

Confidential**MINUTES OF A MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON WEDNESDAY 16 JULY 2003 AT 2.00 PM IN THE BOARD ROOM AT TATE BRITAIN**

Present:	David Verey	Chair
	Professor Dawn Ades	
	Helen Alexander	
	Victoria Barnsley	
	Sir Howard Davies	
	Paul Myners	
	Chris Ofili	
	Julian Opie	
	Jon Snow	
	John Studzinski	
	Gillian Wearing	
	Sir Nicholas Serota	Director
	Alex Beard	Deputy Director
	Dr Stephen Deuchar	Director, Tate Britain
	Will Gompertz	Director of Communications
	Anna Jobson	Head of Planning and Co-Secretary to the Board of Trustees (minutes)
	Catherine Kinley	Senior Curator, Collections
	Vicente Todoli	Director, Tate Modern
	Sian Williams	Director, Finance and Resources
	Peter Wilson	Director, Projects and Estates

1 APOLOGIES FOR ABSENCE

Apologies were received from Jennifer Latto.

2 MINUTES OF THE MEETING OF THE BOARD OF TRUSTEES OF THE TATE GALLERY HELD ON 21 MAY 2003

The minutes were approved by the Trustees and signed by David Verey.

3 MATTERS ARISING

David Verey reminded Trustees that, from November 2003, meetings of the Board would take place in the mornings rather than the afternoons. Meetings would begin at 10.30 am.

4 DIRECTOR'S REPORT

4.1 Trustee Appointments - Renewals

Nicholas Serota reported that a press release had been issued to announce the reappointment of Victoria Barnsley, Professor Jennifer Latto and John Studzinski to the Board for a second term. On behalf of the Board, David Verey thanked the three trustees for their continuing commitment to Tate.

4.2 Trustees Vision for Tate Modern: a decade on

Nicholas Serota reiterated the invitation to Trustees to join him for drinks to celebrate the realisation of the Trustees' vision to use Bankside Power Station as the site for Tate Modern: it had been ten years, almost to the day, that Board members had visited the site.

4.3 Turner Prize Shortlist

The Trustees noted the shortlisted artists.

4.4 Bernard Leach Pottery

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

4.5 Tax

Following discussions at the May meeting, Nicholas Serota reported that Sir Nicholas Goodison had now published and circulated a consultation document on the proposed changes to the tax system intended to increase the flow of works of art into museums. Comments were being invited and Tate would be making a formal response to the paper, to which Trustees were invited to contribute. In response to a question from Jon Snow, Sian Williams agreed to circulate some additional contextual information. Trustees would in turn relay comments to Sian Williams, Alex Beard or Nicholas Serota, either by telephone or in writing.

4.6 Resource Allocation Update

Trustees noted that the findings of the Resource Allocation review would be discussed at the September Board.

4.7 Development: Relationship Management and Individual Giving

Nicholas Serota reported that, partly in response to the many comments raised by Trustees over the past eighteen months, a major project was underway to improve the way in which Tate conducts its relationships with its stakeholders. A report on progress to date had been

included in the papers for information and Trustees had yesterday been sent the first monthly news bulletin produced as a result of the project.

Trustees welcomed the initiative with David Verey commenting that the bulletin had been an interesting and useful read.

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

On the individual giving effort, Nicholas Serota reported a new strategy was in the process of being developed, together with a restructure intended to strengthen the team. In response to a question from David Verey about progress on the Collection campaign, John Studzinski reported that two advisory groups will be formed, one of which is focusing on gifts of £1m and over and the other on smaller gifts. Further reports would be made at future meetings.

4.8 Arrivals Project

Further to the Board note, it had been confirmed that Tate had secured £1.4m from the Millennium Commission for the Arrivals Project. The total cost of the project would be £2.1m and Tate's match funding had already been allocated to the project. Work would commence in 2004 and would include the creation of a new contemporary project space.

4.9 Tate Magazine (tabled item)

Alex Beard reminded Trustees that a comprehensive review of the Tate Magazine had taken place in 2001-2 and had resulted in the appointment of Condé Nast as publisher.

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

John Studzinski requested that a strategy for the new magazine be brought forward to the next meeting and this was agreed.

