The Deputy Director reported that she had met with the Department for Culture, Media and Sport (DCMS)'s Head of Heritage to discuss the administration of the Gallery's Board appointments. The Head of Heritage had indicated that there was likely to be a review of the appointments process across Whitehall and that therefore no changes to the current system should be made until the results of the review were known.

Action point: Pim Baxter to update Trustees on changes to appointment process at a future meeting.

5. Director's Report

The Director reported that work to refurbish the Frame Conservation Studio was now complete. Trustees would be offered the chance to view the Studio space at the end of the meeting. He reported that the 2015/16 Spending Review had been completed and that the DCMS had announced a 5% cut to the Gallery's grant-in-aid during that year. Further detail was expected in due course on proposed freedoms regarding access to reserves, setting pay and borrowing funds. In the light of this the Director emphasised the need to continue reducing costs and increasing earnings wherever possible.

Kim Evans reported that, following a rigorous tender process, for which she had sat on the panel alongside the Director, the Deputy Director, the Director of Operations and Resources and an independent consultant, it was proposed to award the Gallery's catering contract to Company of Cooks for a period of five years. The shortlisted bids had all been extremely strong but it was felt that Company of Cooks had gone to great lengths to understand the Gallery's ambition, and that they had a creative, flexible offer with good ideas for future development. The Chairman thanked Kim Evans, Sandy Nairne, Pim Baxter and Judith West for their work on this, and the Trustees endorsed the Director's decision.

6. Offers for Consideration

The Curators reported on portraits on offer, including ninety-seven photographic prints from the Archive of Lord Snowdon, offered as a gift. The Trustees considered a self-portrait by Anthony Van Dyck (previously considered in 2009) which was likely to be the subject of an export stop in the autumn, and which would be offered to the Gallery for purchase at that point if it could match the asking price. There was a discussion about the potential impact of a major fundraising campaign on the Gallery's 2020 Plan but it was agreed that the portrait was of sufficient national importance to pursue. The Trustees were enthusiastic about the portrait and were in agreement that discussions with potential supporters should take place.

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

7. Current Commissions

The Curator of Contemporary Portraits, Sarah Howgate, reported that commissioned portraits, including Dame Monica Mason, were all nearing completion and that it was hoped that they would be brought to the November Board meeting.

8. Draft Project 2020 Proposition

The Director had circulated to Trustees what he hoped would become the basis of a public document outlining the Gallery's 2020 Plan. A covering note outlined the work that would be done during the next six months, the priority being to draw together a case for funding support, which would involve consultations with architects and other external advisors. The Trustees emphasised the importance of ensuring that the Gallery's vision was reflected strongly in the funding proposal, and they were keen that the result should not be a 'final' version of the 2020 Plan but a working document which would continue to evolve as progress was made. It was hoped that by the time of the Trustees' Review Day in September the Gallery would be preparing to appoint a project surveyor and apply for funding from the Portrait

Trust. The Trustees were content that the propositions as detailed in the document would be shared in initial conversations with consultants, advisors and potential funders. They were keen to contribute to further discussions over the summer and at the Review Day.

9. Finance and Planning

The Chairman welcomed Nick Hanks, Director of Finance and Planning, to the meeting. He thanked Brian Allen for having recently taken on the position of Finance Trustee.

9(a) Final Management Report for 2012/13

Brian Allen reported on the final operational outturn for 2012/13, which had resulted in a surplus of £614,000 before transfers and carry-forwards, some of which had been transferred to the Investment and Contingency Fund. The surplus was net of a grant the Gallery had made to the Portrait Trust. Free reserves had therefore been increased. Grant-in-Aid represented 42% of total income in 2012/13. Self-generated income had been 8% higher than in the previous year, and there had been a significant increase in income from exhibitions, largely as a result of the success of the *Lucian Freud Portraits* exhibition. The Diamond Jubilee and Olympic and Paralympic Games had had an adverse effect on visitor numbers during the summer, but numbers increased again following the conclusion of the Games. 2012/13 had been a strong year for Membership, again largely due to the *Freud* exhibition, but following careful work by the Membership team, retention rates were improving.

Future issues to take note of for 2013/14 included the lower than expected number of visitors to *Man Ray Portraits*, the further 1% cut in grant-in-aid in 2013/14, and the continuing challenging conditions for securing corporate sponsorship for exhibitions and Gallery programmes. The Trustees recognised that the exhibitions programme played a pivotal role in the Gallery's financial success.

