

**Confidential****MINUTES OF A MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON WEDNESDAY 21 JANUARY 2004 AT 10.30 AM IN THE BOARD ROOM AT TATE BRITAIN**

Present:	David Verey	Chair
	Dawn Ades	
	Helen Alexander	
	Victoria Barnsley	
	Sir Howard Davies	
	Professor Jennifer Latto	
	Chris Ofili	
	Gillian Wearing	
	Sir Nicholas Serota	Director
	Alex Beard	Deputy Director
	Jan Debbaut	Director, Tate Collection
	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**

Paul Myners, Julian Opie, Jon Snow and John Studzinski sent their apologies.

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

The minutes were approved as a true record and signed.

**3 MATTERS ARISING**

David Verey said that he had heard that Tate was seeking a sponsor for the Turner Prize from 2004 and he asked whether this meant that Channel 4's involvement with the Prize had come to an end. Will Gompertz reported that the broadcaster's sponsorship had come to an end in 2003 and while Channel 4 would continue to be the media sponsor of the prize, Tate was seeking a new financial partner. He confirmed that Channel 4 would continue to cover the cost of the broadcasts and would televise the ceremony. **Passage excluded, section 43.2.**

**4 DIRECTOR'S REPORT****4.1 Trustee Appointment**

Nicholas Serota reported that Tate had submitted the names of three candidates and a job description which had been advertised on the DCMS website. It would be apparent shortly whether any further candidates had emerged as a result of the advertisement. The next step would be to take forward a recommendation with a view to securing a new Trustee in time for the May meeting.

**4.2 Charities Advisory Trust**

Trustees noted that the Charities Advisory Trust had made a donation (passage excluded, section 43.2) to support the purchase of works by younger living artists in Britain and asked Nicholas Serota to convey their thanks for the Trust's generosity.

#### 4.3 Turner Insurance Proceeds

Following discussions at previous Boards, Alex Beard updated Trustees on the current status of discussions in relation to the use of the £15 million Turner insurance proceeds. Passage excluded, section 42.

Nicholas Serota observed that concluding the position with the Charity Commission was now complicated by the fact that a number of representations had been made on the use of the funds, notably by the Turner Society and Dr Selby Whittingham, a Turner enthusiast. These representations had been included in the Board papers for Trustees' information. Whittingham's position was the most extreme and was founded in the conviction that the terms of Turner Bequest had never fulfilled and that only through the creation of a purpose-built Turner Gallery would this situation be remedied.

David Verey reminded Trustees that their position was that the nation already had, in the form of the Clore gallery, a gallery dedicated to Turner. Nicholas Serota further observed that Turner was served well by the current arrangement, with the National Gallery selectively displaying the artist's work in the context of his European contemporaries, Tate Britain within the context of the national gallery of British art and comprehensively in the Clore Gallery. In response to a question from David Verey, Nicholas Serota advised that it was unlikely that the National Gallery would prefer Whittingham's suggestion of a separate Turner Gallery to the current arrangement since fewer people would see the artist's work in less instructive contexts. Passage excluded, section 36 and section 42.

David Verey noted that this was work in progress but suggested that it would be appropriate for the Board to have a substantive discussion on the matter at a future meeting once the final position had emerged. There were two factors which argued for the Board taking time to review in full the arguments for and against the appropriate interpretation of the Bequest. The first was that the Trustees of Tate were also the Trustees of the Turner Bequest and it was important that a decision should be taken which recognised these two distinct roles, and did which did not enhance the potential for conflict of interests in the future. The second was that this was a sensitive matter, with a vocal lobby opposing Tate's position.

It was agreed that the matter would be discussed in full at a future meeting.

#### 4.4 Personal Injury Claim Tate Modern – Update

Following previous discussions, Alex Beard reported that the personal injury claim for the incident which had occurred during the installation of Jan Munoz's *Double Bind* remained unresolved. Passage excluded, section 40.2.

#### 4.5 Tate Magazine

Will Gompertz updated Trustees on developments since the November Board meeting, at which two candidates were still under consideration for the post of editor. Passage excluded, section 40.2.

Simon Grant had accepted the position of deputy, but had argued that since he would be based in London and working on the title full-time, he would command greater respect and increased commissioning power were he to be called Editor with Bice as Editorial Director. She had agreed to this suggestion and both were coming to Tate later in the week to meet a number of curators and to orientate themselves within the museum. They would shortly begin work on the first issue of the new magazine, which would be published in May 2004.

