

Confidential - for internal use only**DETAILED RECORD OF THE MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY
HELD ON WEDNESDAY 19 JANUARY 2005 AT 10.30AM IN THE BOARD ROOM AT
TATE BRITAIN**

Trustees present:	Paul Myners	(Chair)
	Helen Alexander	
	Victoria Barnsley	
	Melanie Clore	
	Sir Howard Davies	
	Jennifer Latto	
	Chris Ofili	
	Julian Opie	
	Jon Snow	
	John Studzinski	
	Gillian Wearing	
Staff present:	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 Policy and Planning and 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

Apologies were sent by Professor Ades.

**2 MINUTES OF THE MEETING OF THE BOARD OF TRUSTEES HELD ON
17 NOVEMBER 2004**

The minutes were approved as a true record of the meeting.

3 CONFLICT OF INTEREST DECLARATIONS

Trustees had no conflicts to declare.

4 MATTERS ARISING

There were no matters arising.

5 DIRECTOR'S REPORT

5.1 Staff (Tate Notes, January 2005, Item 5.1)

Trustees congratulated Peter Wilson on having won the position of Project Director for the redevelopment of the Royal Shakespeare Company's theatres in Stratford upon Avon. He would be greatly missed, having made an extraordinary contribution to Tate since his appointment in 1972, including seeing through, on time and on budget, Tate St Ives in 1992, the second phase of Tate Liverpool in 1998, the opening of Tate Modern in 2000 and the completion of the Tate Britain Centenary Development in 2001. It was noted that although he would leave Tate at the end of March, Peter would, by arrangement with the RSC, continue to contribute to the delivery of a number of Tate projects until the end of June.

The appointment of Marla Prather, as Tate Curator for American Art, was welcomed. This appointment had arisen in consequence of Donna de Salvo's departure, when a decision had been taken to appoint an Associate Curator based in New York, modelled on the Latin American Associate curator pilot that had proved to be such a success. Prather's appointment was the outcome of a competitive process and had been received warmly by key donors and senior artists.

John Studzinski and Jon Snow joined the meeting.

Progress on the appointment of a Director, Tate Foundation, was noted. An outstanding candidate had been found and had informally accepted the offer, but negotiations were still to be concluded. Those involved in the recruitment, including Melanie Clore, were very excited about the candidate, whom they believed had the potential significantly to strengthen Tate's relationships with high level donors and collectors.

Jennifer Latto joined the meeting.

It was reported that Tate was undertaking an organisation-wide project to improve performance management. This had arisen in response to feedback from staff and managers on the process and to an internal audit report. The aim was to improve take-up by promoting participants' ownership of the process and to relate performance and development planning more closely to the department resource planning and budgeting processes.

5.2 Planning (Tate Notes, January 2005, Item 5.2)

It was reported that the idea generation and target setting phase of Effective Tate had now come to an end, with projects having been identified in four key areas. Heads of Department were now incorporating these projects within their operational business planning and a monitoring process was in place to ensure that targets were achieved to the timetables set. The Finance and Operations Committee would also be taking a close interest. Although yielding the savings still required a great deal more work, both in terms of making improvements to working practices and reducing numbers of staff, it was clear that, taken together with the positive Grant-in-Aid announcement, Tate was in a more manageable financial position.

The position on Tate's Grant-in-Aid settlement had been reported in the papers, and overall, the national museums had done better than had been feared. Tate's upturn in revenue funding was equivalent to its peers, and although the smaller organisations such as the National Portrait Gallery had done better, this had been the only distinction made by officials.

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

It was agreed that a strategy should be formed in respect of Tate's approach to Government for the 2006 Spending Round and that this would be discussed at a Board meeting later in the year.

5.3 Turner Prize: Trial at Old Bailey/Langlands and Bell
(Tate Notes, January 2005, Item 5.3)

This item was noted.

5.4 Unilever Commission (Tate Notes, January 2005, Item 5.4)

This item was noted.

5.5 Turner Exhibition USA (Tate Notes, January 2005, Item 5.5)

Following discussions at previous meetings,

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

Tate and the National Gallery of Art, Washington, had reached a mutual agreement that the project be postponed for two years.

