

**Confidential****MINUTES OF A MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON WEDNESDAY 19 NOVEMBER 2003 AT 10.30AM IN THE BOARD ROOM AT TATE BRITAIN**

Present:	David Verey	Chair
	Dawn Ades	
	Helen Alexander	
	Victoria Barnsley	
	Paul Myners	
	Chris Ofili	
	Julian Opie	
	John Studzinski	
	Gillian Wearing	
	Sir Nicholas Serota	Director
	Alex Beard	Deputy Director
	Dr Stephen Deuchar	Director, Tate Britain
	Will Gompertz	Director of Communications
	Anna Jobson	Head of Planning and Co-Secretary to the Board of Trustees (minutes)
	Vicente Todoli	Director, Tate Modern
	Sian Williams	Director, Finance and Resources
	Peter Wilson	Director, Projects and Estates

**1 APOLOGIES FOR ABSENCE**

Jennifer Latto, Jon Snow and Sir Howard Davies.

**2 MINUTES OF THE MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON 17 SEPTEMBER 2003**

The minutes were approved as a true record of the meeting and signed by David Verey.

**3 MATTERS ARISING**

David Verey asked that the agenda item currently entitled 'Trustees' discussion with Nicholas Serota' be retitled on future agendas as 'Private Business'. He went on to suggest that Jan Debbaut and Vicente Todoli be asked to share their impressions of Tate before discussion of acquisitions instead of at the end of the meeting as planned. Colleagues agreed.

## **4 DIRECTOR'S REPORT**

### **4.1 Tate Magazine**

Nicholas Serota reported that progress had been made in the search for an editor. Five candidates had recently been interviewed by a panel that included Chris Ofili and two were being taken to the next stage. Both were considered to be extremely strong and it was evident that either would produce a good magazine.

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

David Verey made two observations. The first was that since the history of the magazine had not, in recent years, been particularly smooth, it was important to get this new product right. The second was that over recent years, the Trustees had spent a considerable sum on the magazine and he was concerned that this new venture was being presented to the Board yet again in terms of a net cost. He wanted a fully costed business plan to be approved by the Board. Will Gompertz responded that the proposition had been fully costed but that some of the detail could only be tested when an editor was in place. Many of the assumptions made, however, were cautious.

Gillian Wearing noted that the revised brief for the magazine would have an impact on the attractiveness of the magazine to advertisers. Continuing this point about the scope of the project, Victoria Barnsley commented that it was essential that the new magazine aimed for maximum impact.

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

Nicholas Serota responded by explaining that the strategy to separate news – in the form of a bi-monthly A5 Guide – from in-depth coverage of a particular subject was designed to increase the impact of the magazine by giving it a longer life. The aim was to reinforce this effect by paying special attention to the design. Will Gompertz reported that it would be possible to benefit from the Guide in other ways since it would rationalise existing print and provide a powerful marketing vehicle for Tate's paying events direct to Members, generating income.

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

David Verey asked that the Trustees be kept informed of the performance of the magazine against its business plan on a regular basis and Nicholas Serota agreed.

### **4.2 Omai - Summary of Negotiations since 17 September 2003 – Confidential**

Circulated to attendees only.

Nicholas Serota reported that negotiations had continued since the last meeting *Information has been exempted under s. 41 and 43 (2) of the Freedom of Information Act 2000*

### **4.3 Turner Recovery Update**

Alex Beard reported that discussions with the Charity Commission had been underway with a view to resolving the position on how the balance of insurance proceeds could be used by Tate.

*Information has been exempted under s. 36 and 42 of the Freedom of Information Act 2000*

#### **4.4 Tate/National Gallery Trustees Joint Dinner - March 2004**

Trustees were asked to indicate whether they would be able to attend on the proposed date.

#### **4.5 Tate Handbook for Trustees**

Trustees were asked to note progress on this project.

#### **4.6 Tate Enterprises Ltd**

Trustees were advised that Brian McGahon would be retiring at the end of 2003 and that he could be replaced by Tahir Hussein as Company Secretary of Tate Enterprises Ltd.

#### **4.7 Tate Foundation**

Trustees noted that Noam Gottesman had been appointed to the Board of Trustees of Tate Foundation.

#### **4.8 Christmas Tree**

Mark Wallinger had been invited to design this year's tree at Tate Britain; it would be installed for 12 December.

#### **4.9 Staff Christmas Party**

It would be held on 17 December at Tate Britain and all Trustees were invited to attend.

