

## Tate Modern: The First Five Years

Since it opened in May 2000, Tate Modern has attracted more than twenty million visitors. In only five years, it has drawn attention to a previously undeveloped area of London and has created 1,000 new jobs, generating £26 million per annum for London as a whole. It has become a new landmark for the capital, and its programme and architecture have won international acclaim.

*Tate Modern: The First Five Years* is a specially commissioned collection of essays examining various aspects of the impact of Tate Modern. With an introduction by Tate Director Nicholas Serota, the contributors are Martin Gayford, John Holden, Rowan Moore, the Rt Hon Chris Smith, Jon Snow and Tony Travers, each of whom analyses Tate Modern's distinctive contributions to the nation's cultural life.

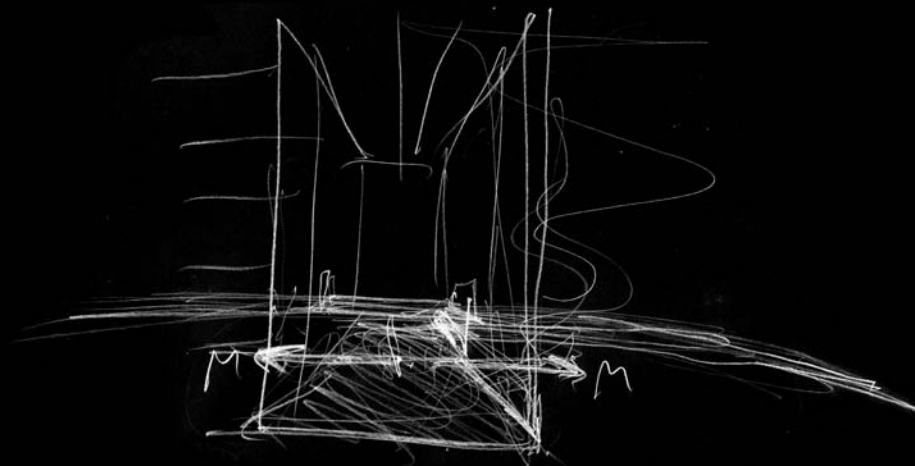
# TATE

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Cover image: Tate Modern Turbine Hall © Herzog & de Meuron

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With essays by Martin Gayford, John Holden,  
Rowan Moore, the Rt Hon Chris Smith,  
Jon Snow and Tony Travers



Tate

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## Tate Modern

This turbine hall, these galleries of light  
Are freighted with a purpose and a power.  
This bridge is like a contract, and this tower  
Evidence of a legacy, a right.

Massive with possibility they stand  
Open to such surprise as may exist  
Deep in the pulse, the chambers of the heart;  
Exacting fresh precision from the hand,  
Risk in the brush, resilience in the wrist,  
New thoughts to paint, new passions to impart.

*James Fenton*

## A New Landmark

In the five years since it opened Tate Modern has become such an accepted part of the London landscape and international artworld that it scarcely seems possible that London, alone of all capital cities, was without a proper museum of modern art until 2000. Only ten years ago Sir Giles Gilbert Scott's great building lay opposite St Paul's, dark, unknown, unloved and threatened with demolition. Imaginatively converted by Herzog & de Meuron, it was recently voted the capital's favourite building. It has been seen as a symbol of regeneration of life in the capital, and has appeared in feature films, advertisements and novels.

In five years more than twenty million visitors have taken possession of the building itself, notably enjoying the experience of being in the great Turbine Hall. They have visited a range of exhibitions and events and participated in education programmes which have matched those previously available only in Paris, New York and Berlin. Ambitious exhibitions including *Warhol*, *Matisse Picasso* and *Edward Hopper* have attracted new audiences for the visual arts while the range and depth of contemporary exhibitions have been a real stimulus to an audience for the art of our own times. New facilities, new programmes and new skills in the field of education and interpretation have enabled Tate to offer much more extensive and challenging programmes for general visitors, schools and the local community, while a series of performances crossing boundaries between visual and other arts has been enthusiastically welcomed by young audiences.

And yet in spite of these successes, which have been sustained by a combination of public and private funding and an unusually high proportion of earned income, much of the potential at Tate Modern still remains to be developed. Some of this promise will eventually be realised by our project *Completing Tate Modern*. This builds on our successes and will eventually provide much more extensive spaces for learning and community activities, a performance space and different types of gallery suited to showing a variety of art including installation, photography, film and new media. But in advance of the new building there is evidently

a demand for a wider range of programmes, piloted in the last five years but new to Tate, notably in performance, film and photography. Our aim is to achieve a vision of a museum which is not limited to the traditional fine arts of painting and sculpture. And we need to ensure that the programme also has a depth and texture which the community of artists and scholars deserves. A major museum worth its name must present innovative exhibitions devoted to showing new aspects of the familiar figures, as Tate Modern has done with *Constantin Brancusi: The Essence of Things*, *Surrealism: Desire Unbound* and *Max Beckman*, but it must also bring new research, new areas of enquiry and new names to the fore, as we have tried to do with *Century City: Art and Culture in the Modern Metropolis*, *Time Zones: Recent Film and Video* and *Cruel and Tender: The Real in the Twentieth-Century Photograph* and in many exhibitions devoted to the work of individual artists as well as the new *Untitled* series. Not every show should be a 'block-buster'.

Furthermore, we need to continue to develop the range of our programmes to draw in audiences that have not traditionally been visitors to museums. We can do this by broadening our horizons, reaching out to new communities and taking advantage of the opportunities offered by broadcasting and our online services. Tate Modern may be an established success but it will only continue to surprise, challenge, delight and reward if it continues to break new ground.

Nicholas Serota  
Director, Tate

## A New Space for a New Art

### Martin Gayford

On first entering Tate Modern five years ago, one critic wrote that he felt he had died and gone to art heaven – so spacious, so grand, so light was the impression that the newly adapted building gave. One ascended escalator after escalator to reach new floors of this modernist paradise. The new Tate was of course – at least as far as London was concerned – an entirely new kind of art space: a vast post-industrial building into which three floors of galleries had been inserted. The question it raised, after one had got over the initial thrill, was: to what kinds of art was this extraordinary museum suited?

All visual art is intended to be seen in a certain kind of space, whether a rococo boudoir or the minimalist white cube of a contemporary gallery. The grand, neo-classical rooms of the National Gallery and Tate Britain – or the older parts of those buildings – are well adapted to displays of large-scale oil paintings. The smaller galleries of the Wallace Collection are ideal for intimate works by Fragonard and Watteau, for example. In Tate Modern, the most startling and novel feature was the huge cavern of the Turbine Hall.

As a place for the display of art this was almost unprecedented. The nearest analogy in sheer volume would be a religious structure such as St Peter's, into which Gianlorenzo Bernini inserted some vast sculptural objects. But the Turbine Hall is barer, and still less related to the human scale. It represented a challenge to which five artists – Louise Bourgeois, Juan Muñoz, Anish Kapoor, Olafur Eliasson and Bruce Nauman – have responded in very different ways and with varying levels of success.