Referring back to previous discussions on the subject of the magazine, David Verey asked whether the financial position on the magazine had emerged with any greater clarity. **Passage excluded, section 43.2.** It was agreed that Will Gompertz would work with Bice Curiger and Simon Grant on the development of a detailed business plan which would be presented to a future meeting.

#### **4.6 National Strategy – Next Steps**

Stephen Deuchar reported that Laura Down, National Programmes Officer, would be leaving Tate at the end of January. News of her departure had coincided with a determination to reformulate the national strategy with a view to raising Tate's service to the regions. A decision had therefore been made to replace Laura's function with an individual who would be responsible for developing as well as managing the programme, promoting the idea that the delivery of the national strategy was a Tate-wide responsibility and not confined to a programme of exhibitions alone.

Stephen Deuchar continued that he had convened a number of discussions about the notion of what it meant to be a national museum in the twenty-first century. The second had taken place the previous evening and it was envisaged that these discussions, and of the new appointment, would result in a revised and more adventurous national strategy.

David Verey observed that responsibility for achieving momentum on a national programme for Tate had rested with Sandy Nairne; he wondered whether it would be possible to attract candidates of equivalent experience to this new post? Stephen Deuchar responded that it would be difficult, but that the post was being pitched at senior curator level, and under his leadership responsibility for the national strategy would be dispersed throughout Tate to a much greater degree than previously. This would enable a range of staff with extensive experience to contribute to its implementation. Nicholas Serota added that the aim of the post would be to co-ordinate activity across the organisation; it was hoped that it might be possible to appoint an individual with experience of working in regional museums.

Jennifer Latto commented that she believed that the national strategy was an extremely important strand of Tate's programme. She occasionally came across loans from Tate as she visited other museums and galleries and felt that it would be extremely useful for the Trustees to review a summary of Tate's regional activities on an annual basis. This could then be publicised. Other Trustees agreed that this was a good idea.

#### **4.7 Change to Tate Members' Constitution**

This item had been included for Trustees' information and was noted by Trustees.

#### **4.8 EDF Relocation**

Alex Beard reported that the prospects for securing funding for the relocation of EDF had improved. **Passage excluded, section 43.2.**

#### **4.9 London Town**

Nicholas Serota reported that, following previous discussions at the Board, there had been a further development in the challenge lodged by the BROAD residents' group to the planning permission granted for Bankside Development Limited's residential tower adjacent to Tate Modern. The High Court Judge had that morning ruled in favour of London Town.

Residents had previously indicated that, in the event of failure, they would consider a further appeal to the Court of Appeal; it was too soon to determine whether in fact they would now pursue this course. Meanwhile, various reports suggested that London Town's financial position was precarious and it was highly likely that the site would be sold once planning permission was granted. Nicholas Serota observed that a further consequence of the planning ruling having been

upheld was the emergence of proposals for other towers in the vicinity of Tate Modern. Two such proposals were already in the public domain.

Nicholas Serota concluded that unless the current judgement were to be overruled, it was almost certain, in the long term, that Tate Modern would be surrounded by two or three residential towers. Helen Alexander asked whether any reasons had been given for the High Court Judge's ruling and Nicholas Serota responded that these had not yet emerged.

#### **4.10 Tate St Ives Phase II**

Nicholas Serota reported that this item had been included to alert Trustees to the realisation that any further development to Tate St Ives now seemed feasible only on the Barnoon carpark. In order to explore the possibility further, the intention was to appoint a design team and OJEC notices were currently being prepared to this effect. This would effectively place the project in the public domain. The design team would be instructed to complete a detailed brief, alongside which Tate would work with Cornwall County Council to work up an operating model for the extended gallery. The scheme could then be submitted for economic impact assessment, which would form the basis of any fundraising appeal.

Peter Wilson added that the proposed scheme was being put to Cornwall County Council's executive committee on 2 February. Nicholas Serota observed that it was much less controversial than previously considered schemes.

#### **4.11 Deaccessioning**

Nicholas Serota reported that a summary of previous discussions on deaccessioning would be brought to the March Board meeting for consideration in the context of the revised acquisitions strategy being prepared by Jan Debbaut. **Passage excluded, section 43.2.**

### **5 ACQUISITIONS**

#### **5.1 Acquisitions Financial Summary**

Trustees noted the Acquisitions Financial Summary.