#### **4.10 July 2004 Board - Change in Date**

It was likely that the date of the July 2004 Board meeting would have to be changed in order to enable Tate to file statutory accounts with parliament before the summer recess. Claudia Krogmann would be in touch with all Trustees' offices and the revised date would be confirmed in due course.

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

**Vicente Todoli: First Impressions** [Agenda Item 8.3.3]

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

## **5 ACQUISITIONS**

### **5.1 Acquisitions Financial Summary** (Tate Acquisitions Booklet, November 2003, item 5.1)

### **5.2 Acquisitions Statement** (Tate Notes, November 2003, item 5.2)

Nicholas Serota noted that there were two errors in the statement which suggested that commitments had already been approved formally by the Board where they had not.

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

## **FOR DECISION**

### **5.3 Works Previously Considered**

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

It was agreed that the gift should be accepted.

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

## **5.4 For Consideration**

### **5.4.1 John Baldessari** born 1931

*Hope (Blue) Supported by a Bed of Oranges (Life): Amid a Context of Allusions* 1991  
colour and black and white photographs on paper, oil tint, vinyl paint, acrylic on board  
and sintra panels  
3810 x 7015 mm (150 x 276 1/8 in)

Offered by Marian Goodman Gallery, New York for

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

Jan Debbaut reported that this work had been offered at a discounted price

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

Jan Debbaut went on to suggest that this was an important work for Tate. It would significantly strengthen the museum's holdings in conceptual art by one of the foremost artists of his generation with a very significant work. Julian Opie agreed that it was an important work and wondered, given the earlier discussion, whether there were any plans

to mount an exhibition featuring Baldessari. He also wondered whether the artist might better be represented by an earlier work. Jan Debbaut responded: there were not, as yet, any plans for programme featuring the artist and early works seldom came on the market, but would be a future target.

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

Vicente Todoli endorsed the importance of the acquisition, not least in forging relationships with a group of collectors who might be inclined to donate works to Tate in future.

In view of all of these factors, it was agreed that the Board should express an in principle wish to acquire the work, subject to fundraising.

#### **5.4.2 Sigmar Polke born 1941**

**5.4.2/1** *Triptych* 2002  
mixed media on fabric  
4030 x 3020 mm, 4030 x 3040 cm, 4030 x 3020 mm

**5.4.2/2** *Untitled* 2003  
mixed media on fabric  
2000 x 1900 mm

Offered by Galerie Michael Werner, Cologne for the sum of

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

Nicholas Serota commented that this group of works demonstrated precisely the strong relationship between programme and acquisition that had been lauded earlier in the meeting. In the process of creating the current exhibition at Tate Modern it had seemed an opportune time to make good the absence of any major works by the artist in Tate's Collection and discussions with him had resulted in these four works being offered.

It was the intention to investigate whether any private donors might be prepared to help with the acquisition and Trustees, expressing a strong in principle wish to acquire the group, agreed that these conversations should proceed.

### **5.5 Future Bequest**

#### **5.5.1 John Craxton born 1912**

*Information has been exempted under s. 43 and 41 of the Freedom of Information Act 2000*

#### **5.5.2 Yvaral (Jean-Pierre Vasarely) 1934 – 2002**

*Information has been exempted under s. 43 and 41 of the Freedom of Information Act 2000*

## **5.6 Gifts**

### **5.6.1 Leon Golub born 1922**

*Vietnam II* 1973  
acrylic on canvas  
3050 x 11556 mm (120 x 455 in)

Offered as a gift by Ulrich and Harriet Meyer through the American Fund for the Tate Gallery.

Nicholas Serota reported that this gift had resulted from many years of discussion between Tate and the artist and reflected the museum's long-standing interest in acquiring a major work which had to date been inhibited by the high prices of the artist's work. This history painting, selected by the artist himself for Tate, was very large but was without doubt one of Golub's strongest. Vicente Todoli corroborated this view of the work and while he acknowledged that the large size of the work restricted the number of rooms in which it could be displayed, he believed that the acquisition was essential to Tate's representation of this genre.

Trustees agreed with the proposal to accept the work on loan from the American Fund for the Tate Gallery, courtesy of Ulrich and Harriet Meyer, with gratitude.

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of Ulrich and Harriet Meyer 2003.