*The Unilever Series* of exhibitions in the Turbine Hall began with Louise Bourgeois, who placed a massive bronze spider on the bridge halfway down the hall, and three climbable towers beyond. In 2001, a subtle work was installed by the late Juan Muñoz in which the spectator had to search for the elements he had positioned high up in the hall. Bruce Nauman's *Raw Materials* in 2004 was a collage of sound, issuing from speakers placed down both sides of the hall. But the two works which have succeeded best

in fulfilling this tricky commission have been Anish Kapoor's *Marsyas* in 2002, and Olafur Eliasson's *The Weather Project* in 2003.

Both of these used the whole volume of the hall, though in entirely dissimilar fashions. Kapoor's sculpture was colossal itself – a cross between a tent, a flower, a trumpet and an antique gramophone horn. It extended from one end of the building to the other, and was so high that from floor level you could not see far into the massive, scarlet mouths that opened at either end. In the middle, over the raised structure in the centre of the Turbine Hall there was suspended another opening, high above one's head. From the outside, you saw the sculpture's sides stretching away like a giant muscle – an effect that was intensified by the sinew-like striping of the red material of which it was made.

Eliasson's work was equally dramatic, but essentially composed of light. At the far end of the hall a gigantic sun appeared to be setting in mist. This was in fact a semicircle of sodium, reflected in a mirrored surface that covered the ceiling. As a result of this device, not only did the half circle become a full sun, but the apparent size of the hall was extended upwards into an illusory sky. Eliasson had created an equivalent to the sunsets on the Thames outside, a twenty-first century successor to the riverscapes of Turner and Monet. The effect was startling, and temporarily became one of the sights of London. It attracted crowds of visitors, young people especially, squatting on the floor and chilling out.

One other exhibition, earlier in 2003, operated on this heroic scale, but it was a most unheroic ensemble by the American artist Paul McCarthy. It consisted of two inflatable figures placed outside the gallery on the river frontage. One – called *Blockhead* – was forty feet high and looked like a cross between the seated Buddha, a bouncy castle, and a monkey wrench with a huge, cylindrical nose and a nightmare mouth that was just a small round void. The other, entitled *Daddies Bighead*, was smaller, orange and based on a sauce bottle. Its carrot-nose wobbled unpleasantly in the wind.

These sculptures were packed with associations of mass culture and psychosexual menace. But perhaps the most striking thing about them was that they competed and registered in a sweeping urban skyline that also included Norman Foster's Swiss Re tower and St Paul's. In comparison, a selection of Henry Moore bronzes, installed inside the Turbine Hall at the same time, seemed dwarfed by their surroundings.

The galleries inserted into the shell of Bankside Power Station by Herzog & de Meuron are much more conventional environments for the presentation of art. But they still have distinctive characteristics: spare, bare, with unvarnished floors giving them a tough, utilitarian edge. In these exhibition suites over the last five years there have been many remarkable exhibitions, which illustrates the greatest gain to the London art scene that came from the splitting of Tate: a fourfold increase in exhibition space.

In the old Millbank building it was possible to stage one large show at a time. With Tate Modern, and the remodelled Tate Britain, there are normally four. From the last five years, one exhibition at the gallery stands out above all: *Matisse Picasso* in 2002. This was plainly one of the most remarkable exhibitions any of us will see in our lifetimes. Both in the number of great masterpieces it contained and the beauty of its hanging, it was simply staggering and hugely exhilarating. It seems unlikely that anything like this, gathering supreme works from New York, Paris, St Petersburg and elsewhere, will ever happen again.

Indeed, *Matisse Picasso* could probably only have been organised at this very moment, while the Museum of Modern Art in New York was closed for rebuilding. Otherwise it is hard to imagine that so many of that institution's finest works would have been allowed off the premises at the same time. This was a show that changed the way everybody thought about two of the greatest figures in twentieth-century art, and consequently a hard act to follow.

Otherwise, the stripped-down spaces of Tate Modern have lent themselves to the work of the last fifty years. A sequence of artists who might be described as modern American classics – Andy Warhol in 2002, Barnett Newman in 2002 and Donald Judd in 2004 – all looked good. The three-dimensional minimalist sculpture of Judd seemed especially apt. This brings out a point about the architectural mood of the Tate Modern building.

These galleries belong to the 'white cube' tradition, in which the reused military and commercial structures of Judd's own devising in Marfa, Texas, were important predecessors. In general, art from the 1950s onwards looks at home in them. Judd's own boxes looked wonderful; the paintings of Warhol and the monumental pre-minimalist abstracts of Newman were

entirely in context. So too, more recently, were the sculptures of Joseph Beuys in 2005. But the medium-sized oil paintings of Edward Hopper in 2004, an earlier American classic artist, seemed less comfortable, although this was a fine exhibition. And the generally small-scale paintings and photographs, fascinating in themselves, of August Strindberg in 2005 looked a little lost.

The question of scale and mood in galleries poses a dilemma for the museum of modern art. In general, the work of the first half of the twentieth century was intended for the domestic setting of a private collection; much more recent work was created to be shown in a gallery. The same dichotomy has shown up in the other room displays. On the whole, three-dimensional work, film and video pieces, and sizeable paintings have appeared to advantage in Tate Modern, cabinet paintings and small photographs less so.

The room displays themselves were highly controversial when Tate Modern first opened, with criticism centring on the fact that the Collection was not laid out in art historical sequence, but according to theme.

In Tate Modern art history sometimes seems to have stopped: everything exists in a perpetual present; art from a hundred years ago jostles art from the day before yesterday. But – like them or hate them – the arrangement of Tate Modern is the result of a great deal of thought about what a museum of modern art should be (more, one suspects, than the critics are entirely aware). The clue to what is going on is to be found in a lecture given eight years ago by Nicholas Serota, Director of Tate. In *Experience or Interpretation: The Dilemma of Museums of Modern Art*, the Walter Neurath Memorial Lecture of 1996, he laid out some deeply pondered ideas on the theme ‘Whither the modern art gallery?’.

The history of art galleries he suggested was, briefly, this. First there were jumbled arrays of items that had been amassed by an individual or ruler. In the nineteenth century this was succeeded by the idea of the museum as encyclopaedia – with at least one example to illustrate every significant species of art. One of the best examples of this is the National Gallery, a carefully balanced collection which covers virtually every type of European painting from the fourteenth to the nineteenth centuries. This type of history is a sort of fiction – Giovanni Bellini or Piero della Francesca would be amazed to see their works removed from the churches and

palaces for which they were painted and arranged on walls like butterflies in a case. But it has come to seem natural.