9(b) 2012/13 Audited Annual Report and Accounts

Brian Allen summarised the 2012/13 Audited Annual Report and Accounts, which had seen Total Funds increase by nearly £460,000 in the year. He reported that a rise in the proportion of self-generated income would be necessary over the years to come, as a result of reductions in government support. Access to the Gallery's free reserves would be important, and further detail about this issue was awaited from the DCMS, arising from announcements made during the 2015/16 Spending Round. There would be some budgeted deficits to cover over the next two years, and the Finance team would undertake re-budgeting work to ensure that, following two years of budgeted deficits in 2013/14 and 2014/15, the third year's budget would return to a balanced position. Brian reported a good performance against 2012/13 key performance indicators.

- THE TRUSTEES approved the 2012/13 Annual Report and Accounts.

9(c) Portrait Trust Report

Nick Hanks reported that a meeting of the Portrait Trust Trustees had taken place on 5 June 2013. They had signed off the Trust's Annual Report and Accounts, which had now been laid with Companies House and the Charity Commission. The

Trustees had approved two small grants: one relating to the analysis of some panel paintings which would be included in the *Elizabeth I and Her People* exhibition, and one for the conservation of a piece of Elizabethan portrait sculpture, which would also be included in the *Elizabeth I* exhibition. He reported that the Trust was also considering how best to invest its reserves in order to maximise returns whilst also minimising risk. Donations made to the Trust by the Gallery and by a Gallery supporter had been invested with the Trust's bank.

10. Audit and Compliance Committee

Kim Evans reported on the Audit and Compliance Committee's (A&CC's) recent business in David Ross's absence.

10(a) Risk Management Report

Kim Evans reported that the A&CC had considered the 2012/13 Accounts and had approved them for submission to Trustees. The Committee had reviewed the Corporate Risk Register, and were reassured by the extra security measures implemented to counteract the risk of potential protests linked both to BP's sponsorship of the *Portrait Award* exhibition and to other causes which had received renewed media attention in recent weeks. The Committee had also discussed the National Audit Office's (NAO's) Audit Completion Report arising from the audit of the 2012/13 accounts, and noted that the audit had gone very smoothly, with only two minor recommendations made by the NAO. The Committee was also pleased with the good progress made in implementing internal audit recommendations. The Committee had reviewed the Company's 2012/13 annual report and accounts and had received a report on the audit of the accounts from the Company's external auditors. The Company audit had gone smoothly and nothing of significance was noted during the audit.

10(b) Audit and Compliance Committee Annual Report

The Trustees noted the annual report by the Chair of the Audit and Compliance Committee on the work of the Committee in the year.

The Chairman thanked Nick Hanks, Brian Allen and Kim Evans for the reports.

11. Annual Exhibitions Report

Rosie Wilson, Head of Exhibitions, reviewed key highlights of the previous year, including *Lucian Freud Portraits*, which achieved the greatest number of paying visitors to any exhibition in the Gallery's history, *The Lost Prince*, which received a particularly positive response from visitors, and the *Road to 2012* project, which was the Gallery's largest ever photographic commission. Strong partnerships with other museums and galleries had been built upon through touring exhibitions such as *The Queen: Art and Image* and the Gallery continued to strengthen its links to the State Pushkin Museum and the State Tretyakov Gallery in Moscow. The Exhibitions team would shortly be preparing an International Strategy outlining the Gallery's ambitions for future developments. The Trustees looked forward to further discussion of market research data relating to exhibitions at the September Review Day.

Sarah Tinsley, Director of Exhibitions and Collections, presented an overview of the forthcoming exhibitions programme, which included *Vogue 100 Portraits* in spring 2016; *Cézanne Portraits* in autumn 2016, *Man and Beast* in autumn 2017 and *Gainsborough's Family Album* in autumn 2018. The Chairman thanked Sarah and Rosie for the report.

12. Annual National Programmes Update

Laura Down, National Programmes Manager, joined the meeting. She was pleased to report continuing good relationships with partners including Bristol Museums, Galleries and Archives; Tyne and Wear Museums and Archives and Birmingham Museums. She reported that the portrait of Ayuba Suleiman Diallo by William Hoare, which had toured to Liverpool and South Shields and which was currently on display in Leicester, would return to the Gallery in September and that the display would include a poem written by Ben Okri, who had led workshops with local audiences at each venue.

Gallery displays in partner venues had received over 500,000 visits during the last year. Laura Down reported that the Subject Specialist Network had received funding from Arts Council England to create a new website, and the Network had a good future programme planned. Positive conversations had been taking place with National Trust colleagues regarding broadening the partnership scheme over the years ahead.

Laura emphasised the uncertainty which many regional museums and galleries face, and the Trustees were keen to be as supportive as possible through the National Programme. The National Programmes team had many ideas for developing the programme as part of the 2020 Plan. The Chairman thanked Laura Down for the report.

13. Matters for Report

Reports on Communications and Development, Operations and Resources, Learning and outgoing loans were noted.