Tate could draw consolation from the fact that during the two year postponement, Washington proposed to enter into serious discussions with the US Treasury over the limitations of the US Federal Indemnity Scheme which, at root, had caused the difficulties for the project. This represented a considerable shift from the position proposed only a year or so previously.

5.6 Turner Insurance Proceeds (Tate Notes, January 2005, Item 5.6)

There was no further news.

5.7 Saatchi 'Gift' (Tate Notes, January 2005, Item 5.7)

Trustees noted the background to the recent press coverage on Charles Saatchi's relationship with Tate and the widely reported offer of the gift of his collection to Tate.

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

5.8 Freedom of Information Act (Tate Notes, January 2005, Item 5.8)

Trustees noted that the Act had now come into force and that a number of requests for information had been made. It was agreed that, later in the year, the Audit Committee would review the effectiveness of Tate's procedures for dealing with enquiries.

5.9 Richard B Fisher (Tate Notes, January 2005, Item 5.9)

Trustees expressed their sadness at the death, in December 2004, of Richard Fisher, Chairman of the American Fund for the Tate Gallery. Tate had been represented at his memorial service by Richard Hamilton, Development Director American Fund, and Lady de Rothschild, American Fund Trustee.

5.10 Trustees' Dinner (Tate Notes, January 2005, Item 5.10)

Trustees noted the date of the forthcoming dinner.

6 MAIN BUSINESS ITEMS

6.1 Tate Interpretation and Education Strategy, 2005-8

(Tate Notes, January 2005, Item 6.1)

A strategy paper was presented for the Board's comment, and was the product of a two-year cross-site project which had audited the range of interpretation and education programmes currently managed by Tate and laid down some markers towards a forward strategy. The last time such a strategy had been discussed formally by the Board was in 1997, and a great deal of change in the climate had taken place in the interim, as well as an enormous growth in demand.

In essence, the strategy was twofold: it was to continue to deliver at each site a number of core programmes, but to work together more effectively in this endeavour, while at the same time taking forward three new Tate-wide initiatives. A team at each site would therefore be retained, but greater collaboration would be achieved through the creation of a Tate-wide Interpretation and Education group, the driving force of the strategy's implementation. Tate-wide initiatives would be assigned a lead curator but would draw on expertise from across the organisation.

The strategy reflected the need to achieve a more co-ordinated approach to the conception and planning of programmes, and built on the strengths developed locally by each site – and Tate online – in the period following the creation of Tate Modern and Tate Britain. It was intended to enable visitors to experience greater consistency across Tate's galleries but also to enable the four teams to speak with one voice on issues to do with Learning. The realisation of this vision would require more work.

Comments from Trustees included:

- the argument for establishing greater coherence between sites' programmes was recognised and had clear benefits; Tate should also take care to seize opportunities presented locally, such as the arrival of Chelsea School of Art next to Tate Britain;

- many of the initiatives already managed by Tate clearly had a direct relationship with Government policy; much more could be done to ensure that Tate was able to harness potential funding from this source (and from the private sector). In order to achieve this, greater clarity was required on a Government relationship strategy and the profile of Tate's activities needed to be significantly raised;
- the strength of the web as a delivery mechanism for many educational programmes was possibly underemphasised in the strategy;
- the paper seemed tentative in places, especially on the specifics of how the strategy could be implemented. It was not clear, for instance, how greater collaboration across the sites was to be achieved, nor how the teams could deliver more without investing more;
- in addition, there were a further two crucial omissions from the paper: performance indicators and data on how Tate proposed to perform against other organisations;
- neither was it clear what benefit accrued to Tate from investing in interpretation and education;
- notwithstanding these points, there was consensus that overall, the strategy was enormously welcome and very exciting: Interpretation and Education was considered very much part of Tate's core business by Trustees.

It was agreed that the Tate-wide Interpretation and Education Group would consider the points raised by Trustees and a business plan should be developed, encompassing benchmarks, performance indicators and a fully worked implementation plan, tied to resources, for consideration at a meeting later in the year.

