

Minutes of the Meeting of the Board of Trustees of the Tate Gallery held on Wednesday 9 July 2008 at 9 am at Tate Britain

Present	Paul Myners Helen Alexander Lord Browne Jeremy Deller David Ekserdjian Anish Kapoor Patricia Lankester Franck Petitgas Fiona Rae Monisha Shah	Chair
Staff present	Sir Nicholas Serota Alex Beard Masina Frost Julian Bird Vicente Todolí Dr Stephen Deuchar	Director Deputy Director Head of Director's Office and Secretary to the Board of Trustees Chief Operating Officer Director, Tate Modern Director, Tate Britain
Report 6 to 13 Report 6 to end		
Report 6	Sue Cambridge, Director of Finance	
Report 7	Christopher Jonas, Harry Gugger and Ben Duckworth	
Reports 9-10	Andrea Nixon, Executive Director, Tate Liverpool Christoph Grunenberg, Director, Tate Liverpool Mark Osterfield, Executive Director, Tate St Ives Martin Clark, Artistic Director, Tate St Ives Caroline Collier, Director, Tate National	
Report 11	Caroline Collier, Director, Tate National	

The Chair commenced the meeting and informed Trustees that Fiona Rae had been delayed, but would arrive shortly. It was noted that several staff members would join the meeting to inform Trustees' discussion on a number of the items for discussion, and that the appropriate balance of staff attendees to Trustees continues to be considered carefully in order to respect Trustees' wishes to keep the number of people at the meeting to a manageable size.

1 Apologies

- a. Apologies were received from Sir Howard Davies.

2 Confirmation of Minutes

- a. The Chair informed Trustees that the full and redacted minutes would be combined into a single document in the future, so that Trustees might more easily consider the appropriateness of any recommended passages for redaction. It was also agreed that an amendment would be made to the draft minutes of Item 10 from the May Board of Trustees Meeting prior to the Chair signing the agreed version of the Minutes.

- b. The Trustees CONFIRMED the minutes as a true record, subject to the agreed change, and the minutes were signed by the Chair after the meeting.

3 Matters Arising

- a. The Chair drew Trustees' attention to the discussion in May, relating to the renewal of the Director's contract. Trustees expressed their pleasure in confirming the continuation of the Director's contract under standard Tate employment terms, in line with changes in UK employment law.
- b. Trustees were reminded that their comments are welcome on the recommendations sent to them in the letter dated 27 June 2008, following the review of Board effectiveness. It was noted that any changes in practice will be considered in light of what was overall a very good evaluation and that, once all feedback had been received, Trustees would be updated on any changes to current practice.

4 Conflict of Interest Declarations

- a. It was noted that an individual print to which Jeremy Deller had made with another artist, is a part of a collection of 22 prints to be considered by Trustees under Acquisitions for Noting (Report 13). Trustees were informed that the Charity Commission had been consulted and, in order to manage what could be perceived as a conflict of interest, Jeremy would absent himself from this discussion.

5 Directors Report

The Director's report was taken as read and the following comments were made and actions agreed:

5.1 Trustee Appointments

5.1.1 Current Process

- a. Trustees were updated that interviews had taken place for the current Trustee vacancy and that, subject to the OCPA Independent Assessor agreeing the letter to the Minister, the panel's recommendations would be submitted imminently. Trustees emphasised that the process should occur as expeditiously as possible, and prior to the Parliamentary Summer Recess, out of courtesy to the applicants who were interviewed.
- b. It was reported that the field of candidates was very strong, and that many of those who were not invited for interview were likewise extremely impressive, well-qualified candidates. It was noted that the interview panel had considered which candidates would augment the current mix of skills and experience represented on the Board, in order to provide a diversity of perspectives. It was also noted that, except in extraordinary circumstances, the interview panel is required to provide a choice of candidates considered to be appointable, and does not put forward only one candidate to the Minister for potential appointment.

5.1.2 Expansion to the Board of Trustees (Nominations Committee)

- a. Trustees were reminded that the role descriptions for the two new Trustee positions would be refined in light of the outcome of the current process. It was noted that the role descriptions for the two new positions would be submitted to the Minister as soon as a decision on the current vacancy has been confirmed.

5.1.3 Trustee Reappointment Process

- a. Trustees were informed that the Chairman had suggested that the process for considering the reappointment of Trustees for a second term should be formalised, and that the nature of this process is under consideration by the Director's Office. It is expected that the process will be similar to those which are also used in the private sector.