In the context of modern art the model was the old Museum of Modern Art, New York, which seemed to show how art in the twentieth century had unfolded as an orderly series of artists and movements, mainly existing first in Paris, then in New York (a narrative sometimes known as the Gospel according to MoMA). The trouble is that few believe in this story any more – the history of modern art is seen as a much more complex, diffuse affair than that. And in any case Tate had failed to buy sufficient classic early Picassos, Matisse and so forth to replicate the MoMA story.

For alternative ways of organising a contemporary gallery Serota turned to a number of museums mainly in German-speaking central Europe. Rather than trying to organise a historical sequence of rooms – which Serota dubbed ‘the labyrinth’ – the art can be arranged together where there are affinities, as happens at the Hallen für Neue Kunst at Schaffhausen in Switzerland. You can mingle very diverse types of art, even from different cultures – as is done at Insel Hombroich, near Düsseldorf. Or you can focus on a particular artist, perhaps making a contemporary artist a collaborator with the museum (as Beuys became for a large permanent display of his work in Darmstadt).

All of these different strategies have been tried simultaneously in the changing displays at Tate Modern. There are combinations of artists from disparate periods and juxtapositions of very different works. There are sections focusing on particular artists – often eked out with loans – which amount to a series of mini-retrospectives. Some rooms have been devoted to a single work such as Cornelia Parker’s *Cold Dark Matter: An Exploded View*, aka the exploded shed. The only perennial elements have been Mark Rothko’s Seagram murals and Henri Matisse’s *The Snail*.

Some of these rooms have worked very well, some much less so. As the curators would doubtless acknowledge, it has taken time to learn how to work with a new structure such as Tate Modern. Nor have all the exhibitions succeeded. *Century City: Art and Culture in the Modern Metropolis* in 2001, for example, was widely judged to be sprawling and over-ambitious, though containing valuable individual sections.

Overall, however, Tate Modern has been extraordinarily effective at introducing the public of London – and the city’s visitors – to modern art.

The building itself is both imposing and accessible, and the same can be said for a lot of the work inside it. Critics may not love the themed displays, but the public – and young people especially – seem to like them. The exhibitions of the last five years have included several – perhaps one could say most – of the really exciting modern art shows mounted anywhere in the world. And it's not the least achievement of Tate Modern that artists such as Eliasson and Kapoor have made notable works that respond to its unusual demands. That is, it has begun not only to display art but also to affect it.

## Reaching Out

Jon Snow

In the opening months of 2005, on the lawn behind Tate Modern, the Southwark-based charity Kids Company staged the most extraordinary exhibition. There was a series of make-shift rooms displaying children's lives as they see them themselves. Many of these young people are socially excluded or have been expelled from school. Tens of thousands of people saw and were moved by the show. It represented just one of so many initiatives that have seen Tate providing opportunity and access for the communities of south London.

For the community, for art lovers, and the wider public beyond, Tate Modern stands as a testament to the reality that museums are no longer just repositories for artefacts; they are sites of experience, education and enjoyment, where the mind is engaged as much as the eye.

Tate's research among visitors identifies four key drivers for visiting Tate galleries: social, intellectual, emotional and spiritual. All of Tate's visitors have the capacity and desire to engage with art, though the ways in which they do so and the level and depth of that engagement vary enormously. Tate's mission, as determined by the 1992 Museums and Galleries Act, is to increase public knowledge, understanding and appreciation of art. That's why a comprehensive interpretation and education programme is at the heart of Tate's strategy. It reflects Tate's belief that works of art do not have self-evident meanings and that Tate has an obligation to provide accurate, accessible and stimulating information about its Collection and displays.

Effective interpretation is key to Tate's education programme. Tate needs to understand this as a wider approach to encouraging active viewing, rather than seeing interpretation as something to be parachuted into a pre-existing display in the form of 'add-on' explanatory text on the wall or in audio tours.

Tate tries to offer interpretation in a variety of forms, to suit different learning styles, layering the interpretation so that the visitor can move from one level of engagement to the next. It also tries to acknowledge the subjectivity of the visitor's responses to an artwork. Tate tries wherever

possible to provide a range of viewpoints on a single work, and to provoke dialogue and open-ended enquiry, rather than inflict a fixed meaning. That's why, in addition to curatorial texts on the walls, Tate has introduced occasional captions that take an opinionated and personal line. Called The Bigger Picture, these are written by people outside the institution, and have included the thoughts and ideas of scientists, musicians, architects, philosophers, journalists and novelists. Reading Points within the run of the displays provide rest stops where visitors can find out more by browsing through books or by using the online databases. Tate's Audio Tours also invite debate by including the voices of artists and a range of cultural commentators offering their responses. To provide more depth there are static Audio Points, scattered through the building, which focus on a single work or subject in art. They have around ten segments of audio information on them, each offering a fresh perspective.

Tate Modern has developed a remarkable new means of accessing exhibitions through the use of a hand-held computer. After three years of extensive trialling, the BAFTA award-winning Multimedia Tour is now available to the public. Delivered on a hand-held computer or PDA (personal digital assistant), the Multimedia Tour now covers all floors of the Collection displays and includes more than four hours of content. Tate was the first museum in the UK to trial such a tour, back in 2002, and now becomes the first to introduce it as a fully fledged information tool for visitors.

Holding the PDA in the palm of their hand as they walk round the galleries, visitors can see videos and still images that provide additional context for the art. They can also take part in interactive games and opinion polls, and play art-related music. Visitors can bookmark information they find interesting, and ask the PDA to email further details to their home email address.

Come opening time any weekday, the chatter and bustle of school children herding around the building becomes part of the life-blood of Tate Modern. But the very evident enthusiasm and enjoyment of hundreds of children in the building at any one time are only the beginning of the learning experience here. Education underpins the widening of access to the gallery's Collection displays and temporary exhibitions for adults and children alike. It is also the umbilical chord that enables Tate to reach out

to both the immediate and wider community that surrounds the museum. Tate Modern provides a wide spectrum of education programmes for its different publics, including a comprehensive series of talks, study days, courses and conferences for adult visitors in addition to its schools programme. Many schools visit Tate and book into one of the workshops. One difference between Tate's programme for schools and that of many other museums is its focus on training the teachers themselves. By offering continuing professional development to teachers, and providing them with the teaching resources they can use in the galleries and back in the classroom, and so instilling Tate Modern's methods and approach into their own teaching practice, Tate aims to reach a far greater number of pupils than could be done by simply offering taught sessions at Tate Modern. Currently Tate sees about 400,000 children through its doors every year.

Another initiative is Raw Canvas, which is a young people's peer-led programme for 15–23 year olds, devised in partnership with young people to provide accessible and engaging activities to bridge the gap between the pupil and the independent adult visitor.

Tate's community programme, an introductory programme both to art and to Tate Modern, is aimed at local community groups and organisations who may be new to using galleries and museums as resources and therefore need more encouragement to visit. The programme is aimed particularly at those who have social, cultural, educational or financial disadvantage, which has limited or even excluded their previous participation and involvement in art. Participants have included learning disability groups, elderly people, mental health groups and physical disability groups.

