

Confidential**MINUTES OF A MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON WEDNESDAY 19 MAY 2004 AT 10.30 AM IN THE BOARD ROOM AT TATE BRITAIN**

Present:	Paul Myners	Chair
	Dawn Ades	
	Helen Alexander	
	Melanie Clore	
	Sir Howard Davies	
	Professor Jennifer Latto	
	Chris Ofili	
	Julian Opie	
	Jon Snow	
	John Studzinski	
	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)
	Andrea Nixon	Development Director
	Vicente Todoli	Director, Tate Modern
	Sian Williams	Director, Finance and Resources
	Peter Wilson	Director, Projects and Estates

1 APOLOGIES FOR ABSENCE

Victoria Barnsley and Gillian Wearing sent their apologies.

2 MINUTES OF THE MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON 17 MARCH 2004

The minutes were approved as a true record and signed by Paul Myners.

3 MATTERS ARISING

There were none.

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

On behalf of the Board, Paul Myners welcomed Melanie Clore to the Board of Trustees.

4.2 Staff: Changes to Director's Office

Nicholas Serota commented that this report had been circulated for Trustees' information. A new Executive Assistant to the Director had now been appointed and would take up her position on 1 June. Her name was Angela Green. Suzanne Freeman was in turn becoming Head of External Relations. The appointment of a new Corporate Governance Manager was also being finalised.

4.3 External Relations Update

Nicholas Serota continued that this report marked the end of the first phase of the External Relations project which was now being made a permanent function within Director's Office under Suzanne Freeman. The report summarised progress to date and the challenges going forward.

In response to a question from Helen Alexander, Nicholas Serota reported that Laura Stevenson's contract had been due to expire at the end of June 2004 but that Laura had applied for, and won, the post of Tate Collection Divisional Manager. She would therefore be taking up this post in mid-July.

Paul Myners observed that it appeared that Tate had succeeded in giving its relationship management programme a great deal more organisation. He concluded that Trustees might find it useful at a future meeting to have presented a clear summary of goals for the ongoing programme, which set out the expectations Tate had of Trustees. Nicholas Serota agreed.

4.4 Turner Insurance Proceeds

Nicholas Serota reminded Trustees that the investigation into the precise status of the Turner funds and the purposes to which the funds might be applied continued, and Tate had sought the advice of independent Counsel [passage excluded, section 42 and section 43.2](#).

4.5 Turner Prize Sponsorship

Nicholas Serota reported that Gordon's Gin sponsorship of the Turner Prize had been announced the previous day together with the 2004 shortlist. The larger sponsorship figure meant that Tate would be able to increase the value of the prize to the winning artist but also to offer a significant award to the other artists on the shortlist.

[Passage excluded, section 43.2](#).

4.6 Tate Sponsorship: Concerns raised about BP and Rolls Royce

The Board noted the recent correspondence with London Rising Tide about BP and with Mr Bill Aitchison about Rolls Royce and agreed to consider the issues these correspondents raised later in the meeting in the context of the paper on ethics in Tate's fundraising.

4.7 Gilbert & George

Nicholas Serota reported that a retrospective exhibition of the work of Gilbert & George was to take place at Tate Modern. [Passage excluded, section 43.2](#).

4.8 Tate Magazine and Guide

The new magazine and bi-monthly guide had now been published to considerable acclaim. Nicholas Serota thanked Chris Ofili for his contribution as advisor to the project and Chris Ofili responded that he had had various comments from the outside world that he would be passing on to the team. Will Gompertz urged other Trustees to pass on any comments.

On behalf of the Board, Paul Myners asked Will Gompertz to pass on their congratulations to the magazine team.

4.9 DfES and DCMS Strategic Commissioning Grant

Stephen Deuchar reported that last year Tate had somewhat been taken by surprise by DCMS and DfES making available a sum of money for education initiatives in the regions. A bid had been lodged and a sum of money secured. This year, the two bodies had given Tate notice and had written offering a notional pledge subject to Tate providing a satisfactory proposal on the use of the funds.

