

Confidential**MINUTES OF A MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON WEDNESDAY 22 JANUARY 2003 AT 2 PM IN THE BOARD ROOM AT TATE BRITAIN**

Present:	David Verey	Chairman
	Professor Dawn Ades	
	Helen Alexander	
	Victoria Barnsley	
	Sir Richard Carew Pole	
	Sir Howard Davies	
	Professor Jennifer Latta	
	Chris Ofili	
	Julian Opie	
	John Studzinski	
	Gillian Wearing	
	Sir Nicholas Serota	Director
	Alex Beard	Deputy Director
	Dr Stephen Deuchar	Director, Tate Britain
	Jim France	Director of Collection & Research Services
	Will Gompertz	Director of Communications
	Bruce Jackson	Acting Head of Planning and Secretary to the Board of Trustees (Minutes)
	Catherine Kinley	Senior Curator, Collections
	Sian Williams	Director of Finance and Resources
	Peter Wilson	Director, Projects and Estates

1 APOLOGIES FOR ABSENCE

Apologies for absence were received from Jon Snow.

David Verey welcomed Helen Alexander and Will Gompertz to the meeting.

2 MINUTES OF A MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON WEDNESDAY 20 NOVEMBER 2002 AT 2 PM IN THE BOARD ROOM AT TATE BRITAIN

The minutes were approved by the Trustees and signed by David Verey.

3 MATTERS ARISING

Sir Nicholas Serota reported that following the discussion at the last Board meeting, he had had further discussions with Discussions continue and Sir Nicholas Serota would report back to the Trustees on further developments.

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

4 DIRECTOR'S REPORT

4.1 Trustee Appointments

Helen Alexander said that since the press announcement regarding her appointment as a Trustee her non-executive responsibilities had changed: she was no longer a non-executive Director of BT or Northern Foods, or on the Ethics Committee of University College Hospital; she had, however, since been appointed as a non-executive Director to the Board of Centrica PLC. A note setting out her current responsibilities was tabled at the meeting.

Information has been exempted under s. 40 (1) of the Freedom of Information Act 2000.

4.2 Staff/Senior Appointments

David Verey asked Will Gompertz to clarify the nature of his interest in the magazine publishing company PurpleHouse Ltd. Will Gompertz confirmed that there was no potential conflict of interest with his role at Tate.

Sir Nicholas Serota reported that the field for the Director of Collections post had been narrowed to two candidates and that he hoped to be in a position to make an appointment within the next couple of weeks.

4.3 Projects and Estates Update

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

Peter Wilson reported that Tate had been awarded a grant of £350,000 from the DCMS/Wolfson Challenge Fund to carry out improvements to the North Duveen at Tate Britain.

Peter Wilson reported that an application to have the Queen Alexander Military Hospital buildings listed had been rejected on the basis that there was a much better example in Woolwich.

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

Peter Wilson reported that an application would be made to the Millennium Commission for a range of Projects designed to improve the experience for visitors arriving at Tate Modern.

Peter Wilson reported that Tate had decided not to make separate representation in respect of London Town's planning appeal; Tate would however lend support to BROAD, the local residents' action group, in opposing London Town's application. As for Tate's own master plan for the area, work on this continued including consideration of uses complimentary to Tate.

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

Peter Wilson said that Tate continued to monitor developments in respect of Fourth Grace proposals in Liverpool.

In respect of Tate St Ives, Peter Wilson reported that work continued to identify options for Phase 2;

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

Peter Wilson asked the Trustees to note the Green issues and Health & Safety points in the Board papers.

4.4 DACS Web Licensing Agreement

Alex Beard reported that following long and complicated negotiations, Tate had reached an agreement with DACS (Design and Artists Copyright Society) over the use of key images from the collection on Tate's website for non-commercial, cultural and educational purposes. Alex Beard explained that, in addition to allowing more flexibility in the use of images, the arrangement greatly simplified the process and reduced transaction costs by giving Tate free use of images for a modest fee.

4.5 Renaissance in the Regions

Stephen Deuchar reported that Tate had written offering support to each of the nine regional hubs announced by Re:source. While three of Tate's five national partners had been included in the Renaissance in the Regions initiative, he also reported that the HLF had agreed to renew funding for Tate's National Partnership Scheme for a further two years. Rather than making grants to each of the regional partners individually, the HLF had awarded the grant to Tate which would be responsible for administering and distributing the funds amongst partners.

