

Confidential**MINUTES OF A MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON WEDNESDAY 14 JULY 2004 AT 1PM IN THE BOARD ROOM AT TATE BRITAIN**

Present:	Paul Myners	Chair
	Helen Alexander	
	Victoria Barnsley	
	Melanie Clore	
	Howard Davies	
	Professor Jennifer Latto	
	Chris Ofili	
	Julian Opie	
	John Studzinski	
	Gillian Wearing	
	Sir Nicholas Serota	Director
	Alex Beard	Deputy Director
	Jan Debbaut	Director, Tate Collection
	Dr Stephen Deuchar	Director, Tate Britain
	Sarah Exeter	Corporate Governance Manager (observer)
	Will Gompertz	Director of Communications
	Anna Jobson	Head of Policy and 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

Dawn Ades and Jon Snow sent their apologies.

2 MINUTES OF THE MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON 19 MAY 2004

The minutes were approved as a true record and signed by the Chairman.

3 MATTERS ARISING

Nicholas Serota introduced Sarah Exeter, the new Corporate Governance Manager, who was attending this meeting only as an observer.

4 DIRECTOR'S REPORT**4.1 Turner Insurance Windfall**

Alex Beard reported that [excluded – section 42] QC had now delivered his view as to the purposes for which Tate could use the Turner insurance windfall; Passage excluded, section 42 and section 43.2.

4.2 Update on Tate Corporate Governance Review

Anna Jobson commented that the update in the Board notes had been provided for Trustees' information. A more substantive discussion on the matter was planned for the September Board. She concluded by thanking Trustees for their responses to the questionnaire.

4.3 Changes to the Trustee Appointments Process

Nicholas Serota reported that the Department for Culture, Media and Sport was proposing to delegate the process of administering Trustee appointments to all national museums and galleries. The intention was to encourage greater direct involvement of the sponsored bodies. He felt that it seemed a sensible proposal.

He continued that the Nolan Principles of conduct in public life would remain the standard to which the process would adhere and indeed that Tate would be obliged to appoint an independent assessor to monitor appointments. DCMS had provided a list of assessors and Tate was at liberty to suggest additional candidates. Anna Jobson would forward the list to interested Trustees.

Nicholas Serota concluded that there would be two vacancies on Tate's Board in the coming year, with the retirement of Gillian Wearing and Professor Dawn Ades. It was the intention to use the new process to identify successors to these Trustees. A discussion on the ideal mix of competencies on the Board would be held at the next meeting.

4.4 Update on cost reduction exercise

Sian Williams reported that the outcome of the spending review 2004 had now been communicated in broad terms, although it was not yet clear how DCMS intended to slice its share of the funding. The outlook was not very positive: DCMS had received no additional funding in 2005/6 and the uplift in 2006/7 and 2007/8 was modest.

Tate intended to do everything it could to secure an uplift in Grant in Aid but it was clear that the amount to play for was small. The outcome of these negotiations would not be concluded until October.

In the meantime, the cost reduction exercise had anticipated this outcome to the Spending Review, so the challenge was no larger than expected. The overall aim was to find a structural and long-term solution to Tate's funding gap and a number of projects had been identified across the organisation; [passage excluded section 43.2](#).

4.5 Cornelia Parker *The Kiss*

Nicholas Serota reported that Tate had had a series of complaints about Cornelia Parker's intervention to Rodin's *The Kiss*; a summary of each letter was included in the papers, together with a statement summarising the position Tate had taken in response. Several individuals had written on a number of occasions and their campaign was now being supported by ArtWatch. At the heart of the complaint was whether Tate had the right to allow one artist to use another's work in his or her own work but it had led to a second question as to the relationship between the executive and the Trustees on decision-making. In consequence, the matter was being referred to Trustees for a view.

Nicholas Serota continued that on the specific work which had provoked the complaints, it had been included in *Days Like These* following a careful risk assessment which had involved Tate's conservators. It had also been undertaken in the knowledge that there were precedents of using a historic work in this way. Although he shared the correspondents' regret that the work had elicited an uninvited 'protest' from a member of the public, he believed that it had been dealt with in a responsible way.

