



## Board of Trustees

### Minutes

*Circulated subject to the approval of the Board of Trustees*

Date: 24 November 2011 (202nd meeting)

Time: 14.00

Venue: V&A Board Room

Present: Paul Ruddock (Chairman)

Edwin Davies

Andrew Hochhauser

Betty Jackson

Professor Lisa Jardine

Sir Timothy Sainsbury

Dame Marjorie Scardino

Samir Shah

Sir John Sorrell

Bob Stefanowski

Paul Thompson

In attendance: Martin Roth, Director, V&A

Amanda Bruce, Performance and Planning Manager and Acting Secretary to the Board of Trustees, V&A (minutes)

Moira Gemmill, Director of Design, V&A

Jane Lawson, Director of Development, V&A

Beth McKillop, Deputy Director, V&A

Emma Neave, Policy and Planning Manager, V&A (minutes)

Jo Prosser, Commercial Director, V&A

Vernon Rapley, Head of Security and Visitor Services, V&A

Damien Whitmore, Director of Public Affairs & Programming, V&A

Sian Williams, Director of Finance, V&A

Apologies: Steve McGuckin, Michelle Ogundehin

#### **1 Declaration of Interests**

1.1 There were no declarations of interest.

#### **2 Minutes of the previous meeting (15 September 2011)**

2.1 Paragraph 5.1 – It was confirmed that the Heatherwick Studio exhibition would take place in 2012, and would run from 31 May to 30 September.

Paragraph 10.1.vi – Funding was being sought for the staging in China of *British Design 1948-2012* as part of the UK Now Festival.

#### **3 Matters arising**

3.1 On behalf of the Board and the Museum, the Chairman thanked Professor Lisa Jardine and Sir Timothy Sainsbury for their contribution to the Museum during their 8 years as Trustees of the V&A.

## **4 Learning Department Strategy**

*Emmajane Avery*

- 4.1 The work of the Department of Learning, catering for a broad audience with an extensive range of activities, was outlined. Highlights included: year-long art history courses; celebrity lectures; secondary school programme; digital programmes; gallery interpretation.
- 4.2 Future priorities were:
- Schools programme
  - Community
  - Higher Education and Creative Industries
  - Cross-Museum working
- 4.3 Key aims:
- To inspire creativity with objects at its heart
  - To build the schools programme
  - To make the V&A mean more to more people
  - To promote that design changes lives
- 4.4 In discussion it was highlighted that adult and digital programmes had been particularly successful, but that focusing on primary schools in particular (7-11 age range) was vital to develop creativity in individuals and build future audiences. This was a new programme and would benefit from more resource.
- 4.5 The Museum of Childhood schools programme attracted many schools from the local area, whereas the schools audience at South Kensington was drawn from broadly across London. Some schools had commented on rising prices and the effect on their ability to take up opportunities. A suggested solution was to offer a free gallery tour for schools, but other events could still be charging. The Board were asked to put forward any suggestions for funding opportunities for the learning programmes, particularly any with a local focus. It was reported that the rationalised programmes could be more attractive to potential sponsors.
- 4.6 In discussion, two audiences were identified - those specifically planning to enter the creative industries as a career, and a more general audience – both of which were to be encouraged. Teacher trainers should be included in the constituency to ensure a cascade of learning.

## **5 Exhibition Road Building Project Update**

*Moira Gemmill*

- 5.1 A paper had been circulated previously. The background to the project was highlighted including the link between building the new galleries and being able to restore the structures of the North and South Courts.
- 5.2 Images of potential modifications to the Exhibition Road area of the Museum estate were shown. The courtyard would be a vital part of the scheme. A conservation architect would work with the main architects. Meetings were taking place with the Victorian Society and discussions with English Heritage were progressing.
- 5.3 The impact of the project on the Museum was currently being considered and captured. New stakeholder groups would be established. All agreed that local support for the project was very important.
- 5.4 It was agreed that Trustees' Buildings Strategy Committee would receive updates and these would be reported to the Board of Trustees.
- 5.5 Some cost savings had been accepted and the next step would be the completion of Stage D. It had been decided to commence work onsite post-Olympics around the end of 2012 for logistical reasons. Board approval would be sought for commencing construction.

## 6 V&A at Dundee Update

*Philip Long*

- 6.1 A paper had been circulated previously. The origins and development of the project were outlined and an update of the current status given. Partners in the project included: V&A; Dundee's universities; Dundee City Council; Scottish Enterprise; Scottish Government. The University of Dundee and the University of Abertay, Dundee had very strong art and design departments, the latter particularly in digital design.
- 6.2 V&A at Dundee would be an international centre for design. Provision in Scotland for looking at design heritage was felt to be lacking. The V&A at Dundee would be able to tell both national and local design stories. It would also be an iconic building that would have an impact on the city.
- 6.3 The Scottish Government had been supportive with regard to funding. Other funding sources may be Europe, HLF, Arts Lottery, private donors.
- 6.4 Stage D should be concluded in early 2012, building completed in early spring/summer 2015 and opening Summer 2015.
- 6.5 The pre-opening programme had begun with *Queen Elizabeth II by Cecil Beaton: A Diamond Jubilee Celebration* at the McManus in Dundee, which was proving very popular. Further exhibitions would be developed in collaboration with the V&A in the run up to the opening. For the first two years after opening, exhibitions would be solely in collaboration with the V&A. Subsequently there would be a continuing commitment to V&A exhibitions but V&A at Dundee may work with introduced partners and develop new relationships.
- 6.6 The project had been written into the V&A's UK strategy. Developing and sharing expertise was already in place. In discussion it was agreed that there had not previously been sufficient public recognition for past UK work, and it was important that the Museum's work outside London was tangible. The Memorandum of Understanding between the V&A and Design Dundee Limited covered a period of 20 years. It was emphasised that there was a mandate from government to share the V&A's collections within the UK.
- 6.7 It was agreed that the V&A worked all round the world and not solely in the UK itself, which was important given the changing cultural and political landscape.
- 6.8 The V&A would be the dominant brand, and the V&A name was important in terms of funding.
- 6.9 The Board had previously approved the project and the next step was a more developed contract.
- 6.10 The first draft of a brand licence and management agreement was due in early 2012. It was agreed that the Director and the Chairman would negotiate the contract on behalf of the Board.
- 6.11 The Board reiterated their support for the project and agreed that Dundee was a natural constituency for the project.