In response to Professor Jennifer Latto's question regarding the status of the Arts Council's Creative Partnerships initiative, Sir Nicholas Serota said that the Arts Council was still in the process of making appointments and setting up structures. However, a meeting had been arranged at which Tate should find out in greater detail how its education programmes might benefit.

4.6 Turner USA Tour 2005-06

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

A further report would be made to the March Board, by which time it was hoped to have confirmed at least three of the venues.

4.7 Millennium Commission Bid

Further to the report made as part of the Projects and Estates Update, Sian Williams explained that the applications for second round funding made in respect of either the "arrivals" project at Tate Modern or relocation of London Electricity represented alternative bids.

4.8 National Art Collections Fund Centenary Purchase

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

4.9 Arrangements for visits to Matisse Picasso – MoMA, New York

The Trustees noted arrangements for visiting the *Matisse: Picasso* exhibition in New York.

5 Turner Recovery

Sir Nicholas Serota updated Trustees on the successful recovery of the two Turner paintings stolen in 1994 while on loan to the Schirn Kunsthalle in Germany.

Information has been exempted under s. 36 of the Freedom of Information Act 2000.

Having recovered the paintings, Sir Nicholas Serota said that the Trustees would need to consider how best to apply the remaining insurance monies. Alex Beard said that Tate would need to apply to the Charity Commission for a ruling on the use the remaining funds.

Information has been exempted under s. 42 of the Freedom of Information Act 2000.

Once the Charity Commission had considered all responses and made its ruling, discussions would then need to be held with DCMS regarding the implications for grant-in-aid; Alex Beard did not, therefore, anticipate the process being concluded before March 2004.

John Studzinski emphasized the importance of obtaining a formal ruling from the Charity Commission. Alex Beard said that in due course a full paper would be prepared for the Trustees setting out their responsibilities.

Information has been exempted under s. 42 of the Freedom of Information Act 2000.

The Trustees formally thanked those involved with the recovery of the stolen paintings for their efforts, especially Sandy Nairne.

Julian Opie asked about the frames in which the paintings now hung. Sir Nicholas Serota replied that although they had been chosen at short notice to protect the works, the frames were equivalent for the period; he added that records suggested that the works had been framed in the manner that they were currently presented for many years and according to Turner's wishes, but that they might originally had been shown in spandrel frames.

6 ACQUISITIONS

6.1 Acquisitions Financial Summary

The Trustees noted the Acquisitions Financial Summary in the Acquisitions Booklet.

6.2 Purchase Grant Statement

Sir Nicholas Serota said that this showed the acquisitions budget for the current year to be in balance, although subject to further fundraising the budget for the next financial year was already fully committed.

6.3 Works Previously Considered

6.3.1 Sir Joshua Reynolds 1723-1792

Omai c.1775-6
oil on canvas
2362 x 1448 mm (93 x 57 in)

Sir Nicholas Serota reported that the purchaser at auction had sold the work to another party who had since applied for an export license. Sir Nicholas Serota reminded Trustees that Tate had tried to acquire the painting ahead of the sale in November 2001 for £5.5-£6 million in line with valuation; the work had subsequently sold at auction for £10.5 million. In December 2002, the work was considered by the export committee who accepted that £12.5 million was an acceptable price and imposed an initial three month export stop subject to an expression of interest; following such an expression and the owner's refusal to allow public exhibition of the work, the stop period had been provisionally extended to September 2003. The work was currently being kept in Christies' store.

Sir Nicholas Serota said that the case for acquisition had been considered by the Trustees before, but reiterated that there was no doubt that Tate would wish to acquire the work. He reported that having discussed the work at its Board meeting on 21 January 2003, the HLF had given Tate until 28 February 2003 to make an application which would then be considered at their July meeting. The Trustees agreed that Tate should make an application while seeking to raise further funds from other sources.