7 ACQUISITIONS

7.1 Acquisitions Financial Summary

Trustees noted the acquisitions financial statement, and in particular the relatively few prior commitments to next year's acquisitions allocation. The position in which this situation placed Tate – of being able to pursue causes much more proactively – was welcomed. Indeed, the list of causes presented for Trustees' consideration reflected this position.

7.2 Purchase Grant Statement

The contents of the acquisitions booklet were noted.

7.3 Purchases

Discussions took place in respect of the following works:

7.3.1 Lawrence Weiner (Tate Acquisitions Booklet, January 2005, Item 7.3.1)

Twenty-six videos:

7.3.1/1 *Beached* 1970

video transferred to digital video (b&w, audio track)

duration: 2 min 30 sec

unlimited edition

- 7.3.1/2 *Beached* 1970
video transferred to digital video (b&w, audio track)
duration: 2 min 30 sec
unlimited edition
- 7.3.1/3 *Broken Off* 1971
video transferred to digital video (b&w, audio track)
duration: 1 min 30 sec
unlimited edition
- 7.3.1/4 *Shifted from the Side* 1972
video transferred to digital video (b&w, audio track)
duration: 1 min
unlimited edition
- 7.3.1/5 *To and Fro. Fro and To. And To and Fro. And Fro and To.* 1972
video transferred to digital video (b&w, audio track)
duration: 1 min.
unlimited edition
- 7.3.1/6 *Done To* 1974
16mm film transferred to digital video, (colour, audio track)
duration: 20 min
unlimited edition
- 7.3.1/7 *Affected and/or Effected* 1974
video transferred to digital video (b&w, audio track)
duration: 20 min
unlimited edition
- 7.3.1/8 *A First Quarter* 1975
video transferred to 16 mm film transferred to digital video(b&w, audio track)
duration: 85 min
unlimited edition.
- 7.3.1/9 *A Second Quarter* 1975
16mm film transferred to digital video (audio track)
duration: 85 min
unlimited edition
- 7.3.1/10 *Green As Well As Blue As Well As Red* 1975
video transferred to digital video (colour, audio track)
duration: 18 min
unlimited edition
- 7.3.1/11 *A Bit of Matter and a Little Bit More* 1976
video transferred to digital video (colour, audio track)
duration: 23 min
unlimited edition
- 7.3.1/12 *Do You Believe in Water?* 1976
video transferred to digital video (colour, audio track)
duration: 39 min
unlimited edition

- 7.3.1/13 *For Example: Decorated* 1977
video transferred to digital video (colour, audio track)
duration: 39 min
unlimited edition
- 7.3.1/14 *Altered to Suit* 1979
16mm film transferred to digital video (b&w, audio track)
duration, 23 min
unlimited edition
- 7.3.1/15 *There But For* 1980
video transferred to digital video (colour, audio track)
duration: 20 min
unlimited edition
- 7.3.1/16 *Passage to the North* 1981
16mm film transferred to digital video (colour, audio track)
duration: 16 min
unlimited edition
- 7.3.1/17 *Trailer for Plowman's Lunch* 1982
video transferred to digital video (colour, audio track)
duration: 6 min
unlimited edition
- 7.3.1/18 *Nothing to Loose* 1984
video transferred to digital video (colour, audio track)
duration: 22 min
unlimited edition
- 7.3.1/19 *Reading Lips* 1996
video transferred to digital video (colour, audio track)
duration: 10 min
unlimited edition
- 7.3.1/20 *Hearts and Helicopters: Eyes on the Prize* 1999
video transferred to digital video (colour, audio track)
duration: 19 min 25 sec
unlimited edition
- 7.3.1/21 *Hearts and Helicopters: How Far Is There* 1999
video transferred to digital video (colour, audio track)
duration: 17 min
unlimited edition
- 7.3.1/22 *Hearts and Helicopters: With a Grain of Salt* 2000
video transferred to digital video (colour, audio track)
duration: 16 min
unlimited edition
- 7.3.1/23 *Wind and the Willows* 2000
video transferred to digital video (colour, audio track)
duration: 3 min 30 sec
unlimited edition