6 ACQUISITIONS

6.1 Acquisitions Financial Summary

Nicholas Serota reminded Trustees that it had been the intention to allocate £1 million from general funds during the current financial year with the possibility of finding a further £500,000 subject to favourable conditions. However, it seemed increasingly unlikely that this additional sum could now be made available and given current commitments, the financial summary demonstrated that the £1 million was now fully committed.

6.2 Acquisitions Statement

The Trustees noted the Acquisitions Statement.

6.3 Works Previously Considered

6.3.1 Sir Joshua Reynolds 1723-1792

Omai c.1775-6
oil on canvas
2362 x 1448 mm (93 x 57 in)

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

Nicholas Serota reported that the BBC was due to screen a documentary about the painting that evening.

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

6.3.2 Francis Bacon

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

Trustees agreed to accept Nicholas Serota's recommendation that the material be brought to Tate for further analysis with a view to a formal offer being considered by the Board in September.

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

6.3.3 Tyler Graphics

Nicholas Serota introduced this group of prints which had been offered by Kenneth Tyler, once of the most distinguished American print publishers of the 1970s and 1980s. He reported that the gift had come about partly as a result of Ken Tyler's longstanding friendship with Pat Gilmour, former head of prints at Tate, but also in consequence of Tate's policy of actively acquiring works on paper over the last quarter century. Nevertheless, the gift would mark a significant extension of Tate's print holdings.

Trustees warmly endorsed Nicholas Serota's suggestion that the gift be brought over in time for the next Board meeting with a view to a formal offer being accepted in September.

6.3.4 Anish Kapoor born 1954

6.3.4/1 *Untitled* 1990
fibreglass and pigment
diameter: 2500 x 1670 (98 ½ x 65 ¾ in)

6.3.4/2 *Her Blood* 1998
stainless steel and lacquer
3 parts: each 3480 x 3480 x 416 mm (137 x 137 x 1 2/3 in)

- 6.3.4/3 *Turned into the Interior* 2000
fibreglass, resin, paint and steel
670 x 2810 x 1600 mm (26 2/5 x 110 3/5 x 63 in)
- 6.3.4/4 *Untitled* 2000
marble
2050 x 1100 x 910 mm (80 3/4 x 43 1/3 x 35 4/5 in)
- 6.3.4/5 *Ishi's Light* 2003
fibreglass and lacquer
diameter: 2500 mm (98 1/2 in), height: 3150 mm (124 in)

Nicholas Serota reminded Trustees that at the March Board he had undertaken to pursue discussions with Anish Kapoor and the Lisson Gallery with a view to acquiring an alternative work to *Untitled*, 2000 which was not appropriate for display across the different Tate sites. The work had first been considered by Trustees at the September 2001 Board, along with *Turned into the Interior*, 2000 and a gift, *Untitled*, 1990. The gift had been conditional upon the purchases proceeding.

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

Nicholas Serota had indeed conducted further discussions and in the light of the recent exhibition of new works by the artist, it was decided to review the original selection of works. It was now felt that instead of the original three works, two different works were more appropriate for acquisition to Tate's collection: *Her Blood*, 1998 and *Ishi's Light*, 2003. The first was a major reflective surface piece of a type currently unrepresented in the collection and the second a brand new work related to the Turbine Hall installation *Marsyas*, 2002 which encapsulated recent developments in Kapoor's practice. These two new works had been valued at considerably more than the original two. However, the dealer had offered them at a discounted price of (*Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000*) and had agreed to seek a donor for (*Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000*). The commitment required from Tate was therefore as originally envisaged, at (*Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000*).

The question for Trustees, Nicholas Serota concluded, was whether they were content to accept these two new works rather than the original group? Julian Opie wondered whether the fact that one of the works was made of three parts might limit the possibilities for display, commenting that Kapoor has produced works of similar impact which are a single piece. Gillian Wearing expressed a concern that the impact of *Ishi's Light* would be diminished unless Tate were to allow visitors to enter the piece. It was her view that the work would be redundant unless Tate could allow this experience of the work. Chris Ofili and Dawn Ades agreed. Stephen Deuchar responded: it would be possible to allow visitors to enter, but that Tate would have to dedicate a gallery assistant to the piece to supervise such one-to-one encounters.

