

## **Minutes of the Meeting of the Board of Trustees of the Tate Gallery held on Wednesday 16 January 2008 at 2.30 pm at Tate Britain**

|               |  |   |
|---------------|--|---|
| Present       | Paul Myners<br>Helen Alexander<br>Lord Browne<br>Sir Howard Davies<br>Jeremy Deller<br>Anish Kapoor<br>Patricia Lankester<br>Fiona Rae<br>Monisha Shah | Chair<br><br><br><br><br>(from Item 4)  |
| Staff present | Sir Nicholas Serota<br>Alex Beard<br>Masina Frost<br><br>Julian Bird   | Director<br>Deputy Director<br>Head of Director's Office and Secretary<br>to the Board of Trustees<br>Chief Operating Officer |
| From Item 7   | Vicente Todolí   | Director, Tate Modern   |
| From Item 10  | Dr Stephen Deuchar   | Director, Tate Britain  |
| Item 10       | Will Gompertz  | Director, Tate Media  |
| Item 11       | Caroline Collier   | Director, Tate National   |

The Chair welcomed Jonathan Stephens, Permanent Secretary of the DCMS, and his assistant Richard Orpin, who were joining the Board Meeting as special guests. Trustees also expressed their congratulations to Paula Ridley and John Studzinski, both former Trustees of Tate, who were awarded well-deserved honours for their services to the Arts and to the Arts and Charity respectively.

### **1 Apologies**

- a. Apologies were received from Jon Snow and Melanie Clore, who were unable to attend due to existing business and travel commitments.

### **2 Confirmation of Minutes**

- a. Trustees CONFIRMED the minutes from the last meeting as a true record and the minutes were signed by the Chair after the meeting.

### **3 Matters Arising**

- a. The Director mentioned that there was a matter arising regarding acquisitions, which would be addressed under item 16.

### **4 Conflict of Interest Declarations**

- a. The Chair drew attention to Trustees' up-to-date conflict of interest declarations. The Chair also declared ownership of works of art by some of the artists referred to in Reports 15 and 16, but said that he did not believe the works would be considered significant.

Anish Kapoor joined the meeting.

## **5 Directors Report**

The Director's report was noted and the following comments were made and actions agreed:

### **5.1 Trustee Appointments**

- a. Trustees were updated on the status of the current vacancy on the Board. It was noted that following interviews and a decision by the interviewing panel, the recommended candidate was currently being considered by the Prime Minister's appointments unit. Trustees will be updated on the process as required.
- b. Trustees were informed that discussions continue with the National Gallery regarding the appointment of a new liaison Trustee, to take the place of Jon Snow following his retirement as a National Gallery Trustee on 31 March 2008. It was noted that Peter Scott, Chairman of the Trustees of the National Gallery, had asked National Gallery Trustees for expressions of interest at their last Board meeting. Highlighting that the decision is clearly that of the National Gallery, Trustees were informed that, as Tate took account of the National Gallery's views toward the goal of creating a balanced Board of Trustees, the National Gallery was likewise open to considering Tate's perceived needs.
- c. Trustees were reminded that Melanie Clore's term as a Tate Trustee will end on 26 April 2008 and that she has asked not to be considered for reappointment due to professional commitments. Pending confirmation of the liaison National Gallery Trustee, it was reported that consideration will be given to the role specification for the vacancy, having regard to Tate's needs and objectives. Trustees will be further updated on progress in the March Board of Trustees meeting.

### **5.2 Expansion of the Board**

- a. Trustees noted the letter sent by the Chair to the Secretary of State, James Purnell, requesting an expansion of the Tate Board of Trustees. Jonathan Stephens informed Trustees that the proposal is currently with the Secretary of State, the Prime Minister's Appointments Unit would also be consulted, and it is hoped there would be a positive response to Tate's request.

### **5.3 Meeting with the Charity Commission**

- a. The Chair updated Trustees on the outcome of the final meeting with the Chair and Chief Executive of the Charity Commission and the Chair and Chief Operating Officer of Tate. Highlighting the affable tone of the meeting, the Chair reported that the Charity Commission had advised they felt Tate had responded appropriately to the issues raised, was setting a model in governance, and had approached the challenges in an enthusiastic and constructive manner. The Chair also reported that the Charity Commission had expressed their sorrow should Tate, as a result of the way in which the matter had been handled, have suffered any embarrassment. The Chair confirmed that the matter is now closed, and drew attention to the fact that Tate must remain vigilant about issues relating to conflicts of interest and governance.