In the context of the collections campaign, John Studzinski explained that since the intention was to identify key works for acquisition rather than to target a given amount of money, this case represented an extraordinary example of what the campaign hoped to achieve; he therefore hoped that it would be possible to find wealthy individuals who would identify with the ambition to keep *Omai* in the UK. Sir Richard Carew Pole observed that if Tate were able to raise other funds, this would strengthen the case to the HLF. Sir Nicholas Serota thought that it was worth trying hard to raise the funds in this way over the next two months, following which Tate would mount a public campaign. The Trustees agreed to proceed as proposed; a further report would be made at the next meeting.

6.3.2 Francis Bacon

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

6.4 Works for Consideration

6.4.1 Sir Anthony van Dyck 1599-1641

Portrait of Mary Hill, Lady Killigrew 1638
oil on canvas
1067 x 832 mm (42 x 32 ¾ in)
inscribed 'My Lady. Killigrew / van. Dyck 1638'

Sir Nicholas Serota reported that the work, the companion portrait to Tate's recently acquired *Sir William Killigrew*, had come on to the market at short notice. Although not an outstanding example of the artist's work, Stephen Deuchar explained that the painting was of immense importance to Tate Britain as the reunification of the pair would add enduring value and interest.

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

The Trustees authorised a bid of for the work on this basis.

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

6.4.2 Ruskin Spear 1911-1990

Haute Couture 1954
oil on board
2130 x 1220 mm (84 x 48 in)

Offered for purchase by Private Treaty Sale from, for a sum of up (*Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000*) to (*Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000*), to be confirmed by the Capital Taxes Office, from funds provided by the Patrons of British Art.

Sir Nicholas Serota reported that the Patrons of British Art had agreed to support the acquisition of this work. The Trustees endorsed Sir Nicholas Serota's recommendation that the work be acquired.

6.4.3 William Scott 1913-1989

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

Chris Ofili and Julian Opie left the meeting.

Trustees discussed Item 6.7.9 below (Julain Opie *Escaped Animals*) with Item 6.4.4.

6.4.4 Chris Ofili born 1968

The Upper Room 1999-2002

Installation of thirteen canvases with mixed media, each with two elephant dung supports and walnut veneered plywood

- 6.4.1/1 *Mono Blanco*
oil paint, acrylic paint, pencil, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)
- 6.4.1/2 *Mono Naranja*
oil paint, pencil, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)
- 6.4.1/3 *Mono Morado*
oil paint, pencil, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)
- 6.4.1/4 *Mono Gris*
oil paint, acrylic paint, ink, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)
- 6.4.1/5 *Mono Amarillo*
oil paint, ink, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)
- 6.4.1/6 *Mono Verde*
oil paint, ink, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)
- 6.4.1/7 *Mono Rojo*
oil paint, ink, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)
- 6.4.1/8 *Mono Negro*
oil paint, pencil, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)
- 6.4.1/9 *Mono Turquesa*
oil paint, acrylic paint, pencil, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)
- 6.4.1/10 *Mono Marron*
oil paint, ink, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)

- 6.4.1/11 *Mono Rosa*
oil paint, pencil, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)
- 6.4.1/12 *Mono Azul*
oil paint, acrylic paint, ink, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)
- 6.4.1/13 *Mono Oro*
oil paint, acrylic paint, ink, gold leaf, polyester resin, glitter, map pins and elephant dung on canvas
2438 x 1828 mm (96 x 72 in)

Offered for purchase by Victoria Miro Gallery for the sum of £750,000, less discount, net price £600,000, plus VAT, total price £705,000. To be acquired jointly with

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

Sum payable by Tate £150,000, plus VAT, total price £176,250. (Subject to agreement with,

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

negotiations ongoing.)

Sir Nicholas Serota reminded the Trustees that it was their policy not to purchase works by current artist Trustees except under special circumstances. He cited two previous occasions when the Trustees had deemed this to be the case: when Michael Craig-Martin's term as a Trustee had, uniquely for an artist Trustee, been extended for a second term and this had coincided with the production of some of his most important work; and when Tate had acquired a work by Bill Woodrow shortly after the artist's term as a Trustee had commenced, negotiations in respect of the acquisition in question having taken place prior to his appointment. In light of their policy, David Verey reiterated that the Trustees would need good reason to agree that a special case existed before acquiring the works by Chris Ofili or Julian Opie under consideration. The Trustees accepted Sir Nicholas Serota's argument that this was clearly the case in respect of the works by Julian Opie as these had been offered as a gift by the Baltic following installation of the series outside Tate Modern, Tate Liverpool and elsewhere to mark the opening of the gallery in Gateshead.

