

Confidential**MINUTES OF A MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON WEDNESDAY 21 MAY 2003 AT 2.00 PM IN THE BOARD ROOM AT TATE BRITAIN**

Present:	David Verey	Chair
	Professor Dawn Ades	
	Victoria Barnsley	
	Sir Howard Davies	
	Professor Jennifer Latto	
	Paul Myners	
	Jon Snow	
	Sir Nicholas Serota	Director
	Duncan Ackery	Managing Director, Tate Catering
	Alex Beard	Deputy Director
	Dr Stephen Deuchar	Director, Tate Britain
	Will Gompertz	Director of Communications
	Jeremy King	Chair, Tate Catering
	Bruce Jackson	Acting Head of Planning and Co-Secretary to the Board of Trustees (minutes)
	Catherine Kinley	Senior Curator, Collections
	Jacqueline Michell	Head of Legal and Co-Secretary to the Board of Trustees
	Vicente Todoli	Director, Tate Modern

1 APOLOGIES FOR ABSENCE

Apologies for absence were received from Helen Alexander, Chris Ofili, Julian Opie, John Studzinski, Gillian Wearing, Peter Wilson and Sian Williams.

David Verey welcomed Paul Myners, Vicente Todoli, Jeremy King and Duncan Ackery to the meeting.

2 MINUTES OF THE MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON 19 MARCH 2003

The Trustees approved the amendment to Item 4.1, Paragraph 2 of the minutes. The amended minutes were approved by the Trustees and signed by David Verey.

3 MATTERS ARISING

There were no matters arising.

4 DIRECTOR'S REPORT

4.1 Trustee Appointments

Welcoming Paul Myners' appointment to the Board, David Verey noted one correction to his biography: Mr Myners is a director of Aspen Re, not Aspem Re as stated in the Prime Minister's Office press release and Board papers.

4.2 Tate National Gallery Liaison Trustee

The Trustees welcomed Professor Ades' reappointment as Tate's Liaison Trustee on the National Gallery Board.

4.3 Trustee Register of Interests

David Verey reminded Trustees that any outstanding declarations should be returned as soon as possible.

4.4 John Botts

The Trustees noted with great pleasure the award of an Honorary CBE to John Botts for his services to the Arts.

4.5 Staff Changes

Sir Nicholas Serota reported that Jim France, Director of Collection and Research Services, had taken early retirement and that a farewell party would be held in June. Pending the arrival of Jan Debbaut in September 2003, Sir Nicholas Serota would act as Director of Collections in the interim.

Sir Nicholas Serota reported that John Mockler, Head of Human Resources, had decided to leave Tate to pursue other interests. Cheryl Richardson would assume responsibility as Head of Human Resources from 1 June 2003.

4.6 International Programmes

Dr Stephen Deuchar reported that in light of two years experience in presenting exhibitions drawn from the collection in international venues of different scales and the disruption which these shows together occasioned in Tate's own collection displays, it had been decided to reconsider Tate's approach to International Programmes.

Citing the difficulty securing appropriate venues for Tate Britain's upcoming *Bridget Riley* exhibition as an example, Dr Deuchar explained that the intention was to refocus effort on promoting shows from the existing Tate Britain, Tate Modern and Tate Liverpool programme. The present International Programme team would therefore be integrated within the Tate Britain Exhibition & Displays department and an International Strategy for Tate as a whole formulated for consideration by the Trustees in November. Sir Nicholas Serota added that there would be gains if Tate were able to present a more coordinated face when dealing with perspective touring venues, rather than offering exhibitions from three separate sources – Tate Modern, Tate Britain, and International Programmes.

4.7 Insurance and Indemnity

The Trustees noted the report on Insurance and Indemnity.

4.8 Tate Plan 2003

The Trustees noted the Tate Plan 2003 tabled at the meeting.

4.9 Tax Incentives on Lifetime Gifts

The Trustees welcomed the Chancellor's announcement regarding a review of tax incentives to encourage gifts of works of art to museums.