#### **5.4 National Art Collection Centre Update**

- a. Trustees were reminded Tate should receive a response to its funding application from HLF in the third week of January and of the highly competitive nature of the funding round. Trustees' attention was drawn to the opportunities provided by the proposal for training, skills development and cross-sector working and it was highlighted that the project has progressed considerably, has become highly imaginative and that the concept should continue to be considered even if the funding bid is not successful. Trustees agreed the proposal was very good and that it will be necessary to think about the estate strategy in more detail in the case of an unsuccessful bid given the Centre's core position in planning. Dependent on the HLF outcome, Trustees noted that the next steps would be further defined and discussed at the March 2008 Trustees' meeting.

#### **5.5 Comprehensive Spending Review Outcome**

- a. The Chair drew attention to a letter from the Secretary of State confirming the outcome of the Comprehensive Spending Review. Expressing their gratitude, Trustees took the opportunity to thank the Secretary of State and the Permanent Secretary, who was in attendance. Trustees noted that the settlement could be considered very successful and was more than was anticipated when the Secretary of State took office. Trustees also expressed their appreciation for the capital settlement which, the Director noted, was a valuable endorsement of the projects. It was noted that the capital grants have already had a positive effect on Tate's perceived ability to raise matching private sector funding, as the grants are seen as a sign of significant support from the DCMS for the projects. Trustees noted the positive and constructive relationship that has existed between all Tate galleries and the DCMS.
- b. Trustees' attention was drawn to the tabled report on the McMaster policy review and its potential implications. Jonathan Stephens informed trustees that the policy review had been commissioned by the Secretary of State with the intention of changing fundamentally how government views culture, moving from an instrumentalist to a more intrinsic approach, and to recognise the important contribution culture makes to a number of cross-cutting government priorities. Trustees were further informed that, in line with promoting artistic excellence, the nature of the funding relationship will likely change to a more tailored and sophisticated system of self-assessment and peer-review. The Director reported that internal discussions have taken place already regarding the need for more self-assessment. It was further noted that discussions had been held in the last Finance and Operations Committee meeting to move toward a more systematic approach to measurement and documentation of performance against expectations. Trustees welcomed the developments and expressed willingness for Tate to work together with DCMS to develop good practices and to prepare for the possibility of peer review.

#### **5.6 Closure of Aitken Fund**

- a. Trustees approved the closure of the Aitken fund and the chosen use of funds as an appropriate way to honour Charles Aitken's legacy.

## **5.7 Information Tribunal Appeal**

- a. Trustees were reminded that the Information Commissioner (IC) had previously decided in Tate's favour with regard to data protection and confidentiality exemptions, but not on the issue of commercial prejudice. Trustees were informed that, on advice of Tate's lawyers, the decision had been taken not to appeal the IC's decision. Trustees noted that the information requested was being redacted in line with the data protection and confidentiality exemptions, as instructed by the IC, and that the documents would be released to Chris Hastings as soon as possible, upon notification of the donors. Trustees also noted that the Frequently Asked Questions (FAQ) section of the Tate website under Governance would be monitored regularly to ensure that the information is up-to-date, timely, and correct.

Vicente Todoli and Christopher Jonas joined the meeting.

## **5.8 Immunity from Seizure and Due Diligence**

- a. The Director highlighted the news that legislation has been introduced to allow institutions to offer Immunity from Seizure to owners from abroad who seek protection for works of art exhibited for the public benefit. It was noted that sufficient attention had been given to due diligence to allow this important legislation to be introduced and that the objective is to be able to bring into the country works where immunity from seizure would not need to be invoked. In light of the renewed emphasis on provenance, Trustees noted that Tate is reviewing its guidelines with the objective of guiding staff on the new legislation and to make Tate's processes publicly transparent. The results of the review will be presented to Trustees when it is complete. The question was raised whether the legislation would be beneficial for the upcoming *Klimt* exhibition in Liverpool; Trustees were informed that it would be helpful in providing additional assurances.

## **5.9 Sponsorship and Donations**

- a. Trustees noted the sponsorship and donations report.

## **5.10 Exhibitions Schedule 2008**

- a. Trustees were informed that Sir Norman Reid, Director of Tate from 1964-79 had died shortly before Christmas. A memorial service will be organised by Tate, together with the family of Sir Norman Reid, at Tate in the spring. Trustees noted that Tate is indebted to Sir Norman, particularly in the area of the Collection, which grew in breadth, depth, and quality under his leadership and as a result of his personal relationships with artists such as Rothko, Nicholson, Hepworth and Moore.
- b. Noting the upcoming Tate Triennial, Trustees discussed the need to revisit lessons learned from the last Triennial and to review the area of contemporary and modern art at Tate Britain. It was suggested that Stephen Deuchar, Director of Tate Britain, present a report at the May 2008 board to update Trustees on the actions taken in the contemporary field to date, and to discuss the Tate Triennial and the media plan to elevate its profile in the future.