The family programme, meanwhile, encourages parents and children to work together in the galleries using a variety of hands-on activity packs that apply gaming methods to the act of learning.

All Tate Modern programmes have an online presence. This ranges from the webcasting of Tate's talks programmes (allowing people to access the event as it happens from their own computers, or later through an online archive), to a new online course aimed at people who wouldn't ordinarily visit Tate, which is intended to demystify modern and contemporary art. These kinds of e-learning activities are a way of connecting the learning

experience visitors have in the gallery with further learning activities at home or in the classroom; they also provide a means of reaching many more people who may never actually come to the building.

Tate Modern is a unique voyage of discovery and connection with objects and events that transport the visitor from immediate day-to-day reality to another place. From video to paintings, from sound to concrete installation, the journey constantly stimulates responses ranging from curiosity and joy to confusion and uncertainty. Yet the holistic way in which the museum seeks to nourish the visitor's experience can convert any one of these responses into something else, something that finds the visitor leaving the museum wanting to return for more, for another chance to take those responses still further.

In the end that is why I believe the startling initial success of more than five million visitors in Tate Modern's opening year has never receded. Indeed all the signs are that those numbers will be sustained and if anything grow. Tate Modern has led the regeneration of an entire slice of central London; it has also served as an artistic lightning-rod that has attracted the life force of millions of people to its base. The displays and exhibitions evolve organically, constantly providing the returning visitor with new experiences without alienating the newcomers. In five years Tate Modern has come of age, and become one of the world's great artistic landmarks. With the prospect of expansion and development there are wide new horizons beckoning Tate towards the potential of still more content for even more people from both the immediate community and the world beyond.

I count myself unbelievably lucky to be a tiny part of the family and community that is Tate Modern. The opportunity to spend time in and around the museum has given my life an added dimension and an endlessly stimulating contrast to the workplace and home. My sense is that everyone who ever steps inside the building feels something of that stimulus. It's a feeling both of belonging and of connection, of extension and of reaching out into new experience. It's hard to beat.

## The Political Impact

Rt Hon Chris Smith

When Tate Modern was coming up to its opening, I remember Nick Serota and his team coming to see me in the Secretary of State's office, to plead the case for additional funding in order to ensure that the new building and its visitors could be managed and looked after properly. At the very most, they said, we could expect two million visitors to come in the first year, and then it might tail off a bit. I accepted their case, realised that extra funds would have to be put in place, swallowed hard and made an additional £6 million available for Tate Modern. This funding ensured, among other things, that the new gallery could open free to all; the tradition of free admission which Tate had struggled valiantly to uphold at its Millbank site was to be continued at Bankside too.

They got one thing wrong, however. Instead of two million visitors, the gallery had 5.2 million visitors in its first year. The numbers far exceeded any of our expectations. And while there has been a slight decline in numbers to a steady four million a year, as the novelty value of the opening year has passed, they are still far above anything that was or could have been predicted at the time. What is more, the diversity and range of visitors have been remarkably wide. Wander into Tate Modern on an average day, and take a look at the way that young and old, black and white, rich and poor, tourist and non-tourist all mingle in a manner that would previously have been regarded as impossible for a major museum or gallery.

Indeed, Tate Modern helped us to clinch the argument for the restoration of free admission to all the national museums and galleries. This was a cause I had been fighting for, over the whole of my time as Secretary of State. I had been arguing furiously with the Treasury and with Number 10 for many months, both for the necessary funding increase to be made available and for the perverse VAT regulations to be changed. Some of the reluctance in other parts of Government reflected a fear that museums were an entirely middle-class interest, and that public money would be used to subsidise those who really didn't need it. My argument

was precisely the reverse: that free admission would enable many more people to come, who couldn't when charges were in place, and that it would broaden out the range of people visiting.

Tate Modern demonstrated, within weeks of its opening, that both parts of my case were true. And within a year and a half, free admission for all national museums was a reality, and visitor numbers to all museums where charging had been removed went through the roof. The policy was a huge success, and the way the public took to Tate Modern in its early days had a decisive influence on the wider decision. The very success of the gallery, however, has brought its own problems. The wear and tear on the building, the press of visitors trying to get into the café or restaurant, the need for more gallery assistants – all of this flows from the extra-large number of visitors. The £6 million I had allocated rapidly began to look rather inadequate for the enormous task now required. Ultimately, however, this was a problem of success rather than of failure.

Tate Modern not only made a convincing case to Government about the value of free admission. It also helped to scotch the 'greater access inevitably means impoverishing the art' argument. Some people argued that having more visitors in museums meant that their educative and inspirational impact would be diminished. Some went even further, lamenting the loss of 'stillness' in museums and galleries. I argued precisely the opposite, saying that access and excellence go together hand in hand, and that it is pointless to have one without the other. The fact that so many were visiting Tate Modern, and that the quality of their experience was unharmed, again helped to make the case.

The 'excellence' part of the equation was crucial, however. Tate Modern had opened just four months after the Millennium Dome, which had by then been panned comprehensively by the press, and was seriously underperforming on its visitor numbers. The fundamental problem with the Dome was that it was a building in search of a content. It was a magnificent structure, potentially a great symbol of this significant moment in time, but it lacked the prior inspirational vision in what it contained. The content should have come first, then the building. Trying to find ways of using a building because it's there is likely to be neither sensible nor successful. Tate Modern started from the other way round. The idea came first: the chance to divide the display of the Tate Collection

between British and Modern, and to provide a high-quality home for each. Only after that fundamental decision was taken did anyone go out and look for sites and buildings.

And what a building was found. Tate Modern is one of the few buildings I know that take your breath away – especially when you walk into the Turbine Hall for the first time. It still holds a fascination because of the sheer scale of it. And this sense is heightened when one of the great temporary installations – like *The Weather Project* – fills the hall, drawing even more people in. The vastness of the space means that even with huge numbers coming, the building happily absorbs them. Once again, this gallery helps to make the case for openness, for inclusion, for welcoming all comers – including those who may be new to modern art but have come simply to marvel at the space and the architecture. Tate Modern tempts them in to see the building, and then shows them the art too. And many will come away liking it.

The renovation and transformation of the old Bankside Power Station has also done something else. It has helped to kick-start a much wider process of regeneration across the north of Southwark. This has now become a rather familiar process, whether here in the UK or abroad in cities like Bilbao: an iconic cultural building helps to stimulate a cluster of smaller-scale creative enterprises, other cultural activities, other buildings, and gradually a process of economic and social regeneration begins to occur. Tate Modern, with the Globe Theatre alongside it, has begun to do precisely this for its surrounding area. New housing, shops and workshops have all emerged, in what had previously been an area of substantial dereliction.