Nicholas Serota commented that this discussion raised the question of whether Tate should acquire intimate works given the constraints of a large museum; it remained his strong conviction that Trustees must continue to offer the kind of one-to-one experience with art that such examples afforded irrespective of the difficulties in displaying them. Vicente Todoli agreed, arguing that the work would be selected for display on the basis of its merit and its fragility would not inhibit the appetite to include the work among displays. David Verey concluded that it could be appropriate to acquire the work in these

circumstances. However, Nicholas Serota agreed to have a further conversation with Kapoor in the light of trustee comments and to report back to a subsequent meeting.

6.3.5 **Chris Ofili** born 1968

The Upper Room 1999-2002

Installation of thirteen canvases with mixed media, each with two elephant dung supports and walnut veneered plywood

Mono Blanco

oil paint, acrylic paint, pencil, polyester resin, glitter, map pins and elephant dung on canvas

1828 x 1219 mm (72 x 48 in)

Mono Naranja

oil paint, pencil, polyester resin, glitter, map pins and elephant dung on canvas

1828 x 1219 mm (72 x 48 in)

Mono Morado

oil paint, pencil, polyester resin, glitter, map pins and elephant dung on canvas

1828 x 1219 mm (72 x 48 in)

Mono Gris

oil paint, acrylic paint, ink, polyester resin, glitter, map pins and elephant dung on canvas

1828 x 1219 mm (72 x 48 in)

Mono Amarillo

oil paint, ink, polyester resin, glitter, map pins and elephant dung on canvas

1828 x 1219 mm (72 x 48 in)

Mono Verde

oil paint, ink, polyester resin, glitter, map pins and elephant dung on canvas

1828 x 1219 mm (72 x 48 in)

Mono Rojo

oil paint, ink, polyester resin, glitter, map pins and elephant dung on canvas

1828 x 1219 mm (72 x 48 in)

Mono Negro

oil paint, pencil, polyester resin, glitter, map pins and elephant dung on canvas

1828 x 1219 mm (72 x 48 in)

Mono Turquesa

oil paint, acrylic paint, pencil, polyester resin, glitter, map pins and elephant dung on canvas

1828 x 1219 mm (72 x 48 in)

Mono Marron

oil paint, ink, polyester resin, glitter, map pins and elephant dung on canvas

1828 x 1219 mm (72 x 48 in)

Mono Rosa

oil paint, pencil, polyester resin, glitter, map pins and elephant dung on canvas

1828 x 1219 mm (72 x 48 in)

Mono Azul

oil paint, acrylic paint, ink, polyester resin, glitter, map pins and elephant dung on canvas
1828 x 1219 mm (72 x 48 in)

Mono Oro

oil paint, acrylic paint, ink, gold leaf, polyester resin, glitter, map pins and elephant dung
on canvas
2438 x 1828 mm (96 x 72 in)

Offered for purchase by Victoria Miro Gallery for the sum of £750,000, less discount, net price £600,000, plus VAT, total price £705,000.

Chris Ofili left the meeting.

David Verey reminded Trustees that this group of work had been considered at the January Board and advised that the Board was now being asked to make a decision on whether or not to proceed with the acquisition. To do so would be to waive the rule that the Tate Board does not acquire work made by serving Trustees, but David Verey suggested that an exception to be made in this case because:

- It was an extraordinary group
- Victoria Miro had worked hard to secure a group of five private benefactors each prepared to contribute £50,000 towards the total cost of £600,000 (plus VAT); a sixth benefactor was in sight

With this last point in mind, Nicholas Serota advised that the position had changed somewhat since the group was first considered by the Board in January. At this time, Trustees were asked to consider the joint purchase of the works with

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

but

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

had since decided to withdraw from the acquisition. Jon Snow wondered whether

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

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

, to enable the acquisition reflected the considerable interest.

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

Stephen Deuchar concurred and suggested that should the works go on display at Tate Britain, they were likely to attract significant public attention.

Julian Opie exhorted fellow Trustees to proceed with the acquisition, arguing that it would be a missed opportunity not to go ahead. It was agreed that the acquisition be taken to the next stage.

Chris Ofili rejoined the meeting.