As for the work by Chris Ofili, Sir Nicholas Serota suggested that there was general agreement that this probably constituted the artist's most important work to date. Given the artist's wish that all thirteen canvasses remain together, the proposal to acquire the work in collaboration with a private collector represented a unique opportunity for Tate to secure the complete work.

David Verey observed that in many ways it would be easy for the Trustees to simply decide not to acquire the work rather than open themselves to potential criticism for purchasing the work of a current artist Trustee. Sir Nicholas Serota hoped that the case for acquiring any work was sufficiently robust, whether or not the artist was a Trustee at the time; the Trustees agreed, but emphasized that it was essential that the special circumstances be clearly minuted.

Notwithstanding the above, Sir Nicholas Serota asked the Trustees to note the following issues relevant to the work under consideration:

- 1 Display considerations given the scale of the installation. In response to Sir Howard Davies' concerns, Sir Nicholas Serota indicated that cost of storage and setup were not much more than that for many existing works in the Collection.
- 2 The price, subject to further negotiation.
- 3 Joint ownership arrangements. Sir Nicholas Serota said that

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

David Verey emphasised the need to be very clear about the nature of any agreement with

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

The Trustees agreed that in principle they would like to acquire the work by Chris Ofili subject to further negotiations with the artist and

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

. In the event that it was decided to purchase the work, David Verey reminded Trustees that the Trustees would not normally acquire the work of a current artist Trustee except under special circumstances. In this instance, the involvement of a benefactor and his commitment would give Tate an opportunity to acquire a major works at a low cost. This opportunity was not likely to come again and Trustees would be neglecting their responsibilities to the Collection if they did not act.

Chris Ofili and Julian Opie rejoined the meeting.

David Verey explained that it was the Trustees policy not to acquire work by current artist Trustees except under special circumstances; the Trustees therefore had to ask themselves whether there were exceptional circumstances in respect of the works under consideration. In both cases, the Trustees deemed this to be so: in respect of the works by Julian Opie because they had been offered as a gift to mark the opening of the Baltic gallery; and in the case of Chris Ofili because the work marked an important stage in the artist's career and in light of the potential funding opportunity. He said that the Trustees had therefore decided to accept Julian Opie's *Escaped Animals* as a gift (see Item 6.7.9 below), while negotiations with Chris Ofili would continue.

6.5 Future Bequest

6.5.1

Information has been exempted under s. 43 (2), 41 and 40 of the Freedom of Information Act 2000.

6.6 In Lieu**6.6.1 John Wootton 1682-1764**

Seven Paintings commissioned for the Great Hall at Longleat, Wiltshire:

- 6.6.1/1 *Viscount Weymouth's Hunt: A Groom Holding a Saddled Grey Hunter with Hounds and Terriers, a Small Boy Seated on the Ground to the Right with a Puppy, in a Wooded Landscape* 1733-6
oil on canvas
4030 x 3600 mm (159 ¾ x 142 in)
- 6.6.1/2 *Viscount Weymouth's Hunt: Thomas, 2nd Viscount Weymouth, in a Blue Velvet Coat, a Negro Page beside him, with other Huntsmen at the Kill* 1733-6 (s+d 1736)
oil on canvas
3590 x 3450 mm (141 ½ x 136 ¼ in)
- 6.6.1/3 *Viscount Weymouth's Hunt: Mr Jackson to the left, and the Hon. Henry Villiers, and his Cousin the Hon. Thomas Villiers, Mounted on Hunters, with Hounds, in a Landscape* 1733-6
oil on canvas
4050 x 4310 mm (159 1/2 x 170 ¾ in)
- 6.6.1/4 *Viscount Weymouth's Hunt: The Hon. John Spencer, beside a Hunter Held by a Young Boy, with Hounds beside them, in a Landscape* 1733-6
oil on canvas
3450 x 2560 mm (136 x 101 ¼ in)
- 6.6.1/5 *Viscount Weymouth's Hunt: Two Hunt Servants on Hunters with Hounds, besides a Cottage, asking a Labourer which way the Fox has gone* 1733-6
oil on canvas
3450 x 2610 mm (136 x 103 ¼ in)
- 6.6.1/6 *Two Stallions Fighting* 1733-6
oil on canvas
2510 x 3580 mm (99 ¼ x 141 ¼ in)
- 6.6.1/7 *Digging out the Fox* 1733-6
oil on canvas
1820 x 3040 mm (72 x 120 in)