#### **5.2 Acquisitions Statement**

Nicholas Serota observed that the financial summary reflected that the situation was tight over the coming period. Reviewing the works that were being proposed for this meeting, he observed that a new trend was emerging in consequence of the scarcity of Tate's own funds for acquisitions. Many of the museum's ambitions were now being realised not through expenditure of grant or general funds, but through special funds and acquisition committees: the long list of gifts being considered today was a reflection of this.

There was one major consequence of this situation, which was that these works were being considered by acquisition committees prior to discussion by the Board of Trustees and commitments in principle were being made in advance of Trustees being able to express their views. Although the works were being purchased at sums lower than the level of the Director's designated authority, it remained the ambition to give Trustees early indication of the areas in which it was intended to use special funds so that they could comment in advance. The renewed acquisitions strategy would provide the overall framework for this activity and would be considered at the next meeting.

**Passage excluded, section 43.2.**

#### **5.3 Works Previously Considered**

**5.3.1 Ivon Hitchens 1893-1979**

*Interior of a Wood*, 1934  
oil on canvas  
510 x 765 mm (20 x 30 1/8 in)

Accepted by HM Government in lieu of inheritance tax on the estate of Katharine West.

This work, previously discussed in January 2002, had now been allocated to Tate.

Credit Line:

Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2003.

**5.3.2 Dame Barbara Hepworth 1903-1975**

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

Accepted by HM Government in lieu of tax on the estate of Irene Brumwell.

This work, previously discussed in March 2003, had now been allocated to Tate.

Credit Line:

Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2004.

**5.3.3 Clive Branson 1907-1944**

5.3.3/1 *Portrait of a Tramp* 1930  
oil on canvas  
608 x 255 mm (24 x 10 in)

5.3.3/2 *Selling the 'Daily Worker' outside Projectile and Engineering Works* 1937  
oil on canvas  
406 x 508 mm (16 x 20 in)

5.3.3/3 *Blitz: Bombed Women and Searchlights* c.1940  
oil on canvas  
508 x 609 mm (20 x 24 in)

5.3.3/4 *Blitz: Plane Flying* c.1940  
oil on canvas  
609 x 508 mm (24 x 20 in)

Offered as a bequest by the Estate of Noreen Branson.

This group of works had been approved as a future bequest by the Trustees in January 1998 and was now welcomed by Trustees.

Credit Line:

Bequeathed by Nora Branson 2004.

**5.3.4 Piper Archive**

Following previous discussions at meetings in November 2002, January and March 2003, a fundraising campaign had been undertaken for this archive; **passage excluded, section 43.2.** Trustees were asked for their assent to complete the acquisition by committing the outstanding sum from general funds. This was agreed.

Draft Credit Line:

Purchased with assistance from the Heritage Lottery Fund and private donors 2004.

## 5.4 For Consideration

**Passage excluded, section 43.2.**

### 5.4.2 Tracey Emin born 1963

5.4.2/1 *Mary Dodge, My Nan* 1963-93  
mixed media  
dimensions variable

5.4.2/2 *Dad* 1993  
mixed media  
dimensions variable

5.4.2/3 *Exploration of the Soul* 1994  
handwritten text on 32 sheets of paper and 2 colour photographs on paper  
text sheets, each: 295 x 210 mm (11 3/5 x 8 1/4 in)  
photographs, each: 300 x 210 (11 4/5 x 8 1/4 in)

5.4.2/4 *Monument Valley (Grand Scale)* 1995  
colour photograph on vinyl  
1220 x 183 mm (48 x 72 in)

5.4.2/5 *Is Legal Sex Anal* 1998  
pink neon with dimmer switch  
340 x 1580 x 100 mm (13 3/8 x 62 1/4 x 3 7/8 in)  
edition size: 3 plus 1 Artist's Proof  
Artist Offering Artist's Proof

5.4.2/6 *Is Anal Sex Legal* 1998  
pink neon with dimmer switch  
325 x 1550 mm (12 3/4 x 61 in)  
edition size: 3 plus 1 Artist's Proof  
Artist Offering Artist's Proof

5.4.2/7 *Appliqué Blanket c.2003-4*  
Work in progress  
Approximately 2640 mm x 1850 mm (103 x 72 in)

**Passage excluded, section 43.2.**

Jan Debbaut reported that this group of works by Tracy Emin put forward for consideration had arisen as a result of extensive consultation with the artist. It was considered to form a very balanced representation of her work, and was completed by a work purchased by the Director and described on page 56 of the Acquisitions Booklet. Part of the group remained a work on progress: Tate had wanted the acquisition to include one of the artist's appliqué blankets and Emin was making one for this purpose.