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

5 TATE ENTERPRISES LTD BUSINESS PLAN

Alex Beard introduced the Tate Enterprises Business Plan which was presented to the Trustees for information having been approved by the Tate Enterprises Board. The Business Plan was presented in three parts:

- 1 The role of the company and criteria for success, on which the views of the Trustees were sought.
- 2 A review of the past year, in which Tate Enterprises had achieved record profits on the back of a strong exhibition programme, and prospects for the new financial year, which Alex Beard said had begun slowly due to the impact of the international situation on tourism.
- 3 The future direction of the business.

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

Thanking Jeremy King and Duncan Ackery, the Trustees noted the tremendous contribution Tate's trading operations made to Tate's success.

Duncan Ackery left the meeting.

6 ACQUISITIONS

6.1 2002-2003 Acquisitions Statement

The Trustees noted the final Acquisitions Statement for 2002/03.

6.2 2003-2004 Acquisitions Statement

The Trustees noted the Acquisitions Summary for the current financial year. Sir Nicholas Serota assured the Trustees that deficit position currently reported would be brought into balance before the end of the year.

6.3 Works Previously Considered

6.3.1 Frederic, Lord Leighton 1830-1896

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)

Outlining the case for purchase, Sir Nicholas Serota said that while the 19th Century picture collection had relatively few needs, the representation of Leighton should be strengthened by one his best works. Dr Stephen Deuchar said that the picture would quickly become established as a Tate icon and be on display at Tate Britain frequently; he added that while Spencer's *Ressurrection* had been mentioned as a parallel, the *The Syracusan Bride* would be on show more often because there was greater competition for 20th Century works. In commending the work to Trustees, Professor Dawn Ades said that she had been completely won over upon seeing the picture at the Store.

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

To fund the purchase, Sir Nicholas Serota proposed allocating X from general funds over two years and to make an application to the HLF for X leaving X to be raised from private individuals and Tate Members; Tate would then negotiate with X on the understanding that an application would be made to the HLF for funding. Sir Howard Davies asked what the priorities were in respect of funding from Tate Members for the Leighton vis a vis X.

The Trustees agreed to proceed as proposed pending the outcome of the application to the HLF.

Jon Snow left the meeting.

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

6.3.3 **Bridget Riley** born 1931

Evoë 3 2003
oil on linen
1937 x 5798 mm (76 ¼ x 228 ¼ in)

Sir Nicholas Serota reported that, having taken the original work away to make some minor adjustments, the artist had completed a new version of the painting. An application would be made to Tate Members to increase their existing commitment. They were also supporting the *Bridget Riley* show at Tate Britain later in the year. The Trustees agreed to proceed with the purchase of the work.

Credit Line:

Purchased with assistance from Tate Members 2003

6.4 **For Consideration**

6.4.1 **Bruce Nauman** born 1941

MAPPING THE STUDIO II with color shift, flip, flop, & flip/flop (Fat Chance John Cage)
2001
Video
duration: 5hrs 45min
DVD (colour, sound)

Sir Nicholas Serota reported that the work was the second in the series of four video installations on the theme. As it was an expensive work which would only be shown periodically, it was proposed that Tate acquire the work in partnership with the Kunstmuseum, Basel, and the Centre Pompidou, Paris, though the latter has yet to confirm its commitment. Vicente Todoli said that the work represented a major piece of work from the past 10 years of an important international artist. In response to David Verey's question regarding the additional cost of display equipment, Sir Nicholas Serota said that each of the partners would need to have separate equipment; he hoped in Tate's case that it might be

possible to re-use existing display equipment, but acknowledged that there was an on-going cost to having such works in the collection.

The Trustees agreed that they wished to acquire the work in principle, pending confirmation of the Centre Pompidou's position.

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

6.6 Bequest

6.6.1 David Brown Bequest

6.6.1/1 Roger Hilton 1911-1975

6.6.1/1.1 *Two Dogs* 1973
gouache and charcoal on paper
380 x 560 mm (15 x 22 in)

6.6.1/1.2 *Foliage with Orange Caterpillar* 1974
gouache and charcoal on paper
360 x 440 mm (14 1/8 x 17 3/8 in)

Offered as a bequest by the estate of David Brown.

