

Confidential**MINUTES OF A MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON WEDNESDAY 19 MARCH 2003 AT 13.00 IN THE BOARD ROOM, TATE LIVERPOOL**

Present	David Verey	Chairman
	Julian Opie	
	Chris Ofili	
	Victoria Barnsley	
	Sir Howard Davies	
	Sir Richard Carew Pole	
	Professor Dawn Ades	
	Professor Jennifer Latto	
	Sir Nicholas Serota	Director
	Alex Beard	Deputy Director
	Dr Stephen Deuchar	Director, Tate Britain
	Sian Williams	Director Finance and Resources
	Will Gompertz	Director Communications
	Peter Wilson	Director Projects & Estates
	Christoph Grunenberg	Director, Tate Liverpool
	Jim France	Director of Collection & Research Services
	Catherine Kinley	Senior Curator, Collections
	Sue Liddell	Senior Curator, Collections
	Jacqueline Michell	Head of Legal & Co-Secretary to the Board of Trustees (Minutes)

1 APOLOGIES

Apologies were received from Helen Alexander, Jon Snow, Gillian Wearing and John Studinski.

2 MINUTES OF THE PREVIOUS MEETING

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

3 MATTERS ARISING

David Verey thanked the staff at Tate Liverpool and Christoph Grunenberg in particular for organising and hosting the meeting. He also thanked Trustees and London staff for making the effort to travel to Liverpool to attend.

4 DIRECTOR'S REPORT

4.1 Trustee Appointments

David Verey reminded Trustees that this would be Sir Richard Carew Pole's last meeting before his term ended in April. He thanked Sir Richard Carew Pole for his thought, charm and dedication to the Gallery. He said that the realisation and subsequent success of Tate St Ives was in a large measure due to Sir Richard Carew Pole. On behalf of all the Trustees David Verey expressed their huge thanks and appreciation.

Sir Richard Carew Pole thanked Sir Nicholas Serota and the Trustees for their great support without which Tate St Ives would have not been possible. He said that the success of Tate St Ives was due to the spectacular siting, the highly imaginative architecture and the professionalism of the two curators, Mike Tooby and Susan Daniel-McElroy. He also particularly mentioned Peter Wilson for all the support he had given on the building side. He felt that Tate St Ives had brought something very special to Cornwall. It had attracted visitor numbers far beyond those originally estimated and had laid the ground for The Eden Project and the Maritime Museum. Looking to the future Sir Richard said that Tate St Ives needed to continue to make sure it remained up with the best of Cornwall's attractions and strongly welcomed the appointment of Paul Myners as his successor.

Sir Nicolas Serota said that in 1988 the Trustees had had the choice of making a Tate Gallery at St Ives, Bristol or Norwich. The choice of St Ives was due to Sir Richard Carew Pole's leadership; a leadership that began with getting the gallery established, extended through to seeing it succeed and left it in the hands of good people such as Susan Daniel-McElroy and Paul Myners.

4.2 Director of Collections

Sir Nicholas Serota said that the appointment of Jan Debbaut had been well received within the art world. Although Jan Debbaut would not be starting full time at Tate until September, he was already spending time in the gallery and had immediately engaged with the issues facing Tate.

4.3 Projects and Estates

4.3.1 Millbank Site

Nothing further to report beyond that set out in the papers.

4.3.2 Tate Modern

Nothing further to report beyond that set out in the papers.

4.3.3 Estate Issues

Peter Wilson reported that Tate was using Jan Gehl, a Danish adviser on urban realm issues, who is also an advisor to the Greater London Authority, to support Southwark and BROAD's opposition to London Town's (now called Bankside Developments) plans to build a tall tower on the former paper merchant's site next to Tate Modern.

4.4 Tate St Ives Phase Two

Peter Wilson informed the meeting that the key to carrying out Tate St Ives phase two was securing more support from the South West regional development agency. If support was not forthcoming Tate would have to review its plan.

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

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4.5 Turner USA Tour

Dr Stephen Deuchar reported that Tate had received confirmation that the Los Angeles County Museum and the National Gallery, Washington would be participating in the Turner USA Tour.