**Passage excluded, section 43.2**, it was agreed that this acquisition should proceed subject to approval by the Director of the as yet uncompleted blanket (Item 5.4.2/7).

Credit Line:

Purchased 2004

### 5.4.3 Artists Placement Group Archive

TGA 2004/2

The records of the Artist Placement Group, 1966-87.

Offered by Barbara Steveni and the O + I Group (**passage excluded, section 43.2**).

Nicholas Serota commented that this archive was considered to fill an important gap in Tate's archive holdings from this period and would do much to contextualise the museum's holdings in British conceptual art. It was agreed that the acquisition should proceed.

Credit Line:

Purchased 2004

### 5.5 Future Bequests

**Passage excluded, section 43.2**

### 5.6 Bequests

#### 5.6.1/1 William Roberts 1895-1980

*Sparring Partners* c.1919  
watercolour on paper  
270 x 140 mm (10 3/5 x 5 1/2 in)

Credit Line:

Bequeathed by Pauline Vogelpoel-Mann, Director of the Contemporary Art Society, 2002, accessioned 2004.

#### 5.6.1/2 Lucian Freud born 1922

*Narcissus* 1948  
pen and ink on paper  
360 x 250 mm (14 1/8 x 9 7/8 in)

Offered as a bequest from the estate of Pauline Vogelpoel.

Credit Line:

Bequeathed by Pauline Vogelpoel-Mann, Director of the Contemporary Art Society, 2002, accessioned 2004.

Nicholas Serota reported that Pauline Vogelpoel had bequeathed Tate two works **passage excluded, section 43.2**. Trustees accepted the bequests and asked that David Verey should convey their thanks to Pauline Vogelpoel's widower.

## 5.7 Gifts

As reported above, Nicholas Serota commented that the majority of these gifts had all been offered from the American Fund or the Latin American Acquisitions Committee, or other special acquisitions committees. They had been acquired on the advice of the Tate curatorial team and he recommended that they be accepted.

### 5.7.1 Bruce Nauman born 1941

*Mapping the Studio Notebooks* 2001  
2 stenographer's spiral-bound lined notebooks  
152 x 229 mm (6 x 9 in)

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

Trustees accepted this loan from the American Fund.

Credit Line:

Lent by the American Fund for the Tate Gallery 2004.

### 5.7.2 Eugenio Dittborn born 1943

5.7.2/1 *To Hang Airmail Painting No.5* 1984  
paint, monotype, wool and photosilkscreen on wrapping paper  
1750 x 1450 mm (69 x 57 in)  
10 destinations on itinerary

5.7.2/1 *To Return (RTM) Airmail Painting No.103* 1993  
paint, charcoal, thread and photosilkscreen on non-woven fabric in six parts  
4200 x 4200 mm (165 ¼ x 165 ¼ in)  
9 destinations on itinerary

Offered as a gift by the Latin American Acquisitions Committee.

Credit Line:

Presented by the Latin American Acquisitions Committee, with funds provided by the American Fund for the Tate Gallery, 2004.

### 5.7.3 Rebecca Horn born 1944

5.7.3/1 *Paradise Widow* 1975  
16mm film transferred to video, sound (incomplete)

5.7.3/2 *La Ferdinanda: Sonata for a Medici Villi* 1981  
35mm film transferred to video, colour, sound  
duration: 90 min

5.7.3/3 *Buster's Bedroom* 1990  
35mm film transferred to video, colour, sound  
duration: 112 min

Offered as a gift by the artist.

Credit Line:

Presented by the artist 2004.

**5.7.4 Bill Beckley** born 1946

*Pipes and Hics* 1980  
cibachrome, enamel and aluminium  
2438 x 1981 mm (96 x 78 in)

Offered as a gift by David Quinn.

Credit Line:

Presented by David Quinn 2004.