He concluded with an observation that Tate had perhaps not dealt with the initial complaint in the best possible way and that this might be a factor in the continuing, and growing, correspondence. He advised Trustees that it was the intention to set up an internal early warning system for complaints so that issues were dealt with fully at the outset. He also expressed a view that there was a need to bring this group of complaints to a close.

Howard Davies responded that while Trustees supported the decision to go ahead in this case and were confident that the project had proceeded legally and properly, the absence of clarity as to the Trustees' involvement with decisions around projects of this type resulted in vulnerability to complaints such as these. He asked the Tate team to consider the circumstances in which it would

be appropriate to elevate a decision to the Board. This could take the form of a schedule of 'matters reserved for the Board'.

Nicholas Serota agreed that this was a sensible suggestion: when Cornelia Parker had requested the use of Turner's lining canvases in the late 1990s, the issues had been fully discussed by the Board, and this instance might also have been discussed prior to the project proceeding.

Julian Opie expressed his concern that there was a danger in creating an additional layer of decision-making and in particular that it might lead to the censorship of potentially contentious projects. He observed that, in his experience as an artist, Tate's conservation team was among the strictest in the world and he was confident that such a project would only have taken place following careful assessment. Adding another layer of process again might lead to curators opting for safer projects. Chris Ofili agreed, commenting that Tate would be failing if its exhibitions and displays did not invite discussion.

It was agreed that the executive would give more thought to the circumstances in which it would be useful to report such instances to the Board; this would be considered in the context of the corporate governance review at the next meeting. In the meantime, Paul Myners would write to each of the correspondents still waiting for a response to report that the Trustees had now discussed the matter and considered it closed.

4.6 Awards – EU Grant for the Conservation of Installation Art

Paul Myners asked Nicholas Serota to pass on Trustees' congratulations to all those involved in the successful bid to the European Funding towards this conservation award.

4.7 Employee Handbook

Nicholas Serota reported that the handbook had now been published and was being circulated to Trustees for information and comment.

4.8 Trustees visit to Tate St Ives – 8/9 October

Nicholas Serota invited Trustees to join the Tate St Ives Advisory Council for their October meeting. Those wishing to attend should notify Lynn Murfitt in the Director's Office.

5 COLLECTION

5.1 Collection Development Strategy

Following the presentation at the last meeting, Jan Debbaut introduced the second part of the revised Tate Collection Development Strategy. Part three would be presented to the Board in November.

Having reviewed the recent history of Tate's collection in terms of resources and acquisition patterns at the last meeting, this second part represented a future plan for the five areas of Tate's collection. The plan was neither prescriptive nor exhaustive but instead intended to signal an overall roadmap within which curators could proactively pursue specific causes. As such, it served two functions:

- To set an overall trajectory for the future development of the Collection against which performance could be measured
- To signal areas for priority which would make it easier for staff to plan their own work and the allocation of funding

Having created such a framework, Jan Debbaut continued, the plan was continuously to update and refine it and to present revised versions to the Board on an annual basis.

John Studzinski asked whether the strategy would become a matter of public record. Nicholas Serota clarified that subjects within it would become a part of public debate but that certain parts of the strategy – the list of desiderata, for example - were strictly for internal use.

Passage excluded, section 43.2.

Paul Myners concluded by thanking Jan Debbaut and his team for preparing such a comprehensive paper. He welcomed Trustees' comments and the discussion that they had provoked about the many ways in which to address gaps in Tate's Collection. Nicholas Serota made a point that Trustees should not be daunted by the scale of the task. Papers of this kind had been discussed by previous Boards and many works listed among the desiderata at the time were now part of the Collection.

6 ACQUISITIONS

6.1 Acquisitions Financial Summary

Trustees noted the summary.

6.2 Acquisitions Statement

Passage excluded, section 43.2.