This had now been submitted and the proposal was that the funds should be used to support a project to develop a range of new interactive tools with the Sheffield Museums and Galleries Trust, the Birmingham Art Gallery, the Manchester Art Gallery and the Tyne and Wear Museums. The project represented a modest extension of the partnership scheme.

4.10 DCMS Funding for 2005-6

Following representations over the last few months, DCMS had written a welcome letter to Tate offering an additional £1m in capital funding for 2005-6. It was intended to apply this funding to the acquisitions programme releasing revenue funding to contribute to the future funding gap.

4.11 Permanent Secretary: Letter on NAO's report on Income Generated by Museums

The Board noted the Permanent Secretary's letter.

4.12 Awards

The Board noted this new award for Tate's Multimedia award and congratulated those staff involved.

4.13 Trustee Board meetings

Trustees noted that the 2005 meeting dates had now been fixed.

5 COLLECTION

5.1 Deaccessioning: Tate Statement

Following discussion at the last meeting, Nicholas Serota commented that the briefing note included in the paper set out Tate's current position on deaccessioning. **Passage excluded, section 43.2.**

5.2 Collection Development Strategy

Jan Debbaut stated that he aimed to give Trustees an update on his progress since November 2003, the last time he had formally reported to the Board. This would focus on three areas: changes to the organisation of his division, an analysis of the resources available to the division and a forward strategy.

On the organisation of the division, he explained that his appointment had marked the creation of a new division in Tate, broadly devoted to the development, research and care of Tate's Collection. This had five functional components: Tate Collection Director's office, Curatorial Department, Library and Archive, Collections Management and Conservation. Each broke down into further functional groupings: the Curatorial Department, for example, had been arranged according to five areas of expertise supported by an administration team. The reorganisation of the division had been concluded with the recent appointment of Laura Stevenson as Tate Collection Divisional Manager.

An analysis of the resources available to the division revealed some disturbing trends. Tate's buying power had declined, as had the amount of Grant-in-Aid devoted to acquisitions. In consequence, Tate had become more and more dependent on external funding. However, this meant relying on an increasingly fragmented and complex funding system in which up to 50% of the budget was restricted to particular types of purchases. In conclusion, the Collection Fund was very much needed.

Jon Snow wondered whether Tate had shared these statistics with DCMS? He felt they were an extremely powerful statement of the position. Jennifer Latto felt that, in addition, it would be interesting to know whether the number of gifts and bequests coming to Tate had increased during the period that its buying power had declined.

Similarly, John Studzinski argued that Tate should be comparing its buying power with that of other organisations. Sian Williams observed that this was often difficult, but possible, by analysing organisations' tax returns.

Paul Myners observed that however the figures were defined, it was evident that Tate's buying power was extremely small compared with the Collection and with the footfall of visitors. Nicholas Serota commented that, in addition, in recent years a number of acquisitions involving major funding had only been possible because of Tate having secured grants from the Heritage Lottery Fund.

As to the future of the Collection, Jan Debbaut reminded Trustees that his first observations in November had been that the pressure on Tate's resources meant that it was all the more important to set priorities and to pursue a focused programme of acquisitions. It had also been his conviction that Tate should be more proactive and should make better use of its curatorial resources. A faster and clearer decision-making process was at the foundation of this.

To this end, a new set of acquisition procedures had been devised, and was detailed in the papers circulated to Trustees. This had been implemented at the beginning of May and involved two key steps. In the first instance, acquisition proposals would be discussed by one of five new monitoring groups that drew on curatorial expertise across Tate. Those deemed worthy of pursuit then came to a senior advisory group advising Jan Debbaut. The decision on whether or not to take the acquisition to the Board would then be made by Jan Debbaut in consultation with Nicholas Serota.

There remained only one element outstanding, which was a new strategic plan for the development of the Collection. This would determine the focus of the development of the Collection, priorities for acquisition and the intended method of achieving these aims for all areas of Tate's Collection. It was well advanced but required some finalisation and would be presented to the Board in July.

Passage excluded, section 43.2.