6.4 For Consideration

6.4.1 David Bomberg 1890-1957

The Dancer 1914
watercolour and crayon on paper
380 x 278 mm (15 x 11 in)

Purchased from X for
Information has been exempted under s. 40 and 43(2) of the Freedom of Information Act 2000.

A further report would be made to the September Board.

6.4.2 Gilbert and George born 1943, born 1942

Named 2001
90 colour photographs on paper; individually framed
overall dimensions: 3550 x 15210 mm (139 ³/₄ x 598 ⁴/₅ in)

Offered by White Cube for the sum of
Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

Draft Credit Line:

Purchased 2003.

6.4.3 Thomas Schütte born 1954

Double Cross 1988
steel
3820 x 2600 x 2600 mm (150 ²/₅ x 102 ¹/₃ x 102 ¹/₃ in)

Offered by X for the sum of

Information has been exempted under s. 40 and 43 (2) of the Freedom of Information Act 2000.

Draft Credit Line:

Purchased 2003.

Trustees agreed to consider both acquisitions in September.

6.5 Gifts

6.5.1 Basil Beattie born 1935

Witness V 1992
oil and wax on canvas
2152 x 2029 mm (84 ¾ x 79 7/8)

Offered as a gift by Peter Kellner through the American Fund for the Tate Gallery.

Trustees accepted the Director's recommendation which was to accept this gift and they did so with gratitude.

Credit Line:

Lent by the American Fund for the Tate Gallery, courtesy of Peter and Maria Kellner 2003.

6.5.2 Luis Camnitzer born 1937

6.5.2/1 *Sentences* 1966
chromed steel
51 x 51 x 51 mm (2 x 2 x 2 in)

6.5.2/2 *Leftovers* 1970
cardboard, gauze, paint and acrylic
2030 x 3250 x 205 (80 x 128 x 8 in)

Offered as a gift by the Latin American Acquisitions Committee. Purchased by the Latin American Acquisitions Committee from the artist for the sum
Information has been exempted under s. 43 of the Freedom of Information Act 2000.

Trustees noted that this work was another of very high quality to have been presented to Tate by the Latin American Acquisitions Committee and accepted the Director's recommendation to accept the gift.

Credit Line:

Presented by the Latin American Acquisitions Committee 2003.

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

6.5.4 **John Bellany** born 1942

6.5.4/1 *My Grandmother* 1967
crayon on paper
555 x 380 mm (21 7/8 x 15 in)

6.5.4/2 *My Grandmother c.1967*
pencil on paper
520 x 425 mm (20 1/2 x 16 3/4 in)

6.5.4/3 *Odyssey* 1998
screenprint on paper
851 x 1173 mm (33 1/2 x 46 2/5 in)

6.5.4/4 *Homage to David B* 2002
oil on canvas
1010 x 760 mm (39 3/4 x 29 7/8 in)

Offered as a gift by the artist.

Credit Line:

Presented by the artist in memory of David Brown 2003.

The Trustees noted the report and approved Nicholas Serota's recommendation which was to accept the gift.

6.5.5 **Carroll Dunham** born 1949

Female Portraits 2000

6.5.5/1 *One*
6.5.5/2 *Two*
6.5.5/3 *Three*
6.5.5/4 *Four*
6.5.5/5 *Five*
6.5.5/6 *Six*
6.5.5/7 *Seven*
6.5.5/8 *Eight*
6.5.5/9 *Nine*

- 6.5.5/10 *Ten*
- 6.5.5/11 *Eleven*
- 6.5.5/12 *Twelve*
- 6.5.5/13 *Thirteen*

lithographs on paper
 each 451 x 336 mm (17 ¾ x 13 ¼ in)
 edition size: 23

Offered as a gift by Universal Limited Art Editions Inc, New York in memory of Monique Beudert.

The Trustees noted the report and approved Nicholas Serota's recommendation which was to accept the gift.

Credit Line:

Presented by Universal Limited Art Editions and the artist in memory of Monique Beudert 2003.