- 7.3.1/24 *There Are Things That Move Outside of Motion: Trailer for Mortal Sun (The Book)* 2000
video transferred to digital video (colour, audio track)
duration: 3 min 30 sec
unlimited edition
- 7.3.1/25 *There Are Things That Move Outside of Motion: Some Things History Don't Support* 2000
video transferred to digital video (colour, audio track)
duration: 3 min 30 sec
unlimited edition
- 7.3.1/26 *There Are Things That Move Outside of Motion: Nothing To Lose (The Book)* 2000
video transferred to digital video (colour, audio track)
duration: 3 min 30 sec
unlimited edition
- Five Statement works:
- 7.3.1/27 *HIT HARD (&) JUST ON THE OTHER SIDE* 1990
language
overall display dimensions variable
- 7.3.1/28 *CROSSED OVER (&) JUST ON THE OTHER SIDE* 1990
language
overall display dimensions variable
- 7.3.1/29 *GROUND DOWN (&) JUST ON THE OTHER SIDE* 1990
language
overall display dimensions variable
- 7.3.1/30 *ATTACHED TO (&) JUST ON THE OTHER SIDE* 1990
language
overall display dimensions variable
- 7.3.1/31 *CROSSED OUT (&) JUST ON THE OTHER SIDE* 1990
language
overall display dimensions variable
- Other works:
- 7.3.1/32 *SPHERES OF INFLUENCE* 1990
gouache, pencil, ink, type on paper
430 x 355 mm (17 x 14 in)
- 7.3.1/33 *SPHERES OF INFLUENCE* 1990
gouache, pencil, ink, type on paper
430 x 355 mm (17 x 14 in)
- 7.3.1/34 *SPHERES OF INFLUENCE* 1990
gouache, pencil, ink, type on paper
430 x 355 mm (17 x 14 in)
- 7.3.1/35 *SPHERES OF INFLUENCE* 1990
gouache, pencil, ink, type on paper
430 x 355 mm (17 x 14 in)

- 7.3.1/36 *SPHERES OF INFLUENCE* 1990
gouache, pencil, ink, type on paper
430 x 355 mm (17 x 14 in)
- 7.3.1/37 *SPHERES OF INFLUENCE* 1990
gouache, pencil, ink, type on paper
430 x 355 mm (17 x 14 in)
- 7.3.1/38 *SPHERES OF INFLUENCE* 1990
gouache, pencil, ink, type on paper
430 x 355 mm (17 x 14 in)
- 7.3.1/39 *SPHERES OF INFLUENCE* 1990
gouache, pencil, ink, type on paper
430 x 355 mm (17 x 14 in)

Provenance: the artist and Marian Goodman Gallery, New York

- 7.3.1/40 Miscellaneous books and editions, to be selected, circa 1970-2005

The group of works by Lawrence Weiner proposed for purchase represented precisely a case in which the proposal had been pursued proactively by Tate and in discussion with the artist. The proposal would rectify Weiner's omission from the Collection and included in it a number of works which had originally been shown at the ICA in London. As such, there was a real case for inclusion within Tate's Collection.

Trustees approved the acquisition and noted that Tate was to approach the US Fund for support towards the proposal.

Videos:

Credit Line:

Purchased from Video Bank, Chicago (General Funds) 2005

Statement works and drawings from SPHERES OF INFLUENCE:

Credit Line:

Purchased from from funds provided by the American Fund for the Tate Gallery 2005

7.3.2 Rodney Graham born 1949 (Tate Acquisitions Booklet, January 2005, Item 7.3.2)

- 7.3.2/1 *The System of Landor's Cottage. A Pendant to Poe's Last Story* 1987
artist's book with signed sheet
240 x 160 mm (9½ x 6⅓ in)
edition 2 of 250