6.3 Works Previously Considered

6.3.1 **Sigmar Polke** (TG Notes, May 2004, Item 6.3.1)

6.3.1/1 *Triptych* 2002
mixed media on fabric
4030 x 3020 mm (158s x 118d in), 4030 x 3040 mm (158s x 119s in),
4030 x 3020 mm (158s x 118d in)

6.3.1/2 *Untitled* 2003
mixed media on fabric
2000 x 1900 mm (78w x 74d in)

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

Credit Line:

Purchased with assistance from the American Patrons of Tate and Tate Members 2004

Passage excluded, section 43.2. Trustees agreed to proceed with the acquisition.

6.4 Purchases

6.4.1 Stanley Spencer

6.4.1/1 *Sketchbook* circa 1919-24.
Pencil, watercolour and oil on paper
175 x 254 mm (7 x 10 in.)

Purchased from Christie's passage excluded, section 43.2.

Credit Line:

Purchased 2004

Nicholas Serota reported that this early sketchbook contained material relevant to a number of paintings in Tate's Collection. **Passage excluded, section 43.2.** Trustees welcomed the acquisition and agreed that it should proceed.

6.5 Gifts

6.5.1 Barbara Hepworth

- 6.5.1/1 *Untitled* 1958 1958
five lithographs on paper
each 560 x 390 mm (22 x 15a in)
- 6.5.1/2 *Twelve Lithographs* 1969
fourteen lithographs on paper
each 790 x 585 mm (31 x 23 in)
- 6.5.1/3 *Opposing Forms* 1970
seven lithographs on paper
each 770 x 580 mm (30 x 22d in)
- 6.5.1/4 *Winter Solstice* 1971
watercolour on paper
790 x 585 mm (31 x 23 in)
- 6.5.1/5 *Winter Solstice* 1971
print on paper
268 x 300 mm (10½ x 11d in)
- 6.5.1/6 *The Aegean Suite* 1971
twenty-two lithographs on paper
each 820 x 600 mm (324 x 23s in)
- 6.5.1/7 *Gleaming Stone and Kestor Rock* 1973
lithograph on paper
318 x 408 mm (12½ x 16 in)
- 6.5.1/8 *Moon Landscape* 1973
lithograph on paper
775 x 580 mm (30½ x 22d in)
- 6.5.1/9 *Seven preparatory drawings and two blind embossed prints*
lithograph and ink on paper
800 x 580 mm (322 x 22d in)

Offered as a gift by the Barbara Hepworth Estate

Credit Line:

Presented by the Barbara Hepworth Estate 2004

Trustees accepted the recommendation to accept this gift and they did so with gratitude.

6.5.2 Michael Kenny

- 6.5.2/1 *The Astronomer* 1984
wood, paint, plaster, metal, found objects
2815 x 2520 mm (110t x 995 in)

Offered as a gift from the estate of Michael Kenny RA.

Credit Line:

Presented by the estate of Michael Kenny RA.

Trustees accepted the recommendation to accept this gift and they did so with gratitude.

6.5.3 Keith Milow

6.5.3/1 *River* 1997
acrylic on canvas
1830 x 3660 mm (72 x 144 in)

Offered as a gift by the artist in memory of Nigel Greenwood.

Credit Line:

Presented anonymously in memory of Nigel Greenwood 2004

Trustees accepted the recommendation to accept this gift and they did so with gratitude.

6.5.4 Richard Prince

6.3.1/3 *Creative Evolution 3* 1987
colour photograph on paper
Edition size: 2
2250 x 1200 mm (88⁵/₈ x 47¹/₄ in)

Purchased from Le Case d'Arte, Milan [passage excluded, section 43.2](#).

Credit Line:

Purchased with funds provided by Ophiuchus SA 2004.

Trustees noted that this work, and that by Rene Daniels and Eberhard Havekost, was particularly welcome as Prince, Daniels and Havekost were considered a priority for acquisition and were not yet represented in Tate's Collection. The gifts were from ([passage excluded, section 40.2](#)) a long-standing supporter of Tate. Trustees accepted the recommendation to accept the gift, and they did so with gratitude.

6.5.5 René Daniels

New Dutch Herring 1982
Hollandse Nieuwe
oil on canvas
1600 x 1900 mm (63 x 73 in)

Purchased from Anton Herbert [passage excluded, section 43.2](#).