**5.7.5 Christian Marclay** born 1955

*Video Quartet* 2002  
Four screen video installation  
duration: 17 min  
edition size: 5 plus 2 Artist's Proofs  
This edition being 1 Artist's Proof

Offered as a gift by the Tate Film and Video Special Acquisitions Fund.

Credit Line:

Presented by Tate Film and Video Special Acquisitions Fund 2004.

**5.7.6 Fred Tomaselli** born 1962

*Airbourne Event* 2003  
mixed media, acrylic paint, resin on wood  
2137 x 1524 mm (84 x 60 in)

Offered as a loan by the American Fund for the Tate Gallery, courtesy of John and Amy Phelan.

Credit Line:

Lent by the American Fund for the Tate Gallery and John and Amy Phelan, fractional and promised gift, 2004.

**5.7.7 Tracey Emin** born 1963

*In My Family When Someone Dies They Are Cremated And Their Ashes Are Thrown Across The Sea* 1997

11 plaster seagulls suspended from ceiling  
display dimensions variable

Offered as a gift by the artist.

Credit Line:

Presented by the artist 2004.

**5.7.8 Mark Leckey** born 1964

*Fiorucci Made Me Hardcore*1999

Single-channel video  
 duration: 15 min  
 DVD (colour, sound)  
 edition size: 20  
 this edition 8/20

Offered as a gift by the Tate Film and Video Special Acquisitions Fund.

Credit Line:

Presented by Tate Film and Video Special Acquisitions Fund 2004.

**5.7.9 Anton Vidokle** born 1965*Nuevo* 2003

DVD projection (16mm film edited in video format)  
 3 min 26 sec approximately  
 edition size: 4

Offered as a gift by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee. Purchased by the American Acquisitions Committee from the artist [passage excluded, section 43.2](#).

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2004.

**5.7.10 Santiago Sierra** born 1966*160 cm Line Tattooed on 4 People*

*El Gallo Arte Contemporáneo. Salamanca, Spain. December 2000* 2000

*Línea de 160 cm Tatuada Sobre 4 Personas*

*El Gallo Arte Contemporáneo. Salamanca, España. Diciembre de 2000*

single channel video

edition size: 3

Offered as a gift by the Latin American Acquisitions Committee 2004.

Credit Line:

Presented by the Latin American Acquisitions Committee, with funds provided by the American Fund for the Tate Gallery, 2004.

**5.7.11 Carlos Garaicoa** born 1967*Letter to the Censors* 2003

*Carta a los censores*

mixed media installation with DVD projection and ten photographs in light boxes

model dimensions: 2100 x 1110 x 700 mm (82 2/3 x 43 3/4 x 27 1/2 in)

overall display dimensions variable

Offered as a gift by the Latin American Acquisitions Committee 2004.

Credit Line:

Presented by the Latin American Acquisitions Committee, with funds provided by the American Fund for the Tate Gallery, 2004.

**5.7.12 Christian Jankowski** born 1968

*The Holy Artwork* 2001  
Single screen video projection  
duration: 16 min 22 sec  
edition size: 5 plus 2 Artist's Proofs

Offered as a gift by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee. Purchased from Klosterfelde, Berlin/maccarone inc, New York **passage excluded, section 43.2.**

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2004.

**5.7.13 Yael Bartana** born 1970

*Kings of the Hill* 2003  
Single-screen video installation  
duration: 7 minutes 30 seconds  
edition size: 5

Offered as a gift by the Tate Film and Video Special Acquisitions Fund.

Credit Line:

Presented by the Patrons of New Art Film and Video Special Purchase Fund 2004.

**5.7.14 Jennifer Allora** born 1974 and **Guillermo Calzadilla** born 1971

*10 Minute Transmission* 2003  
metal coathangers, ham radio transmitter, aerial  
2743 x 6096 x 3048 mm

Offered as a loan by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee. Purchased by the American Acquisitions Committee from the artist **passage excluded, section 43.2.**

Trustees accepted this loan from the American Fund.

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2004.