5.2 Family Conference 2008

- a. The Chair drew Trustees' attention to the date of this year's Family Conference, 1 October 2008, and strongly encouraged all Trustees to attend. The Head of the Director's Office reported that Peter Schwartz, the renowned futurist, business strategist, and expert in scenario planning would be the keynote speaker for this year and that it is hoped that his insights would lead to robust and interesting consideration of Tate's own strategic direction.
- b. Trustees were asked to encourage all non-executives in their sub-committee meetings and other interactions to attend the Family Conference.

5.3 National Art Collections Centre Update

- a. The Deputy Director reported that feedback from the planning officers had been positive and that there was confidence that planning permission would be granted. It was noted that work is underway to ensure that the project ambitions are clarified with partners and in good shape prior to the project being put on temporary hold, pending the development of an alternative funding scheme. It was also reported that the team had responded well to the disappointment of the outcome of the HLF decision. Trustees noted that while it had been agreed by DCMS that funding could be reallocated to other capital projects, future years' funding would need to be re-directed to the NACC project, and that this would have to occur within the CSR period to avoid having to reapply to DCMS for NACC funding.
- b. The Director reported that the Arts Council is currently conducting a review of collecting in the regions, with a particular focus on how contemporary collections can be developed outside London. It was noted that the review had identified a need for a national consultation and training centre to support this effort, and that this recommendation presents a strong fit with Tate's vision for the NACC.

5.4 Transforming Tate Britain Update

- a. Trustees noted that a revised project scope would be presented to Trustees for sign-off in November.

5.5 Progress on Building the Collection

- a. Trustees commented on the positive progress made in building the Collection, and the remarkable amount of works it has been possible to add to the Collection due to the generosity of collectors and artists. Trustees commented on, and expressed their appreciation for, the enthusiastic support of the artists, members, Collections Committees, and individual donors who have facilitated this improvement in the quality of the Collection. It was noted that the Family Day would be a good opportunity to further signal Tate's appreciation for these efforts. It was also noted that it is important that Tate appropriately recognise these important contributions as they are made.

5.6 Artist Rooms Update

- a. Trustees were updated on developments regarding the ARTIST ROOMS. Trustees were informed that the first meeting of the Steering Group, chaired by Janet Wolfson de Botton and also attended by Anthony d'Offay, had gone very well and that all parties seemed confident about the progress being made. It was reported that a key aim is to show some works by all artists in the ARTIST ROOMS in 2009, the programme of displays will begin in May 2009, and this is closely linked to Tate's national programme of activity. *Information has been exempted under Section 22 of the Freedom of Information Act 2000*¹ It was also stated that most of the ARTIST ROOMS collection will be cared for by Tate.
- b. Trustees also expressed their sincere appreciation to Janet Wolfson de Botton, for her willingness to lead the next stage of the ARTIST ROOMS initiative, and for her warm, positive support for Tate over many years.

¹ *Section 22 of the Freedom of Information Act provides that:*

(1) Information is exempt information if—

(a) the information is held by the public authority with a view to its publication, by the authority or any other person, at some future date (whether determined or not),

(b) the information was already held with a view to such publication at the time when the request for information was made, and

(c) it is reasonable in all the circumstances that the information should be withheld from disclosure until the date referred to in paragraph (a).

(2) The duty to confirm or deny does not arise if, or to the extent that, compliance with section 1(1)(a) would involve the disclosure of any information (whether or not already recorded) which falls within subsection

(1).

5.7 Tate Catering Update, following Bluecoat Fire

- a. The update, provided for information, was noted. Trustees were also updated that the investigators had completed their work and that no blame had been attributed to Tate Catering for the fire; it is therefore expected that the insurance claim will proceed quickly.

5.8 Operational and Marketing preparations for autumn shows

- a. Trustees were updated on marketing and operational plans for the two significant exhibitions planned for the autumn. Tate Britain ticketing and queuing arrangements were discussed as were plans to manage and monitor capacity and dwell-time in order to assess whether additional tickets might be released. Trustees discussed ticket prices and it was also noted that a special Saturday evening opening would be held, similar to that which was piloted by the Royal Academy during their *From Russia* exhibition. In addition, it was noted that evening hours would be extended for the shows and options for more broadly opening hours are under consideration. A query was raised regarding merchandising, and it was also noted that the last room of the Linbury Galleries may be used as an overflow extension of the café near the Manton entrance.