Offered as an in situ In-Lieu by the Trustees of the Longleat Chattels Settlement

Sir Nicholas Serota reported that this important group of Wootton's works had been offered in situ at Longleat; the closest precedent was the transfer of the ownership of the Turners at Petworth to Tate in 1984, an arrangement that had worked well because of Tate's strong interest and expertise in Turner. By accepting the Woottons, Tate would

be seen to be performing an important national service by working with important private collections, though Stephen Deuchar cautioned that the proposed arrangement did not take into account the cost of ownership. Sir Richard Carew Pole said that it was wonderful opportunity to get closer to the owners of country house collections, adding that although the works may never be shown at Tate Britain it was better that the pictures were on show in their proper context. Sir Howard Davies and David Verey both cautioned against accepting title to the paintings without understanding the cost implications of ownership; Sir Nicholas Serota said that he would discuss this issue with DCMS and Re:source and report back. The Trustees agreed to proceed on this basis.

6.7 Gifts

6.7.1 Man Ray 1890-1976

The Lovers 1933, replica 1973
lead, paint and rope
725 x 260 mm (28 ½ x 10 ¼ in)

One of two trial pieces made aside from the edition of 9 by Lucien Treillard, Paris

Offered as a gift by Lucien Treillard.

Sir Nicholas Serota reported that this gift had been made possible through Lucien Treillard's involvement as a lender to the *Surrealism: Desire Unbound*. The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

Draft Credit Line:

Presented by Lucien Treillard 2003.

6.7.2 Barbara Hepworth 1903-75

Model for Sculpture for Waterloo Bridge 1947
Portland stone
203 x 213 x 68 mm (8 x 8 2/5 x 2 2/3 in)

Offered as a gift by the Trustees of the Barbara Hepworth Estate.

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

Draft Credit Line:

Presented by the Barbara Hepworth Estate 2003.

6.7.3 Terry Frost born 1915

Eleven Poems by Federico Garcia Lorca 1989
 text and etchings on paper
 565 x 385mm (22 ¼ x 15 1/8 in)
 edition size: 75

Offered as a gift by David McKee through the American Fund for the Tate Gallery.

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

Credit line:

Lent by the American Fund for the Tate Gallery, courtesy of David and Renée McKee 2003.

6.7.4 Garth Evans born 1934

6.7.4/1 *Untitled (3)* 1975
 rubber
 254 x 3048 x 3048 mm (10 x 120 x 120 in)

6.7.4/2 *Sheffield* 1977-8
 polythene
 19 x 2438 x 2743 mm (¾ x 96 x 108 in)

Offered as gifts by the artist.

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

Draft Credit Line:

Presented by the artist in memory of his father, Cyril Evans 2003.

6.7.5 Carolee Schneemann born 1939

Interior Scroll 1975
 beet juice, urine and coffee on photographic print on paper
 1168 x 1695 mm (46 x 66 ¾ in)
 edition size: 3

Offered as a gift by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003.

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

6.7.6 Jock McFadyen born 1950

Broadway and 7th Avenue Local 1989
oil on canvas
1219 x 813 mm (48 x 32 in)

Offered as a gift by Dan Burt through the American Fund for the Tate Gallery.

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

6.7.7 Roni Horn born 1955

Still Water (The River Thames, for Example) 1999
set of 15 photo-lithographs (photograph and text combined) on paper
each 775 x 1054 mm (30 ½ x 41 ½)
edition size: 7

Offered as a gift by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee.

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

6.7.8 Shirin Neshat born 1957

Soliloquy 1999
video installation
duration 15 minutes
edition size: 6

Offered as a gift by the Patrons of New Art.

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

6.7.9 Julian Opie born 1958

Escaped Animals 2002
vinyl on powder-coated aluminium
overall display dimensions variable

Presented by Baltic, Gateshead, on behalf of the artist.