## 6 Finance Report

- a. The Chief Operating Officer updated Trustees on the financial situation, highlighting the strong performance of the *Millais* and *Bourgeois* exhibitions, difficulties regarding the plans to tour the Turner Prize retrospective to Russia and the difficult environment for corporate sponsorships. Trustees noted that a small surplus is currently forecast for the financial year, and that this is positive in light of the unforeseen difficulties experienced earlier in the year.
- b. It was reported that the Finance and Operations Committee remains concerned about cost overruns for exhibitions and that additional procedures are now in place to manage this risk. It was also reported that the forecast budget for next year will continue to be tightened, following review by the Committee. Questions were raised regarding ticket pricing; it was reported that market research would be undertaken to address the questions raised, and that examples from outside the museum sector were also relevant. Noting the difficulty of changing prices once set, Trustees agreed it is important to think creatively about options and to pay careful attention to the volume against margin trade-offs at the outset, particularly in light of Tate's financial and outreach objectives.
- c. Trustees were informed that Johannes Huth attended his first Finance and Operations Committee meeting and is a valuable addition to the Committee. A final question was raised about contingency planning for exhibitions and trustees discussed the various options that exist to respond financially to unforeseen events.
- d. The Trustees

NOTED the Finance Report.

## 7 Transforming Tate Modern (Stage D Approval)

- a. The Deputy Director highlighted that since the Board note was written, meetings had been held with the design team and the request for funds to be put to Trustees would be reduced from that in the original paper. Christopher Jonas informed Trustees that the risk of having to submit a new planning application was currently being assessed, but that a meeting will be held on 5 March 2008 with the design team with the intention remaining to ask Trustees for full, formal Stage D approval at the March Board Meeting.
- b. *Information has been exempted under Section 43 (2) of the Freedom of Information Act 2000*<sup>1</sup>
- c. The issue of environmental sustainability was raised and Trustees agreed the opportunity presented by the project to set a new standard for the sustainability of a major gallery. Trustees were informed that options were under consideration currently that would ensure Tate far exceeds baseline standards, including innovative ways to buffer the climate-controlled galleries from public spaces. It was agreed that Tate may benefit from additional advice on the environmental sustainability of the building, and that appropriate steps would be taken toward this end to ensure that Tate does what is practicable to be at the forefront of environmental sustainability.

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<sup>1</sup> *Section 43 (2) of the Freedom of Information Act provides that: Information is exempt information if its disclosure under this Act would, or would be likely to, prejudice the commercial interests of any person (including the public authority holding it).*

- d. The question of how interior spaces might change was raised. It was noted that there were no changes to the original concept though improvements were sought on the circulation arrangements of the building. It was noted that the details of the interior spaces and treatments would be further considered after March, at which time the discussion is likely to focus on the skeleton and façade treatment of the building. Trustees agreed the importance of ensuring top quality gallery spaces and setting new standards of what galleries could and should be in the future.
- e. An update on project funding was provided. It was noted that the project has DCMS and Treasury approval to proceed and that the generous capital grant from government is confirmed. It was clarified that the capital grant funds must be spent within the 3-year CSR cycle, and that this will alleviate some of the early cash-flow issues. However, should the project be postponed beyond the three year cycle, the funds cannot be guaranteed. *Information has been exempted under Section 43 (2) of the Freedom of Information Act 2000.*<sup>1</sup> Trustees noted that the expansion of Tate Modern can be seen as symbiotic as it would provide new opportunities for acquisition and Collection fundraising as there will be more public space to display the Collection. *Information has been exempted under Section 43 (2) of the Freedom of Information Act 2000.*<sup>1</sup>
- f. Trustees were informed that they remain welcome to attend TTM Project Board meetings and should indicate interest as far in advance as possible to allow for planning. It was noted that the Deputy Director would prepare responses in order to evidence progress made against the helpful points raised by the OGC in its review; the project team would review options for environmental sustainability; and that a review would be conducted and shared with Trustees on the growth of the Collection over the past 2 years.
- g. The Trustees  
  
NOTED project progress; and  
  
AGREED the proposed use of general and capital reserves to meet project cash flow needs up to a maximum of £2 million by the end of March 2008.