5.9 Tate Programme Schedule 2008-2009

- a. Trustees noted the programme schedule. It was reported that there were no substantive changes, but that there had been minor adjustments made to the touring arrangements. It was agreed that in the future the report would highlight any substantive changes to the programme.

5.10 Sponsorships and Donations

- a. Trustees noted the Sponsorship and Donations report, in particular the generous donation made in support of Transforming Tate Modern.

Christopher Jonas joined the meeting.

6 Finance Report

- a. The Chair welcomed Sue Cambridge, Tate's Director of Finance, to present the Finance Report and highlighted that she had made a great start since joining Tate from the BBC five months ago. The Chair also said that more time would be spent discussing Tate finances, as had been requested by some Trustees. It was reported that Tate is fully committed in acquisitions and that this would be discussed later in the meeting. In response to a query, it was reported that some indications of softness had been detected in attendance and expenditure. In line with general economic trends, we are experiencing low conversion rates in catering and, in line with UK seaside resorts, St Ives has experienced a 10% decrease in visitors relative to the previous year and lower conversion rates in catering. The Director of Finance highlighted exhibition and site attendance figures and reported that a surplus was forecast for the current financial year despite rising utility costs. The issue of ticket pricing was raised and Trustees were informed that a potential donor had been identified to fund an in-depth analysis of ticketing

price elasticity. It was noted that the autumn exhibitions are likely to have a younger audience and that ticket pricing should therefore be monitored carefully.

- b. Trustees requested that an analysis of the membership scheme be undertaken to better understand the dynamics of transfer pricing and value creation for Tate. It was suggested that the analysis include consideration of the pricing of memberships and the cost of magazine publishing.
- c. Trustees also asked that an item be prepared for discussion at the Finance and Operations Committee regarding Tate's utility costs and mitigating actions to manage these rises.
- d. Trustees also requested a comparison of Tate's performance against similar institutions along a selected set of key indicators, in order to understand better what is happening in the broader museums and galleries sector.

7 Transforming Tate Modern – Stage C

- a. Christopher Jonas reported on the outcome of the Transforming Tate Modern Delivery Board meeting, held on 1 July 2008. He recommended that Trustees should satisfy themselves that the proposal works as a building for Tate both in function and with regard to the sustainability agenda; that it could be achieved within the budgets set; and that it could be completed within the agreed timeframe. It was noted that the Project Board is satisfied that the current scheme is deliverable given the current budget and timeline. Two key risks were also discussed, both of which are seen to be manageable in the view of the Project Board. Referring to the report circulated to Trustees on 4 July 2008, Christopher Jonas said that the Project Board recommends that Trustees accept the report on RIBA Stage C, and commission RIBA Stage D work at a cost of £9.6m.
- b. Trustees discussed fundraising for the project. *Information has been exempted under Section 43 (2) of the Freedom of Information Act 2000*² Trustees expressed their sincere appreciation to John Botts, Lord Browne, Melanie Clore, Anthony Salz and John Studzinski for the time and support that they have generously contributed to helping Tate in this area.
- c. Helen Alexander, who it was noted chaired the last Finance and Operations (F&O) Committee meeting and also attended the Project Board meeting, commented that it is the view of the F&O Committee that it makes sense to commission Stage D designs. She also reported that the quality of the Project Board and its advisors confirmed in her mind the decision taken by the F&O Committee.
- d. Trustees discussed the level of contingency and potential implications for the fundraising plan. Christopher Jonas said that most cost overruns are due to poor project management, and that design would be fixed to avoid this pitfall. He also reported that considerable contingency had been built into

² *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).*

the current cost target and that the inflation assumptions had been interrogated extensively. It was also reported that the professionals had confirmed their confidence that the cost targets were realistic and achievable. *Information has been exempted under Section 36 of the Freedom of Information Act 2000*³

- e. Following this discussion the current designs were presented by Harry Gugger and Ben Duckworth, and the following key points were noted:
- The oil tanks as rough, found spaces remain central to the design and the architects seek to work with the materiality that they present;
 - Brick as a surface treatment reinforces the idea of one Tate;
 - The external treatment of the building has evolved through the use of cuts and slits to let light in as appropriate;
 - The voids, lifts, stairs and ceremonial routes through the building contribute to audiences' understanding of the building as a whole;
 - The diversity of spaces for showing art has been enhanced through innovative treatment of natural light in some galleries and a range of room sizes and heights;
 - There will be a nearly 60% increase in the amount of space for showing art at Tate Modern;
 - Sustainability of the building has been improved, in particular through the use of ground water for cooling; and
 - The loading of the building has been simplified through the use of a straightforward system of concrete columns and slabs.
- f. Trustees discussed the carbon output of the extension and the potential cost to offset this. Trustees commented that their concerns and recommendations had been taken on board by the architects and expressed their view that the form of the building was simpler and better. Finally, it was also reported that the team has bonded well since January, and that the presence of a construction manager at an early stage in the project had been helpful.
- g. The Trustees