### **5.6.2 John Ernest 1922-1994**

*Moebius Strip* 1971-2  
2134 x 2134 x 584 mm (84 x 84 x 23 in)  
wood, plywood, polyurethane paint

Offered as a gift by the artist's family.

Nicholas Serota reminded Trustees that this work had been offered as a gift in 2000 at which point it was in very poor condition. Tate had not been in a position to finance the cost of the work's restoration but in April 2002 the Henry Moore Foundation had offered a grant for this purpose, subject to it subsequently being accepted by a public collection. The restoration had now been completed and Tate conservators were satisfied that it had been entirely successful. The work was again being offered to Tate as a gift by the artist's family and Nicholas Serota recommended acceptance of the gift.

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

Credit Line:

Presented by the artist's family 2003.

### 5.6.3 **Eduardo Paolozzi** born 1924

*Fountain* 1951-2  
 painted metal  
 1029 x 584 x 483 mm (40 ½ x 23 x 19 in)

Offered as a gift by Tate Members.

This work, being offered by the Tate Members, was extremely rare and would fill one of the major gaps in the artist's representation in Tate's Collection. Trustees accepted the gift.

Credit Line:

Presented by the Tate Members 2003.

### 5.6.4 **Cildo Meireles** born 1948

*Eureka/Blindhotland* 1970-75  
 'Eureka': wood, weighing scales  
 'Blindhotland': 200 black rubber balls, varying in weight between 150-1,500 grams  
 'Expeso': sound recording  
 images for publication in newspapers  
 Display dimensions variable (approximately 6 to 8 metres squared)

Offered as a loan by the American Fund for the Tate Gallery 2003.

Nicholas Serota reported that the desire to acquire a work by Meireles, one of the leading contemporary Brazilian artists, reflected Tate's interest in forming a collection of a small number of seminal works made by Latin American artists in the 1960s and 1970s. The offer of this work had arisen following two year's negotiation with the artist, who considered it as one of his most important and had therefore hesitated to let it go. Vicente Todoli had assisted in bringing the negotiation to a successful conclusion. Nicholas Serota commented that Tate would be proud to have the work and Dawn Ades agreed: it was, in her view, tremendously important.

Trustees agreed with the Director's recommendation, which was to accept the work, which would be lent by the American Fund, with gratitude.

Credit Line:

Lent by the American Fund for the Tate Gallery 2003.

### 5.6.5 **Steven Campbell** born 1953

*Murder Through an Abstraction* 1988

oil on canvas

2134 x 2743 mm (84 x 108 in)

Offered as a gift by Gretchen and John Berggruen through the American Fund for the Tate Gallery.

Nicholas Serota reported that this work, and the work by Lisa Milroy also in the papers, had been offered as a gift through the American Fund by Gretchen and John Berggruen. It was his recommendation that the Board accepted both loans, which they did with gratitude.

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of Gretchen and John Berggruen 2003.

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

**5.6.7** **Lisa Milroy** born 1959

*Untitled* 1990

oil on canvas

2032 x 2286 mm (80 x 90 in)

Offered as a gift by Gretchen and John Berggruen through the American Fund for the Tate Gallery.

See note above 5.6.5. The loan was accepted with gratitude.

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of Gretchen and John Berggruen 2003.

**5.6.8** **Marc Quinn** born 1964

*Marble* 2002

portfolio of 8 screenprints on paper

each 1360 x 1030 mm (53 ½ x 40 ½ in)

edition size: 45

Offered as a gift by Charles Booth-Clibborn.

The Trustees agreed with the Director's recommendation which was to accept this group of prints with gratitude.

Credit Line:

Presented by Charles Booth-Clibborn and the Paragon Press 2003.

**5.6.9 Rut Blees Luxemburg** born 1967

*Tyson/Bombardier* 2003

C-print mounted on aluminium  
1500 x 1800 mm (59 x 70<sup>7</sup>/<sub>8</sub> in)  
edition size: 5

*Untitled (Sofa)* 2003

C-print mounted on aluminium  
1300 x 1800 mm (51<sup>1</sup>/<sub>8</sub> x 70<sup>7</sup>/<sub>8</sub> in)  
edition size: 5

Offered as a gift by the artist.

The Trustees agreed with the Director's recommendation which was to accept this work, and they did with gratitude.

Credit Line:

Presented by the artist 2003.

**FOR INFORMATION**

**5.7 Acquisitions Update**

**5.7.1 Sir Joshua Reynolds** (Tate Acquisitions Booklet, November 2003, Item 5.7)

*Omai* c.1775-6

Nicholas Serota advised that the position was as stated in the papers.