As noted previously under item 6.4.4, the Trustees approved the Director's recommendation to accept the gift with gratitude.

6.7.10 Pierre Huyghe born 1962

Les Grands Ensembles 2001
video installation
duration: 8 minute loop
edition size: 5

Offered as a gift by the Patrons of New Art.

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

6.7.11 Pipilotti Rist born 1962

I'm Not The Girl Who Misses Much 1986
video
duration: 5 minutes
edition size: unlimited

Offered as a gift by the Patrons of New Art.

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

6.7.12 Dan Hays born 1966

Colorado Impression No. XIB (After Dan Hays, Colorado) 2002
oil on canvas
1520 x 2000 mm (59 7/8 x 78 3/4 in)

Offered as a gift by the Patrons of New Art.

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

6.7.13 George Shaw born 1966

Scene from the Passion: Late 2002
enamel on board
910 x 1210 mm (35 7/8 x 47 2/3 in)

Offered as a gift by the Patrons of New Art (Special Purchase Fund).

Credit Line:

Presented by the Patrons of New Art (Special Purchase Fund) through the Tate Gallery Foundation 2003.

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

6.7.14 Phil Collins born 1970

From *Young Serbs* 2001

6.7.14/1 *Bojan*

6.7.14/2 *Milan*

6.7.14/3 *Vesna*

6.7.14/4 *Sinisa*

6.7.14/5 *Caca*

five colour photographs on paper on perspex
each 762 x 914 mm (30 x 36 in)
edition size: 5

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

Credit Line:

Presented by the Patrons of New Art (Special Purchase Fund) through the Tate Gallery Foundation 2003.

6.7.15 Gary Webb born 1973

Sound of the Blue Light 2002

mixed media

1840 x 3560 x 2570 mm (72 ½ x 140 x 101 in)

Offered as a gift by the Patrons of New Art (Special Purchase Fund).

Credit Line:

Presented by the Patrons of New Art (Special Purchase Fund) through the Tate Gallery Foundation 2003.

The Trustees noted the report and approved the Director's recommendation to accept the gift with gratitude.

6.8 Acquisitions Update

The Trustees noted current progress with the following acquisitions:

6.8.1 William Blake

Nineteen Illustrations to Robert Blair's Poem 'The Grave' 1805

6.8.2 Georges Braque

The Billiard Table 1945

Le Billard

6.8.3 John Piper

The Archive of John and Myfanwy Piper

6.8.4 David Alfaro Siquiros

Cosmos and Disaster 1936

6.8.5 Bridget Riley

Evöe 1 1999/2000

6.8.6 Bill Viola

Five Angels for the Millennium 2001

6.8.7 Rachel Whiteread

Untitled (Nine Tables) 1998

Untitled (Twenty-Four Stitches) 1998

Untitled (Rooms) 2001

Untitled (Stairs) 2001

6.8.8 Anish Kapoor

Untitled 2000

6.9 Purchased by the Director

6.9.1 Man Ray 1890-1976

6.9.1/1 *L'Enigme d'Isidore Ducasse* 1920, remade 1972
mixed media
380 x 530 x 230 mm (15 x 20 7/8 x 9 in)

Purchased from Lucien Treillard for the sum of, less discount, net price out of the General Funds.

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

- 6.9.1/2 *Ce qui manque à nous tous* 1927, replica 1962
clay and glass
177 mm (7 in) long
One of three trial pieces made aside from the edition of 9 by Galerie Il Fauno, Turin

Purchased from X for the sum of out of the General Funds.

Information has been exempted under s. 40 and 43 (2) of the Freedom of Information Act 2000.

6.9.2 Ben Nicholson 1894-1982

1922 (bread) 1922
oil on canvas
685 x 756mm (27 x 29 ¾ in)

Purchased by Private Treaty Sale from funds provided by the Patrons of British Art.