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

6.6.1/2 Ian Hamilton Finlay born 1925

6.6.1/2.1 *Poster Poem (Le Circus)* 1964
silkscreen on paper
443 x 577 mm (17 1/2 x 21 7/8 in)

6.6.1/2.2 *Fish* 1964
painted wood
350 x 500 x 200 (13 3/4 x 19 5/8 x 7 7/8 in)

6.6.1/2.3 *Earthship* 1965
boxed screeprint on paper
310 x 205 x 110 mm (12 1/4 x 8 x 4 3/8 in)

6.6.1/2.4 *Hommage to Malevich (Black / Block / Black)* c.1965
perspex
300 x 300 x 65 mm (11 3/4 x 11 3/4 x 1 1/2 in)

6.6.1/2.5 *Ajar* 1967

- silkscreen on paper
575 x 405 mm (22 5/8 x 16 in)
- 6.6.1/2.6 *Lead Us* c.1967-8
painted wood
270 x 1310 x 60 mm (10 5/8 x 51 1/2 x 2 3/8 in)
- 6.6.1/2.7 *KY 250* c.1967-8
painted wood
34 x 2200 x 340 mm (1 3/8 x 86 5/8 x 13 3/8 in)
- 6.6.1/2.8 *Archangel* 1970
lithograph on paper in folder
254 x 195 mm (10 x 7 5/8 in)
- 6.6.1/2.9 *Evening / Sail* 1970
silkscreen on paper
640 x 400 mm (25 1/4 x 15 3/4 in)
- 6.6.1/2.10 *Poem / Print No. 14* 1970
silkscreen on paper
510 x 710 mm (20 1/8 x 28 in)
- 6.6.1/2.11 *Sea/Land Sundial* 1970
glass
340 x 240 mm (13 3/8 x 9 1/2 in)
- 6.6.1/2.12 *Shenval Christmas Poem / Print* 1971
folding lithograph on paper
255 x 253 mm (10 x 10 in)
- 6.6.1/2.13 *The Little Drummer Boy* 1971
silkscreen on paper
760 x 690 mm (29 7/8 x 27 1/8 in)
- 6.6.1/2.14 *HMS Illustrious* 1972
silkscreen on paper
496 x 760 mm 19 1/2 x 29 7/8 in)
- 6.6.1/2.15 *Prinz Eugen* 1972
silkscreen on paper
380 x 506 mm (15 x 19 7/8 in)
- 6.6.1/2.16 *Spiral Binding* 1972
silkscreen on paper
450 x 185 mm (17 3/4 x 7 1/4 in)
- 6.6.1/2.17 *Spiral Binding* 1972
silkscreen on paper
450 x 185 mm (17 3/4 x 7 1/4 in)
- 6.6.1/2.18 *Family Group* 1973

lithograph on paper in folder
155 x 260 mm (6 1/8 x 10 1/4 in)

- 6.6.1/2.19 *Stationery* 1973
lithograph on paper
295 x 210 mm (11 5/8 x 8 1/4 in)
- 6.6.1/2.20 *Terra / Mare* 1973
embroidery
230 x 750 mm (9 x 29 1/2 in)
- 6.6.1/2.21 *A Panzer Selection* 1975
lithograph on paper
355 x 440 mm (14 x 17 3/8 in)
- 6.6.1/2.22 *L'Embarquement pour l'Île de Cythère – Homage to Watteau* 1975
lithograph on paper in folder
340 x 225 mm (13 3/8 x 8 7/8 in)
- 6.6.1/2.23 *Lullaby* 1975
silkscreen on paper
585 x 405 mm (23 x 15 7/8 in)
- 6.6.1/2.24 *Sundial Print: Umbra Solis* 1975
silkscreen on paper
370 x 750 mm (14 1/2 x 29 1/2 in)
- 6.6.1/2.25 *Hour Lady* 1975-6
- 6.6.1/2.26 *U.S.S. Enterprise* 1975-6
- 6.6.1/2.27 *U.S.S. Enterprise* 1975-6
- 6.6.1/2.28 *U.S.S. Enterprise* 1975-6
- 6.6.1/2.29 *Emden* 1975-6
- 6.6.1/2.30 *Barge Sails* 1975-6
- 6.6.1/2.31 *Midway* 1975-6
- 6.6.1/2.32 *A Rose is a Rose* 1975-6
- 6.6.1/2.33 *Zephyr INS 6* 1975-6
- 6.6.1/2.34 *Shepherd Lad KY 216* 1975-6
- 6.6.1/2.35 *The Harbour* 1975-6
- 6.6.1/2.36 *They Returned Home...* 1975-6
- 6.6.1/2.37 *Windjam Yamato* 1975-6
- 6.6.1/2.38 *Saved by Helicopter* 1975-6
- 6.6.1/2.39 *Amaryllis BCK 55* 1975-6
- 6.6.1/2.40 *The Four Seas* 1975-6
- 6.6.1/2.41 *Elegy for Whimbrel and Petrel* 1975-6
screenprints on ceramic tiles
each 153 x 153 mm (6 x 6 in)
- 6.6.1/2.42 *Luftwaffe – After Mondrian* 1976
lithograph on paper
415 x 530 mm (16 3/8 x 20 7/8 in)