**5.7.2 Augustus John** (Tate Acquisitions Booklet, November 2003, Item 5.7)

*Dorelia Standing Before a Fence* c.1903-4  
(T11761)

Nicholas Serota advised that the position was as stated in the papers.

**5.7.3 Francis Bacon** (Tate Acquisitions Booklet, November 2003, Item 5.7)

*Study after Velazquez* 1950

Conversations with potential donors were ongoing.

**5.7.4 Roy Lichtenstein** (Tate Acquisitions Booklet, November 2003, Item 5.7)

*Entablature VI* 1976 (P77551)

Purchased 1992

*Entablature VI* 1976 (P78376) from *Entablature* (P78374-P78376; incomplete).  
Presented by the American Fund for the Tate Gallery 2000.

Nicholas Serota advised that the position was as stated in the papers.

**5.7.5 Andy Warhol** (Tate Acquisitions Booklet, November 2003, Item 5.7)

*Electric Chair* 1964 (T07145)

The work was already in the Collection and this was not an acquisition issue. Further reports would be made at the point at which the results of the conservation tests were known.

**5.7.6 Bruce Nauman** (Tate Acquisitions Booklet, November 2003, Item 5.7)

*MAPPING THE STUDIO II with color shift, flip, flop, & flip/flop (Fat Chance John Cage)*, 2001

The Centre Georges Pompidou had now confirmed that it would join the consortium forming to acquire the work. Further, Nauman had also offered two associated notebooks, the cost of which the Trustees of the US Fund had offered to cover. The proposal, which would be bought formally to the Board in January, was that the notebooks would be owned outright by Tate and would sit permanently in Tate's collection, but could be offered on loan to the co-owners of Mapping the Studio II, as required.

Vicente Todoli continued that, subject to the acquisition proceeding as planned, the plan was to show the work, together with the associated notebooks, at Tate Modern in autumn 2004. Furthermore, he was excited to report that it was likely that Nauman was to be the next artist in the Unilever series and that the artist was developing the first audio piece for the Turbine Hall.

**5.7.7 Hamish Fulton** (Tate Acquisitions Booklet, November 2003, Item 5.7)

*The Pilgrim's Way* 1971  
(T07995)

Nicholas Serota advised that the position was as stated in the papers.

**5.7.8 Anish Kapoor** (Tate Acquisitions Booklet, November 2003, Item 5.7)

*Her Blood* 1998  
*Ishi's Light* 2003

Nicholas Serota advised that the position was as stated in the papers.

**5.7.9 Olafur Eliasson** (Tate Acquisitions Booklet, November 2003, Item 5.7)

*Your Double Lighthouse Projection* 2002

Nicholas Serota advised that the position was as stated in the papers.

**5.7.10 Chris Ofili** (Tate Acquisitions Booklet, November 2003, Item 5.7)

*The Upper Room* 1999-2002

Chris Ofili left the meeting.

Nicholas Serota reminded Trustees that following their previous expression of a strong wish to acquire this group of works by Chris Ofili, he had continued discussions with Victoria Miro, who had been soliciting support from a group of individual donors to enable the group to come to Tate at a significantly discounted price. It had been the hope to find six donors, each of whom was purchasing a new painting by Ofili and contributing £50,000 to Tate, but so far only five individuals had committed and Trustees were now being asked to indicate whether Nicholas Serota should ask Victoria Miro to continue her search or whether the £250,000 already committed was sufficient as a contribution towards the purchase price.

He added that Trustees should be aware that Ofili himself had already made a significant contribution in agreeing that these fine paintings should be sold to private collectors when several museums had expressed an interest. [Note: typographical error in the previous sentence. It should read: "He added that Trustees should be aware that Ofili himself had already made a significant contribution in agreeing that these fine paintings should be sold to museums when several private collectors had expressed an interest."]

Nicholas Serota reminded Trustees that the position was complicated by the fact that ordinarily it was the policy not to acquire work by serving Trustees. Notwithstanding the decision to waive this rule on the basis that this was an exceptional group of works offered at an exceptional price, Trustees were advised to consider the position carefully: was it acceptable that they should agree to an increased allocation from general funds given that Ofili served on the Board?