Credit Line:

Purchased with funds provided by Ophiuchus SA 2004.

Trustees accepted the recommendation to accept this gift and they did so with gratitude.

6.5.6 Thomas Hirshhorn

Drift Topography 2003
mixed media
2600 x 4600 x 2800 mm (102³/₈ x 181¹/₈ x 110¹/₄ in)

Offered as a gift by Tate Members. Purchased from Barbara Gladstone Gallery, New York **passage excluded, section 43.2.**

Credit Line:

Presented by Tate Members 2004

Trustees noted that this was another opportunity to secure a work by an artist currently unrepresented in the Collection, and to move into the field of multimedia installation, another ambition. Paul Myners asked about the cost of storing and maintaining the work and Jan Debbaut responded that the work could be dismantled for storage purposes. On this basis, Trustees accepted the recommendation to accept this gift and they did so with gratitude.

6.5.7 Ken Currie

Scottish Mercenaries 1987
oil on canvas
2740 x 2130 mm (107⁷/₈ x 83⁷/₈ in)

Offered as a gift by Donald Holt and Stephen Baycroft.

Credit Line:

Presented by Stephen Baycroft and Donald Holt 2004

Trustees accepted the recommendation to accept this gift and they did so with gratitude.

6.5.8 Eberhard Havekost born 1967

6.5.8/1 *Ghost 1* 2004
Geist 1
oil on canvas
1500 mm (59 x 31¹/₂ in)

6.5.8/2 *Ghost 2* 2004
Geist 2
oil on canvas
1500 x 800 mm (59 x 31¹/₂ in)

Purchased from Galerie Gebr Lehmann, Dresden **passage excluded, section 43.2.**

Credit Line:

Purchased with funds provided by Ophiuchus SA 2004.

Trustees accepted the recommendation to accept this gift and they did so with gratitude.

6.5.9 **Passage excluded, section 43.2**

6.6 Acquisitions Update

6.6.1 Sir Anthony van Dyck
Portrait of Mary Hill, Lady Killigrew 1638

- 6.6.2 William Blake
The Flight into Egypt 197[9?]
- 6.6.3 John Constable
A Cornfield circa 1817, reworked 1826
- 6.6.4 Cy Twombly
Quattro Stagione (A Painting in Four Parts) 1993-4
- 6.6.5 Anish Kapoor
Her Blood 1998
- 6.6.6 Guillermo Kuitca
Untitled 1992

- 6.6.7 Tracey Emin
Hate and Power can be a Terrible Thing 2004
Mary Dodge, My Nan 1963-93
Dad 1993
Monument Valley (Grand Scale) 1995

- 6.6.8 Chris Ofili
The Upper Room (1999-2002)

- 6.6.9 Audio Arts Archive
Various

The position was as stated in the papers with no further updates at the meeting.

- 6.6.1 Chris Ofili
The Upper Room (1999-2002)

The position was as stated in the papers with no further updates at the meeting.

6.7 Purchased by the Director

6.7.1 Glyn Philpot 1884-1937

Repose on the Flight into Egypt 1922
oil on canvas
750 x 1160 cm (29½ x 45s in)

Purchased from Bonhams **passage excluded, section 43.2.**

Credit Line:

Purchased 2004

6.7.2 Richard Hamilton born 1922

- 6.7.2/1 *Just what was it that made yesterday's homes so different, so appealing?* 1992
colour laser print on paper
262 x 250 mm (103 x 9t in)

Edition size: 25

Purchased from Alan Cristea Gallery [passage excluded, section 43.2.](#)

Credit Line:

Purchased 2004

- 6.7.2/2 *Chiara and Chair* 2004
Iris digital print on paper
734 x 1070 mm (29 x 42 $\frac{1}{8}$ in)
Edition size: 60

Purchased from Alan Cristea Gallery [passage excluded, section 43.2.](#)

Credit Line:

Purchased 2004.