APPROVED the proposal to commence RIBA Stage D designs, at a cost of £9.6m.

8 Tate Strategy to 2012

- a. Masina Malepeai Frost, Head of the Director's Office, introduced the strategy. Trustees' attention was drawn to the growth in Tate's audiences and ambition, the degree of funding self-reliance, and changes in audience expectations. It was noted that Tate's Vision has been updated to include greater emphasis on collaboration and scholarship, and that the interpretation

³ *Section 36 of the Freedom of Information Act provides that: Information is exempt information if its disclosure under this Act would be likely to have any the following effects:*

1. *prejudice collective Cabinet responsibility;*
2. *inhibit the free and frank provision of advice and exchange of views for the purposes of deliberation;*
or
3. *prejudice the effective conduct of public affairs*

of the various elements of the Vision across Tate sites and channels of delivery had also been revisited. The overarching objective of the strategy, “to create distinctive programming, based on Tate’s knowledge of art and artists which inspires and engages a wider portion of the UK population, and an international audience” was noted. Trustees noted that the strategy is premised on the interaction of art with audiences, and on expanding the breadth of the audiences Tate reaches.

- b. The Chair highlighted that input would be sought from the broader non-executive, via councils and committees, and at the Family Conference, and this was welcomed by Trustees. It was also suggested that feedback be sought from individual Trustees who wish to contribute over the coming months.
- c. Trustees emphasised the importance of research and scholarship, an area which is core to all Tate activity. It was also noted that Tate should be a vanguard and willing to take risks with regard to thought-leadership and debate. The Director reported that Tate is considering establishing a small number of Research Centres to focus effort and expertise in key areas, and that these would be developed with support from a new scheme for Senior Fellows from academic institutions who would be attached to the Research Centres.
- d. Trustees discussed Tate’s ambition to work more collaboratively, and it was noted that Tate should take a leadership role in initiating and facilitating new forms of collaboration. Trustees discussed the delicate balance to be struck between supporting and leading, and the challenge of gaining sufficient visibility and recognition when in a supportive position. It was suggested that leadership in research and scholarship may be one way to achieve this.
- e. It was recommended that the Vision include a brief sentence which summarises the longer-term ambitions for Tate overall and that this should include reference to art and artists. In addition, it was noted that more explicit emphasis should be placed on excellence, in order to differentiate the concept of higher quality from more activity per se. It was also noted that more mention could be made to changes in technology and communication, and the impact of these changes on audience expectations. Trustees commented that new media would be an important component of how we interact with audiences in the future. It was reported that this aspect would be discussed in greater detail in November.
- f. The Director of Tate Britain stated that this iteration of the strategy set out the high level Vision and principles, and that subsequent discussions would include more detail about how these objectives would be delivered across the various areas of Tate activity. It was noted that the final strategy will also address how achievements against the targets will be measured.

Anish Kapoor left the meeting.

The Board of Trustees’ meeting was adjourned for a short break.

Caroline Collier, Andrea Nixon, Christoph Grunenberg, Mark Osterfield, and Martin Clark joined the meeting.