**5.7.15 Marcel Dzama** born 1974

5.7.15/1 *Untitled* 2000  
ink and watercolour on paper  
356 x 279 mm (14 x 11 in)

5.7.15/2 *Untitled* 2002  
ink and watercolour on paper

356 x 279 mm (14 x 11 in)

- 5.7.15/3 *Untitled 2002*  
ink and watercolour on paper  
356 x 279 mm (14 x 11 in)
- 5.7.15/4 *Untitled 2002*  
ink and watercolour on paper  
356 x 279 mm (14 x 11 in)
- 5.7.15/5 *Untitled 2002*  
ink and watercolour on paper  
356 x 279 mm (14 x 11 in)
- 5.7.15/6 *Untitled 2003*  
ink and watercolour on paper  
356 x 279 mm (14 x 11 in)
- 5.7.15/7 *Untitled 2003*  
ink and watercolour on paper  
356 x 279 mm (14 x 11 in)
- 5.7.15/8 *Untitled 2003*  
ink and watercolour on paper  
356 x 279 mm (14 x 11 in)
- 5.7.15/9 *Untitled 2003*  
ink and watercolour on paper  
356 x 279 mm (14 x 11 in)
- 5.7.15/10 *Untitled 2003*  
ink and watercolour on paper  
356 x 279 mm (14 x 11 in)
- 5.7.15/11 *Untitled 2003*  
ink and watercolour on paper  
356 x 279 mm (14 x 11 in)

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

Trustees accepted this loan from the American Fund.

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2004.

**5.7.16 Oliver Payne** born 1977 and **Nick Relph** born 1979

- 5.7.16/1 *The Essential Selection*, a compilation containing the film trilogy *Driftwood*, *House & Garage*, and *Jungle* 2002  
DVD  
duration: 1 hour 30 minutes  
edition size: 20
- 5.7.16/2 *Mixtape* 2002  
DVD

duration: 23 minutes  
edition size: 20

- 5.7.16/3 *Gentlemen* 2003  
DVD  
duration: 25 min  
edition size: 20

Offered as a gift by the Tate Film and Video Special Acquisitions Fund.

Credit Line:

Presented by Tate Film and Video Special Acquisitions Fund 2004.

### **5.7.17 GPO Film Unit**

- 5.7.17/1 *Granton Trawler* 1934  
black and white video  
duration: 11 min  
Producer/Director/Camera: John Grierson
- 5.7.17/2 *The King's Stamp* 1935  
black and white video and colour  
duration: 19 min 30 sec  
Director: William Coldstream
- 5.7.17/3 *Coalface* 1935  
black and white video  
duration: 11 min 45 sec  
Producer: John Grierson  
Director: Alberto Cavalcanti  
Song by W H Auden
- 5.7.17/4 *Colour Box* 1935  
colour video  
duration: 3 min 15 sec  
Director: Len Lye  
Dufaycolour
- 5.7.17/5 *Night Mail* 1936  
black and white video  
duration: 24 min  
Producer: John Grierson  
Directors: Harry Watt, Basil Wright  
Verse by W H Auden
- 5.7.17/6 *Rainbow Dance* 1936  
colour video  
duration: 4 min  
Producer: Basil Wright  
Director: Len Lye  
Gasparcolor
- 5.7.17/7 *A Job in a Million* 1937  
black and white video  
duration: 17 min 30 sec  
Director: Evelyn Spice

- 5.7.17/8 *Roadways* 1937  
black and white video  
duration: 14 min 15 sec  
Producer: Alberto Cavalcanti  
Directors: Stuart Legg, William Coldstream
- 5.7.17/9 *Trade Tattoo* 1937  
colour video  
duration: 6 min  
Producer: John Grierson  
Director: Len Lye  
Technicolour
- 5.7.17/10 *The HPO Heavenly Post Office* 1938  
A colour silhouette film by Lotte Reiniger  
Music: Brian Easdale  
Assistant: R M Harris  
Dufaycolour
- 5.7.17/11 *The Tocher* 1938  
black and white video  
duration: 5 min  
A film ballet by Lotte Reiniger  
Rossini themes arranged by Benjamin Britten
- 5.7.17/12 *North Sea* 1938  
black and white video  
duration: 17 min  
Producer: Alberta Cavalcanti  
Director: Harry Watt
- 5.7.17/13 *The Islanders* 1939  
black and white video  
duration: 17min  
Producer: J B Holmes  
Director: Maurice Harvey
- 5.7.17/14 *The First Days* 1939  
black and white video  
duration: 23 min  
Producer: Humphrey Jennings, Harry Watt, Pat Jackson
- 5.7.17/15 *Love on the Wing* 1939  
colour  
duration: 4 min  
Director: Norman McLaren  
Dufaycolour
- 5.7.17/16 *Spare Time* 1939  
black and white video  
duration: 14 min  
Producer: Alberto Cavalcanti  
Director: Humphrey Jennings
- 5.7.17/17 *The City* 1939  
black and white video

duration: 19 min 30 sec  
 Producer: Alberto Cavalcanti  
 Director: Ralph Elton  
 Photography: H Fowle