6.7.3 Li Yuan-chia

- 6.7.3/1 *5 Calligraphic Books* 1963
Ink and paint on fabric and card
105 x 460 mm (48 x 18 in)
100 x 580 mm (4 x 22d in)
120 x 1290 mm (4 $\frac{3}{4}$ x 50 $\frac{3}{4}$ in)
120 x 1290 mm (4 $\frac{3}{4}$ x 50 $\frac{3}{4}$ in)
140 x 810 mm (5 $\frac{1}{2}$ x 31d in)
- 6.7.3/2 [*no title*] 1993
hand-coloured black and white photograph on paper
195 x 240 mm (7s x 9 $\frac{1}{2}$ in)
- 6.7.3/3 [*no title*] 1993
hand-coloured black and white photograph on paper
195 x 240 mm (7s x 9 $\frac{1}{2}$ in)
- 6.7.3/4 [*no title*] 1993
hand-coloured black and white photograph on paper
195 x 240 mm (7s x 9 $\frac{1}{2}$ in)
- 6.7.3/5 [*no title*] 1993
hand-coloured black and white photograph on paper
195 x 240 mm (7s x 9 $\frac{1}{2}$ in)
- 6.7.3/6 [*no title*] 1993
hand-coloured black and white photograph on paper
195 x 240 mm (7s x 9 $\frac{1}{2}$ in)
- 6.7.3/7 [*no title*] 1993
hand-coloured black and white photograph on paper
195 x 240 mm (7s x 9 $\frac{1}{2}$ in)
- 6.7.3/8 [*no title*] 1993
hand-coloured black and white photograph on paper
195 x 240 mm (7s x 9 $\frac{1}{2}$ in)
- 6.7.3/9 [*no title*] 1993

hand-coloured black and white photograph on paper
195 x 240 mm (7s x 9½ in)

- 6.7.3/10 *[no title]* 1993
hand-coloured black and white photograph on paper
200 x 250 mm (7w x 9d in)
- 6.7.3/11 *[no title]* 1993
hand-coloured black and white photograph on paper
215 x 200 mm (8a x 7w in)
- 6.7.3/12 *[no title]* 1993
hand-coloured black and white photograph on paper
245 x 200mm (9s x 7w in)
- 6.7.3/13 *18 Magnetic Photographic Cosmic Points, Cumbria* 1980
hand-coloured black and white photographs on paper stuck to wooden blocks with attached
magnet
30 x 30 mm (18 x 18 in)
- 6.7.3/14 *Hanging Disc Toy* circa 1980s
Steel, wood, magnets and hand-coloured black and white photographs on paper
Overall display dimensions variable
- 6.7.3/15 *Monochrome White Painting with Appliquéd Cosmic Points* 1963
Paint on canvas with collaged discs
600 x 800 mm (23s x 31½ in)

Purchased from the LYC Foundation [passage excluded, section 43.2.](#)

Credit Line:

Purchased 2004

6.7.4 Martin Kippenberger

84 from a series of posters
screenprints and offset lithographs on paper
various sizes

Purchased from Lempertz, Cologne [passage excluded, section 43.2.](#)

Credit Line:

Purchased 2004

6.7.5 Jim Hodges born 1957

Everything We Know 2003
colour photograph on paper, with incisions
1660 x 1220 mm (653 x 48 in)

Purchased from the Stephen Friedman Gallery [passage excluded, section 43.2.](#)

Credit Line:

Purchased with the assistance of a group of donors in memory of Monique Beudert 2004.

6.7.6 Wolfgang Tillmans born 1968

- 6.7.6/1 *grey jeans over stair post* 1991
photograph on paper
510 x 610 mm (20 x 24 in)
Edition size: 3
- 6.7.6/2 *Adam* 1991
c-print on paper
300 x 400 mm (115 x 155 in)
Edition size: 10
- 6.7.6/3 *Alex and Lutz sitting in the trees* 1992
inkjet on paper
1350 x 1950 mm (53 x 76q in)
Edition size: 1, plus one a/p
- 6.7.6/4 *Shaker tree* 1995
inkjet on paper
2700 x 1800 mm (1063 x 70t in)
Edition size: 1, plus one a/p
- 6.7.6/5 *U-Bahn sitz* 1995
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/6 *Hallenbad detail* 1995
c-print on paper
510 x 610 mm (20 x 24 in)
Edition size: 3
- 6.7.6/7 *Isa vor Sound Factory* 1995
c-print on paper
290 x 200 mm (11e x 7t in)
- 6.7.6/8 *moonrise, Puerto Rico* 1995
c-print on paper
100 x 150 mm (4 x 6 in)
- 6.7.6/9 *Sportflecken* 1996
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/10 *Faltenwurf (off Soho)* 1996
c-print on paper
100 x 150 mm (4 x 6 in)
- 6.7.6/11 *Kate sitting* 1996
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/12 *Faltenwurf (oliv)* 1996
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10