14. Any other business

The Trustees requested that a report on Research be added to a future meeting agenda. The Deputy Director reported that the Portrait Choir had given its first performances the previous week to great acclaim from visitors, supporters and staff. Further performances would take place in November based around the *Elizabeth I and Her People* exhibition, and a programme was also being prepared to coincide with *The Great War in Portraits* in 2014.

Appended list of portraits on offer

6972 GEORGE BERNARD SHAW, playwright, pencil drawing by Augustus John, c.1915

Gift from Michael Kahan accepted

L252 JEAN MERILYN SIMMONS, actress, oil portrait by Sir Matthew Smith, late 1940s

Long term loan for a period of five years from Tracy Granger, the sitter's daughter, accepted

P1837 ALBERT FRANSELLA (flautist), **DESIREE ALFRED LALANDE** (oboist), **FRIEDRICH ADOLPH BORSBORFF** (horn player), **SIR HENRY JOSEPH WOOD** (conductor), **MANUEL GOMEZ** (clarinettist), **EDWIN FREDERICK JAMES** (bassoon player), *Sir Henry Wood with five performers from the Promenade Concerts*, albumen cabinet print by William Whiteley Ltd, c.1897

Purchase from Bernard Quaritch Ltd at £675 approved

P1838 DORIS CLARE ZINKEISEN and **P1839 ANNA KATRINA ZINKEISEN**, painters, Vivex colour prints by Madame Yevonde, January 1936

Purchase from Yevonde Print Archive at £5,000 each approved

P1708 SEBASTIAN COE, BARON COE, Olympic runner and politician, archival pigment print by Brian Griffin, 25 September 2009

Commission by the National Portrait Gallery as part of the *Road to 2012* project accepted

P1840 SIR MICHAEL DEREK VAUGHAN RAKE, businessman; Chairman of BT Group, colour C-type print by Emma Hardy, 2013

Commission by the National Portrait Gallery as part of the *Road to 2012* project accepted

P1841-P1937 Snowdon Portraits: photographs, 1950s to 1990s

JENNIFER ANN AGUTTER (b. 1952)

CRAIGIE AITCHISON (1926-2009)

WILLIAM MAXWELL AITKEN, 1st BARON BEAVERBROOK (1879-1964)

ALAN ALDRIDGE (b. 1943)

SIR HARDY AMIES (1909-2003)

SIR KINGSLEY WILLIAM AMIS (1922-1995) and **ELIZABETH JANE HOWARD** (b.1923)

LINDSAY ANDERSON (1923-1994)

SIR FREDERICK ASHTON (1904-1988)

DAVID BAILEY (b. 1938)

DAVID BAILEY (b. 1938) and **CATHERINE BAILEY** (b. 1963)

SIR ALAN ARTHUR BATES (1934-2003)

JOHN BELLANY (b. 1942)

SIR HARRISON BIRTWISTLE (b. 1934)

ANTHONY CHARLES LYNTON ("TONY") BLAIR (b. 1953)

DAVID BOWIE (b. 1947)

NORTON LOUIS PHILIP KNATCHBULL, 8th BARON BRABOURNE (b. 1947) and

RICHARD GOODWIN (b. 1934)

(ARCHIBALD) FENNER BROCKWAY, BARON BROCKWAY (1888-1988)

LILLIAN GERTRUDE BROWSE (1906-2005) and **HOWARD HODGKIN** (b. 1932)

DAME AGATHA MARY CLARISSA CHRISTIE (1890-1976) and **SIR MAX EDGAR**

LUCIEN MALLOWAN (1904-1978)

DAME AGATHA MARY CLARISSA CHRISTIE (1890-1976)