Christopher Jonas left the meeting.

## 8 Information Strategy

- a. The Chief Operating Officer updated Trustees on progress toward rationalising Tate's information services (IS) infrastructure. Trustees were informed that Tate will likely need to increase its annual investment in IS and that Tate is currently recruiting for a new Director of IS, to report to the COO. It was clarified that this position would be responsible for technical delivery and not, for example, web content. Trustees were also informed that discussions are underway to secure an in-kind sponsorship agreement for infrastructure.

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b. Questions were raised whether an IS Director would be recruited into the programme and whether Tate felt it had the competency to make the appointment. Trustees were informed that the person specification is based on delivery of the programme and that an IT consultant and a head hunter specialising in the IT field would be on the interview panel. Trustees agreed that Tate should reach out to its network to see whether there might be others, for example corporate heads of IS, who might be helpful additions to the selection process given the highly technical nature of the appointment. A question was also raised regarding IS security. Trustees were informed that this has been identified as an on-going concern; that interim steps have been taken to ensure data security; and that a Data Security Manager would be appointed.

c. The Trustees

NOTED the interim report on the IS strategy.

## **9 NDPB Status**

a. Trustees considered the advantages and disadvantages of Tate's current NDPB status. Jonathan Stephens commented that the landscape had changed considerably in past years as museums such as Tate operate in a much more entrepreneurial manner, for example by generating and raising a large proportion of their annual operating funds. Given this, there is an increasing recognition of the difficulties of operating within a financial framework that was designed for government bodies which are cost-centres only, and which sets up some structural disincentives to the entrepreneurial behaviour the DCMS wishes to engender. He suggested that a reformist, rather than revolutionary, approach will be taken to developing an appropriate framework which provides accountability while recognising the current situation and needs of NDPBs.

b. Trustees discussed in particular the perceived need for more financial flexibility, for example in areas such as borrowing, carry-over of funds and staff compensation. It was noted that Tate would be open to working with DCMS to discuss or to pilot potential changes to the frameworks which would aim to improve incentives for the behaviours DCMS wishes to encourage more widely. Jonathan Stephens reported that an advisory board of key chief executives and strategic NDPBs will be convened to work more closely with the DCMS on issues of departmental strategy.

c. Trustees noted that there are both advantages and drawbacks to NDPB status, and that it is right and proper that there be oversight of the bodies charged with the guardianship of public collections. Trustees also agreed that there is much scope to work within a reformist agenda, and that Tate is dedicated to contribute to the development and testing of potential reforms as appropriate.

d. The Trustees

NOTED the report on NDPB status.

The meeting was adjourned for a short break.

Howard Davies and Jonathan Stephens left the meeting. Will Gompertz, Director of Tate Media and Caroline Collier, Director of Tate National, joined the meeting.

## 10 Tate Media Plan

- a. The Director of Tate Media introduced the paper, noting that the paper was in follow-up to the update presented in September. Trustees were informed that the commercial aspects of the strategy had been discussed in the Tate Enterprises Board at the end of November and that the plan under consideration encompassed both Tate Media's non-commercial and commercial activities. It was stated that the strategy aligned with that of the museum – in particular Tate Media's objectives to expand Tate's audiences – via enhanced engagement and participation with Tate content across the range of media channels. Regarding commercial activities, it was explained that a role of Tate Media is to identify potential media-based activities that support the mission, and that some of these also present an opportunity to generate commercial revenue. If, in time, any of these activities prove to be highly successful or scalable, the forecasts would be revisited and the opportunities for ramp-up via partnerships and / or transfer to Tate Enterprises would be considered and discussed with Trustees. It was stated that an example of this R&D process is the TATE ETC. magazine, which has grown over time through a process of experimentation and partnership into a revenue-generating activity and is currently undergoing further expansion via the addition of supplements.
- b. A question was raised about the prioritisation of objectives and it was noted that Tate Media should guard against spreading resources too thinly. It was suggested that a core objective of Tate Media is to broaden the range of audiences that Tate reaches and the depth of their experience with Tate, both in the Tate galleries and via other channels (e.g., online, TV, etc). Toward this end, the new development of targeted, group-specific online content for audiences (i.e., kids, adult learners) and achieving the targets set for these audiences will be a core focus in the first half of the year.
- c. A question was raised as to whether the media strategy affects Tate strategy or Tate strategy affects the media strategy. It was agreed that in reality both are probably true, but the key Tate objective to which the media strategy is aligned is to broaden audience reach and that Tate Media's contribution to this objective can and should be measured and assessed. A query was raised regarding Tate's ability to sell audio-visual clips; it was noted that Tate has already sold clips on an ad-hoc basis and has an existing picture library platform which can be leveraged and is currently forecasting what is seen to be reasonable volumes in the R&D test stage.
- d. It was agreed that the early focus on learning was welcome, and that this may be a good opportunity for Tate to showcase how it is contributing to DCMS objectives and to the recently-released DCSF Children's Plan. It was agreed that Tate should be doing more to promote its work in this context, together with Tate Learning. With so much focus on the young, Trustees discussed the need to think about other audience groups, for example adults from lower socio-economic levels who may be underserved by Tate and have less access to technology. It was noted that all groups would be considered in the important Audience Development work to be undertaken in 2008.
- e. Highlighting the role that Tate Media plays in exploring ideas that may be outside Tate's traditional comfort-zone, Trustees agreed that Tate Media should continue to understand the feasibility of providing web advertising and to identify and test innovative commercial opportunities. It was noted that Trustees who wish to feed in may do so and that a short summary of 3-5 key priority areas would be discussed at a later Board Meeting.