Two compromises were suggested. Paul Myners argued that it might be possible to go to the five individuals already committed and ask them to increase their contribution by £10,000 each. Nicholas Serota responded that he was reluctant to pursue this idea, having already written to thank the individuals concerned, and felt that such an action might be perceived as taking advantage of Victoria Miro's generosity in constructing this deal. On the other hand, there were other potential sources of funding, and Nicholas Serota would be prepared to ask the Members to make a donation to the acquisition. This would ensure that less than 50% of the funding for this acquisition came from general funds.

Gillian Wearing wondered whether there would be any real difference in perception in spending £300,000 from general funds on the group as opposed to £350,000. Victoria Barnsley agreed, and argued that Trustees having already decided that the group was of such importance to waive the normal rule about acquiring work by serving Trustees,

should acquire the works come what may. John Studzinski went further: not going ahead with the acquisition would demonstrate negligence in respect of the development of the collection. Asking Members for a contribution would have an opportunity cost in relation to other acquisitions. In addition, John Studzinski questioned the appropriateness of the underlying policy regarding the acquisition of Trustees' work. David Verey said that the policy should stand unless and until overturned by Trustees after a full debate.

Nicholas Serota reiterated that at the outset, Trustees had taken the view that it was appropriate to seek the majority of funding for the acquisition from external sources. It was his view that the Board should not seek to allocate more than 50% of the cost from general funds. David Verey agreed with this view and concluded that Nicholas Serota should seek an additional contribution from another source prior to the acquisition being formally accepted by the Board. However, in the event of this not materialising, the acquisition would proceed anyway.

Chris Ofili joined the meeting again.

**5.7.11** *Information has been exempted under s. 43 (2) and s.40 of the Freedom of Information Act 2000*  
**Collection** (Tate Acquisitions Booklet, November 2003, Item 5.7)

Various artists

Nicholas Serota and Jan Debbaut had met with X in Paris on 3 November

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**5.7.12** **Conroy Maddox** (Tate Acquisitions Booklet, November 2003, Item 5.7)

*Paysage de l'Opéra* 1970-1  
 oil on canvas  
 1372 x 942 mm (54 x 37 in)  
 T03052

This work, already owned by Tate, had been re-catalogued and Trustees were being informed as a matter of record.

**5.8** **Purchased by the Director**

The Trustees noted the group of works purchased by the Director, including those purchased with funds provided by the Frieze Art Fair Fund 2003. Jan Debbaut observed that these funds had been extremely welcome and had enabled some important acquisitions to enter Tate's collection.

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**5.8.1 Yutaka Sone** born 1965

*Highway Junction 110-105* 2002

marble

257 x 1451 x 1502 mm (10 1/8 x 57 1/8 x 59 1/8 in)

Purchased at the Frieze Art Fair from David Zwirner Gallery, New York for the sum of

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

Credit Line:

Purchased with funds provided by the Frieze Art Fair Fund 2003.

**5.8.2 Michel Majerus** 1967-2002

*Fries* 2001

acrylic on canvas

2800 x 4000 mm (110 1/4 x 157 1/2 in)

Purchased from Asprey Jacques Gallery for the sum of

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

Credit Line:

Purchased 2003.

**5.8.3 Olafur Eliasson** born 1967

*Yellow versus Purple* 2003

mixed media

dimensions variable

Purchased at the Frieze Art Fair from Tanya Bonakdar Gallery, New York for the sum of

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

Credit Line

Purchased with funds provided by the Frieze Art Fair Fund 2003.

**5.8.4 Fikret Atay** born 1974

**5.8.4/1** *Rebels of the Dance* 2002

Single-channel colour video, audio track

duration: 10 min 52 sec

edition size: 6

**5.8.4/2** *Fast and Best* 2003

Single-channel colour video, audio track  
duration: 7 min 29 sec  
edition size: 6

Purchased from Galerie Chantal Crousel, Paris for the sum of  
*Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000*  
Credit Line:

Purchased with funds provided by the Frieze Art Fair Fund 2003.

**5.8.5** **Anri Sala** born 1974

*Dammi i Colori* 2003  
single screen video projection, audio track  
duration: c.16 min  
edition size: 6

Purchased at the Frieze Art Fair from Hauser and Wirth, Zurich, for the sum *Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000*

Credit Line:

Purchased with funds provided by the Frieze Art Fair Fund 2003.

**5.9** **Archive**

Trustees welcomed these additions to the Collection and expressed their gratitude for the bequests and gifts.