- 6.6.1/2.43 *Someone, Somewhere ...* 1977
silkscreen on paper
568 x 768 mm (22 3/8 x 30 1/4 in)
- 6.6.1/2.44 *The Harbour at Gravelines* 1978
silkscreen on paper
510 x 610 mm (20 1/8 x 24 in)
- 6.6.1/2.45 *Nude / Draped Nude* 1980
lithograph on paper
249 x 637 mm (9 7/8 x 25 1/8 in)
- 6.6.1/2.46 from *Saint-Just Posters* 1983
lithograph on paper
210 x 295 mm (8 1/4 x 11 5/8 in)
- 6.6.1/2.47 *Ian Hamilton Finlay Posters* 1983
set of 4 lithographs on paper
each 210 x 298 mm (8 1/4 x 11 5/8 in)
- 6.6.1/2.48 *Three Kings for the Republic* 1984
lithograph on paper
204 x 420 mm (8 x 16 1/2 in)
- 6.6.1/2.49 *Knitting was a Reserved Occupation* 1987
lithograph on paper
209 x 296 mm (8 1/4 x 11 5/8 in)
- 6.6.1/2.50 *La Ligue des droits de l'homme* 1988
lithograph on paper
297 x 419 mm (11 5/8 x 16 1/2 in)
- 6.6.1/2.51 *Evening / Sail* 1991
silkscreen on paper
840 x 280 (33 x 11 in)
- 6.6.1/2.52 *Aircraft Carrier Torso* n.d.
stone
115 x 150 x 55 mm (4 1/2 x 5 7/8 x 2 1/8 in)
- 6.6.1/2.53 *Five Conning Towers* n.d.
marble
415 x 300 x 300 (16 3/8 x 11 3/4 x 11 3/4 in)
- 6.6.1/2.54 *KY* n.d.
wood
340 x 300 mm (13 3/8 x 11 3/4 in)
- 6.6.1/2.55 *Inscribed Glass Float and Nets* n.d.
glass and nylon
overall display dimensions variable

Offered as a bequest by the estate of David Brown.

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

6.6.1/3 Maggi Hambling born 1945

Portrait of Dr David Brown 1986
charcoal on paper
765 x 560 mm (30 1/8 x 22 in)

Offered as a bequest by the estate of David Brown.

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

6.6.1/4 Glen Onwin born 1947

Sea Coal, Seafield 1974-5
9 framed photographs on paper
each 410 x 510 mm (16 1/8 x 20 1/8 in)

Offered as a gift by the estate of David Brown.

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

Credit Line:

Bequeathed by David Brown 2002, accessioned 2003

6.7 Gifts

6.7.1 Kenneth Armitage 1916-2002

Pandarus (Version 8) 1963
brass or bronze
unique or edition size: 2
1765 x 840 x 550 mm (69 1/2 x 33 x 21 3/4 in)

Offered as a gift by the Patrons of British Art.