f. The Trustees

NOTED the development of the Tate Media Strategy.

Will Gompertz left the meeting.

## 11 Tate and Climate Change

- a. The Director of Tate National updated Trustees on progress regarding the issue of climate change and environmental sustainability. It was noted that the consultation to date had been led internally by Judith Nesbitt, and that Chris Mottershead from BP had provided input and that these recommendations had been incorporated. It was also reported that the strategy will seek to position Tate as a leader in the area in the museums sector and that, while the artistic programme will continue to be driven by artistic practice, Tate is not neutral and the strategy will be developed to reflect this.
- b. Trustees agreed that it is right for Tate to take leadership in the area. Many in the visual arts are concerned about the issue. It was also asserted that upon taking the first step of measuring Tate's energy use, Tate should prominently and creatively display its level of use and seek not only to reduce carbon emissions, but to offset them.
- c. It was stated that there many artists exploring the issue of climate change through their work. Also noting that a recent acquisition dealt with the issue of an ecological disaster, it was clarified that it is Tate's internal view that artists who consider the issues of climate change and environmental sustainability will be treated as all others, and that Tate will not seek out artists who are making a particular political statement.
- d. The issue of visitors to London travelling internationally and Tate Modern being a top tourist destination was raised. Trustees discussed the difficulty in finding a full system solution and agreed that, at this stage, Tate should focus on those areas that are measurable and where improvements in practice were within its direct control. It was also mentioned that technological issues, for example how the website might help the cause, should be considered.
- e. A question was raised regarding whether the degree of carbon emissions had been considered as part of Tate's artistic decision making to date. It was discussed that the question has not been asked systematically as part of curatorial judgements and that Tate would need to consider whether, as part of its institutional position, it would be important to consider the carbon footprint of a particular curatorial project, for example via an environmental budget. Trustees expressed encouragement for the project and agreed the need to consider the strategy's impact on curatorial decision making.

Stephen Deuchar left the meeting.

## 12 Review of Collection Committee Operation

- a. Trustees were informed that a review had been conducted on the workings of the Collection Committee in light of its relatively recent inception and that a series of minor refinements, as opposed to any substantial changes, were suggested as a result of the review.

- b. Trustees discussed that they felt comfortable with the processes of the Collection Committee overall; felt sufficiently aware of the acquisitions under consideration; had a high degree of confidence in the members of the Committee; and are generally content with the degree of both oversight and engagement. It was also discussed that it would be difficult to return to the previous process and to simultaneously address the main items on the Board agendas in the level of depth that is now possible. It was noted that the Collection Committee review discussion had been useful, in particular with respect to the role of Artist Trustees.
- c. Whilst endorsing the value of having a Collection Committee, Trustees not on the Committee expressed a desire to be able to view potential acquisitions more easily. A number of suggestions for facilitating this were discussed, including holding Collection Committee meetings on the same day as Board meetings, and Trustees agreed the need to consider options to facilitate convenient viewing further.
- d. The Trustees

AGREED the delegated authorities and the proposed changes to the Terms of Reference as outlined in the paper; and

Expressed gratitude for the valuable contributions made by those who serve on the Collection Committee.

Stephen Deuchar re-joined the meeting.

### **13 Acquisitions Financial Statement**

- a. The Trustees

NOTED the Acquisitions Financial Statement.