6.5.6 Kiki Smith born 1954

Out of the Woods 2002
 portfolio of 5 photogravures with handset type on paper
 each 508 x 394 mm (20 x 15 ½ in)
 edition size: 41

- 6.5.6/1 *Untitled (Encryption) 1:5*
- 6.5.6/2 *Untitled (Encryption) 2:5*
- 6.5.6/3 *Untitled (Encryption) 3:5*
- 6.5.6/4 *Untitled (Encryption) 4:5*
- 6.5.6/5 *Untitled (Encryption) 5:5*

Offered as a gift by Universal Limited Art Editions Inc, New York in memory of Monique Beudert.

The Trustees noted the report and approved Nicholas Serota's recommendation which was to accept the gift.

Credit Line:

Presented by Universal Limited Art Editions and the artist in memory of Monique Beudert 2003.

6.5.7 Ricardo Basbaum born 1961

Capsules (NBP x me-you) 2000
Cápsulas (NBP x eu-você)
 mixed media installation
 overall display dimensions variable

Offered as a gift by the Latin American Acquisitions Committee. Purchased by the Latin American Acquisitions Committee from the artist for the special price of

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

The Trustees noted the report and approved Nicholas Serota's recommendation which was to accept the gift.

Credit Line:

Presented by the Latin American Acquisitions Committee 2003.

6.5.8 Ceal Floyer born 1968

Light Switch 1992-9
projected 35mm colour transparency
dimensions variable
UK edition: unique

Offered as a gift by Keir McGuinness.

The Trustees noted the report and approved Nicholas Serota's recommendation which was to accept the gift.

Credit Line:

Presented by a private collector in memory of Winifred McGuinness 2003.

6.5.9 Daniela Rossell born 1973

Ricas y famosas 1994-2002

6.5.9/1 *Untitled* 1999
Sin Título
colour photograph on paper
1270 x 1524 mm (50 x 60 in)
edition size: 3

6.5.9/2 *Untitled* 1999
Sin Título
colour photograph on paper
1270 x 1524 mm (50 x 60 in)
artist's proof

6.5.9/3 *Untitled* 2002
Sin Título
colour photograph on paper

1270 x 1524 mm (50 x 60 in)
artist's proof

- 6.5.9/4 *Untitled* 2002
Sin Título
colour photograph on paper
1270 x 1524 mm (50 x 60 in)
edition size: 3

Offered as a gift by the Latin American Acquisitions Committee. Purchased by the Latin American Acquisitions Committee from Greene Naftali Gallery, New York for the sum

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

The Trustees noted the report and approved Nicholas Serota's recommendation which was to accept the gift.

Credit Line:

Presented by the Latin American Acquisitions Committee 2003.

6.5.10 Sebastian Diaz Morales born 1975

15,000,000 Parachutes 2001
Single screen video projection
duration: 25 minutes
display dimensions variable
edition size: 5

Offered as a gift by the Latin American Acquisitions Committee. Purchased by the Latin American Acquisitions Committee from Carlier Gebauer, Berlin for the sum of

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

The Trustees noted the report and approved Nicholas Serota's recommendation which was to accept the gift.

Credit Line:

Presented by the Latin American Acquisitions Committee 2003.

6.6 Acquisitions Update

6.6.1 William Hogarth

Three Ladies in a Grand Interior ('The Broken Fan'), possibly Catherine Darnley, Duchess of Buckingham with Two Ladies c1736

6.6.2 Frederic, Lord Leighton

The Syracusan Bride Leading Wild Beasts in Procession to the Temple of Diana (subject suggested by passage in second 'Idyll' of Theocritus, 'And for her then many other wild beasts were going in procession') 1865-6

Nicholas Serota drew Trustees' attention to the fact that the price of this work had been reduced.

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

6.6.3 Charles Spencelayh

Dick's New Home
Mother's Sampler

6.6.4 Bridget Riley

Evoë 3 2003

6.6.5 The Vera Daniel Legacy

Nicholas Serota reported that a second payment of

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

had been received from this legacy and curators were investigating whether it would be possible to put this towards George Braque's *The Billiard Table*, discussed at previous Board meetings.