- 5.7.17/18 *Men of the Lightship* 1940  
 black and white video  
 duration: 25 min  
 Producer: Alberto Cavalcanti  
 Director: David MacDonald
- 5.7.17/19 *The Story of an Air Communique* 1940  
 black and white video  
 duration: 6 min 30 sec  
 With officers and men from the Royal Air Force
- 5.7.17/20 *Britain at Bay* 1940  
 black and white video  
 duration: 7 min 15 sec  
 Commentary written and spoken by J. B. Priestley
- 5.7.17/21 *The Front Line* 1940  
 black and white video  
 duration: 6 min 15 sec  
 Director: Harry Watt

Offered as a gift by the GPO Film and Video Library, Sittingbourne.

Credit Line:

Presented by the General Post Office 2004.

## 5.8 Acquisitions Update

The Director reported on current negotiations on a number of works. **Passage excluded, section 43.2**

## 5.9 Purchased by the Director

### 5.9.1 Bob Law born 1934

*Kisses and Crosses* 2000

- 5.9.1/1 *Double Cross*  
 5.9.1/2 *Cross for Me – Kiss for You*  
 5.9.1/3 *Kiss for Me – Cross for You*  
 5.9.1/4 *Double Kisses*  
 5.9.1/5 *A Cross to Bare*  
 5.9.1/6 *Cross & Broken Double Cross*  
 5.9.1/7 *Double Double Crosses*  
 5.9.1/8 *Two Crosses*

Portfolio of 8 etchings  
 each 470 x 570 mm (18½ x 22½ in)  
 edition size: 30 plus 5 Artist's Proofs

Purchased from Richard Saltoun at artHester **passage excluded, section 43.2.**

Credit Line:

Purchased 2004

**5.9.2 Stephen Willats** born 1943

5.9.2/1 *Visual Field Automatic No.1* 1964  
wood, Perspex, paint, electric circuits  
1905 x 1193 mm (75 x 47 in)

5.9.2/2 *Visual Automatic No.5* 1965  
Wood, plastic, metal, paint  
762 x 1193 mm (30 x 52 in)

Purchased from Victoria Miro Gallery, London **passage excluded, section 43.2.**

Credit Line:

Purchased 2004

**5.9.3 Tracey Emin** born 1963

*The Perfect Place to Grow* 2001  
Wooden birdhouse, monitor, trestle, plants, wooden ladder  
Super 8 transferred to DVD  
duration 2 mins.  
2610 x 825 x 1620 mm (102 ¾ x 32 ½ x 63 ¾ in)

Purchased from White Cube **passage excluded, section 43.2**, to form part of the overall commitment discussed under Item 5.4.2.

Credit Line:

Purchased 2004

**5.9.4 Anya Gallacio** born 1963

5.9.4/1 *White Ice* 2002  
screenprint on mirrored acrylic  
610 x 850 mm (24 x 33 ½ in)  
edition size: 30

5.9.4/2 *Black Ice* 2002  
etching on paper  
610 x 850 mm (24 x 33 ½ in)  
edition size: 30

Purchased from Dundee Contemporary Art **passage excluded, section 43.2.**

Credit Line:

Purchased 2004

**6 FOR DISCUSSION**

**6.1 Tate Collection Fund**

Nicholas Serota reported that this paper had been circulated largely for information to bring Trustees up-to-date with work that had taken place on this campaign, **passage excluded, section 43.2.**

## **7 FOR DECISION**

### **7.1 War/Terrorism: Cover for loans from Tate**

This item had arisen in consequence of a lobby from the US museums for European museums to follow suit in not requesting in situ cover for acts of terrorism when works are on loan to American institutions. Nicholas Serota and Neil MacGregor had agreed to take the matter to the National Museums Directors Conference.

It was the unanimous view of members of the NMDC that Britain should accede to this request and Directors had been asked to take the proposal back to their Boards for approval. The critical question, Nicholas Serota continued, was not insurance for loss, but an effective review when considering loans to particular countries or cities. It was suggested that the Loans Group should identify any proposals of particularly high risk at each meeting. These would be referred to Nicholas Serota and Jan Debbaut for a final decision.