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

4.6 Turner Insurance Funds

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

In response to a question from David Verey, Alex Beard told the Trustees that he did not expect the issues surrounding the allocation of the Turner fund monies to be settled until spring 2004.

4.7 Tate & Egg Live: Cai Guo Ciang

Sir Nicholas Serota informed Trustees that two major events and two “free” events in the Tate and Egg Live series had now taken place. The greater part of these had been a success, particularly the Arvo Pärt concert and the Mark Leckey event.

Sir Nicholas explained that the firework project had not proceeded to plan. Furthermore, it had caused a small fire resulting in some damage to Tate Modern and the closure of the building to the public from 7 pm for the rest of the evening.

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

Sir Nicholas Serota said staff at Tate Modern had handled the situation well, though a few lessons had been learnt concerning how disasters are handled and the public notified.

He told Trustees that Tate was discussing with the pyrotechnics company to see whether it might be possible to restage the event.

Sir Howard Davies asked whether it was wise to attempt to restage the event as failure for a second time would be a disaster. Sir Nicholas replied that Egg was keen to restage the event, Cai Guo Ciang had never previously had a failure and Tate would like to enable Cai Guo Ciang to realise his concept. However, Tate would not be able to restage the event unless its costs were covered.

Alex Beard informed the meeting that there were several practical issues to restaging the event.

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

4.8 War/Terrorism: Cover for Loans to and from Tate

David Verey drew the Trustees attention to the report and suggested that the detailed arguments with cost implications should be considered by the Trustees’ Finance and Audit Committee. He felt that the Trustees would ideally like to continue insisting on terrorism cover at all times, but recognised this had cost implications.

Sir Nicholas Serota explained that the position for loans in was relatively straightforward. Most owners are accepting British Government Indemnity cover and are happy that it gives adequate cover against terrorist actions for the current circumstances

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

Sir Nicholas Serota explained that lenders were and should continue to be persuaded to accept British Government Indemnity because it has been running successfully for twenty years and small claims are settled quickly. If the British government wishes to continue staging exhibitions it would have to continue to honour valid claims, otherwise such exhibitions would not be possible.

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

5 TATE LIVERPOOL: THE OUTLOOK

Professor Jennifer Latto summarised the current position of Tate Liverpool as “a glass half full, a glass half empty” conundrum. Liverpool’s apparent regeneration and the promise of money to back this was an excellent sign. Tate Liverpool was now surrounded by plans for new projects backed by huge capital investment from the public sector. Professor Latto wondered whether these new schemes would present Tate Liverpool with competition, or bring with them greater audiences for the gallery.

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

It was agreed to review the position later in the year.

6 ACQUISITIONS

6.1.1 Acquisitions Financial Summary

Trustees noted the Acquisitions Financial Summary.

Sir Nicholas Serota told Trustees that Tate ended the current year in balance. He informed Trustees that income received from the Matisse/Picasso exhibition and others had been used to pay for works this year that Trustees had committed to and expected to pay for next year.

6.1.2 Acquisitions Statement

Trustees noted the Acquisitions Statement

6.1.3 Acquisitions Priorities 2003/04

Sir Nicholas Serota informed Trustees that the £1.5 million from General Funds allocated to acquisitions was an increase of £500,000 on the sum originally envisaged.

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

He noted that £332,000 for general commitments should be added to the specific commitments listed. This left Trustees with very little scope for additional purchases.

In response to a question from David Verey, Dawn Ades suggested that Surrealism was another area where Tate might with advantage consider strengthening its existing collection.

6.3 Works Previously Considered

6.3.1 Anish Kapoor born 1954

6.3.1/1 *Turned into the Interior* 2000
fibreglass, resin, paint and steel
670 x 2810 x 1600 mm (26 ²/₅ x 110 ³/₅ x 63 in)

6.3.1/2 *Untitled* 2000
marble
2050 x 1100 x 910 mm (80 ³/₄ x 43 ¹/₃ x 35 ⁴/₅ in)

Offered for purchase by Lisson Gallery out of the General Funds.

Information has been exempted under s. 41 of the Freedom of Information Act 2000.

- 6.3.1/3 *Untitled* 1990, cast 2001
fibreglass and pigment
diameter 2500 x 1670 mm (98 ½ x 65 ¾ in)

Offered as a gift by the artist.