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

6.6.6 Raghubir Singh 1942-1999

6.6.6/1 *Pilgrim Camp, Lolarka Shashti Festival, Benares, Uttar Pradesh* 1985, printed 2002
colour photograph on paper

515 x 755 mm

Presented by the artist's estate 2002

P20241

6.6.6/2 *Visitor, Bombay Dyeing Office, Mumbai, Maharashtra* 1989, printed 2002
from *Bombay: Gateway of India*, P20242-P20243 incomplete

colour photograph on paper

510 x 755 mm

Presented by the artist's estate 2002

P20242

6.6.6/3 *Office Worker Leaves Home, Dharavi* 1992, printed 2002
from *Bombay: Gateway of India*, P20242-P20243 incomplete

colour photograph on paper

515 x 757 mm

Presented by the artist's estate 2002

P20243

- 6.6.6/4 *Munnar, Periyar Road, Kerala* 1995, printed 2002
colour photograph on paper
505 x 750 mm
Presented by the artist's estate 2002
P20245

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

Paul Myners joined the meeting.

6.7 Purchased by the Director

Trustees noted the following items purchased under the Director's delegated authority.

6.7.1 Augustus John 1878-1961

Dorelia Standing before a Fence c.1903-4
oil on canvas
2020 x 1220 mm (79 ½ x 48 in)

Purchased by Private Treaty Sale from a private collector

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

Credit Line:

Purchased 2003.

6.7.2 Hans Bellmer 1902-1975*The Doll* c.1936*La Poupée*

hand-coloured black and white photograph on paper

238 x 240 mm (9 3/8 x 9 1/2 in)

Purchased from Calmels Cohen, Paris, *Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.*

Credit Line:

Purchased 2003.

6.7.3 Geoffrey Clarke born 1924*Complexities of Man* 1951

iron and stone

1350 x 410 x 350mm (53 1/8 x 16 1/8 x 13 3/4 in)

Purchased from James Hyman Fine Art for the sum

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

Credit Line:

Purchased 2003.

6.7.4 Brian Rice born 19366.7.4/1 *Goran Nasai* 1963

relief print on paper

787 x 559 mm (31 x 22 in)

6.7.4/2 *Kuroi* 1963

relief print on paper

787 x 559 mm (31 x 22 in)

6.7.4/3 *Red Assembly* 1964

screenprint on paper

737 x 737 mm (29 x 29 in)

6.7.4/4 *Structure* 1965

screenprint on paper

1041 x 686 mm (41 x 27 in)

Purchased from the artist for the sum of

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

Credit Line:

Purchased 2003.

6.7.5 Per Kirkeby born 1938

Untitled 2000
monotype on paper
2203 x 1252 mm (86 ¾ x 49 ¼ in)

Purchased from Galerie Maximilian Verlag, Munich for the sum of
Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

Credit Line:

Purchased 2003.

6.7.6 Michael Craig-Martin born 1941

Becoming 2003
computer-based LCD light box with digital display
387 x 318 x 114 mm (15 ¼ x 12 ½ x 4 ½ in)
edition size: 6

Purchased from Gagosian Gallery for the sum of
Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

Credit Line:

Purchased with assistance from Edwin C Cohen 2003.

6.7.7 Sigmar Polke born 1941

Girlfriends 1967
Freundinnen
lithograph on paper
478 x 604 mm (18 7/8 x 23 7/8 in)

Purchased from Christie's, New York for the sum of
Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.

Credit Line:

Purchased 2003.

6.7.8 Gabriel Orozco born 1962

Printed Dust 2002

Polvo Impreso

portfolio of 12 etchings on paper
each 200 x 165mm (7 ¾ x 6 ½ in)
edition size: 25

Purchased from Editions & Artists' Books Johan Deumens, Heemstede, The Netherlands

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

Credit Line:

Purchased 2003.

6.7.9 Surrealist Documents

6.7.9/1 *Hans Bellmer: 25 Reproductions 1934-1950* 1950

book
Paris 1950

Purchased from Calmels Cohen, Paris *Information has been exempted under s. 43 (2) of the Freedom of Information Act 2000.*

6.7.9/2 *View* 1945

magazine
Marcel Duchamp Number, Series V, no.1, New York 1945

Purchased from John Armbruster

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

6.7.9/3 *First Papers of Surrealism* 1942

exhibition catalogue
Coordinating Council of French Relief Societies, New York 1942

Purchased from

Information has been exempted under s. 40 and 43 (2) of the Freedom of Information Act 2000.