- 7.3.2/2 *[The Piazza 4.1]* 1989

- two bookmarks in copy of *The Piazza Tales and other Prose Pieces* by Herman Melville
261 x 157 mm (10 $\frac{1}{3}$ x 6 $\frac{1}{5}$ in)
edition 24 of 25, plus 1 example aside from the edition
- 7.3.2/3 *[La Véranda]* 1989
two artist's books wrapped in photographic cover band
170 x 115 x 50 mm (6 $\frac{2}{3}$ x 4 $\frac{1}{2}$ x 2 in)
edition 1 & 34 of 100, plus 50 examples aside from the edition
- 7.3.2/4 *Parsifal. Transformation Music (Act I). With E. Humperdinck's Supplement No. 90. The Latter Transcribed from the Original Manuscript and the Whole Typeset According to the Artist's Specifications* 1989
artist's book in display case
volume: 350 x 255 mm (13 $\frac{7}{8}$ x 10 in); display case: 1100 x 2640 x 560 mm (43 $\frac{1}{3}$ x 104 x 22 in)
edition 7 of 12, plus 1 example aside from the edition
- 7.3.2/5 *Casino Royale (Sculpture de Voyage)* 1990
sculpture (red Plexiglas and chromium-plated steel mural display case, metal plate, screws, screwdriver), paperback book (Ian Fleming's *Casino Royale*), white cardboard box, poster, instruction sheet
sculpture 70 x 250 x 305 mm (2 $\frac{7}{8}$ x 9 $\frac{7}{8}$ x 12 in), poster 900 x 570 mm (35 $\frac{2}{3}$ x 22 $\frac{2}{3}$ in), overall display dimensions variable
edition 14 of 15
- 7.3.2/6 *Parsifal (1882 – 38,969,364,735)* 1990
artist's book (folded music score)
270 x 1055 mm unfolded (10 $\frac{2}{3}$ x 41 $\frac{1}{2}$ in), binding 288 x 203 mm (11 $\frac{1}{3}$ x 8 in)
edition of 40
- 7.3.2/7 *A Design for a Mirrored Slipcase for Les Dernières Merveilles de la science (A Children's Book Published by Garnier Frères circa 1900)* 1991-1992
wood, aluminium and glass sculpture; portfolio containing 6 chromolithographs, 1 folded screenprint and an offset print announcement sheet
sculpture: 500 x 4200 x 750 mm (19 $\frac{2}{3}$ x 165 $\frac{1}{3}$ x 29 $\frac{1}{2}$ in); portfolio: 465 x 350 x 20 mm (18 $\frac{1}{3}$ x 13 $\frac{2}{3}$ x $\frac{2}{3}$ in)
edition 2 of 12, plus 3 examples aside from the edition
- 7.3.2/8 *White Shirt (for Mallarmé) Spring 1993* 1992
mixed media (white cotton shirt designed by Ann Demeulemeester, handmade watercolour board, Japanese paper, letterpress printing of Mallarmé's poem in prose *The Demon of Analogy*, in a black papered box tied with silk cord)
box: 415 x 640 x 60 mm (16 $\frac{1}{3}$ x 25 $\frac{1}{3}$ x 2 $\frac{1}{3}$ in)
edition 2 of 21, plus 5 examples aside from the edition
- 7.3.2/9 *Jacob Grimms' Study in Berlin – Wilhelm Grimms' Study in Berlin* 1993
two photoetchings
450 x 515 mm each (17 $\frac{2}{3}$ x 20 $\frac{1}{3}$ in)
edition of 75
- 7.3.2/10 *Le Système du Cottage Landor* 1998
artist's book
145 x 190 mm (5 $\frac{2}{3}$ x 7 $\frac{1}{2}$ in)
edition 2 of 30, plus 5 examples aside from the edition

- 7.3.2/11 *Vathek** 1998
 artist's book
 145 x 190 mm (5²/₃ x 7¹/₂ in)
 edition 2 of 30

The group of editioned works by Rodney Graham proposed for purchase, which was again the result of a proactive search to fill a gap in the Collection.

The group had been offered at a very reasonable price by a Belgian collector and was the first proposed purchase to draw on the Mary Joy Thompson Bequest. It was agreed that the acquisition should proceed.

Credit Line:

Purchased from
 Andre Gordts, Brussels with funds provided by the Mary Joy Thomson Bequest 2005.

7.3.3 Steve McQueen born 1969 (Tate Acquisitions Booklet, January 2005, Item 7.3.3)

Caribs' Leap / Western Deep 2002
 three screen synchronized colour video projection with two stereo soundtracks
Caribs' Leap (Falling People): 12 min 6 sec looped
Caribs' Leap (Live Action): 28 min 53 sec looped
Western Deep: 24 min 12 sec
 edition 3 of 4, plus 1 Artist's Proof
 minimum room dimensions: 5,000 x 10,000 x 15,500 mm

Trustees agreed that Steve McQueen's *Caribs' Leap* and *Western Deep* would extend Tate's representation of this important artist. It was agreed that the acquisition should proceed.