9 Tate Liverpool Strategy 2009-2012

- a. Andrea Nixon and Christoph Grunenberg presented the Tate Liverpool strategy. Christoph Grunenberg presented future programme for exhibition and displays, highlighting a number of programmes which seek to engage with the public in an experimental way and which present innovative international and political perspectives on art. Andrea Nixon reported that Tate's programme designed to support Liverpool's year as the European Capital of Culture – the quality and scale of which is rarely seen outside London – has been enormously successful, with attendance up in some cases over 200%. It was also reported that new developments such as the Museum of Liverpool Life, the Liverpool One shopping complex, the Conference Centre, and the cruise liner terminal present opportunities for the Albert Dock area to be the centre of cultural life in Liverpool. Trustees discussed the potential legacy of the Capital of Culture, and the necessity to secure more local and regional funding in order to maintain the high level and quality of programming which has been shown to be so successful this year.
- b. Trustees commented on the excellent programming, the contribution made to the success of the Liverpool Capital of Culture so far, and the integration of Tate Liverpool and its exhibition, display and learning programmes in the local community. It was noted that the decision to hold the Turner Prize in Liverpool was an important gesture of leadership and confidence in Liverpool, which has had a catalytic effect. Andrea also reported that the activities in Liverpool this year have not only lifted the level of excellence and integration with the city, but also provided evidence to help make the case for culture in terms of economic impacts and visitor numbers.
- c. Trustees discussed the funding mix of Tate Liverpool. In light of the difficult funding environment, it was noted that it will be important to raise understanding of what the role of the national museums should be outside London, the relationship with local communities and funding bodies, and that this should be defined and communicated in tandem with the DCMS.
- d. *Information has been exempted under Section 43 (2) of the Freedom of Information Act 2000*²
- e. Patricia Lankester, the Chair of the Tate Liverpool Council, said that it is not possible to emphasise enough the great work that has been done and progress made in Tate Liverpool. Trustees congratulated Andrea and Christoph for their stellar work, and also expressed their appreciation to the entire team in Liverpool.

² *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).*

10 Tate St Ives Strategy 2008 – 12

- a. Trustees welcomed Mark Osterfield and Martin Clark to present the Tate St Ives strategy. The Chair highlighted that Martin Clark, who joined Tate from Arnolfini in August 2007, has made an impressive start working together with Mark Osterfield to grow the ambition of the artistic programme in St Ives. It was also noted that much progress has been made in developing local community support.
- b. Mark informed Trustees that St Ives seeks to build on its unique position as a national museum in a rural area, and that the museum seeks to be known as an international centre of art and exchange which sits at the heart of creative Cornwall and the Southwest. It was noted that an important part of the vision is to build on the importance of St Ives to British modernism by emphasising the international aspects of the community more through the programme over an 18 month period, the plans for which were presented to Trustees, and also stronger international partnerships and tours. Martin outlined plans for an expanded artist residency programme, which would include a greater diversity of creative and artistic practice, and also a research centre focussing on the artist colony, both of which would extend Tate St Ives' integration with local academic and creative networks.
- c. Mark outlined two capital considerations which, it was noted, would be essential to realising Tate St Ives vision. It was reported that an agreement has been reached with the town council and Penwith Social Housing Association on a scheme to develop the existing gallery at a cost of approximately £15m. It also was reported that the new scheme is a better solution for all parties involved, and that the town council has come out in public support of the proposal. Mark said that the proposed development would expand gallery space by 60%, provide much needed learning spaces in the gallery, and improve visitor and staff facilities. *Information has been exempted under Section 43 (2) of the Freedom of Information Act 2000*²
- d. Trustees discussed the composition of visitors, including many holidaymakers who are visiting a modern and contemporary art gallery for the first time. It was reported that the museum has successfully engaged front-of-house staff to better understand the works on display, and to encourage dialogue between staff and visitors. The Directors of St Ives reminded Trustees that the shortage of space made it difficult to fulfill the tripartite responsibilities of the Gallery: showing new work, representing the St Ives School adequately, and sharing important aspects of the Tate collection.
- e. It was suggested that the Directors explore the possibility of working together with ACME due to the organisation's experience in running artists studios, in order to determine whether they might complement St Ives' residency offer.

² *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*

- f. Trustees discussed the fact that St Ives' funding is a one-off capital consideration as opposed to an on-going funding problem. The Chair highlighted that Cornwall remains a very deprived area relative to the rest of the United Kingdom and that economic and social development is a prime concern for local and regional authorities. Trustees commented that St Ives was the first major civic cultural project in the region and has contributed significantly to the sense of prosperity and success in the area. The Director stated that historically the South West Regional Development Agency has not put significant resources into supporting culture. Trustees noted that it would be critical to work with the local, regional and European authorities to raise awareness and recognition of the role that culture can play in supporting regional development, and that it would be important to transform the view that jobs and culture are unrelated. Trustees also discussed options for additional local fundraising. It was noted that the European fund appears narrowly focussed on business developments, and that the County Council is in the process of transforming into a unitary authority over the next year. It was agreed that central government support for more local and regional commitment to an investment in culture should be sought.
- g. The Chair said that the reinvigorated programme in St. Ives, led by Mark and Martin, merits support from Tate and the Trustees and Trustees expressed their appreciation for the hard work of, and progress made by, the team in St Ives.