- 6.7.6/13 *Bahndamm* 1996
c-print on paper
100 x 150 mm (4 x 6 in)
- 6.7.6/14 *o.t Munchen* 1997
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/15 *Fur Immer Burgen* 1997
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/16 *Fluten* 1997
c-print on paper
100 x 150 mm (4 x 6 in)
- 6.7.6/17 *chaos cup* 1997
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/18 *Stilleben Markstrasse* 1997
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/19 *untitled (La Gomera)* 1997
c-print on paper
510 x 610 mm (20 x 24 in)
Edition size: 3
- 6.7.6/20 *Supergrass II* 1997
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/21 *Concorde L449-11* 1997
c-print on paper
307 x 206 mm (12 x 89 in)
- 6.7.6/22 *Concorde L449-15A* 1997
c-print on paper
307 x 206 mm (12 x 89 in)
- 6.7.6/23 *Concorde L433-9* 1997
c-print on paper
307 x 206 mm (12 x 89 in)
- 6.7.6/24 *Concorde L433-11* 1997
c-print on paper
307 x 206 mm (12 x 89 in)

- 6.7.6/25 *Concorde 440-2A* 1997
c-print on paper
307 x 206 mm (12 x 89 in)
- 6.7.6/26 *Concorde L433-18A* 1997
c-print on paper
307 x 206 mm (12 x 89 in)
- 6.7.6/27 *Concorde L441-2A* 1997
c-print on paper
307 x 206 mm (12 x 89 in)
- 6.7.6/28 *Concorde L441-10A* 1997
c-print on paper
307 x 206 mm (12 x 89 in)
- 6.7.6/29 *Concorde L449-15* 1997
c-print on paper
307 x 206 mm (12 x 89 in)
- 6.7.6/30 *Concorde L441-1A* 1997
c-print on paper
307 x 206 mm (12 x 89 in)
- 6.7.6/31 *Concorde L449-17* 1997
c-print on paper
307 x 206 mm (12 x 89 in)
- 6.7.6/32 *Concorde L449-9* 1997
c-print on paper
307 x 206 mm (12 x 89 in)
- 6.7.6/33 *we're in this together* 1997
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/34 *Tresor Garden* 1997
c-print on paper
100 x 150 mm (4 x 6 in)
- 6.7.6/35 *Kneeling Nude* 1997
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/36 *Naoya Tulips* 1997
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/37 *Jal* 1997
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/38 *Hale-Bopp* 1997

c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10

- 6.7.6/39 *Industrial Landscape* 1997
c-print on paper
150 x 100 mm (4 x 6 in)
- 6.7.6/40 *Aufsicht (dry)* 1997
c-print on paper
150 x 100 mm (4 x 6 in)
- 6.7.6/41 *Minneapolis* 1997
c-print on paper
150 x 100 mm (4 x 6 in)
- 6.7.6/42 *Jochen taking a bath* 1997
inkjet on paper
2000 x 1350 mm (78w x 538 in)
Edition size: 1, plus one a/p
- 6.7.6/43 *Minato-Mirai-21* 1997
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/44 *Alex* 1997
c-print on paper
510 x 610 mm (20 x 24 in)
Edition size: 3
- 6.7.6/45 *Mauricio profile* 2000
c-print on paper
610 x 510 mm (20 x 24 in)
Edition size: 3
- 6.7.6/46 *Aufsicht (interrupted)* 2000
c-print on paper
610 x 510 mm (20 x 24 in)
Edition size: 3
- 6.7.6/47 *i don't want to get over you* 2000
c-print on paper
900 x 700 mm (35½ x 27½ in)
- 6.7.6/48 *Chair (part 1)* 2001
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/49 *Chair (part 2)* 2001
c-print on paper
300 x 400 mm (11t x 15t in)
Edition size: 10
- 6.7.6/50 *wake* 2001
c-print on paper
300 x 400 mm (11t x 15t in)