Credit Line:

Purchased from Marian Goodman Gallery, New York (General Funds) 2005

7.4 Bequests

7.4.1 John Wells 1907-2000 (Tate Acquisitions Booklet, January 2005, Item 7.4.1)

7.4.1/1 *Construction* 1940/1
 Aluminium, steel, copper wire and wax
 220 x 170 x 120 mm (8⁵/₈ x 6³/₄ x 4³/₄ in)

7.4.1/2 *Marine Construction* 1941/2
 Wood, plastic, metal & string
 495 x 330 x 250 mm (19¹/₂ x 13 x 9⁷/₈ in)

- 7.4.1/3 *Listening* 1947/8
Oil on board
305 x 417 mm (12 x 16³/₈ in)
- 7.4.1/4 *Sacré du Printemps* 1947/8
Oil on canvas
1219 x 914 mm (48 x 36 in)
- 7.4.1/5 *Untitled* circa 1960
Monotype, crayon and pencil on paper
253 x 380 mm (10 x 15 in)
- 7.4.1/6 *Untitled* circa 1961
Oil off-set & crayon on paper
550 x 750 mm 21³/₄ x 29¹/₂ in)
- 7.4.1/7 *Abstract Form /Oblique 2* 1963
Oil on board
610 x 1525 mm (24 x 60 in)

Bequest from the artist

The Trustees welcomed the bequest from the estate of John Wells, which was accepted with gratitude.

Credit Line:

Bequeathed by the artist 2005

7.5 Future In Lieu

7.5.1 Ben Nicholson 1894-1982 (Tate Acquisitions Booklet, January 2005, Item 7.5.1)

Painting (Study of a Head) 1933
Oil on board
597 x 343 mm (23¹/₈ x 13¹/₂ in)

Discussions took place in respect of Ben Nicholson's *Painting (Study of a Head)* and Christopher Wood's *Zebra and Parachute*, both of which were being offered to HM Government in lieu of tax on the condition that they be allocated to Tate. Trustees commented that both works would be extremely welcome additions to the Collection but noted that the acceptance and allocation had yet to be confirmed.

Draft Credit Line:

Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2005

7.5.2 Christopher Wood 1901-1930 (Tate Acquisitions Booklet, January 2005, Item 7.5.2)

Zebra and Parachute 1930
Oil on canvas
463 x 552 mm (18 ¼ x 21 ¾ in)

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

Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2005.

7.6 Gifts

7.6.1 Louise Bourgeois born 1911 (Tate Acquisitions Booklet, January 2005, Item 7.3.1)

Mamelles 1991, cast 2001
rubber, fibreglass, wood
530 x 2920 x 480 mm (20⁷/₈ x 115 x 18⁷/₈ in)
edition 1 of 6

It was noted in particular that the extremely welcome gift of Louise Bourgeois' *Mamelles* from the artist herself had arisen in consequence of her strong relationship with the Tate.

Trustees accepted the gift with gratitude.

Line:

Presented by the artist 2004

7.6.2 Ken Kiff 1935-2001 (Tate Acquisitions Booklet, January 2005, Item 7.6.1)

7.6.2/1 *Night Clouds, Sequence #135* 1977
acrylic on paper
559 x 711 mm (22 x 28 in)

7.6.2/2 *Triangle, Sequence #133* 1978
acrylic on paper
686 x 584 mm (27 x 23) in

The Trustees accepted the gift with gratitude.

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of Kathy and Richard S. Fuld Jr

7.6.3 Lawrence Weiner born 1942 (Tate Acquisitions Booklet, January 2005, Item 7.6.2)

SPHERES OF INFLUENCE 1991/2005-6

set of two archival posters and one new reconfigured poster design
dimensions approximately 594 x 420 mm each

Trustees noted that the gifts offered by Lawrence Weiner were a mark of his enthusiasm at the collaboration that had resulted in the purchase proposal.