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

6.9.3 Dorothea Tanning born 1910

- 6.9.3/1 *Some Roses and Their Phantoms* 1952
oil on canvas
759 x 1022 mm (29 7/8 x 40 ¼ in)

Purchased from the artist for

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

- 6.9.3/2 *Pincushion to Serve as Fetish* 1965
mixed media
400 x 455 x 400 mm (15 ¾ x 18 x 15 ¾ in)

Purchased from the artist for

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

- 6.9.3/3 *Nue couchée* 1969-70
mixed media
368 x 1149 x 483 mm (14 ½ x 45 ¼ x 19 in)

Purchased from the artist for

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

6.9.4 Garth Evans born 1934

Convoy 1979

wood and adhesive
203 x 1676 x 1676 mm (8 x 66 x 66 in)

Purchased from the artist for the sum of
Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

6.9.5 Basil Beattie born 1935

- 6.9.5/1 *Breathing Deep* 2002
oil on canvas
2896 x 3658 mm (114 x 144 in)
- 6.9.5/2 *Untitled Drawing* 2000
acrylic on paper
275 x 350 mm (10 7/8 x 13 3/4 in)
- 6.9.5/3 *Untitled Drawing* 2000
mixed media on paper
275 x 350 mm (10 7/8 x 13 3/4 in)
- 6.9.5/4 *Untitled Drawing* 2002
acrylic on paper
275 x 350 mm (10 7/8 x 13 3/4 in)
- 6.9.5/5 *Untitled Drawing* 2002
mixed media on paper
275 x 350 mm (10 7/8 x 13 3/4 in)
- 6.9.5/6 *Untitled Drawing* 2002
mixed media on paper
275 x 350 mm (10 7/8 x 13 3/4 in)
- 6.9.5/7 *Untitled Drawing* 2002
mixed media on paper
275 x 350 mm (10 7/8 x 13 3/4 in)

Purchased from the Eagle Gallery for the sum of

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

6.9.6 Ian Breakwell born 1943

The Other Side 2002
video installation
display dimension variable
edition size: 2

Purchased from Anthony Reynolds Gallery for the sum of
Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

6.9.7 Jeff Wall born 1946

Diagonal Composition 1993
 cibachrome transparency and illuminated aluminium display case
 400 x 460 mm (15 ¾ x 18 1/8 in)
 edition size: 10

Purchased for the sum of
Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

6.9.8 Willie Doherty born 1959

6.9.8/1 *Re-run* 2002
 video installation
 duration: 90 minutes
 edition size: unique

6.9.8/2 *The Bridge* 1992
 two black and white photographs on paper
 each 1830 x 1220 mm (72 x 48 in)

6.9.8/3 *Remote Control* 1992
 black and white photograph with text on paper
 1830 x 1220 mm (72 x 48 in)

Offered by Matt's Gallery for the sum of

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

6.9.9 Zarina Bhimji born 1963

Out of Blue 2002
 video installation
 duration: 28 minutes
 edition size: 4

Offered by the artist for the sum of

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

The Trustees noted the acquisitions made by the Director in accordance with his delegated authority, with one amendment: that the prices shown for the two Man Ray works had been transposed. .

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

7 FOR DECISION

7.1 Council Members Appointments / Resignations

The Trustees noted that Sir Howard Davies had agreed to serve as a member of the Tate Britain Council.

8 FOR DISCUSSION

8.1 Interpretation and Education Review 2002/03

Toby Jackson, Head of Interpretation and Education at Tate Modern, joined the meeting.

Outlining the purpose of the review, Toby Jackson explained that with Tate's education policy having last been formally considered in 1997, it was now an opportune time to consider what kind of interpretation and education programme Tate aspired to provide and how this might be taken forward. Professor Jennifer Latto welcomed the paper, adding that it provided an impressive reminder of the range of audiences Tate served. Responding to a question from Professor Dawn Ades about the relationship to the collection, Toby Jackson explained that the interpretation and education programme drew heavily on the collection and that there was close co-operation with exhibition and display teams. Echoing David Verey's comments about the need to be explicit regarding the resource implications of the various options, Sir Howard Davies said that clarity was essential in respect of management and accountability; Victoria Barnsley added that as well as core activity, the policy also needed to reflect funding opportunities. Helen Alexander said Tate needed to ask itself to what extent it intended to lead or follow in terms of education and what the drivers were; Professor Jennifer Latto hoped that the answer was that Tate wanted to excel in this regard.