### **14 Acquisitions Update**

- a. Trustees were informed that a work that had been approved for acquisition in 2006, Joseph Beuys' *Ohne Titel I-V*, had been acquired by the Museum of Modern Art, New York. It was reported that the work had been at Tate since 2005, Tate had an option on the work, and the owner had expressed a desire to sell. Trustees noted the need to develop benefactors who are sufficiently interested in the Collection, so that Tate can in future respond more urgently to important, unforeseen opportunities such as this.

- b. The Trustees

NOTED the Acquisitions Update.

### **15 Acquisitions for Noting**

- a. Trustees attention was drawn to the acquisition of two works, *I Love King's Cross and King's Cross Loves Me* and *Spectrum of Brick Lane* by David Batchelor. As the artist had been a member of the Tate Britain Council until the October 2007, Trustees were informed that the Charity Commission had been consulted, and that Tate had

been informed there was not a conflict as the artist was not a Tate Trustee and played no part in the acquisitions process. Trustees were also informed that a curator related to the artist who was normally involved in the acquisition process was neither informed of, nor involved in, the decision to acquire due to a conflict of interest.

- b. Trustees attention was also drawn to the works *Figures in a Garden* by Francis Bacon and *Erasmus Variations* by R.B. Kitaj, offered in lieu of tax by the estate of Peter Cochrane. It was highlighted that the works, which had been on long term loan to Tate, were therefore associated with the institution by the family.
- c. Trustees were also updated that discussions to acquire Rubens' *The Apotheosis of King James I*, will be resumed and that the painting will be put on display to assist Tate's efforts to raise money for the acquisition. *Information has been exempted under Section 43 (2) of the Freedom of Information Act 2000.*<sup>1</sup>
- d. Trustees commented on the excellent acquisitions, including those from the Outset Frieze Acquisitions Fund and the generous gift of a collection of Damien Hirst monotypes, which complement a group of prints previously gifted to Tate.
- e. The Trustees

NOTED and APPROVED the Acquisitions.

## Gifts

**Edward Onslow Ford** 1852-1901

*Applause* 1893

**Ernst Nay** 1902 – 1968

*White Spring, Weisse Quelle* 1963

**Ian Hamilton Finlay** 1925-2006

*Je Vous Salue Marat [collaboration with Julie Farthing]* 1989

**Leon Kossoff** born 1926

*From Constable: Stoke-by-Nayland (plate 1) no date [1991]*

*From Constable: Stoke-by-Nayland no date [1991]*

*After Constable, Stoke-by-Nayland (Plate 2) no date [1991]*

*After Constable, Salisbury Cathedral (Plate 1) 1996-7*

*After Constable, Salisbury Cathedral (Plate 2) 1996-7*

*After Constable, Salisbury Cathedral (Plate 3) 1996-7*

*From Constable: Salisbury Cathedral from the Meadows (plate 3) 1996-7*

*From Constable: Salisbury Cathedral from the Meadows (plate 3) 1990s*

*From Constable: Salisbury Cathedral from the Meadows (plate 3) 1996-7*

*From Constable Salisbury Cathedral from the Meadows (plate 3) 1996-7*

*From Degas: Combing the Hair ('La Coiffure') 1990s*

*After Poussin, Cephalus and Aurora 1998*

*From Poussin: Cephalus and Aurora 1998*

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*From Poussin: Landscape with a Man Killed by a Snake* 1999  
*From Poussin: The Destruction and the Sack of the Temple of Jerusalem* 1999  
*From Poussin: A Bacchanalian Revel before a Term* 2000  
*From Poussin: The Judgement of Solomon* 2000  
*From Rembrandt: A Woman Bathing in a Stream* 1990s  
*From Rembrandt: The Lamentation over the Dead Christ* 1999  
*From Rembrandt: The Lamentation over the Dead Christ* 1999  
*From Rembrandt: The Lamentation over the Dead Christ* 1990s  
*From Rembrandt: Ecce Homo* 1999  
*From Rembrandt: Ecce Homo* 1990s  
*From Rembrandt: Ecce Homo* 1990s  
*From The Judgement of Paris By Rubens III* 1999  
*From Rubens: The Judgement of Paris* 1999  
*From Rubens: The Judgement of Paris* [2006]  
*From Rubens: The Judgment of Paris* [2006]  
*From Rubens: Minerva Protects Pax from Mars (5)* 1999  
*From Rubens: Minerva Protects Pax from Mars (6)* 1999  
*From Veronese: The Consecration of Saint Nicholas* 1986  
*After Veronese, The Consecration of St Nicholas* 1986  
*From Veronese: The Adoration of the Kings* 1985  
*From Veronese: The Adoration of the Kings* 1990s