The recommendation of the NMDC was approved.

**Passage excluded, section 43.2.**

### **7.2 Tate Britain Council Membership**

Trustees approved the appointment of Professor Marcia Pointon to the Tate Britain Council.

### **7.3 Tate Liverpool Council Membership**

Trustees approved the appointment of Nick Crowe to the Tate Liverpool Council. Jennifer Latto had brought a fuller biography on Crowe, as follows:

Born in Barnsley and now Manchester-based, artist Nick Crowe obtained a BA (Hons) First Class degree from the University of Hull. He has exhibited extensively nationally and internationally both as a solo artist and in group shows at galleries such as the Chisenhale Gallery, Mobile Home Gallery and ICA in London, FACT, Liverpool, KIASMA, Helsinki and venues in New York. He has also collaborated on a number of projects with the artist Ian Rawlinson since 1996 including a recent exhibition at Manchester Art Gallery. Examples of his work are included in the Arts Council of England Collection and the Government Art Collection.

Currently Visiting Lecturer at the University of Huddersfield he has also taught at the Slade School of Art, Goldsmiths College, Leeds University and Oxford University, Ruskin School. Currently a Steering Group Member of Rodney Court Live/Work Development and Manchester Pavilion Project, he is also a contributor to *Versus* Magazine, *MUTE* and *Art Monthly*.

### **7.4 Revised Terms of Reference for Finance and Audit Committee**

Sir Howard Davies reported that the Committee had reviewed Higgs and Smith Reports and had made some amendments to the terms of reference of this sub-group of the Board in consequence. The currently proposed changes were not controversial.

A bigger issue relating to the future of the committee remained unresolved. Most of the other nationals had now separated the functions of finance and audit, thereby forming two committees. Tate was one of only two museums to continue to retain a common Finance and Audit Committee which sits in two separate sessions. New DCMS guidance was due to emerge and it was likely that

it would demand that the committee be divided. Until then, only minor changes were being proposed; these were approved by the Board.

Helen Alexander asked whether it was appropriate for the Finance and Audit Committee to consider questions of corporate governance or whether these should be reserved for the Board. David Verey expressed his view that it was useful for F&A to continue to act as a filter for such issues, but that responsibility for final approval should remain with the Board.

## **8 REPORTS**

### **8.1 Tate Collection**

There was nothing further to report.

### **8.2 Tate Britain**

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

Stephen Deuchar reported that visitor numbers had continued to hold over the autumn season. The final number of visitors to Turner and Venice had been 130,000 while the Turner Prize had attracted just over 100,000.

#### **8.2.2 National and International Report**

There was nothing further to report.

### **8.3 Tate Modern**

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

Vicente Todoli reported that Tate Modern had attracted 3.9m visitors in 2003. The Eliasson installation had had its millionth visitor in December. On new initiatives, a collaboration between Tate Modern and the National Theatre was being discussed.

Passage excluded, section 43.2.

### **8.4 Tate Liverpool**

Jennifer Latto reported that the mix of different types of exhibition at Tate Liverpool seemed to be working well, both from critical and public acclaim perspectives.

### **8.5 Tate St Ives**

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

There was nothing further to report.

### **8.6 Tate Online**

Will Gompertz reported that visitor numbers continued to be very strong. Tate had introduced the ability to buy membership online in June 2003 [passage excluded, section 43.2](#).

### **8.7 Projects and Estates**

There was nothing further to report.

## **9 OTHER MINUTES**

**9.1 Minutes of the meeting of the American Fund held on 20 October 2003**

There were no further comments on these minutes.

**9.2 Minutes of the meeting of the Finance & Audit Committee held on 5 November 2003**

There were no further comments on these minutes.

**9.3 Minutes of the meeting of Tate Foundation held on 21 November 2003**

Trustees noted the contents of the minutes.

**9.4 Minutes of the meeting of Tate Enterprises Ltd held on 25 November 2003**

Trustees noted the contents of the minutes.

**9.5 Minutes of the Annual General Meeting of Tate Members held on 28 November 2003**

Trustees noted the contents of the minutes.

**10 ANY OTHER BUSINESS**

There was none.

**11 DATE OF NEXT MEETING**

Wednesday 17 March 2004 at 10.30 am