**5.9.1** **Bequests**

**5.9.1/1** **David Brown** 1926-2002

TGA 2003/18

The personal papers of Dr David Brown (former Assistant Keeper in the Modern Collection, Tate Gallery) relating to art, artists and his own writing, 1960s-90s.

Presented by the Executors, Martin Brunt and Margaret McLeod, on behalf of the Estate of David Brown, July 2003.

**5.9.1/2** **Cecil Collins** 1908-1989 **Elisabeth Collins** 1905-2002

Added to TGA 2000/15

Final material from the Estate of Cecil and Elisabeth Collins, 1985-2001.

Presented by Robin Baring, the Executor of the Estate of Elisabeth Collins, July 2003.

**5.9.1/3 Joanna Drew 1929-2003**

TGA 2003/19

Professional papers, 1952-2003

Donated by Lise Ann Marsh, on behalf of the Estate of Joanna Drew, July 2003.

**5.9.2 Gifts**

**5.9.2/1 Art Monthly**

Added to TGA 2001/13

General, contributors', reprinting and miscellaneous correspondence and manuscripts, relating to Patricia Bickers' editorship, 1996-2000.

Presented by Letty Mooring, on behalf of *Art Monthly*, July 2003.

**5.9.2/2 British Council**

TGA 2003/17

Visual Arts exhibition files, 1946-99; photographic documentation files, 1945-84; Venice Biennale photographs, 1948-95; posters, 1952-2001; and press cuttings, 1970-95.

Presented by Clive Phillpot, on behalf of the British Council, July 2003.

**5.9.2/3 John Christopherson 1921-1996**

Added to TGA 9916

Manuscript written by the artist about meeting Jacob Epstein, 1950, loose press cuttings 1950s-80s, and ephemera, 1960s-90s.

Presented by the artist's widow, Mrs Anne Christopherson, July 2003.

**5.9.2/4 Sir Luke Fildes 1844-1927**

TGA 2003/22

Six preparatory sketches by Luke Fildes for his painting *The Doctor*, 1891.

Presented by Mrs Pamela Myers, the artist's grand-daughter, and allocated by the National Art Collections Fund to Tate Archive, August 2003.

**5.9.2/5 William Gear 1915-1997**

TGA 2003/28

The personal papers of William Gear, c.1915-97.

Presented by David Gear, the artist's son, October 2003.

**5.9.2/6 Pat Gilmour**

TGA 2003/20

Eighty-seven Christmas cards by artists sent to Pat Gilmour, 1971-2002.

Donated by Pat Gilmour, July 2003

**5.9.2/7 London Group**

TGA 2003/26

Papers relating to the presidencies of Neville Boden, Stan Smith, Adrian Bartlett and Peter Clossick, 1973-2003.

Presented by David Redfern, on behalf of the London Group, March-October 2003.

**5.9.2/8 Musgrave Kinley Outsider Collection and Trust**

TGA 2003/27

The records of the Musgrave Kinley Outsider Collection and Trust, 1963-2002.

Presented by Monika Kinley, Founding President and Curator, October 2003.

**5.9.2/9 National Art Collections Fund**

Added to TGA 9328

NACF Acquisition Files, 1997-2000

Presented by Mary Yule and Sophie Harrison, on behalf of the NACF, July 2003.

**5.9.2/10 John Cecil Stephenson 1889-1965**

TGA 2003/24

Twenty-three letters from Ben Nicholson, Barbara Hepworth and Piet Mondrian, 1939-1963.

Presented by Professor Guthrie, August 2003.

**5.9.2/11 Adrian Stokes 1902-1972**

TGA 2003/25

Two postcards to Adrian Stokes, 1934 and 1937; thirteen manuscripts/typescripts by Stokes, 1948-72; fourteen publications by him, 1925-2002; and one publication about the critic by Richard Read, 2002.

Presented by the writer's widow, Mrs Ann Stokes Angus, September 2003.

### **5.9.3 Purchases**

#### **5.9.3/1 Sven Berlin 1911-1999**

Unpublished typescript/manuscript, *The Violet Man*, by Sven Berlin, n.d.

Purchased from Malcolm McIntosh for £110, August 2003.

#### **5.9.3/2 Donald Rodney 1961-1998**

TGA 2003/21

Forty-eight notebooks/sketchbooks written and created by Donald Rodney, and the personal archives of the artist, 1982-98.

The notebooks/sketchbooks were purchased from Diane Symons, acting on behalf of the Executors of the Estate of Donald Rodney, for

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

with the remaining archives donated by the Executors, July 2003.