David Verey expressed concern about the four ton weight of *Untitled* 2000. He had reservations about acquiring a work that was so big and heavy that it would be shown only rarely.

Jim France informed Trustees that it was very possible to transport and install a sculpture of that weight, though expensive. He notified Trustees that the weight of the work meant that it would only be able to be shown at Tate Modern.

Addressing the weight issue, Sir Nicholas Serota reminded Trustees that there were other heavy sculptures in Tate's collection. Notably *Jacob and the Angel* and Gill's *Mankind*, although these works had a bigger footprint.

Julian Opie wondered whether it would be possible to acquire a less heavy work from the artist. Sir Nicholas Serota said he was willing to discuss alternatives with the artist. The current arrangement was that Tate had decided to acquire two works by the artist representing the artist's work during the last decade, and the artist had offered Tate a third work, to be chosen by Tate.

Trustees decided that in principle they wished to acquire the works, subject only to Sir Nicholas Serota exploring with the artist the possibility of Tate acquiring a less heavy work in place of *Untitled* 2000. The result of these discussions would be reported at the May board meeting when a final decision would be taken.

6.4 For Consideration

6.4.1 Frederic, Lord Leighton

The Syracusan Bride Leading Wild Beasts in Procession to the Temple of Diana (subject suggested by passage in second 'Idyll' of Theocritus, 'And for her then many other wild beasts were going in procession') 1865-6

oil on canvas

1335 x 4243 mm (52 ½ x 167 in)

For consideration as a possible purchase

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

Sir Nicholas Serota notified Trustees that since the board papers had been written the (*Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000*) had decided not to acquire the work, paving the way for Tate to make an offer. In his opinion it would be a very desirable work to have at Tate Britain. Tate does not have a work by Leighton of an equivalent size and grandeur and it would be almost permanently on display. He said in normal circumstances Tate would pull out all the stops to acquire such a work, but the current fundraising campaign for *Omai* made this

more difficult. Dr Stephen Deuchar wholeheartedly agreed, saying that it was a major omission that there was no work of this kind currently in Tate Britain. Trustees agreed that in principle they would wish to acquire the work. They recommended that Sir Nicholas Serota and the curatorial team explore questions of price and the possibility of bringing the work to London for viewing.

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

6.5 Future Bequest

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

6.6 Bequests

6.6.1 Ben Nicholson 1894-1982

St Ives (yellow and white) Oct 14–51 1951
pencil and watercolour on paper
550 x 400 mm (21 2/3 x 15 3/4 in)

Offered as a bequest by Joan Williams.

The Trustees noted the report and approved Sir Nicholas Serota's recommendation to accept the bequest with gratitude.

Draft Credit Line:

Bequeathed by Joan Williams 2003

6.6.2 William Tucker born 1935

Guardian IV 1983
bronze
1940 x 700 x 750 mm (76 3/8 x 27 1/2 x 27 5/8 in)

Bequeathed by Tom Bendhem.

The Trustees noted the report and approved Sir Nicholas Serota's recommendation to accept the bequest with gratitude.

Draft Credit Line:

Bequeathed by Tom Bendhem 2003

6.7 Future In Lieu

6.7.1 Dame Barbara Hepworth 1903-1975

Pierced Hemisphere II 1937-8
Hopton Wood stone on Portland stone base
380 mm (15 in) high

Offered in lieu of tax on the estate of X by the Executors of her Will.

Information has been withheld under section 43 of the FOI Act

Trustees agreed that in principle they would wish to acquire the work and that Sir Nicholas Serota's should make a case to Re:source for the work to be allocated to Tate.

6.8 Gifts

6.8.1 Bryan Wynter 1915-1975

Dark Landscape 1954
oil on board
914 x 717 mm (36 x 17 in)

Offered as a gift by Monica Wynter,

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

Credit Line:

Presented by Monica Wynter,
Information has been withheld under section 40 of the FOI Act

6.8.2 Peter de Francia born 1921

The Emigrants 1964-6

oil on canvas

1800 x 1080 mm (71 x 42 in; 71 x 42 in; 71 x 42 in)

Offered as a gift by Tate Members.