## 7 Director's Report

- 7.1 The Report had been circulated previously. The Director thanked the Board for their support in his new role. He reported on a new research exchange with Dresden and involvement with the German Olympic Committee that would bring delegates to the V&A. Overall, more discussion, more transparency, more joint projects and opportunities for soft diplomacy including new commissions, would be welcomed. The focus of the first two months had been on meeting people and gathering information. A vision for the strategic direction of the Museum in future years would be presented to Trustees at the next meeting on 2 February 2012.
- 7.2 *Decode* had opened at the Design Museum in Holon, Israel. *Khaligat Paintings* at the Victoria Hall, Kolkata, was proving popular. *Art and Design for All* had opened at Kunst und Ausstellungshalle der Bundesrepublik in Bonn. The exhibition focused on Prince Albert and his time in Bonn and engagement in London. *Wedding Dresses* at Bendigo Art Gallery, Australia had been particularly successful, attracting 75,000 visits.

- 7.3 A selection of artists' books was now on display in the Board Room.
- 7.4 Vernon Rapley, Head of Security and Visitor Services was introduced to the Board. The security strategy would be presented to Trustees at a future meeting, following consideration by the Trustees' Collections Committee.
- 7.5 Trustees' attention was drawn to the new *Great Britain* campaign and the *Legacy 10* campaign.
- 7.6 The Heatherwick Studio exhibition would be part of the Cultural Olympiad, and the V&A would also be working with a Brazilian artist.
- 7.7 Excellent visit figures had been recorded, with the October half term period at South Kensington breaking the record for the best week ever, with 97,600 visits. This was an 82% increase on half term week in 2010/11 (53,600). So far in 2011/12 there had been 1,848,000 visits to V&A South Kensington, up 6% on the previous year.
- 7.8 The progress so far in the Digital Review was outlined. It was requested that the Digital Review findings be presented at the meeting in February.
- 7.9 A DVD of the *Handmade in Britain* series would be out later in the year.
- 7.10 The recent acquisition of the John Deare relief was highlighted.
- 7.11 The recent Bizot meeting of international museum directors had focused on discussion of environmental conditions for objects.

## **8 Chairman's Report**

- 8.1 Five new Trustees were to be appointed shortly.
- 8.2 A letter had been received from Jeremy Hunt MP, Secretary of State for Culture, Media, Olympics and Sport, asking for assurance that bodies had in place contingency plans to meet any future financial pressures.
- 8.3 Kris Donaldson had proposed the establishment of a World Capital of Culture programme, which might begin with London.

## **9 Reports from Committees and VAE Board**

### **9.1 Audit Committee**

The draft minutes had been circulated previously. It was noted that:

- Internal and external audit updates had been presented.
- The DCMS capital investment limit had been raised to £15m.
- The regular review of the risk register had been undertaken.
- The V&A Foundation had now been set up as a registered charity.

### **9.2 Buildings Strategy Committee**

The draft minutes had been circulated previously. It was noted that:

- There had been an update on the Exhibition Road Project.
- The Medieval & Renaissance Galleries balustrade would be installed shortly.

### **9.3 Development Committee**

The draft report had been circulated previously. It was noted that:

- Garrard would be sponsoring *Queen Elizabeth II by Cecil Beaton: A Diamond Jubilee Celebration*
- Coutts would be sponsoring *Ballgowns: British Glamour since 1950*.
- An HLF presentation was imminent for Europe 1600-1800 galleries.
- A new Development Advisory Board was being established.
- The pre-application for the endowment match funding challenge would be submitted shortly.
- Membership was on target and making a profit for the Museum.

### **9.4 Investment Committee**

The draft minutes had been circulated previously. It was noted that:

- The wider economic situation had been discussed and its impact on investments.

- The investment advisors would now be reviewed as three years had elapsed.

#### 9.5 **Museum of Childhood Committee**

The draft minutes had been circulated previously. It was noted that:

- Lost and Found, an event featuring writers Jeanette Winterson and Jackie Kay, had been programmed with Poet in the City and Queen Mary University of London as part of National Adoption Week, and had attracted new visitors.
- A dress made from 1951 Festival of Britain fabric had been acquired.
- The exhibition *Magic Worlds* had been very successful.
- The riots had come quite close to the Museum in the summer and visit figures were down during this period. The Museum closed early on one day.

#### 9.6 **VAE Board**

The draft minutes had been circulated previously. It was noted that:

- The Director had been welcomed to the Board.
- The *Handmade in Britain* project had been discussed.
- The performance of the Reading Rooms had been reviewed.
- The new Brand Book had been produced.
- There had been a presentation from the new HR manager.
- There had been a presentation of new books and publishing projects.

### 13 **Formal Business**

#### 13.1 Terms of Reference for Trustees' Committees

The relevant committees had seen and discussed the terms of reference. The Board approved the terms of reference.

### 14 **Any other business**

#### 14.1 There was no other business.

Emma Neave

5 December 2011

Signed \_\_\_\_\_  
(Sir Paul Ruddock, Chairman)