The same phenomenon can be seen at the Lowry Centre in Salford, where the decision to site such an important building in the midst of the windswept Salford Quays was greeted at first with a lot of scepticism. But since the building was completed, a luxury hotel has appeared, offices and facilities for businesses, and the whole area has benefited from the regeneration that was started by the emphatic celebration of culture. Most famously, of course, the same has happened for the city of Bilbao in northern Spain. A down-at-heel port city has been transformed by the appearance of the Frank Gehry Guggenheim Museum in its midst.

It is sometimes too easy to attribute wider growth and regeneration to

individual buildings, however grand and however important. But in the case of Bilbao, of Salford, and of the area around Tate Modern, it is not an exaggeration to do so. There is an interesting distinction here between Bilbao and Barcelona, another city that has lifted itself up remarkably in recent years. But with Barcelona the effect was not achieved by the placing of a single towering building, but rather by a gradually growing attention to a host of small-scale things like street furniture, statues and murals. There, it was attention to detail first and then the grand buildings followed. In Bilbao – and I would argue in north Southwark too – the grand buildings were first, and the general uplift happened subsequently. What these very different examples show is that – provided the quality of the cultural intervention is high – it doesn't really matter whether it's done on a small scale or large; the crucial thing is that the intervention happens.

Tate Modern was just such a case. Because the building itself is so commanding, the scale so breathtaking, and the concept so clear, it has had the effect of creating a 'halo' of activities around it, and this in turn has lifted the area environmentally and financially. For several years before it opened I had been making the case within Government for the impact of the creative industries: those economic activities (such as architecture, advertising, film, music, design and publishing) which have their origin in individual creative or cultural talent, and which provide an ever-growing and important part of our national economy. The mapping exercise we had put in place revealed the astonishing truth that these creative industries amount to well over £100 billion of economic value each year, employ over a million people, and are growing at twice the rate of growth of the economy as a whole.

One of the observable characteristics of the creative economy is that it depends on a myriad of small-scale enterprises, many of them with only two or three people employed, and that these enterprises tend to cluster together in creative communities. Where a major cultural institution has located itself anew in a particular location, the clustering of creative enterprises tends to follow. This is very much what has happened with Tate Modern, and it has become much easier to demonstrate the beneficial economic effect of a cultural building of this scale and importance. Gradually, as a result, the Treasury has begun to thaw in its view of the creative sector, to the extent that it is now a staunch champion of the

sector's needs. The road to understanding on its part began with the observable impact of Tate Modern.

The opening of Tate Modern, therefore, served to highlight the benefits of both free admission to great museums, and the development of clusters of creative economic activity. However, there was a third great service it performed. And in identifying this we should remember that, deep down, it's the art that matters, much more than the economic or social spin-off. The appearance of Tate Modern on the scene, to public acclaim, woke up a whole swathe of our country to the importance and enjoyment of modern and contemporary art. It brought Tate's collection of modern art out of the shadows, it enticed people in who would otherwise have protested that they weren't interested, and it helped to make difficult art popular.

The innovative ways in which the Collection was and is displayed have also helped. People are drawn in to experience something else, having come to view the building or simply to laugh at the Duchamp urinal. This is a serendipitous process whose importance cannot be over-stressed. Tate Modern has performed an inestimable artistic service, in bringing people to an enjoyment of the new and the contemporary. And let us not forget that this is a profoundly political process, too. In finding the thrill of understanding and cherishing the contemporary, the new, the difficult, the cutting-edge, the awkward in art, it is but a short step to taking this to the wider world and society too. Sharpening the sense we all have of adventure and difference, whether it is in aesthetic perception or in social understanding, is a profound contribution to the way we think and act. The beginning of such perception can come from a visit to this exciting, innovative, challenging place.

Tate Modern has made a huge difference to London and the nation. It has proved that great museums and galleries can attract great and varied crowds and still offer them a powerful experience. It has demonstrated the value of opening the doors for free to all. It has stimulated interest in the wider creative economy. And it has opened people's eyes to new and exciting things. Quite something for one building and the Collection.

## Renewing London

Tony Travers

Tate Modern has been one of the most successful cultural projects of modern times. Not only has it become a major new venue in its own right, it has anchored the wholesale regeneration of Bankside and allowed economic development to spread deep into inner south London. By global standards, the new institution has been a hugely successful example of economic and social renewal.

The new gallery was, of course, primarily designed as a way of allowing Tate to give more and better space to the modern art in its Collection. But in a world where cultural projects are seen as a key leading indicator of urban success, it was inevitable the project would take on a far wider significance. Thus it has become one of the most significant international examples of how an institution originally intended for one purpose can, without threat to that original purpose, fulfil others besides.

London's South Bank – from Surrey Docks right through to Battersea – had long been a baleful adjunct to the bright lights, big city buzz of the city centre north of the Thames. Virtually all of the British capital's theatres, museums, office headquarters, civic buildings and monuments were clustered within the West End and the City. Apart from occasional heroic official efforts to locate activity south of the river – notable examples being County Hall, the Royal Festival Hall and the South Bank complex – virtually all of London's 'downtown' functions steered clear of south London.

Wartime bombing, planning in the 1960s and de-industrialisation in the 1980s together made a bad situation worse. The Elephant & Castle, which until the early part of the twentieth century had been the Piccadilly Circus of the south, was during the 1960s turned into the bleak wasteland it remains today. South London's jobs disappeared as the area's manufacturing declined. Worse still, the stretch of the Thames from Battersea to Greenwich fell within five different boroughs. For each of these councils, the South Bank was several miles distant from their town halls. London's economy and politics had each turned their back on the area.

Industrial decline, in parallel with new technology and environmental concerns, led to the demise of the Bankside power station. Sir Giles Gilbert Scott's monolith, built in two phases between 1947 and 1963, had closed as part of the more general modernisation of the capital. Like other generating plants at Battersea and Lots Road, Bankside became redundant. It stood, empty, grim and challenging, directly across the river from the City of London.

Tate's decision to open a new gallery of modern art saved Bankside from decay or, possibly, demolition. The decision to locate Tate Modern in London was not without its critics. The capital was already one of the world's leading centres of museums, art and culture, so why not give the regions a chance? Tate's response was to explain that by locating the new institution in the centre of the country's biggest population cluster, more British people would see the Collection than if it were to be located anywhere else.

Moreover, many parts of the capital were in a worse economic condition than much of the rest of Britain. The choice of Bankside for its new gallery made it possible for Tate to take advantage of a location on the edge of one of the world's great economic and cultural agglomerations while also contributing to the regeneration of one of the country's most blighted boroughs – Southwark.

Walking around the area today, it is hard to recall the economic desolation of the mid-1980s. Although located in London broadly where St-Germain-des-Prés would be in Paris, Bankside was filled with stranded working-class communities living among under-used industrial and office buildings, with railways blighting virtually every streetscape. The river was ignored. Ugliness triumphed.