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

Credit Line:

Presented by Tate Members 2003

6.8.3 David Tindle born 1932

Telephone 1988

egg tempera on board

812 x 1224 mm (32 x 48 in)

Offered as a gift by the artist.

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

Credit Line:

Presented by the artist 2003

6.8.4 Michael Craig-Martin born 1941

Six Foot Balance with Four Pounds of Paper 1970

steel, lithograph on paper and lead

1095 x 1953 x 88 mm (43 1/8 x 76 7/8 x 3 1/2 in)

Offered as a gift by Leslie Waddington.

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

Credit Line:

Presented by Clodagh and Leslie Waddington 2003

6.8.5

Offer of a gift of works by

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

Trustees noted the report and approved Sir Nicholas Serota's recommendation that the gift be declined.

6.8.6 Don Brown born 1962

Yoko VIII 2002
resin and metal
1140 x 355 x 305 mm (44 4/5 x 14 x 12 in)
edition size: 6

Information has been exempted under s. 41 of the Freedom of Information Act 2000.

The Trustees noted the report and endorsed Sir Nicholas Serota's recommendation to accept the gift with gratitude.

Credit Line:

Presented anonymously 2003

6.9 Acquisitions Update**6.9.1 Sir Anthony van Dyck**
Portrait of Mary Hill, Lady Killigrew 1638

Credit Line:

Purchased with assistance from the National Art Collections Fund and Tate Members 2003

6.9.2 Sir Joshua Reynolds
Omai c1775-6

Sir Nicholas Serota informed Trustees that Tate had made a formal representation to the Secretary of State that it wished to acquire *Omai* and the export stop had been extended to 17 September 2003.

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

Sir Joshua Reynolds*The Archers*

Sir Nicholas Serota told Trustees that

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

had decided to sell Sir Joshua Reynolds' *The Archers*, currently on loan to Tate for twelve months

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

6.9.4**William Blake***Nineteen Illustrations to Robert Blair's Poem 'The Grave' 1805*

Sir Nicholas Serota informed Trustees that Tate still did not know how much the Blake illustrations had been purchased for, although it was believed to be a sum only slightly higher than Tate was offering. Tate knew that the new owner lived abroad and had been informed that he would be applying for an export licence soon.

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

Should the illustrations come up for export, Sir Nicholas Serota said Tate must have reservations about chasing a work when the purchaser at the time of buying knew that Tate wished to buy the work, and had then purposely applied for an export licence at a much higher value.

6.9.5**Charles Spencelayh***On His Majesty's Service**After Fifty Years**Happy Memories**Early Victorian**In the Bluebell Wood**A Day n the Beach*

Trustees noted current progress as detailed in the Acquisitions Booklet and the Director's verbal report of successful sales ithe previous day. They agreed that the proceeds should be dedicated to the acquisition of Constable's *Fen Lane, East Bergholt*, ?1817.

6.9.6**George Braque***The Billiard Table 1945**Le Billiard*

Trustees noted current progress as detailed in the Acquisitions Booklet.

6.9.7**John Piper**

A collection of fifty-five sketchbooks

*String Solo 1934**Set Design for 'Cranks' 1956*

Trustees noted current progress as detailed in the Acquisitions Booklet.

- 6.9.8 Dorothea Tanning**
Some Roses and their Phantoms 1952
Pincushion to Serve as Fetish 1965
Nue couchée 1969-70

Trustees noted current progress as detailed in the Acquisitions Booklet.

- 6.9.9 Joseph Beuys**
Bits and Pieces 1956-85

Trustees noted current progress as detailed in the Acquisitions Booklet.

- 6.9.10 Bridget Riley**
Evöe I 1999/2000

Trustees noted current progress as detailed in the Acquisitions Booklet.

- 6.9.11 Luciano Fabro**
The Sun 1997

Trustees noted current progress as detailed in the Acquisitions Booklet.

- 6.9.12 Bill Viola**
Five Angels for the Millennium 2001

Trustees noted current progress as detailed in the Acquisitions Booklet.

- 6.9.13 Zarina Bhimji**
Out of Blue 2002

Trustees noted current progress as detailed in the Acquisitions Booklet.