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

6.7.2 Justin Knowles born 19356.7.2/1 *S.120.01* 20026.7.2/2 *S.148.01* 20026.7.2/3 *S.149.01* 20026.7.2/4 *S.157.01* 20026.7.2/5 *S.157iv.01* 20026.7.2/6 *S.24.02* 20026.7.2/7 *S.26.02* 20026.7.2/8 *S.28.02* 2002

screenprints on paper

each 501 x 650 mm (19 ¾ x 25 ½ in)

edition size: 25

6.7.2/9 *S.100.01* 20026.7.2/10 *S.107.01* 20026.7.2/11 *S.108.01* 20026.7.2/12 *S.109.01* 2002

screenprints on paper

each 501 x 650 mm (19 ¾ x 25 ½ in)

edition size: 7

Offered as a gift from the artist.

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

Credit Line:

Presented by the artist 2003

6.7.3 David Hammons born 1943*Phat Free* 1997

Single screen video

duration: 7 minutes

display dimensions variable

edition size: 25

Offered as a loan and possible future 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 loan and possible future gift with gratitude.

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003

6.7.4 Arturo Herrera born 1959

Untitled, 2001
Wall painting
dimensions variable

Offered as a loan and possible future 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 loan and possible future gift with gratitude.

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003

6.7.5 Sharon Lockhart born 1964

Maja and Elodie 2002
chromogenic print on paper
two parts, each 1219 x 1626 mm (48 x 64 in)

Offered as a loan and possible future 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 loan and possible future gift with gratitude.

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003

6.7.6 Paul Sietsema born 1968

Empire 2002
16mm film in black and white and colour without sound
edition size: seven
duration: 24 minutes

Offered as a loan and possible future 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 loan and possible gift with gratitude.

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2003

6.7.7 Tyler Graphics

Prints offered as a gift by Kenneth Tyler, publisher of Tyler Graphics.

Sir Nicholas Serota reported that Tate had been approached by Ken Tyler, an American publisher, who had offered a major gift of prints. Two Tate curators, Sean Rainbird and Calvin Winner, had visited Mr Tyler to discuss taking a selection of the works offered and the arrangements for bringing these to London.

The Trustees noted the report and approved the Director's recommendation to accept the gift in principle pending agreement of the final selection of prints.

Credit Line:

Presented by Ken Tyler 2003

6.8 Acquisitions Update

The Trustees noted progress with the following acquisitions:

6.8.1 Sir Joshua Reynolds *Omai* c.1775-6

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

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

Trustees noted the change in the credit line.

Credit Line:

Presented by the Tate Collectors Forum 2003

6.8.3 Joseph Beuys *Bits and Pieces* 1956-85

- 6.8.4 Hamish Fulton
Solstice Journey, France 1992
Raven, Japan 1999
- 6.8.5 Bill Viola
Five Angels for the Millennium 2001
- 6.8.6 Anish Kapoor
Turned into the Interior 2000
Untitled 2000
Untitled 1990, cast 2001

Sir Nicholas Serota reported that the artist had agreed to the possibility of a substituting the work for another as the weight of the sculpture would make it difficult to display at all sites.

- 6.8.7 Rachel Whiteread
Untitled (Nine Tables) 1998
- 6.8.8 Chris Ofili
The Upper Room 1999-2002

Sir Nicholas Serota reported that
Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000
had withdrawn *Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000*

offer to collaborate with Tate to acquire the work; the search for individuals willing to contribute to the acquisition continues, as do negotiations with the artist's dealer.

6.9 Purchased by the Director

6.9.1 Leslie Hurry 1909-1978

This Extraordinary Year, 1945 1944-5
oil, crayon and ink on paper
762 x 1016 mm (30 x 40 in)

Purchased out of the General Funds.

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

Purchased 2003

6.9.2 Richard Hamilton born 1922

Hugh Gaitskell as a Famous Monster of Filmland 1963 1982
 collotype and scenprint on paper
 376 x 367 mm (14 ¾ x 14 ½ in)
 edition size: 100

Purchased from Bonham's for the sum of

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

Credit Line:

Purchased 2003

6.9.3 Matthias Müller born 1961

Vacancy 1998
 Single-channel video
 16mm transferred to DVD
 colour, sound
 duration: 14 min 30sec
 edition size: 10

Purchased from Timothy Taylor Gallery for the sum of

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

Credit Line:

Purchased 2003

6.9.4 Michael Landy born 1963

6.9.4/1 *Nourishment* 2002
 portfolio of 12 etchings on paper
 each: 895 x 775 mm (35 ¼ x 30 ½ in)
 edition size: 37

- 6.9.4/1.1 *Shepherd's Purse 5*
- 6.9.4/1.2 *Thale Cress*
- 6.9.4/1.3 *Shepherd's Purse*
- 6.9.4/1.4 *Herb Robert*
- 6.9.4/1.5 *Smooty Hawks Board*
- 6.9.4/1.6 *Shepherd's Purse 4*
- 6.9.4/1.7 *Common Toad Flax*
- 6.9.4/1.8 *Annual Wall Rocket*
- 6.9.4/1.9 *Creeping Buttercup*
- 6.9.4/1.10 *Common Groundsel*

- 6.9.4/1.11 *Shepherd's Purse 2*
- 6.9.4/1.12 *Common Groundsel 2*

Purchased from The Paragon Press 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 Archive Acquisitions

6.10.1 Bequests

6.10.1/1 Kenneth Armitage 1916-2002

TGA 2003/4

The personal papers of Kenneth Armitage 1930s-2002.

Bequeathed by the artist and presented by the Kenneth Armitage Foundation, January 2003.

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

6.10.1/2 Robin Crozier 1936-2001

TGA 2003/11

The personal papers and correspondence art collection of Robin Crozier 1950s-2001.

Bequeathed by Robin Crozier and presented by his widow, Chris Nolan Crozier, March 2002.

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

6.10.2 Gifts

6.10.2/1 John Aldridge 1905-1983

TGA 2002/16

Correspondence between John Aldridge and his first wife Lucie Brown during the 1940s and 1950s.

Presented by Ian Tregarthen Jenkin (John Aldridge's Executor), November 2002.

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

6.10.2/2 Carl Andre born 1935

TGA 2003/7

A unique copy of *Passport*, 1970

Presented by Carl Andre and Paula Cooper, New York, March 2003.

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

6.10.2/3 Graham Bell 1910-1943

TGA 2002/14

Correspondence, sketchbooks, notebooks, catalogues, photographs and ephemera 1937-43.

Presented by Anne Olivier Bell, November 2002.

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

6.10.2/4 Ian Breakwell born 1943

TGA 2003/9

Material relating to Tate's recent acquisition, *The Other Side*, 2002 (T07990).

Presented by Ian Breakwell, through the assistance of staff at the De La Ware Pavilion, Bexhill-on-Sea, April 2003.

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

6.10.2/5 Contemporary Art Society 1910 onwards

TGA 2003/2

Further records of the Contemporary Art Society (CAS) 1970s-2001.

Presented by the Director (Gill Hedley) on behalf of the CAS, January 2003.

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

6.10.2/6 Naum Gabo Trust 1988 onwards

TGA 2002/15

Papers and reports written by scholars who have received grants from the Trust since 1988.

Presented by Graham Williams, November 2002.

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

6.10.2/7 Luke Gertler born 1932

TGA 2003/8

Files of research material about Mark Gertler, as well as items created and kept by Bernard Meninsky, collated by Gertler's son, Luke.

Presented by Luke Gertler, March 2003.

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

6.10.2/8 The London Group 1914 onwards

Added to TGA 7713

Papers relating to the presidencies of Neville Boden, Stan Smith and Adrian Bartlett (1973-2000) plus ephemera and catalogues, 1949-2002.

Presented by the London Group Secretary, David Redfern, March 2003.

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

6.10.2/9 Bryan Robertson 1925-2002

TGA 2003/10

The personal papers of Bryan Robertson 1950s-2002.

Presented by the Executors (John Spurling, Stephen Chambers and Martin Gayford), of the Estate of Bryan Robertson, March 2003.

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

6.10.2/10 John Piper 1903-1992

TGA 2003/3 (TG Notes, November 2002, Item 6.4.1)
(TG Notes, January 2003, Item 6.8.3)

Fifty five sketchbooks by John Piper 1950-85.

Allocated to Tate by Resource, in lieu of tax, from the estate of Myfanwy Piper, John Piper's widow, January 2003.