**Charlotte Posenenske** 1930 – 1985

*Square Tubes [Series D]* 1967  
*Square Tubes [Series D]* 1967  
*Sprayed Picture* 1964/65

**Juan Muñoz** 1953-2001

*Back Drawing* 1990

**Donald Rodney** 1961-1998

*How the West was Won* 1982

**Michael Raedecker** born 1963

*tipping point* 2007

**Grazia Toderi** born 1963

*Babel Red*  
*Rosso Babele* 2006

**Hilary Lloyd** born 1964

*Car Wash* 2005

**Damien Hirst** born 1965

*From In a Spin, the Action of the World on Things. Volume I*  
*Wheel meet again* 2002  
*Tie a yellow ribbon round the old oak tree* 2002  
*You threw a melon at my head* 2002  
*My way* 2002  
*Burning wheel* 2002  
*Ring-a-ring of roses* 2002  
*I get around* 2002  
*Global-a-go-go - for Joe* 2002  
*All around the world* 2002

*In a spin* 2002  
*Round* 2002  
*Liberty* 2002  
*Like a snowball down a mountain* 2002  
*Spin me right around* 2002  
*I saw the half of the moon* 2002  
*Lavender baby* 2002  
*Billy Mill roundabout* 2002  
*There's more to life than making jam and having kids* 2002  
*Orbital* 2002  
*Spinning wheel* 2002  
*Oh my God... and for those really stubborn stains* 2002  
*Circles in the sand* 2002  
*Wheel within a wheel* 2002

**Keith Tyson** born 1969  
*Molecular Compound N. 4* 1999

**Zebedee Jones** born 1970  
*Untitled* 1998

**Daria Martin** born 1973  
*Harpstrings and Lava* 2007

**Taryn Simon** born 1975  
*Forensic Anthropology Research Facility, Decomposing Corpse* 2007  
*White Tiger (Kenny), Selective Inbreeding* 2007

## **Bequests**

**Jacob Epstein** 1880-1959  
*Reclining Nude* circa 1928-1931

## **American Acquisitions Committee**

**Christopher Williams** born 1956  
*Threading diagram for the reeler function of a paper coating machine, manufactured by Koebil Radebeul* 2003  
*Untitled (Study in Black/Vietnam)* 2006

**Kara Walker** born 1969  
*8 Possible Beginnings Or: The Creation of African-America, a Moving Picture by Kara E. Walker* 2005

**Andrea Fraser** born 1965  
*Museum Highlights: A Gallery Talk* 1989  
*Official Welcome (Hamburg Version)* 2001/2003

## **Outset Frieze Acquisitions Fund for Tate 2007**

**Andreas Slominski** born 1959  
*Moulin Rouge* 1998/2002

**Pawel Althamer** born 1967

*FGF, Warsaw*

*FGF, Warszawa 2007*

**Mauro Restiffe** born 1970

*Empossamento #1 2003*

*Empossamento #1c 2003*

*Empossamento #2 2003*

*Empossamento #3 2003*

*Empossamento #4 2003*

*Empossamento #5 2003*

*Empossamento #6 2003*

*Empossamento #7 2003*

*Empossamento #8 2003*

*Empossamento #9 2003*

*Empossamento #10 2003*

**Armando Andrade Tudela** born 1975

*Casas Alteradas 2006*

### **In Lieu**

**Francis Bacon** 1909-1992

*Figures in a Garden c. 1936*

**R.B. Kitaj** 1932-2007

*Erasmus Variations 1958*

### **Purchased by the Director**

**Charles Turner** 1773-1857

after Joseph Mallord William Turner 1775-1851

*A Shipwreck 1806-7*

**Charlotte Posenenske** 1930 – 1985

*Prototype for Revolving Vane 1967/1968*

*Square Tubes [Series D] 1967*

*Square Tubes [Series D] 1967*

*Square Tubes [Series D] 1967*

**Hannah Wilke** 1940 – 1993

*Marxism and Art: Beware of Fascist Feminism 1977*

**Sanja Ivekovic** born 1949

*Double Life*

*Dvostruki Zivot 1959-1975*

*Double Life*

*Dvostruki Zivot 1959-1975*

*Double Life*

*Dvostruki Zivot 1959-1975*

*Double Life*

*Dvostruki Zivot 1959-1975*

*Instructions No. 1*

*Instrukcije br 1 1976*  
*Make-up - Make-down 1976*

**David Batchelor**

*I Love King's Cross and King's Cross Loves Me, 08 2002-7*  
*Spectrum of Brick Lane 02 2007*