6.10 Purchased by the Director

6.10.1 Bryan Wynter 1915-1975

- 6.10.1/1 *Riverbed* 1959
 oil on canvas
 1524 x 1220 mm (60 x 48 in)

Purchased from Jonathan Clark Fine Art for the sum of.

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

Credit Line:

Purchased 2003

6.10.1/2 *Meander I* 1967

oil on canvas

1676 x 2134 mm (66 x 84 in)

Purchased from X, for the special price of

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

Credit Line:

Purchased 2003

6.10.2 **Michael Kidner** born 1917*Dissolving Yellow* 2001

acrylic on board

2440 x 3660 mm (96 x 144 in)

Purchased from Flowers East for the sum of

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

Credit Line:

Purchased 2003

6.10.3 **Richard Hamilton** born 1922*TiT* 2002

screenprint on paper

890 x 670mm

edition size: 50

Purchased from Alan Cristea Gallery for the sum of

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

Credit Line:

Purchased 2003

6.10.4 **Joseph Beuys** 1926-1986*Show Your Wounds* 1977*Ziege Deine Wunde*

six black and white photographic negatives, glass, iron, felt and paint

1070 x 790 x 50 mm (42 x 31 x 2 in)

edition size: 28

Purchased from Sotheby's for the sum of.

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

Credit Line:

Purchased 2003

6.10.5 Michael Craig-Martin born 1941

Half-Box (Green) 1968

blockboard, paint and metal

Closed: 625 x 1714 x 855 mm (24 5/8 x 67½ x 33 5/8 in)

Open: 625 x 1815 x 1714 mm (24 5/8 x 48 x 24 in)

Purchased from Sotheby's for the sum of

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

Credit Line:

Purchased 2003

6.10.6 Richard Long born 1945

Slate and Limestone Drawings 2002

6.10.6/1 *Slate Drawing One* 2002

6.10.6/2 *Slate Drawing Two* 2002

6.10.6/3 *Limestone Drawing One* 2002

6.10.6/4 *Limestone Drawing Two* 2002

screenprints on paper

457 x 762 mm (18 x 30 in) each

edition size: 40

Purchased from X for the sum of

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

Credit Line:

Purchased 2003

6.10.7 Hamish Fulton born 1946

6.10.7/1 *The Pilgrim's Way* 1971

photograph with text on paper

613 x 665 mm (24 1/8 x 26 1/5 in)

edition size: four

Purchased from the artist for the sum of

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

- 6.10.7/2 *Winter Solstice Full Moon, The Pilgrim's Way* 1991
vinyl wall work
display dimensions variable

Purchased from the artist for the sum of

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

- 6.10.7/3 *Solstice Journey, France* 1992
photograph with text on paper
1353 x 1054 mm (53¼ x 41½ in)

Purchased from Danese Gallery, New York for the sum of

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

- 6.10.7/4 *Gravity Nothing Rhythms, Alaska* 1999
vinyl wall work
display dimensions variable

Purchased from the artist for the sum of

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

- 6.10.7/5 *Raven, Japan* 1999
photograph with text
1499 x 1207 mm (59 x 47½ in)

Purchased from Danese Gallery, New York for the sum of

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

Credit Lines:

The Pilgrim's Way 1971
Winter Solstice Full Moon, The Pilgrim's Way 1991
Gravity Nothing Rhythms, Alaska 1999

Purchased 2003

Solstice Journey, France 1992
Raven, Japan 1999

Presented by the Collectors Forum 2003

6.10.8 Lucia Nogueira 1950-1998

Smoke 1996
video, umbrella and kite
edition size: 10

Purchased from Anthony Reynolds Gallery, London, for the sum of

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

Credit Line:

Purchased 2003

6.10.9 Richard Wright born 1960

6.10.9/1 *Gagosian Gallery Poster Edition* 2002
portfolio of six screenprints on paper
edition size: 30

6.10.9/1.1 *Untitled Figure 1*
840 x 1040 mm (33 x 41 in)

6.10.9/1.2 *Untitled Figure 2*
610 x 860 mm (24 x 33 7/8 in)

6.10.9/1.3 *Untitled Figure 3*
545 x 770 mm (21 1/2 x 30 1/3 in)