Nicholas Serota concluded by bringing Trustees up to date with progress on the Collection Fund campaign. Passage excluded, section 43.2.

5.3 Revised Acquisition Procedures

There were no further comments and Trustees noted the paper which had been circulated for information.

6 ACQUISITIONS

6.1 Acquisitions Summary

Trustees noted the summary.

6.2 Acquisitions Statement

Passage excluded, section 43.2.

6.3 Works Previously Considered

6.3.1 Sigmar Polke born 1941

6.3.1/1 Triptych 2002

mixed media on fabric

4030 x 3020 mm (158 5/8 x 118 7/8 in), 4030 x 3040 mm (158 5/8 x 119 5/8 in),

4030 x 3020 mm (158 5/8 x 118 7/8 in)

6.3.1/2 Untitled 2003

mixed media on fabric

2000 x 1900 mm (78 3/4 x 74 7/8 in)

Offered by Galerie Michael Werner, Cologne **passage excluded, section 43.2.**

Nicholas Serota reminded Trustees that these works had originally been included in the 2003 Tate Modern exhibition. The works had been **passage excluded, section 43.2** offered at **passage excluded, section 43.2** and Tate had secured a number of pledges from private donors through the American Patrons of Tate and a commitment from the Members. In addition, a potential donor was considering a further commitment **passage excluded, section 43.2.**

At the November 2003 Board, Trustees had expressed an in principle commitment to acquire the work, subject to Tate securing the funds to go ahead. Now that the cost of the work had almost been covered, permission was sought from the Board to proceed with the negotiation. This was granted.

6.4 Works for Consideration

6.4.1 Guillermo Kuitca born 1961

Untitled 1992

mixed media

20 beds, each 400 x 600 x 120 mm (15 3/4 x 23 5/8 x 47 1/4), overall display dimensions variable

Offered for purchase by Sperone Westwater, New York, **passage excluded, section 43.2.**

The presentation of this work to Trustees had arisen in consequence of two imperatives. Firstly, Vicente Todoli had worked with the artist in Valencia and had had a number of conversations with Jan Debbaut about his conviction of the importance of the artist, with which Jan Debbaut agreed.

Passage excluded, section 43.2.

Untitled, 1992, was made by Kuitca for Documenta and was one of his most important works.

Passage excluded, section 43.2.

Passage excluded, section 40.2. It was agreed that the acquisition should go ahead.

Credit Line:

Purchased with the assistance of the Latin American Acquisitions Committee and Tate International Council 2004.

6.5 Gifts

6.5.1 Passage excluded, section 43.2.

6.5.2 Jorge Pardo born 1963

Untitled 2003

mixed media installation

Overall display dimensions variable

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

Trustees agreed with the recommendation which was to accept this loan from the American Fund for the Tate Gallery.

Credit Line:

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

6.5.3 Roe Ethridge born 1969

6.5.5/1 *Car Carrier* 2002
colour photograph on paper
1270 x 1016 mm (50 x 40 in)

6.5.5/2 *Junction Atlanta* 2003
colour photograph on paper
686 x 838 mm (27 x 33 in)

6.5.5/3 *Leigh Yeager* 2003
colour photograph on paper
1041 x 838 mm (41 x 33 in)

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

Nicholas Serota reported that this gift, along with works by Jorge Pardo, Nathan Carter and Jason Meadows, had been offered by the American Acquisitions Committee. **Passage excluded, section 43.2.**

Taking all of the above into consideration, Trustees agreed with the recommendation which was to accept this loan from the American Fund for the Tate Gallery.

Credit Line:

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

6.5.4 Nathan Carter born 1970

6.5.4/1 *Attention Archangel Radio Free Dunkirk is Reporting a Scotch Mist All Risks Apply* 2003
pencil, ink and acrylic paint on plywood
2718 x 2896 x 63 mm (107 x 114 x 2½ in)

6.5.4/2 *Faeroes Southeast Iceland Gale 8 Occasionally Severe Gale 9 Epic Problem on Radio 4* 2003-4
ink, vinyl and acrylic paint on plywood
2006 x 2642 x 114 mm (79 x 104 x 4½ in)

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

As with the work by Roe Ethridge, Trustees noted the context of the offer and agreed with the recommendation which was to accept this loan from the American Fund for the Tate Gallery.