Trustees accepted the gift with gratitude.

Credit Line:

Presented by the artist 2005

7.6.4 Gordon Matta-Clark 1943-78 (Tate Acquisitions Booklet, January 2005, Item 7.6.3)*Conical Intersect* 1975

16mm film transfer, silent, 18 minutes 40 seconds
edition 10, plus 2 Artists Proofs
Display dimensions variable

Trustees accepted the gift with gratitude.

Credit Line:

Presented by the Film and Video Special Acquisitions Fund 2005

7.6.5 Phil Collins born 1970 (Tate Acquisitions Booklet, January 2005, Item 7.6.3)*they shoot horses* 2004

two screen digital projection
duration: 7 hours
edition 3 of 3, plus 1 Artist Proof
display dimensions variable

Trustees accepted the gift with gratitude.

Credit Line:

Presented by the Film and Video Special Acquisitions Fund 2005

7.6.6 Markus Schinwald born 1973 (Tate Acquisitions Booklet, January 2005, Item 7.6.5)*Dictio pii* 2001

Interactive single-screen projection featuring five 35mm films transferred to DVD, each 3 minutes 16 seconds
edition 4 of 7 (no Artists Proofs)
Display dimensions variable

Trustees accepted the gift with gratitude.

Credit Line:

Presented by the Film and Video Special Acquisitions Fund 2005

7.6.7 H. Roland Wackrill (1905-1992) (Tate Acquisitions Booklet, January 2005, Item 7.6.6)

Manuscripts, typescripts, publications and press cuttings by the art critic and writer, Roland Wackrill, 1934-78.

Trustees accepted the gift with gratitude.

7.7 Acquisitions Update (Tate Acquisitions Booklet, January 2005, Item 7.7)

- 7.7.1 Sir Stanley Spencer
Kissing Patricia's Hand circa 1936-8 (L02327)
- 7.7.2 John McLaughlin
#6-1973 1973 (L02320)
- 7.7.3 Alice Neel
Kenneth Dolittle 1931 (L02333)
Dominican Boys on 108th Street 1955 (L02334)
Kitty Pearson 1973 (L02446)
- 7.7.4 Raymond Mason
The Departure of Fruit and Vegetables from the Heart of Paris, 28 February 1969 1969-1971 (L02323)
- 7.7.5 Jasper Johns
The Seasons 1987 (L01941-4)
- 7.7.6 David Hockney
Woman with a Sewing Machine 1954 (L02124)
- 7.7.7 Dennis Oppenheim
Directed Seeding 1969 (L02321)
Parallel Stress 1970 (L02322)
- 7.7.8 Paul Huxley
[title not known] 1980s (L02331)
- 7.7.9 Glen Baxter
Pecos Bill Had a 'Thing' about Household Dust... 1978 (L02328)
- 7.7.10 Jock McFadyen
Broadway and 7th Avenue Local 1989 (L02470)
- 7.7.11 Ernesto Neto
We Fishing the Time densidades e buracos de minhoca 1999 (L02324)
Nós Pescando o Tempo worm's holes and densities

Trustees approved the transfer of eleven works from the Trustees of the American Fund to the Collection.

7.7.12 **Chris Ofili**
The Upper Room 1999-2002

The Trustees noted the position.

7.8 Purchased by the Director

7.8.1 **Sir Gerald Kelly** 1879-1972 (Tate Acquisitions Booklet, January 2005, Item 7.8.1)

One letter dated 4 September 1932 from Gerald Kelly to J. B. Manson, Director of the Tate Gallery, regarding the acquisition of Annie Swynnerton's *Count Zouboff* (N04656)

7.8.2 **Kenneth Martin** 1905-1984 (Tate Acquisitions Booklet, January 2005, Item 7.8.2)

Screw Mobile 1973
lacquered welded brass
1600 x 585 x 584 mm (63 x 23 x 23 in)

Credit Line:

Purchased from
Sotheby's (General Funds) 2005

7.8.3 **Jan Vercruyse** born 1948 (Tate Acquisitions Booklet, January 2005, Item 7.8.3)

M(M10) 1993
plaster, wood, paint
530 x 1950 x 2000 mm (20⁷/₈ x 76³/₄ x 78³/₄ in)

Draft Credit Line:

Purchased from
Galerie Xavier Hufkens, Brussels (General Funds) 2005
Trustees approved the group of purchases by the Director.