Andrea Nixon, Christoph Grunenberg, Mark Osterfield, and Martin Clark left the meeting.

11 Only Connect: Tate's National Strategy

- a. The Director of Tate National, Caroline Collier, introduced Tate's National Strategy. The history and purpose of Tate National was highlighted and it was noted that the department was created to focus Tate's leadership nationally and internationally by coordinating cross-cutting activities such as research, and transforming Tate into a diverse global network which is leading and collaborative, but not dominant. It was stated that Tate National is not a brand, but that it aims to strengthen Tate through its collaborative agenda, ethos and method and to demonstrate to the funding bodies that Tate takes seriously its national remit. It was also reported that consultation had revealed that regional organisations would like more access to Tate's National Collection, to its expertise, and to its brand and that out of this the concept of Tate as a broker had been refined.
- b. The importance of sharing the Collection was highlighted, through the example of the ARTIST ROOMS. It was noted that funding is being sought to sustain the costs of a core team who would support this activity, and that costs of transport and marketing would be covered by those institutions with whom the Collections would be shared. It was also reported that there are a number of strategic initiatives such as Imagine a Nation, which are supported by Tate National and which support the notion of Tate as an institute without walls.
- c. The evaluative framework for the scheme was presented. It was stated that the aims are to reduce the direct costs of the initiative to Tate by securing additional funding; to be known as a good collaborator externally; to be able

to demonstrate that Tate's local engagement has made a difference; and to have wider and stronger public awareness of the contribution that Tate makes to the health of the national visual arts ecology. It was discussed that all people, regardless of whether they live in London or not, should know that Tate is there and supports their local area.

- d. Trustees discussed the need to balance a collaborative role with the need for there to be a leader in most successful collaborations. A concern was raised about the risk that the plans may not work out as expected, and the potential impact of this on the Tate brand. It was suggested that the scheme seek to focus on areas of highest impact, and that the team should maintain a keen awareness that the quality of the brand can be significantly impacted by the weakest elements of execution.
- e. Trustees also discussed the need to integrate and focus the Liverpool, St Ives and national activities. It was stated that there should be more clarity on which activities are offshoots of current activities, and which are new projects. Attention was also drawn to a potential tension between the urgency to support Liverpool and St Ives, if Tate is simultaneously moving toward being a national player in the ways described. Trustees commented that it is important to agree the reasons for Liverpool and St Ives within the national support system, and that they should demonstrate, and be exemplars of, Tate's interest in and commitment to working outside London. As part of this, it was also noted that the strategy will need to identify those things that should be distinctive, and those that can be standardised as the programme is rolled out.
- f. The interface between Tate National and Tate Media was discussed and it was noted that the two are working very closely together. It was stated that Media should form an important element of Tate's national strategy as it is a way Tate can work through, and with, a wider public. It was reported that the topic of Tate Media would be considered again in November, in conjunction with the Audience strategy. Trustees noted that an interim update be provided to Trustees in September on the key strands of Tate Media's activities, with a more detailed report to remain on the Board Schedule for discussion at the November meeting.
- g. The question of greater cross-over and sharing between elements of the Tate family was raised. Tensions existing within the family were discussed, and Trustees were informed that elements of enhanced sharing have been raised, for example Liverpool's Black Atlantic exhibition might also come to London.
- h. The Chair emphasised that it is a bold goal for Tate to be seen as a national asset but it was a challenge that had to be addressed. It was also noted that Trustees should be kept informed and, where possible, involved in helping to push forward the national strategy.

12 Acquisitions Financial Statement

- a. Trustees noted that Tate is currently fully committed for this year and next in terms of acquisitions. It was also noted that Tate must be realistic about the funds that can be raised against major individual works of art that do not yet have significant heritage value or which do not appeal to a specific community.

12.1 Update on funding for Rubens Acquisition

- a. Trustees were informed that the Tate Members had generously agreed to contribute a further £1m to the acquisition of Rubens' *Multiple Sketch for the Banqueting House Ceiling* c. 1628-30 in addition to the £300,000 already committed. Trustees were asked to commit an additional £300,000, to the £700,000 already committed. It was noted that this would raise the total contribution to the acquisition of the work from Tate funds to £2.3m, and this would bring the total amount raised to just over £3m.
- b. *Information has been exempted under Section 43 (2) of the Freedom of Information Act 2000*² Trustees agreed that the work is very important to Tate and is being offered at a fair price. It was also noted that Rubens' work in Britain was a turning point in British art, and that Tate would not be doing a Van Dyck exhibition in 2010, but for Rubens.
- c. The Trustees

AGREED to commit additional funds as requested toward the acquisition of Rubens' *Multiple Sketch for the Banqueting House Ceiling* c. 1628-30.