JULIE FRANCES CHRISTIE (b. 1941)
GRACE CODDINGTON (b. 1941)
PETER COOK (1937-1995)
NOEL COWARD (1899-1973)
JOHN CYRIL CRANKO (1927-1973) and **DAME MARGOT FONTEYN** (1919-1991)
JOHN CURRY (1949-1994)
RICHARD WHALLEY ANTHONY CURTIS (b. 1956)
DAME NINETTE DE VALOIS (1898-2001)
DIANA, PRINCESS OF WALES (1961-1997) with **PRINCE HENRY OF WALES***
SIR ANTHONY DOWELL (b. 1943)
NELL DUNN (b. 1936)
HAROLD MATTHEW EVANS (b. 1928)
FASHION DESIGNERS GROUP including **BILL GIBB** (1943-1988), **ZANDRA**
LINDSEY RHODES (b. 1940) and **MARY QUANT** (b. 1934)
BARRY FLANAGAN (b. 1941)
BOB GELDOLF (b. 1954)
SIR JOHN GIELGUD (1904-2000)
GILBERT AND GEORGE (b. 1943; 1942)
SIR KENNETH HENRY GRANGE (b. 1929)
GRAHAM GREENE (1904-1991)
ROBIN GUILD (1938-2006)
SIR ALEC GUINNESS (1914-2000)
SIR PETER REGINALD FREDERICK HALL (b. 1930)
CHRISTOPHER JAMES HAMPTON (b. 1946)
SIR NORMAN BISHOP HARTNELL (1901-1979)
STEPHEN WILLIAM HAWKING (b. 1942)
SIR MICHAEL de COURCY FRASER HOLROYD (b. 1935)
BARRY HUMPHRIES (b. 1934)
JOHN HURT (b. 1940)
GLENDA MARY JACKSON (b. 1936)
CLIVE VIVIAN LEOPOLD JAMES (b. 1939)
SIR OSBERT LANCASTER (1908-1986)
DANNY LA RUE (1927-2009)
ANYA LINDEN (later **LADY SAINSBURY**) (b. 1933)
VISCOUNT DAVID LINLEY (b. 1961)
RICHARD GEORGE LIPSEY (b. 1928)
FRANCIS AUNGIER PAKENHAM, 7th EARL OF LONGFORD (1905-2001)
PETER LUKE (1919-2005)
ANGUS McBEAN (1904-1990)
SIR IAN MCKELLEN (b. 1939)
GEORGE HEYWOOD MELLY (1926-2007)
YEHUDI MENUHIN, BARON MENUHIN*(1916-1999)
SIR JONATHAN WOLFE MILLER (b. 1934)
MALCOLM MUGGERIDGE (1903-1990)
SIR SIDNEY ROBERT NOLAN (1917-1992)
MILES FRANCIS STAPLETON FITZALAN-HOWARD, 17th DUKE OF NORFOLK
(1915-2002)
LAURENCE KERR OLIVIER, BARON OLIVIER(1907-1989)
ANTHONY POWELL (b. 1935)
JOHN BOYNTON ('J. B.') **PRIESTLEY***(1894-1984)
SIR VICTOR SAWDON PRITCHETT (1900-1997)
MARY QUANT (b. 1934)

DAME MARIE RAMBERT (1888-1982)
CHARLOTTE RAMPLING (b. 1946)
SIR RALPH DAVID RICHARDSON (1902-1983)
ROBERT ALEXANDER KENNEDY RUNCIE, BARON RUNCIE (1921-2000)
BERTRAND ARTHUR WILLIAM RUSSELL, 3rd EARL RUSSELL (1872-1970)
KEN RUSSELL (1927-2011)
MAURICE SAATCHI, BARON SAATCHI (b. 1946)
VICTORIA MARY ('VITA') SACKVILLE-WEST (1892-1962)
SIR ANTONY SHER (b. 1949) (as Richard III)
ALEXANDRA SHULMAN (b. 1957)
FIONA MARY SHAW (b. 1958)
EMANUEL SHINWELL, BARON SHINWELL (1884-1986)
ALAN SILLITOE (1928-2010)
SIR SACHEVERELL SITWELL, 6th Bt (1897-1988)
DAME MARGARET NATALIE ('MAGGIE') SMITH (b. 1934)
TERENCE HENRY STAMP (b. 1940)
SIR JAMES FRASER STIRLING (1926-1992) and **SIR ALAN BOWNESS** (b. 1928)
DAVID MALCOLM STOREY (b. 1933)
ROY HERBERT THOMSON, 1st BARON THOMSON OF FLEET (1894-1976)
DAME SYBIL THORNDIKE (1882-1976)
WILLIAM TREVOR (b. 1928)
 TV AM LAUNCH GROUP: **ANGELA RIPPON** (b. 1944); **SIR DAVID PARADINE FROST** (b. 1939); **MICHAEL PARKINSON** (b. 1935); **PETER JAY** (b. 1937)
SIR PETER ALEXANDER USTINOV (1921-2004)
AUBERON ALEXANDER WAUGH (1939-2001)
MARY WESLEY (1919-2002)
LADY HELEN WINDSOR (later **LADY HELEN TAYLOR**) (b. 1964)
ALAN YENTOB (b. 1947)

6973 MICHAEL WAYNE ROSEN, poet, writer and broadcaster; Children's Laureate, 2007-2009, oil portrait by Lee Fether, 2011
 Purchase from the Little Angel Theatre Company for £2,000 approved

6974 ANTHONY CHARLES LYNTON ('TONY') BLAIR, British Labour Party Politician; Prime Minister, 1997-2007, oil portrait by Alastair Adams, 2013
 Commissioned by the Trustees at £15,000, approved

6975 JANE AND LOUISE WILSON, artists, double self-portrait screen-printed on mirrored acrylic, 2012
 Purchase from Dundee Contemporary Arts at £2,500 approved