6.10.9/1.4 *Untitled Figure 4*
605 x 850 mm 23 7/8 x 33 1/2 in)

6.10.9/1.5 *Untitled Figure 5*
595 x 772 mm (23 1/2 x 30 2/5 in)

6.10.9/1.6 *Untitled Figure 6*
400 x 460 mm 15 3/4 x 18 1/8 in)

6.10.9/2 *BQ Poster Edition* 2001
portfolio of five screenprints on paper
edition size: 30

6.10.9/2.1 *Untitled Figure 1*
890 x 1260 mm (35 x 49 3/5 in)

6.10.9/2.2 *Untitled Figure 2*
841 x 1189 mm (33 1/8 x 46 7/8 in)

6.10.9/2.3 *Untitled Figure 3*

594 x 841 mm (23 2/5 x 33 1/8 in)

6.10.9/2.4 *Untitled Figure 4*
420 x 594 mm (16 1/2 x 23 2/5 in)

6.10.9/2.5 *Untitled Figure 5*
297 x 420 mm (11 2/3 x 16 1/2 in)

Purchased from Gagosian Gallery for the sum of

Information has been exempted under s. 41 of the Freedom of Information Act 2000.

Credit Lines:

Purchased 2003

7 FOR DECISION

7.1 Forward Plan and Budget

David Verey asked Trustees to forward any comments on the draft Tate Forward Plan to Alex Beard or Sian Williams.

Trustees approved the draft Tate Forward Plan and agreed to its finalisation and issue to staff in April without further review.

The Trustees, after hearing that the Finance and Audit Committee had reviewed the budget in detail, approved the budget for 2003- 2004 and noted work in progress for future years.

The Trustees approved the summary of core risks facing Tate, and the delegated authorities set out in the corporate governance guidance.

7.2 Funding Agreement

David Verey asked Trustees to forward any comments on the draft Funding Agreement to Alex Beard or Sian Williams.

Trustees had no comments on the draft of Tate's Funding Agreement with the DCMS for 2003 – 2006 and authorised David Verey to sign the agreement on behalf of the Trustees following its finalisation with the DCMS.

7.3 Health and Safety Policy

Peter Wilson told the Trustees that the health and safety statistics for the current year were not significantly different from the previous year. The only issue of note was the Manton Entrance steps, which had led to a number of incidents prior to the bottom step being removed and the floor being redesigned.

Trustees approved the 2002/03 Health and Safety policy and authorised David Verey to sign the Statement of Health and Safety Policy on behalf of the Board.

7.4 Reserves Policy

Sian Williams informed Trustees that the reserves policy had been discussed by the Finance and Audit Committee.

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

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

8 GALLERY REPORTS

8.1 Tate Modern

8.1.1 Trustees noted the Tate Modern report.

8.1.2 Trustees noted the International Programme Report

8.1.3 Trustees noted the Minutes of the Tate Gallery Council meeting held on 11 February 2003.

8.2 Tate Britain

8.2.1 Trustees noted the Tate Britain report.

8.2.2 Trustees noted the National Programmes Report.

8.2.3 Trustees noted the minutes of the Tate Britain Council meeting held on 13 February 2003.

8.3 Tate Liverpool

8.3.1 Trustees noted the Tate Liverpool report.

8.3.2 Trustees noted the minutes of the Tate Liverpool Council meeting held on 20 February 2003.

8.4 Tate St Ives

8.4.1 Trustees noted the Tate St Ives report.

8.4.2 Trustees noted the minutes of the Tate St Ives Council meeting held on 7 February 2003

8.5 Digital Programme

8.5.1 Trustees noted the Digital Programme report.

9 OTHER MINUTES

9.1 Trustees noted the minutes of the Buildings Committee meeting held on 30 January 2003.

9.2 Trustees noted the minutes of the Tate Foundation meeting held on 17 February 2003.

9.3 Trustees noted the minutes of the Finance and Audit Committee meeting held on 29 January 2003.

9.4 Trustees noted the draft minutes of the Finance and Audit Committee meeting held on 5 March 2003.

10 ANY OTHER BUSINESS

There was no other business

11 DATE OF NEXT MEETING

The next meeting will take place on Wednesday 21 May at Tate Britain.