Credit Line:

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

6.5.5 Jason Meadows born 1972

Artemis 2004

paint on particle board
1702 x 711 x 1650 mm (67 x 28 x 65 in)

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

As with the work by Roe Ethridge, Trustees noted the context of the offer and agreed with the recommendation which was to accept this loan from the American Fund for the Tate Gallery.

Credit Line:

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

6.6 Acquisitions Update

Passage excluded, section 43.2.

There was nothing further to add on any of the other works in the update. **Passage excluded, section 43.2.**

6.7 Archive Acquisitions

6.7.1 Gifts

6.7.1/1 Ian Breakwell

Added to TGA 2003/9

material relating to *The Other Side*, (T07990), 2000-2002

Presented by Ian Breakwell, 2004.

and

TGA 2004/7

material relating to *120 Days*, 1980-83

Presented by Ian Breakwell, 2004.

Trustees accepted the gift with thanks.

6.7.1/2 Commonwealth Institute

TGA 2004/5

the records of the Commonwealth Institute's exhibition programmes, 1960s-2002

Presented by Judy Curry, on behalf of the Trustees of the Commonwealth Institute, 2004.

Trustees accepted the gift with thanks.

6.7.1/3 Robert Fraser Gallery

TGA 2003/29

material relating to the Robert Fraser Gallery, 1962-81

Presented by Robert Fraser's nephew, John Fraser, 2003.

Trustees accepted the gift with thanks.

6.7.1/4 Cliff Holden born 1919

Added to TGA 2000/16

additional personal papers relating to the artist, 1959-64

Presented by Cliff Holden, 2004.

Trustees accepted the gift with thanks.

6.6.1/5 Bernard Meninsky 1891-1950

TGA 2004/4

seventy nine heavily annotated catalogues, books and other publications formerly in the artist's library, 1883-1949

Presented by Stephen Powys Marks, 2004.

Trustees accepted the gift with thanks.

6.7.1/6 John A. Walker

Added to TGA 99/13

audio-visual material relating to John Latham, 1960-71

Presented by John A. Walker, 2004.

Trustees accepted the gift with thanks.

6.6.1/7 Roy Miles Gallery

TGA 2004/11

material relating to the Roy Miles Gallery, c1973-98

Presented by Roy Miles, 2004.

Trustees accepted the gift with thanks.

6.7.2 In Lieu Allocations

6.7.2/1 Marcus Brumwell

TGA 2004/6

the personal papers of J. R. M. Brumwell and records relating to the Design Research Unit and Stuart's Advertising, 1939-84

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

6.7.2/2 Sir John Summerson

TGA 2004/8

correspondence from Ben Nicholson to Sir John Summerson, plus a small number of catalogues and photographs, 1939-69

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

6.7.3 Purchases

6.7.3/1 City Racing

TGA 2004/9

the records of City Racing, 1988-1998

Purchased (passage excluded, section 43.2) from the City Racing founders, via Matt Hale, March 2004.

6.7.3/2 John and Myfanwy Piper

TGA 2004/10

Purchased from the estate of John and Myfanwy Piper (passage excluded, section 43.2) with generous support from the Heritage Lottery Fund, Tate Members and several private donors.

Trustees noted the Director's purchases.

7 FOR DECISION

7.1 Trustee Register of Interests

Trustees noted that one submission was outstanding and would be approved at the next meeting.

7.2 Fraud Policy

Trustees approved the policy and agreed with Sian Williams recommendation that all future instances of fraud be reported to the Board.

8 FOR DISCUSSION

8.1 Governance Review

Paul Myners reported that it had been his intention to use the opportunity presented by his succession to the Chair to ask some questions about the role and effectiveness of the Board. He assured colleagues that the process would be iterative but that he would like to undertake a quick review of Trustees' perceptions as a starting point. It was agreed that the review should proceed and Helen Alexander urged that it should focus on action rather than analysis.