John Studzinski asked how the policy related to Tate's branding of Tate Education. Sir Nicholas Serota explained that the intention was draw together previously fragmented provision to form a learning strand that others, including government, could support. While Stephen Deuchar supported the idea of extending the education brand beyond Tate's buildings, he added that the other key aspect was the integration of interpretation and education activities with other departments on-site.

Summarising the discussion, David Verey reiterated the Trustees' support for the review. The Trustees looked forward to the Interpretation and Education policy being formally presented to the Board later in the year.

Toby Jackson left the meeting.

8.2 Collections Campaign

Laura Stevenson, Tate External Relations manager, joined the meeting.

John Studzinski explained that following the opening of Tate Modern, the Trustees wanted to be in the position of having more money for collection purchases. Recognising the uncertain economic environment and lack of government support, the Strategy and Fundraising Group had decided on the following approach

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

Laura Stevenson left the meeting.

8.3 Tate Catering Terms of Reference

The Trustees noted the Terms of Reference for Tate Catering. Sir Nicholas Serota added that the success of the catering operation over past three years reflected the tremendous input of Jeremy King who, as Chair of the Catering Committee, had worked closely with Duncan Ackery and his team.

9 GALLERY REPORTS

9.1 Tate Modern

9.1.1 Tate Modern Report

The Trustees noted the Tate Modern report.

9.2 Tate Britain

9.2.1 Tate Britain Report

Stephen Deuchar reported that the *Gainsborough* exhibition had closed on 19 January 2003 with attendance of 106,000; he added the response to the Turner Prize, which had closed earlier in the new year, had also been good. He said that Channel 4 had agreed to continue as sponsor of the Turner Prize for a further year, after which it would become the media sponsor for the contemporary strand. The Trustees noted the Tate Britain report.

9.2.2 National Programme Report

The Trustees noted the National Programme report.

9.3 Tate Liverpool

9.3.1 Tate Liverpool Report

Professor Jennifer Latto reported that Simon Groom's appointment as Head of Exhibitions and Displays brought the Tate Liverpool team up to strength. She also said that *Shopping: A Century of Art and Consumer Culture* continued to attract a wide audience.

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

On the fundraising front, corporate membership had grown due to the support of the Tate Liverpool Council and the newly formed Development Committee. The Trustees noted the Tate Liverpool report.

9.4 Tate St Ives

9.4.1 Tate St Ives Report

Sir Richard Carew Pole noted that, contrary to the principle of recognition in perpetuity, some of the original donors to Tate St Ives were no longer represented on the Donor Board. Alex Beard said that this should not be the case and that he would investigate.

9.4.2 Minutes of the meeting of the Tate St Ives Council held on 25 October 2002

The Trustees noted the minutes of the Tate St Ives Council.

9.5 Digital Programme

The Trustees noted the Digital Programme report.

10 OTHER MINUTES

10.1 Minutes of the Annual General Meeting of the American Fund for the Tate Gallery and the Directors of the American Patrons of the Tate Gallery held on 31 October 2002

The Trustees noted the minutes of the annual meeting of the American Fund for the Tate Gallery and the Directors of the American Patrons of the Tate Gallery.

10.2 Minutes of the Finance & Audit Committee held on 6 November 2002

The Trustees noted the minutes of the Finance and Audit Committee.

10.3 Minutes of the meeting of the Board of Directors of Tate Enterprises Ltd held on 26 November 2002

The Trustees noted the minutes of the meeting of the Board of Directors of Tate Enterprises.

11 ANY OTHER BUSINESS

There was no other business.

12 DATE OF NEXT MEETING

Sir Nicholas Serota reminded Trustees that the Board meeting on 19 March 2003 would be held at Tate Liverpool after which the Trustees would return to London for the V&A Trustees dinner in the evening. This would make a full day, but was the last opportunity for the Trustees to see *Shopping: A Century of Art and Consumer Culture* at Tate Liverpool. Given the tight schedule, David Verey emphasized that need to keep to the timetable for the day; Sir Nicholas Serota added that his office would be in touch regarding travel arrangements.

Professor Jennifer Latto said that she hoped that members of the Tate Liverpool Council would be able to join the Trustees for lunch. Sir Richard Carew Pole encouraged the Board to meet at Tate St Ives in the future.