## **6 FOR DECISION**

### **6.1 Election of the Chairman of the Board of Trustees**

Trustees endorsed the view of a sub-group of the Board, which had met on 13 October 2003, recommending that Paul Myners should succeed David Verey as Chair. Paul Myners was offered the warm congratulations of all present and Nicholas Serota reported that the staff was delighted at the prospective appointment.

### **6.2 Appointments / Resignations**

#### **6.2.1 International Council Membership Update**

Trustees approved the list of prospective new members and noted that the Council was now offered on a subscription basis and was therefore an important revenue stream for Tate.

## **7 FOR DISCUSSION**

### **7.1 Resource Allocation and Planning Parameters 2004/05**

- Alex Beard reported that this note had been prepared to update Trustees on the planning parameters that were informing this year's budget round.

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

Nicholas Serota concluded that the senior team was adopting a policy of increasing income where possible and reducing cost. This was not likely to be easy and would require better integration between the different parts of Tate. The challenge would be achieving this without jeopardising local profile and distinctiveness. A progress report would be made at the January meeting.

## **8 REPORTS**

### **8.1 Tate Collection**

#### **8.1.1 Tate Collection Report**

There was nothing further to report.

### **8.2 Tate Britain**

#### **8.2.1 Tate Britain Report**

Stephen Deuchar commented that the paper circulated in the Reporting Pack was self-evident but wished in particular to draw attention to the healthy visitor figures currently being experienced and to the very strong programme next season. He remarked that for Tate Britain the challenge was opposite to that described by Vicente Todoli earlier in the meeting and a high proportion of visitors to Tate Britain came for the exhibitions, while general display visitors were scarce.

#### **8.2.2 Minutes of the meeting of the Tate Britain Council held on 16 October 2003**

Trustees noted the minutes.

#### **8.2.3 National and International Programmes Report**

Trustees noted the report.

### **8.3 Tate Modern**

#### **8.3.1 Tate Modern Report**

There was nothing further to report.

### **8.3.2 Draft Minutes of the meeting of the Tate Modern Council held on 14 October 2003**

Trustees noted the minutes.

## **8.4 Tate Liverpool**

### **8.4.1 Tate Liverpool Report**

Alex Beard drew Trustees' attention to the fact that the Nash exhibition had closed on 19 October 2003 with a final visitor number of 19,022, over 7,000 above the target.

### **8.4.2 Minutes of the meeting of the Tate Liverpool Council held on 22 October 2003**

Trustees noted the minutes.

## **8.5 Tate St Ives**

### **8.5.1 Tate St Ives Report**

Paul Myners commented that it appeared that a solution had emerged on Tate St Ives Phase II that was acceptable to all stakeholders. Further reports would be made in due course.

### **8.5.2 Minutes of the meeting of the Tate St Ives Council held on 24 October 2003**

Trustees noted the minutes.

## **8.6 Tate Online Programmes**

### **8.6.1 Tate Online Report**

Will Gompertz reported that the Tate's website was now beginning to expand dramatically both in terms of visitor numbers and commercial success.

## **8.7 Projects and Estates**

### **8.7.1 Projects and Estates Report**

There was nothing to report subsequent to the full discussion at the last Board meeting.

### **8.7.2 Tate and EDF Tunnel**

Trustees were asked for their authorisation to execute the two leases required to facilitate the EDF's construction of an underground cable tunnel linking Bankside with Ludgate Circus. Authorisation was granted by David Verey on behalf of the Board.

### **8.7.3 Minutes of the meeting of the Building Committee held on 16 October 2003**

The minutes were noted by the Trustees.

## **9 OTHER MINUTES**

### **9.1 Minutes of the meeting of the Finance & Audit Committee held on 16 September 2003**

The minutes were noted by the Trustees and David Verey added that at the subsequent meeting on 5 November it had been agreed that NAO would contract out Tate's audit. This was welcomed by the Tate team.

## **10 ANY OTHER BUSINESS**

Trustees noted that a vacancy would arise on the Board on David Verey's retirement in March 2004. A number of candidates had been discussed at dinner on 5 November and Nicholas Serota would now be putting forward three names to DCMS. The objective was to find an individual with extensive experience of the international art world, possibly a collector.

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

## **11 DATE OF NEXT MEETING**

Wednesday 21 January, 10.30am in the Board Room at Tate Britain