Sir Peter Paul Rubens

Multiple Sketch for the Banqueting House Ceiling, c.1628-30

Oil on oak support, on a cradled mahogany support

94.7 x 63 cm

12.2 Update on Funding for Beuys Acquisition

- a. *Information has been exempted under Section 43 (2) of the Freedom of Information Act 2000*²
- b. The Trustees

NOTED the funding update and CONFIRMED their intent to acquire the work.

*Information has been exempted under Section 43 (2) of the Freedom of Information Act 2000*²

² **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)

Jeremy Deller left the room.

13 Acquisitions for Noting

- a. Trustees were asked to ratify the acquisitions decisions made by the Collections Committee and the Director as outlined in the report. Trustees' attention was drawn to a portfolio of prints, *The House of Fairy Tales*, consisting of 22 prints by 23 artists. As previously noted, one of the prints was created by Jeremy Deller, a serving Trustee, together with Alan Kane. Trustees were informed that the works are not being acquired from the artists, as the artists have previously gifted the works to the charity House of Fairy Tales, a non-profit arts-based education project. Tate is acquiring by purchase the portfolio for £5,500 from the charity and as a result there is no direct financial benefit to any of the artists. Trustees noted that the Charity Commission had been consulted, and as they see no conflict of interest have instructed Tate Trustees to act according to what, in their view, is in the best interests of Tate and to manage any perceived conflicts of interest appropriately.
- b. The Trustees

APPROVED the acquisitions and gifts outlined in the report and NOTED that Jeremy Deller had contributed to one of the prints in the group of 22 works, but that he would receive no compensation for his contribution to the work.

BRITISH ART POST 1900

Gifts

James Boswell 1906-1971

Grand Reunion Days 1956

Another Day 2 1956

Le Sphinx c.1939

Le Sphinx 1937

Le Sphinx 1937

Le Sphinx 1937

Le Sphinx 1937

Richard Hamilton born 1922

Bathers (b) 1969

Vignette 1969

Putting on de Stijl 1979

Jamie Reid born 1947

No Feelings 1977

Nicholas Pope born 1949

Oak Wood Column 1973

Lucia Nogueira 1950-1998

Untitled 1994

Keir Smith 1950 – 2007

Paolo 2001

Sarah Jones born 1959

Actor (II) 1995, 2008

Angus Fairhurst 1966-2008

When I woke up in the morning, the feeling was still there 1 1997

When I woke up the feeling was still there 2 1997

When I woke up the feeling was still there 3 1997

When I woke up the feeling was still there 4 1997

Purchased by the Director

Terry Atkinson born 1939

Postcard from Trotsky in Gdansk to Svetlana Stalin and Malcolm Muggeridge, dated 1983 1982

'The blood of Christ certainly passeth all understanding'.

John Panting 1940 – 1974

Untitled sketch model for steel sculpture c. 1972-1974

Jamie Reid born 1947

Work and Play 1972

Lucia Nogueira 1950-1998

Vai e Vem 1993

Untitled 1994

Untitled 1990

Untitled (Ladder with Elephant) c. 1993-7

Untitled

Untitled

Untitled 1994

Cathy Wilkes born 1967

(We Are) Pro Choice 2008

Phillip Allen born 1967

Beezerspline (Counter Attack Version) 2003

from **The House of Fairy Tales** 2008

Fiona Banner born 1966

Once Upon a Time

Spartacus Chetwynd born 1973

Bat Opera 33

Enrico David

Costume Design

Simon Bill born 1958

Fairy Face

Mat Collishaw born 1966

Duty Free Spirits

Jeremy Deller born 1966 and **Alan Kane** born 1961

Mari's Taxi

Peter Blake born 1932

I may not be a Ruralist anymore, but this morning I saw a fairy in my garden in Chiswick 2008