Tate's decision to locate its new gallery in such a neighbourhood was, by any standards, brave. McKinsey & Company, the upscale consultants, provided an economic impact study which suggested the arrival of Tate Modern could radically change the local economy. Resources would be brought in and new activities promoted. Indeed, millions of people might visit a district that had previously been out of bounds to all but the most intrepid of urban explorers.

But there was a problem. While local planners and museum lovers might warm to the idea of a major new facility just across the river from

St Paul's, the locals would, reasonably, suspect they would be bypassed by the economic benefits on offer. Apart from a few curatorial or coffee-shop jobs, surely all that Tate Modern would bring would be hordes of tourists, litter and noise? The most productive economic activity would continue to locate in the West End. Even construction workers would be imported. For the residents of London Bridge and Bermondsey there would be no advantages.

In fact, the Tate leadership and Southwark Council worked together with local residents to ensure that, from the start, economic benefits would be retained within the area. Agreements were made about the use of local labour during the construction phase of the project. Residents were brought on to the site to see what was planned and how the area would be changed. Little by little opposition changed to enthusiasm. The stage was set for economic revival.

A project such as Tate Modern required a massive number of inputs, involving an array of technical and professional skills. Unlike France, where the state generally funds and organises major cultural projects of this kind, Britain demands the creation of a complex web of public, private and not-for-profit institutions who, between them, must guide the new body from inception to completion. Tate led this enterprise and raised the necessary resources from major private and public donors. The project was designed, built and opened between 1995 and 2000.

Since Tate Modern opened, McKinsey has revisited its 1994 study which had assessed the potential economic impact of Tate Modern. The consultants concluded the gallery's effect on the local economy had significantly exceeded expectations. The economic benefit is now estimated at between £75 and £140 million, about half of which was specific to Southwark. The 1994 estimates had suggested an overall economic benefit of £50 million, of which £16–35 million would have been local to Southwark. The strategy of capturing the economic benefits of the project within the local neighbourhood had been successful.

McKinsey estimated that between 2,000 and 4,000 jobs had been created in London, of which about half were located in the Southwark area. Tate Modern itself created 467 jobs in addition to 283 during the construction phases. Thirty per cent of these employees came from the neighbourhood.

But it was the wider economic impact that serves as a potential model for other museums and galleries – and, indeed, for other regeneration projects. The McKinsey study showed the number of hotel and catering businesses in the local area had increased by 23 per cent between 1997 and 2000, generating an extra 1,800 catering jobs in the Southwark area. Property prices and commercial investment levels were increasing faster in Southwark than in London as a whole. Commercial development more generally had outpaced the London average, as had the increase in the number of new businesses.

Although it is difficult to attribute a direct link between all of the development within the neighbourhood of Tate Modern and the development of the institution, opinion polls support the evidence that much of the local pick-up in economic activity can be linked to Tate. In a study conducted by MORI during 2001, twenty-six per cent of people questioned associated South Bank and Bankside with Tate Modern. There are 21,300 people employed in cultural industries in the areas of Bankside, neighbouring Bermondsey and South Westminster (around Tate Britain), generating over £600 million in annual economic impact.

In its first year, 5.2 million people visited Tate Modern, including 100,000 school children. In subsequent years, the number has settled at around 4–4.5 million. This total is very large by international standards (the recently re-opened Museum of Modern Art in New York expects to receive under two million visitors in its first year). Over two-thirds of visitors come from within the UK, and broadly one-third from overseas, making Tate Modern a major ‘exporter’ for the British economy.

The opening of the Millennium Bridge from St Paul’s to Bankside has provided a direct link between the City of London and Tate Modern. Indeed, the famous ‘wobbly’ bridge has become a major London feature in its own right, linking the long-successful north bank of the Thames with the new south. Office workers, tourists and residents have been able to pour across the bridge, creating for the first time a single district running from the precincts of Wren’s Cathedral across the river to Tate Modern and then on to the rest of Southwark and the South Bank’s theatres, cinemas and concert halls.

Looking ahead, Tate Modern forms a key element in the wider regeneration of the ‘South Central’ district of the capital. This area, which

is a key element in the Mayor’s London Plan, covers a large tract of inner south London, including major facilities such as the Elephant & Castle, the Imperial War Museum, the South Bank Centre, the Royal Festival Hall, the Old Vic, Battersea Power Station and Southwark Cathedral. The purpose of the regeneration plans for ‘South Central’ is to spread the ‘Tate effect’ well beyond its first impact at Bankside.

The confidence that Tate Modern’s economic impact has given to the rest of inner south London is now obvious. For hundreds of years, the success of central London eluded the area immediately south of the river. Yet, within a decade, the district surrounding the new gallery has sprung into economic life. There are now plans for the wholesale renewal of London Bridge and the Elephant & Castle. While it is possible these projects would have gone ahead even if Tate Modern had not existed, there can be little doubt that the boost to economic activity (and property prices) generated by the gallery and its visitors makes it more likely such new developments will now go ahead.

Tate Modern is by far the biggest cultural project of its kind in modern Britain. It is on the epic scale of institutions created by the Victorians. Indeed, it is to be expanded. It was not the product of a major Government initiative, but rather a voluntary and civic effort that managed to generate a major new gallery that has contributed significantly to the economic rebirth of a classic British ‘inner city’. Art lovers, the wider public and local residents have reaped the benefits. The London and British economy will also have benefited – to the tune of £100 million or more a year, each year.

As a result of the economic success of Tate Modern, other cultural projects in Britain and overseas have been able to proceed in the knowledge that, if they are effectively planned, they can create an economic impact that will benefit an area wider than the gallery itself. However, the choice of location and the management of the project were crucial in securing the economic benefits that have flowed locally. A different approach might have failed.

It is a measure of how far the economy of post-industrial cities such as London has changed that art and culture are so clearly able to generate ‘exports’ for the UK economy. By attracting over a million international visitors each year, the institution is self-evidently a key input into London and Britain’s economic competitiveness. Even a cautious estimate of the

value of this 'export' would be equivalent to many millions of pounds each year. There is thus a national, as well as a local, dimension to Tate Modern's economic impact.

In the longer term, the economic impacts generated in inner south London should be further reinforced and embedded as the area continues to regenerate in the years ahead. This growing success should, in turn, assist Tate to increase the productivity of its expanded Bankside site. Other cultural institutions have already been attracted to the area. More will follow. A virtuous circle has been created.

Tate Modern will stand for all time as a model of how a major cultural body can use its influence to change the lives of art lovers and local residents alike. The world of modern art and the local neighbourhood in Southwark have both been changed for the good. Economic life has been brought back to a dead zone of one of the world's leading cities. People are happier and richer. What more could one ask?