Edition size: 10

- 6.7.6/51 *New Family* 2001
c-print on paper
510 x 610 mm (20 x 24 in)
- 6.7.6/52 *Peaches VI* 2001
inkjet on paper
3300 x 2700 mm (129t x 1063 in)
Edition size: 1, plus one a/p
- 6.7.6/53 *Blushes 82* 2001
inkjet on paper
3300 x 2700 mm (129t x 1063 in)
Edition size: 1, plus one a/p
- 6.7.6/54 *Zero Gravity* 2001
inkjet on paper
3300 x 2700 mm (129t x 1063 in)
Edition size: 1, plus one a/p
- 6.7.6/55 *Gold (b)* 2002
c-print on paper
510 x 610 mm (20 x 24 in)
Edition size: 3
- 6.7.6/56 *Schlüssel* 2002
c-print on paper
510 x 610 mm (20 x 24 in)
Edition size: 3
- 6.7.6/57 *The Bell* 2002
c-print on paper
2100 x 1450 mm (82q x 57 in)
Edition size: 1, plus one a/p
- 6.7.6/58 *Conor, studio* 2002
c-print on paper
610 x 510 mm (24 x 20in)
Edition size: 3
- 6.7.6/59 *The Cock (kiss)* 2002
c-print on paper
300 x 400 mm (115 x 15t in)
Edition size: 10
- 6.7.6/60 *Strümpfe* 2002
c-print on paper
300 x 400 mm (11t x 15t in)

Purchased from the artist **passage excluded, section 43.2.**

Credit Line:

Purchased 2004

7 FOR DECISION

7.1 Bankside Phase 2

Alex Beard reported that following long negotiations with EDF Energy Ltd, there had now emerged two options in relation to the potential relocation of the EDFE switch house to the south of Tate Modern. The first option was to shrink the switch house within the existing building envelope and the second was to move EDFE underground into a new purpose built switch station outside of the existing building. **Passage excluded, section 43.2.**

Alex Beard continued that it would be useful to have a view in principle as to which of the two options was preferable. It was noted, however, that negotiations would continue over the summer, both with EDFE and with potential sources of funding for the second option, and that the Building Committee was also taking a close involvement with the project and would, for example, be considering the planning issues inherent in both options the following week. **Passage excluded, section 43.2.** A final decision from the Board was not required until all these variables had been explored further.

Peter Wilson gave a visual presentation of the options and of the alternatives that had been considered in the process of reaching this position. **Passage excluded, section 43.2.**

Nicholas Serota added that the context within which Tate was operating at Bankside was one of very active development and the imperative for Tate to respond was very real. Yesterday, for example, the Court of Appeal had ruled that BROAD's challenge to the planning granted to London Town's tower on the west square should be rejected. The matter was now closed and the development could proceed. More generally, the only neighbouring property owner not planning to develop was the London School of Economics. **Passage excluded, section 43.2.**

Alex Beard continued that a further imperative was the need to respond to the opportunity presented by EDFE replacing obsolete equipment. In the event of Tate failing to agree an alternative, EDFE would substitute new for existing equipment in the current location and Tate would lose the opportunity to move the utility company until the next time equipment was replaced – likely to be some decades away.

(Passage excluded, section 43(2)) ...a further report would be made to the Board in September.

7.2 Turner Exhibition Terrorism Cover

Nicholas Serota reminded the Board that Trustees had previously separately discussed this exhibition and the issue of terrorism cover. On this last issue, the previous deliberations had resulted in the resolution to consider each case separately. In contrast, the US museums had persuaded two major French museums now to waive in situ terrorism cover for all loans to the US.

Passage excluded, section 43.2.