The Trustees noted the report and approved the Director's recommendation to accept the allocation of the archive to Tate.

6.10.2/11 Ruskin Spear 1911-1990

TGA 2003/5

The personal papers of Ruskin Spear 1940s-90.

Presented by the artist's widow, Mary Spear, February 2003.

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

6.10.2/12 Simon Watney

TGA 2003/6

Material relating to *Kinetic Abstract Collage Painting with Sound*, 1914 (T01744) by Duncan Grant.

Presented by Simon Watney, February 2003.

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

6.10.2/13 Nicholas Zurbrugg 1947-2001

TGA 2003/12

The personal papers of Nicholas Zurbrugg 1970s-2001.

Presented by the Zurbrugg family, April 2003.

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

7 FOR DECISION

7.1 National Gallery Long Loans

Sir Nicholas Serota explained that the initial four year agreement with the National Gallery had been renegotiated in 2001 with a provision to return works that could not be displayed regularly and to extend the loan agreement for the other works for a further two years. The new Director of the National Gallery, Charles Saumarez Smith, had now indicated that the Trustees of the National Gallery would like to extend the arrangement to 2007, making 10 years in total.

Responding to a question from Sir Howard Davies regarding the high proportion of Tate loans under the agreement, Sir Nicholas Serota explained that this reflected the 1900 cut off point agreed between the two institutions.

Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.
The Trustees agreed to extend the agreement for a further four years and to review the arrangement again in 2006.

8 FOR DISCUSSION

8.1 Resource Allocation Review

Outlining the aim of the review, Alex Beard explained that while undertaken at a micro level each year the last comprehensive review of Tate's business model had been in 1996/97 in the run up to Tate Modern. With two years' experience running the expanded operation, now was an opportune time to revisit the allocation of resources across Tate, particularly in respect of the:

- 1 Balance of subsidy in London
- 2 Balance of regional investment (Tate versus partnership)
- 3 Future investment in publishing and on-line
- 4 Capital investment

Acknowledging that the timetable was ambitious, Alex Beard said that the intention was to identify issues for discussion at the July Board in order to inform consideration of options at

the September Board. Sir Nicholas Serota added that the aim was to understand better what Tate is doing and what we are spending in order of magnitude. Professor Jennifer Latto agreed that it was important to understand where Tate is spending above or below the line. Responding to Sir Howard Davies' question about how Tate's objectives related to government strategy, Alex Beard said that government policy was sufficiently broad for Tate to be able to map its activities to overall government objectives.

8.2 Board Arrangements

David Verey said that following discussion over lunch, the Trustees had agreed that from November 2003 the Board would meet in the morning. The meeting would be preceded by a visit to the Store at 9.00 or 9.30 am, with the Board meeting taking place from 10.30 am to 12.45 pm. This would then be followed by an additional 15 minute session without Tate staff present to allow Trustees to discuss issues with the Director in a smaller group.

Sir Howard Davies asked about arrangements for monitoring the performance of the Trustees themselves. David Verey said that as Chair he usually had an annual meeting with the Minister and senior officials at which the performance of Trustees was discussed. Sir Nicholas Serota added that although the Minister had said that she did not wish to meet with the Chair of every institution each year, she was prepared to do so in the case of larger institutions such as Tate. As for discussing performance with individual Trustees, David Verey's view was that due to the unpaid nature of the role and diverse mix of Trustees, an informal process of talking to Trustees individually was sufficient.

Welcoming KPMG's report on Corporate Governance and the proposed review of Board papers, David Verey said that sometimes the papers presented to the Board were very effective, sometimes less so. Paul Myners noted the recommendation in the recent Higg's report on the Role and Effectiveness of Non-Executive Directors that Boards needed to focus on the issues they should be considering and continually work to make themselves more effective.

9 GALLERY REPORTS

9.1 Tate Modern

9.1.1 Tate Modern Report

Vicente Todoli reported that research was underway to inform the rehang of the collection displays at Tate Modern in 2005. *Cruel and Tender*, the gallery's first photographic show, was due to open in two weeks time and he was hopeful that it would be a success with both the public and critics. The Trustees noted the Tate Modern report.