## Architecture in Motion

Rowan Moore

When, in 1994, Tate first announced that the old Bankside Power Station was to become its new gallery of modern art, there was uncertainty in the architectural world's reaction. Then, more than now, debate about architecture was divided into two sharply divided camps, the 'traditionalists' for whom Prince Charles was still a vocal leader, and the modernists led by Richard Rogers and Norman Foster. Tate's proposal didn't fit in exactly, either.

Some critics saw it as an example of England's backward-looking obsession with preservation, whereby an industrial relic, that was not even a listed building, would be retained. Among architects, the most popular criticism was that an opportunity had been lost to build a bold, completely new work of modern architecture. I remember an exhibition opening where a message from a famous architect, making this point, was read out, to applause. But it did not ring true to portray Tate as mindlessly conservative, whose support of contemporary art was anything but. Something more complex was going on. My own article on the subject in a national newspaper, slightly puzzled and cautious in tone, was given the headline 'Tate's plan is mad enough to work'.

The competition to choose the architect caused further debate, as competitions always do. Only one architect in the final six was British, which caused a stir, and the winners were the Swiss practice of Herzog & de Meuron, who had earned international critical respect, but who had never built anything on this scale. The press characterised them, not quite accurately, as 'unknowns', who had built little more than a signal box.

While British architects had done well out of European commissions – Richard Rogers with the Pompidou Centre, James Stirling's Staatsgalerie in Stuttgart, Norman Foster's mediatheque in Nîmes, Will Alsop's Hôtel du Département in Marseilles – the compliment had not been returned. This was hardly a new phenomenon. London had not awarded a continental architect a commission of this significance since King Henry III asked Henry of Reynes, who was possibly French, to design Westminster Abbey.

A decade later, and five years since its opening, *Time Out* readers voted Tate Modern their favourite London building. The building for which they voted was not a simple restoration of Sir Giles Gilbert Scott's power station, but the new creation that Herzog & de Meuron made out of it. In this the grandeur of the Turbine Hall is subtly amplified, and the massiveness of the original building's brickwork is infiltrated by light and glass. Something built to keep the public out now welcomes people in, while retaining its weight and dignity.

*Time Out* did not ask their readers reasons for their choice, but it is a fair bet that the generosity of its space was one of the reasons. The Turbine Hall is a huge free gift to the public. Imposing though it is, it does not dictate to visitors how they should experience it, which, in a time when public space is used ever more intensively to market, to sell and to deliver messages, is a precious quality. The relative reticence of Herzog & de Meuron's interventions also leaves the place open to interpretations by artists, and the artists in *The Unilever Series*, from Louise Bourgeois onwards, have taken full advantage. The popularity of the building is inextricably linked to that of installations like Olafur Eliasson's *The Weather Project*. In a narrow sense, these installations are not part of the architecture, but they are the fulfilment of the architects' intentions.

Behind Tate Modern are the ideas that, in order to be contemporary, it is not necessary to be entirely new and that, to make architecture, it is not necessary to dictate every shape and detail. Instead, both the contemporary and the architectural can be found in an attitude, an approach or a concept, in decisions about what is kept or left alone, what is added or taken out. Nor does architecture reside in construction alone, but in the interaction of built matter and the activities it contains. These ideas, in the past more familiar to artists than architects, are applied in different ways by many of the most interesting architects now working in Britain, including Tony Fretton, FAT, de Rijke Marsh Morgan, muf, Caruso St John and 6a. These practices do not owe their thinking to Tate Modern, but it made what might have seemed a marginal idea central.

In a more general way, Tate Modern was one of a small group of buildings that transformed the public attitude to contemporary architecture. Before 2000 public attitudes were still coloured by bad memories of failed tower blocks and past butchery of city centres, and

even if the intensity of dislike for modern architecture had faded, it was still hard to find many positive examples to demonstrate how good modern architecture could be. Those that existed, like Future Systems' media centre at Lord's Cricket ground, were not built by public bodies for a non-paying public.

In 2000 the London Eye, the Millennium Bridge and Tate Modern all opened and, despite technical glitches with the first two, received a warm reaction from public, press and critics. For the first time in over a generation, it was possible to point to prominent new structures that added to, rather than detracted from, the city. The fact that the year 2000 contained its failures possibly added to the sense of gratitude for these successes.

Tate Modern and the Millennium Bridge, what's more, were both created by public bodies for the public benefit. Now the value of contemporary architecture is much more widely accepted, including by national and local politicians, and as a result new schools, libraries and affordable housing projects, as well as art galleries and museums, are being designed with intelligence and imagination. These are still few in number, but a decade ago there were none, and Tate Modern has played its part in the change in attitudes that has made them possible.

Tate Modern has had other influences, both globally and locally. The invisible wall that kept out European architects has been broken, and Renzo Piano, Jean Nouvel and OMA, among others, are now at work on London projects. Herzog & de Meuron are no longer seen as signal box architects, but as one of the leading practices in the world. They have won the Pritzker Prize, the top award for architecture, and are now working on the extraordinary Olympic Stadium in Beijing.

Meanwhile, as was intended, the arrival of Tate in Bankside has made Southwark into one of the most fast-changing boroughs in London, with cultural and commercial expansion throughout the area. These include the Millennium Bridge, the Jerwood Centre, the renewal of Borough Market, the proposed London Bridge Tower, also known as the Shard of Glass, and most would not have happened, or would have happened more slowly, without Tate.

Architecture being a slow business, Tate Modern will continue to send ripples into the future. It will do this not least on its own site, with the

proposals now being developed for its extension by Herzog & de Meuron, where we can expect a very different approach to their restrained work on the first phase. Architecture, fixed and permanent though it may seem, is always in motion, and few buildings demonstrate this better than Tate Modern.

## The Cultural Value of Tate Modern

John Holden

At the beginning of Kenneth Clark's TV series *Civilisation*, His Lordship faced the camera with the Cathedral of Notre Dame behind him. Almost the first words that he uttered were these: 'What is civilisation? I don't know. I can't define it in abstract terms, but I think I can recognise it when I see it, and I'm looking at it now.' Clark was acknowledging the inadequacy of words when one is in the presence of the magnificent and the sublime: what art does best is best expressed by art.

And looking down into the Turbine Hall on Saturday 21 March 2004, thinking about the difference that Tate Modern has made to the life of the country, Clark's words came to mind. I had recently been grappling with how we account for culture in the twenty-first century – how we might describe its worth – and I had a similar thought: 'Cultural Value may not be easy to put into a soundbite, but here it is in front of me.'

That day was the last chance to visit *The Weather Project*, an installation of mist, mirrors and a gigantic golden disc by the Danish artist Olafur Eliasson. According to Futurelab's Martin Raymond, on that Saturday there were more people crowded into Tate Modern than there were at Europe's largest retail complex, the Bluewater shopping centre. Tate Modern covers 34,000 square metres, while Bluewater extends to 154,000.