8.2 Tate Modern Phase 2: EDF Energy Relocation Update

Nicholas Serota reminded Trustees that that choosing Bankside for the location of Tate Modern had always presented Tate with an encumbrance in the form of the extant switch house to the south of the Turbine Hall. Discussions had been underway for some time with a view to relocating the switch house and it had seemed a possibility that EDF might be able to house a new substation below ground.

Passage excluded, section 43.2 it had become clear that an underground substation was no longer an option.

Alternatives were currently being explored, passage excluded, section 43.2. These would be debated in full by the Tate Modern Council and the Building Committee and a view would be brought forward to the July Board for consideration. Passage excluded, section 43.2. In the event of Tate not being able to reach an agreement with EDF, the company would renew its equipment in situ which would inhibit Tate's ability to expand at Bankside for the foreseeable future.

8.3 Security of Art

Peter Wilson updated Trustees on the arrangements Tate had to manage security risks (passage excluded, section 43.2). The arrangements in place were described in the paper circulated to Trustees, together with a detailed analysis of the risks.

Passage excluded, section 43.2.

8.4 Ethics in our Fundraising

Andrea Nixon explained that this item had arisen in consequence of the desire to ask Trustees to review the policy on corporate fundraising and to endorse a new sister policy on individual fundraising.

She reminded Trustees that the corporate policy was to exclude soliciting sponsorship from companies making profit from the production of arms, tobacco companies and alcohol companies for projects targeting young people. In all cases, Tate would continue to refuse product launches and would continue to demand control over Tate images.

Passages excluded, section 43.2.

It was agreed that these amendments would be made to the policies and that they would be reviewed by the Board annually. A copy of the policies would also be included in future editions of the Trustee handbook.

9 GALLERY REPORTS

9.1 Tate Collection

- 9.1.1 Collection Report
- 9.1.2 Annual Acquisitions Report
- 9.1.3 Loans In Report
- 9.1.4 Loans Out Report

Trustees noted the contents of the report.

9.2 Tate Britain Report

9.2.1 Tate Britain Report

Passage excluded, section 43.2.

9.2.2 National and International Programmes Report

Trustees noted the content of the report.

9.3 Tate Modern Report

Vicente Todoli reported that the Untitled space had opened the previous week and that the Hopper exhibition was due to open later in May.

9.4 Tate Liverpool Report

Jennifer Latto reported that Tate Liverpool was doing well and was currently 20% over target on visitor numbers; indeed, the gallery had recently won a tourism award. It was the intention to open on certain Mondays over the summer to capitalise on visitors to the dock for a range of non-Tate events. A dinner was to be held on 24 June to renew Tate Liverpool's corporate supporters.

9.5 Tate St Ives Report

Paul Myners informed Trustees that he and Nicholas Serota were going to St Ives the following day for a meeting of the Tate St Ives Council on Friday.

9.6 Tate Online Report

Trustees noted the content of the report.

9.7 Projects and Estates Report

9.7.1 Projects and Estates Report

Passage excluded, section 43.2.

On a separate matter, Chris Ofili commented that he felt Tate could be making the public more aware of the existence of the boat service linking Tate Britain and Tate Modern. Melanie Clore agreed and felt that the improving the visibility of the service could greatly help the experience offered to visitors, particularly over the summer when many US collectors would be in the UK.

9.7.2 Minutes of the Meeting of the Building Committee

Trustees noted the content of the minutes.

10 OTHER MINUTES

10.1 Minutes of the meeting of the Tate Members held on 1 March 2004

Nicholas Serota observed that membership numbers were holding up well. Passage excluded, section 43.2. Will Gompertz agreed and commented that, even more encouraging, the retention rate was improving.

10.2 Minutes of the Meeting of the Finance and Audit Committee held on 5 May 2004

Trustees noted the content of the minutes.

11 ANY OTHER BUSINESS

There was none.

12 DATE OF NEXT MEETING

Wednesday 14 July 2004