**Roni Horn** born 1955

*Water, Selected 2007*

**Donald Rodney** 1961-1998

*Visceral Canker 1990*

**Hilary Lloyd** born 1964

*Monika 2000*

*One Minute of Water 1999*

**Deimantas Narkevicius** born 1964

*Never Backward 1994*

**Tomma Abts** born 1967

*Untitled # 1 2004*

**Gerard Byrne**, born 1969

*1984 and Beyond 2005-2008*

**David Musgrave**

*Plane with Inverted Figure 2007*

**Taryn Simon** born 1975

*Nuclear Waste Encapsulation and Storage Facility Cherenkov Radiation 2007*

*The Central Intelligence Agency, Art 2007*

*Transatlantic Sub-marine Cables Reaching Land 2007*

*U.S. Customs and Border Protection, Contraband Room 2007*

*Jury Simulation, Deliberation Room with Two-Way Mirror 2007*

*The Ten Commandments, Buried "City of the Pharaoh" Film Set 2007*

**ARCHIVE**

**Gifts**

**James Wood**

Personal papers, offered by his daughter, Albertine Wood

**Charlotte Posenenske (1930-1985)**

Paper Models for *Square Tube Series D*

**16 d'Offay Collection**

- a. The Director summarised the evolution of discussions regarding which works would be included in the collection. It was reported that while the combined value of the works in the collection had not changed, the quality of the works to be included had improved. Details of the changes were discussed.

- b. Trustees were further informed that the general terms of the contract had not changed since they were discussed in the last Board meeting. It was noted that two, independent pro-bono valuations had been solicited by intermediaries on behalf of all parties. *Information has been exempted under Section 43 (2) of the Freedom of Information Act 2000.*<sup>1</sup>
- c. *Information has been exempted under Section 43 (2) of the Freedom of Information Act 2000*<sup>1</sup>

Lord Browne, Vicente Todoli, and Anish Kapoor left the meeting.

## **17 Appointments to Councils and Committees**

- a. Trustees considered the proposals put forth by the Nominations Committee. It was noted that the Nominations Committee was eager for Chairs of the various Non-Executive Councils and Committees take a higher degree of ownership of the nominations process in the future. It was stated that the role of the Nominations Committee is to provide frameworks that help Chairs think about the skills they require; conduct gap analyses against the identified skills; identify how to fill the identified gaps; and to respond to Chairs' recommendations. It was noted that Masina Malepeai Frost and Eleanor Pinfield would work on this in the coming year. It was also noted that, while further improvements can be made, the process was clearer and more straightforward than has been the case in the past.
- b. The question of advertising for appointments was raised. It was noted that advertising is expensive but would be employed selectively when there is a high perceived need. Trustees discussed the importance of the roles as a way for Tate to broaden its reach and for individuals to express an interest in and commitment to Tate. Given the cost of advertising, it was noted that Tate would explore the option of having a special item on the website in September, and would review the list of those who put themselves forward for public appointment with the DCMS.
- c. The Trustees

APPROVED the appointments and retirements as outlined in the report, with the exception of William Vaughan, who was incorrectly listed as sitting on the Tate Britain Council.

## **18 Transforming Tate Modern Approval of Appointments**

- a. The Trustees

NOTED the report and APPROVED the appointments as set out in the report.

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<sup>1</sup> *Section 43 (2) of the Freedom of Information Act provides that: Information is exempt information if its disclosure under this Act would, or would be likely to, prejudice the commercial interests of any person (including the public authority holding it).*

**19 Delegation of Authority to Tate Enterprises Ltd**

- a. The Trustees

NOTED the report and APPROVED the delegation of authorities to Tate Enterprises Ltd.

**20 Memorandum of Understanding for the Visual Arts in Liverpool Group**

- a. The Trustees

NOTED the report and APPROVED the participation of Tate in the MOU of VAIL and the nomination of Andrea Nixon as a member of the VAIL Steering Group.

**21 Key Points from Minutes of Councils and Committees**

- a. The Trustees

NOTED the Key Points of Councils and Committees.

**22 Minutes from Councils and Committees**

- a. The Trustees

NOTED the Minutes from Councils and Committees.

**23 Any Other Business**

- a. The chair apologised for the meeting ending late, noting that there had been much important business to consider. Trustees expressed gratitude for the excellent papers, which provided a good basis for discussion.

**24 Date of Next Meeting**

- a. The next Tate Board of Trustees' meeting will be held on 19 March 2007, at 9:30 am, at the Tate Store in Southwark and will be followed by lunch at 1 pm.