7.3 Procedures for approving and accessioning archive acquisitions

Trustees accepted the proposal, which was that archive acquisitions should be brought before each Board rather than twice yearly.

7.4 Annual General Meetings

7.4.1 AGM Tate Gallery Projects Ltd

Trustees received and adopted the company's annual accounts, gave consent to the extension of the appointment of Grant Thornton as auditors and passed a resolution not to hold AGMs in the future.

7.4.2 AGM Tate Gallery Publishing Ltd

Trustees received and adopted the company's annual accounts, gave consent to the extension of the appointment of Grant Thornton as auditors and passed a resolution not to hold AGMs in the future.

7.5 Risk Strategy

Following the recommendation by Finance and Audit committee, Trustees approved the formal adoption of the risk strategy.

7.6 Approval of Statutory Accounts

7.6.1 Tate Trust Fund Accounts

Trustees approved the Tate Trust Funds Accounts for the year ending 31 March 2004 and authorised Paul Myners to sign them on their behalf which he did.

7.6.2 Tate Statutory Accounts

Trustees approved the Tate Accounts for the year ending 31 March 2004 and authorised Paul Myners and Nicholas Serota to sign them on their behalf which they did.

7.6.3 Knapping Bequest Trust Accounts

Trustees approved the Knapping Bequest Trust Accounts for the year ending 31 March 2004 and authorised Paul Myners to sign them on their behalf which he did.

7.7 Bank

7.7.1 Approval of Bank Mandate

Trustees approved the changes to the Bank Mandate.

7.7.2 Approval of Advice of Borrowing Terms

Trustees authorised the Advice of Borrowing Terms included in the papers.

8 FOR DISCUSSION

8.1 Tate Enterprises Limited Business Plan

This item was postponed to the September meeting in consequence of Celia Clear having been taken ill.

9 GALLERY REPORTS

9.1 Tate Collection

9.1.1 Collection Report

Trustees noted the contents of the report.

9.2 Tate Britain

9.2.1 Tate Britain Report

Trustees noted the contents of the report.

9.2.2 Minutes of the meeting of the Tate Britain Council held on 17 June 2004

Trustees noted the contents of the minutes.

9.2.3 Tate National and International Programmes Report

Trustees noted the contents of the report.

9.3 Tate Modern Report

9.3.1 Tate Modern Report

Trustees noted the contents of the report.

9.3.2 Minutes of the meeting of the Tate Modern Council held on 8 June 2004

Trustees noted the contents of the minutes.

9.4 Tate Liverpool

9.4.1 Tate Liverpool Report

Trustees noted the contents of the report.

9.4.2 Minutes of the meeting of the Tate Liverpool Council held on 24 June 2004

Trustees noted the contents of the minutes.

9.5 Tate St Ives

9.5.1 Tate St Ives Report

Trustees noted the contents of the report.

9.5.2 Minutes of the meeting of the Tate St Ives Council held on 21 May 2005

Trustees noted the contents of the minutes.

9.6 Tate Online Report

Trustees noted the contents of the report.

9.7 Projects and Estates

9.7.1 Projects and Estates Report

Trustees noted the contents of the report.

9.7.2 Minutes of the meeting of the Building Committee held on 26 April 2004

Trustees noted the contents of the minutes.

10 OTHER MINUTES

10.1 Minutes of the meeting of the Board of Tate Enterprises Limited held on 29 June 2004

Trustees noted the contents of the minutes.

10.2 Minutes of the meeting of the Tate Catering Committee held on 9 June 2004

Trustees noted the contents of the minutes.

10.3 Minutes of the meeting of the American Fund for the Tate Gallery held on 13 May 2004

Trustees noted the contents of the minutes.

10.4 Minutes of the meeting of the Tate Members Council held on 14 June 2004

Trustees noted the contents of the minutes.

10.5 Minutes of the meeting of the Tate Foundation held on 10 June 2004

Trustees noted the contents of the minutes.

11 ANY OTHER BUSINESS

Following previous discussion, Nicholas Serota reported that the personal injury claim against Tate and other parties had now been settled.

12 DATE OF NEXT MEETING

15 September 2004