Dexter Dalwood born 1960

Cinderella 2008

Simon English born 1959

Sugar Plum Fairy

Ellen Cantor

Share it with me

Adam Dant born 1967

Bogeyman

Georgie Hopton born 1967

The Little Window

Harland Miller born 1964

International Lonely Guy

Jane Simpson born 1965

Swiss Cottage

Francis Upritchard

Clan of Rob

Cornelia Parker born 1956

The Blue Room

Bob and Roberta Smith

I was Hansel in the school play

Rachel Whiteread born 1963

Storytime

Simon Periton born 1964

Neighbourhood Witch

Kiki Smith born 1954

Blue Girl

Paula Rego born 1935

The Guardian

Gavin Turk born 1967

Melancholia

INTERNATIONAL ART

Gifts from the American Patrons

Rudolf Stingel born 1956

Untitled 2007

Matthew Buckingham born 1963

Situation Leading to a Story 1999

Gifts

Mel Bochner born 1940
Language is not transparent 1969

Arturo Herrera born 1959
Want 2007

American Fund Acquisitions

Joan Jonas born 1936
The Juniper Tree 1976/1994

Mel Bochner born 1940
36" Latitudinal Projection 1969

Promised Gift

Kris Martin born 1972
Mandi VIII 2006

LAAC

Beatriz Gonzalez born 1938
The Last Table

Tania Bruguera born 1968
Tatlin's Whisper #5

Javier Téllez born 1969
La Passion de Jeanne d'Arc (Rozelle Hospital, Sydney) 2004

Sandra Gamarra born 1972
Page 348 2005
LiMac Museum Shop

Purchased by the Director

Antonio Muntadas born 1942
Personal/Public 1981

Nedko Solakov born 1957
A Life (Black and White) 1998-

Rirkrit Tiravanija born 1961
Untitled, 2005 (sleep on earth, eat on sand) 2005

Akram Zaatari born 1966
Objects of Study/The archive of studio Shehrazade/Hashem el Madani/Studio Practices 2007

ARCHIVE

Gifts

Jeremy Rees

One transit box of material, mostly from the 1980s, relating to Rees's involvement in two projects: EVAC (European Visual Arts Centre) at Norwich, and IVAIN (International Visual Arts Information Network), an early collaborative networking and data exchange initiative between European museums and art institutions. Offered as a gift by his widow, Mrs. Annabel Rees.

The Art Fund

An accrual of material to add to the Art Fund (formerly National Art Collections Fund) archive, TGA 9328. There are 74 boxes across the range of the Fund's activities, but includes a large volume of acquisition files relating to particular causes and works. This material accrues on a regular basis as material becomes non-current, fulfilling the commitment made at the time of the original acquisition.

LOANS

Long Loans In

Nathaniel Dance Holland 1735-1811

James Grant, John Mytton, Thomas Robinson and Thomas Wynn in front of the Colosseum in Rome 1760

John Martin 1789-1854

The Celestial City and the River of Bliss 1841

Vicente Todolí left the meeting.

Jeremy Deller returned to the room.

14 Approval of Statutory Accounts

- a. Trustees were updated that all audits had been completed, and that the recommendations were modest in light of the complexity of the organisation.
- b. The Trustees

AUTHORISED the Director and the Chair to sign the Statutory Accounts.

15 Tate Estates Strategy

- a. The Trustees commented on the high quality of the individuals suggested for the Millbank Development Committee, in particular the suggestion for the role of Chair. It was also suggested that *Information has been exempted under Section 40 (2) of the Freedom of Information Act 2000* ⁴

- b. The Trustees

APPROVED the proposed terms of reference and skills matrix for the Millbank Development Committee.

16 Key Points from Minutes of Councils and Committees

- a. The Trustees

NOTED the key points from the minutes of the Councils and Committees.

17 Minutes from Councils and Committees

- a. The Trustees

NOTED the minutes from the Councils and Committees.

18 Any Other Business

- a. Trustees were informed that efforts to raise awareness of the benefits of lifetime giving to cultural institutions continue, and that there appears to be growing openness to, and interest in, considering the grounds for changes to the existing arrangements.

19 Date of the Next Meeting

- a. The next Board of Trustees meeting will be held 17 September 2008 at Tate Modern in the Level Three Meeting Room at 9 am. The Board meeting will be followed by lunch which will begin at 1 pm in Board Room.

⁴ *Section 40(2) of the Freedom of Information Act provides that: Information is exempt where either:*
1) *disclosure would contravene the Data Protection principles, or would be likely to cause damage or distress, or*
2) *the data subject would not have a right of access/right to know under the Data Protection Act*