8 FOR DECISION

8.1 **Corporate Governance** (Tate Notes, January 2005, Item 8.1)

Progress on the implementation of the corporate governance review was noted, with particular comments made in respect of:

- trustee appointments (item 8.1.1): it was noted that interviews had now been held for the artist appointment and that two candidates were being put forward to the

Minister; a similar process would be held for the art historian/educationalist position in February;

- Collection Committee terms of reference (item 8.1.2): the terms of reference were approved, though it was agreed that the number of members should be increased from six to seven to enable all three artist trustees to serve on the committee;
- membership of the Board's committees and councils (item 8.1.3): the term 'succession plan' was not considered an appropriate descriptor of the list of skills and competencies sought for each committee, but the content of the paper was otherwise approved, including the proposed changes of membership. The importance of all members of sub-committees making an effort to attend meetings was stressed;
- board paper and minutes review (item 8.1.4): the proposed new approach to minuting meetings was agreed;
- appointment process for members of Councils and Committees (item 8.1.5): it was agreed that an amendment should be made to the proposed process to enable Trustees to contribute suggestions at the same time as Directors and senior staff (step 3 on the flow chart shown in the papers);
- board visits to Tate store (item 8.1.6): it was agreed that Trustee visits to the store prior to Board meetings should be discontinued to enable meetings to commence earlier. A separate opportunity would be provided for Trustees to visit the store: several options were mentioned in the papers and Jan Debbaut had suggested a further solution that morning. Anna Jobson would liaise with Jan Debbaut on the preferred solution and send a subsequent note to Trustees.

8.2 Building the Tate Collection (Tate Notes, Acquisitions Booklet, Item 8.2)

The proposed recognition policy for the *Building the Tate Collection* campaign was noted.

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

It was agreed that the policy required further consideration and that a revised version would be brought back to the Board before being implemented.

8.3 Cash Management (Tate Notes, January 2005, Item 8.3)

The proposed improvements to Tate's cash management arrangements were agreed.

9 FOR DISCUSSION

9.1 Projects Update (Tate Notes, January 2005, Item 9.1)

The appointment of several key members of the Tate St Ives Phase 2 project team was noted, interviews for architect, project manager, cost consultant, structural engineers and service engineers all having taken place before Christmas. The roles of Project Manager and Cost Consultant had both been won by Davis Langdon, while structural engineering and service engineering was to be provided by Max Fordham LLP and Dewhurst Macfarlane and Partners respectively.

The architect selection process had been organised by the RIBA Competitions Office on behalf of Cornwall County Council and had elicited entrants from an extremely strong field. Seven practices were shortlisted,

Jamie Fobert emerged as the winner. The positive outcome was amplified by the fact that,

Information has been exempted under s.40 of the Freedom of Information Act 2000.

during subsequent conversations with Fobert, it became clear that he would like consult Evans & Shalev on any modifications to the original building.

The appointment was to be announced by Cornwall County Council and Tate on 20 January 2005, and the appointment of an in-house Project Director would follow.

On Tate Modern, the appointment of Herzog & de Meuron was now being finalised and would be announced on 27 January 2005. Meanwhile, excellent progress had been made in Tate's negotiations with EDF Energy,

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

Meanwhile, further consultation in advance of the submission of Tate's planning application had taken place with the Commission for Architecture and the Built Environment and with English Heritage.

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

Conversations with the Borough, and with the community, were continuing.

Progress on all these fronts was welcomed by Trustees, as was the decision now formally to describe the project as Completing Tate Modern.

10/11 GALLERY REPORTS AND OTHER MINUTES

(Tate Reporting Pack, January 2005, Item 10 & Item 11)

The contents of the reporting pack were noted.

12 ANY OTHER BUSINESS

Paul Myners noted that it was Gillian Wearing's last meeting and, on behalf of all Trustees, thanked her for her contribution to Tate's work during her time as a Trustee.

13 DATE OF NEXT MEETING

Wednesday 16 March 2005.