9.2 Tate Britain

9.2.1 Tate Britain Report

Sir Nicholas Serota reported that although attendance for *Constable to Delacroix* had been slightly better than expected, visitor numbers for the gallery as a whole were down on projections. Will Gompertz added that this was consistent with attendance for visitor attractions across London. The Trustees noted the Tate Britain report.

9.2.2 National and International Programmes Report

Sir Nicholas Serota reported that Dr Stephen Deuchar and Laura Down were meeting with the directors of the regional hubs regarding working with Tate. The Trustees noted the report.

9.3 Tate Liverpool

9.3.1 Tate Liverpool Report

Professor Jennifer Latto thanked the Trustees who had visited Tate Liverpool for the March Board meeting.

Professor Latto said that the Tate Liverpool report reflected the strength of the education and community programme at the gallery. The gallery also planned to introduce a 'Picture of the Month' display which it was hoped would generate regular publicity and attract additional sponsorship. With eighteen members, corporate membership continued to grow; Tate Liverpool was also working with local businesses to promote a junior cadet programme. Professor Latto reported that the gallery continued to actively support Liverpool's bid to be named European Capital of Culture in 2008, with both herself and Sir Nicholas Serota involved with events to support the city's bid. She added that the Liverpool Biennial had also secured long-term funding which would enable the Biennial's director, Lewis Biggs, to retain a small staff to promote and organise the programme on an on-going basis. The Trustees noted the Tate Liverpool report.

9.4 Tate St Ives

9.4.1 Tate St Ives Report

Paul Myners said that the Tate St Ives team continued to perform with extraordinary imagination and confidence. The recent *Terry Frost* exhibition had been well received and the opening of the *Barbara Hepworth Centenary* exhibition on 23 May promised to mark an important moment for Cornwall and St Ives. Work on the community and education programme continued. Paul Myners also said that although it was unfortunate that plans for the next phase of development of Tate St Ives had been reported in The West Country newspaper, he did not consider this to be a major setback. The Trustees noted the Tate St Ives report.

9.5 Digital Programme

9.5.1 Digital Programmes Report

Will Gompertz reported that the digital programme continued to add new content, including the recent launch of *Explore Tate Modern* on-line with Michael Palin. The Trustees noted the report.

9.6 Collections and Research Services

9.6.1 Collections Report

9.6.2 Collection and Research Services Report

Sir Nicholas Serota reported that this new section had been added to ensure Trustees were aware of what was happening in these areas, particularly as the Collections do not have a guiding Council. The Trustees noted the reports. Dawn Ades asked whether it might be helpful to have a Council for the collection, and it was agreed to consider this possibility in the future.

9.7 Estates

9.7.1 Minutes of the meeting of the Buildings Committee held on 2 May 2003

Sir Nicholas Serota reported that work continued on a number of fronts. While there had been no significant developments in respect of Tate Liverpool, Trustees would be asked to consider options in respect of the next phase of Tate St Ives at the July Board. The Trustees noted the minutes of the meeting of the Buildings Committee held on 2 May 2003.

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

10 OTHER MINUTES

10.1 Minutes of the meeting of the Board of Directors of Tate Enterprises Ltd held on 25 February 2003

The Trustees noted the minutes of the meeting of the Board of Directors of Tate Enterprises Ltd held on 25 February 2003.

10.2 Minutes of the meeting of the Finance & Audit Committee meeting held on 7 May 2003

Sir Howard Davies reported that the business cycle and papers to the Finance and Audit Committee were being reviewed and that this should result in more helpful and informative papers in future. The Trustees noted the minutes of the meeting of the Finance & Audit Committee meeting held on 7 May 2003.

11 ANY OTHER BUSINESS

There was no other business.

12 DATE OF NEXT MEETING

Wednesday 16 July 2003 at 2pm at Tate Britain.

Sir Nicholas Serota said that it was in July 1993 that the Trustees had visited the steps below St Paul's and, looking across the river, contemplated the possibility of the Tate Gallery of Modern Art on the site of the derelict Bankside power station. Sir Nicholas Serota advised that an event to mark that occasion ten years ago would be organised following the July 2003 Board meeting.