Credit Line:

Purchased 2003.

5 Estates (Agenda Item 5, but discussed after Acquisitions)

London Town Development (tabled paper)

Information has been exempted under s. 43 and 42 of the Freedom of Information Act 2000.

David Verey suggested that since Trustees had had such a full discussion concerning the London Town development, it would be more appropriate for the Board to consider the paper at item 5 in September. In the interim, a further meeting of the Buildings Committee was scheduled over the summer and some Trustees would have the opportunity to comment there. Those not on the Buildings Committee were urged to relay any immediate comments to Peter Wilson.

7.1 Statement on Internal Control

Sian Williams commented that a statement of internal control formed a part of the Statutory Accounts this year. Trustees noted the system and agreed that Nicholas Serota and David Verey could sign the statement on their behalf, which they did.

7.2 Approval Statutory Accounts 2003

7.2.1 Tate Trust Funds Accounts for the year ended 31 March 2003

Trustees approved the Tate Accounts for the year ending 31 March 2003 and authorised David Verey and Nicholas Serota to sign them on their behalf which they did.

7.2.2 Tate Statutory Accounts for the year ended 31 March 2003

Trustees approved the Tate Trust Fund Accounts for the year ending 31 March 2003 and authorised David Verey to sign them on their behalf which he did.

7.3 Banking

7.3.1 Approval of Bank Mandate

Trustees approved the changes to the Bank Mandate.

7.4 Trustees Register of Interests 2002-03

Trustees noted that the annual process of updating Trustees' declarations of interests had been completed and approved the Register.

7.5 Data Protection and Access to Information

Trustees approved the updated data protection policy and implementation plan.

7.6 Tate International Council Membership

Trustees approved the changes to the International Council.

8 FOR DISCUSSION

8.1 Developing Tate Britain 2003-07: Summary and Recommendation

Trustees agreed to defer the discussion of this paper until September and to relay any immediate comments to Stephen Deuchar.

8.2 Latin American Acquisitions Group

Trustees noted the success of the Latin American Acquisitions Group.

9 REPORTS

Trustees noted the following reports.

9.1 Tate Modern

9.1.1 Tate Modern Report

9.1.2 Minutes of the meeting of the Tate Modern Council held on 3 June 2003

9.2 Tate Britain

9.2.1 Tate Britain Report

9.2.1 National and International Programmes Report

9.2.3 Minutes of the meeting of the Tate Britain Council held on 5 June 2003

9.3 Tate Liverpool

9.3.1 Tate Liverpool Report

9.3.2 Minutes of the meeting of the Tate Liverpool Council held on 19 June 2003

9.4 Tate St Ives

9.4.1 Tate St Ives Report

9.4.2 Minutes of the meeting of the Tate St Ives Council held on 23 May 2003

9.5 Digital Programme

9.5.1 Digital Programmes Report

9.6 Collections and Research Services

9.6.1 Collection Report

9.6.2 Collection and Research Services Report

10 OTHER MINUTES

10.1 Minutes of the meeting of the Board of Directors of Tate Enterprises Ltd held on 24 June 2003

The trustees noted the minutes of the meeting of the Board of Directors of Tate Enterprises Ltd held on 24 June 2003.

10.2 Minutes of the meeting of the Board of Directors of Tate Gallery Publishing Ltd held on 24 June 2003

The trustees noted the minutes of the meeting of the Board of Directors of Tate Gallery Publishing Ltd held on 24 June 2003

10.3 Minutes of the meeting of the Board of Directors of Tate Gallery Projects Ltd held on 24 June 2003

The trustees noted the minutes of the Board of Director of Tate Gallery Projects Ltd held on 24 June 2003

10.4 Minutes of the AGM of the Board of Directors of Tate Foundation held on 26 June 2003

Minutes of the AGM of the Board of Director of Tate Foundation held on 26 June 2003

10.5 Draft Minutes of the meetings of the Finance & Audit Committee held on 7 May 2003 and 2 July 2003

The trustees noted the draft minutes.

11 ANY OTHER BUSINESS

There was no other business.

12 DATE OF NEXT MEETING

Wednesday 17 September 2003, 2 pm at Tate Britain