The people gathered together at Tate were not mere consumers. They were in a free public space, participating in a communal experience that was at once intellectual, emotional and, doubtless for some, spiritual. As Adrian Searle commented in *The Guardian* '[Eliasson] wants us as conscious spectators rather than a passive, awestruck audience. But first of all, he has to captivate us. In this regard *The Weather Project* succeeds almost too well. It is a disturbing, powerful work.'<sup>1</sup>

The preceding chapters have looked at Tate Modern's artistic importance, how it has fostered education and learning, and its role in economic regeneration. Each of these viewpoints is useful in helping us to understand Tate Modern as an important contemporary phenomenon, but no single perspective can tell the whole story. In this chapter, we bring

together some of the many strands of the Tate Modern narrative into an expression of Cultural Value.

What is Cultural Value? Briefly put, it is the sum of, and the interaction of, three ways in which value is created:

- instrumental value (in other words, things like the economic activity and the increase in learning that Tate Modern has engendered)
- intrinsic value (the inherent qualities of culture that affect people intellectually, emotionally and spiritually)
- institutional value (the way that Tate Modern increases public goods like fairness, satisfaction with the public realm, and trust in public institutions, by the manner in which it operates).

Some of these values can be quantified, more or less satisfactorily. Statistics describe part of the value that Tate has created but they are not the whole story. Other values need to be explained through description and narrative. Weaving all the values together is likely to be a complex business, because Tate Modern may be a big thing, but it is surely not one big thing.

Cultural Value has to generate coherence from seemingly disparate elements such as the UK's coolest brands, children's art, the ambitions of corporate chief executives, Joseph Beuys, the purchase of lottery tickets, and the generation of power (from electrical power to political power) – among many other things.

In addition, we have to look for Cultural Value as it is experienced by the public. We can tell people (and politicians often do tell people) that they have been given benefits – x millions have been spent on education, y thousand new nurses have been recruited – but only the public can place a value on that investment. Value is created in our collective, subjective perceptions, and is not an objective calculus. So in addition to statistics and surveys and opinion polls, we must be anthropologists – weaving together what we see and what people tell us with our pre-existing knowledge.

Public indifference would be a strong signal of weak Cultural Value, but the raw numbers demonstrate clearly that people vote with their feet overwhelmingly in favour of Tate Modern. More than a million people came through the doors in the first forty-seven days. During 2002/03, when figures had stabilised, Tate Modern attracted more than 4.3 million

visitors and in the space of five years it has become the third most popular attraction in the UK.<sup>2</sup> The gleeful predictions in parts of the press that Bankside would turn out to be an expensive white elephant have proved ludicrously inaccurate.

But people don't just visit. When they come to Tate Modern they are not spectators, they are actors; the public are themselves part of the Tate Modern phenomenon. This can be accounted for in marketing terms – people reinforcing their own coolness through their alliance with one of Britain's Coolest Brands,<sup>3</sup> or it can be thought of as something loftier – forming identity and stretching the self through an interaction with what Tessa Jowell, the Secretary of State for Culture, has called 'complex culture'.<sup>4</sup>

Either way, the Tate Modern building, the people visiting it, and the works of art combine in an interesting dance of value creation: people are moved by what they see and hear in the galleries, while the very fact that there are so many visitors itself contributes to the experience. As Richard Dorment put it in the *Daily Telegraph*: 'the mesmerised visitors flocking to Tate Modern's "setting sun" installation have added a layer of meaning to the work.'<sup>5</sup>

We know that Tate Modern has been a major factor in the regeneration of Bankside; and we know that the Clore Education Centre hosts visits by thousands of schoolchildren, and that a major national children's art prize has its annual awards ceremony there. Even if it is difficult to pin down precise relationships between cause and effect in the arts, we can be sure that utilitarian and social benefits have flowed from the investment of public money in Tate Modern. We are also on firm ground when we conclude that Tate Modern offers value for public money – not just because it has levered in tens of millions of pounds in private money, but because its accounts show that it is run as a tight ship.

We also know that visitors to Tate Modern experience beauty and encounter the sublime. They learn and grow. They are intellectually stimulated, moved by what they see, and emerge as changed people – that is why they come, from all over the world. This is confirmed by visitor comments and in critical notices in the press, radio and television. Certain shows and events stand out with particular clarity, but different people will find their epiphanies in different places. For me it happens when I

stand in front of Richard Long's *Waterfall Line*; for a friend it happened at a performance of the dance group DV8.

We can see through evidence and through our own personal experiences the combination of instrumental and intrinsic value generated by Tate Modern. Two of the pillars of Cultural Value thus stand firm, but what about the third one, institutional value? How does the manner in which Tate Modern conducts itself contribute value?

The primary purpose of Tate Modern may be to display and conserve, but the way that it exhibits and the way that it interacts with its public are crucial in the creation of value. Value is not only the *product* of a visit, it accretes through the *experience* of a visit. So the 'peripherals' become important – things like the availability of information, the role of interpretation, the quality of the coffee, the range of stock in the shop, the friendliness and approachability of the staff. These are not add-ons to a collection, but building blocks in the creation of value.

Care for the public extends beyond the way that the Collection is displayed and interpreted and beyond the provision of facilities. The way that the organisation conducts itself shows that the needs of the public have been thought through. The concerns reach beyond the building – and not just into the surrounding gardens. Valuing the public has prompted the introduction of a boat service to ferry people to and from Tate Britain. It has encompassed arranging tours for taxi drivers so that they know what's inside the building and not merely its location.

It is no surprise that the public values quality, consistency, and being treated with care and respect. But does this add up to anything more than a great brand? After all, many businesses might claim they achieve the same thing, or at least aspire to. But there is a difference, for what is at stake is not only profitability and visitor numbers. Tate Modern is creating public goods: greater confidence in public spaces, social interaction among members of the public, trust in public institutions, and national and local pride. In this sense Tate Modern is an embodiment of democratic values, and its Cultural Value extends into the sphere of the (small-p) political.

There is another crucial difference between Tate Modern and a thriving business, a difference that lies at the heart of the organisation's success in generating Cultural Value.

To explain what this is, we need to look at the motivations behind the

Tate Modern project. There we find that the initiative was driven by artistic, not by economic or social imperatives. Contrary to popular belief, Tate Modern was not constructed because an extraordinary and magnificent building was standing empty, fortuitously coinciding with the sudden availability of large sums of money from the newly established National Lottery. The original conception was not to regenerate part of Southwark, nor was it to create an education centre.

No, the driving force behind Tate Modern was a passionate desire to make more of Tate's artworks available to the public. The premises in Millbank – what is now Tate Britain – were completely inadequate to the cultural task. Plans to separate the display of the Collection into British and Modern – thereby better to conserve the works and better to serve both scholarship and the public – were afoot long before the first lottery ticket was sold.

Added to the artistic vision of displaying the Collection was the artistic vision of the architectural treatment of the building. Tate's Trustees could have decided to build a utilitarian climate-controlled warehouse; instead they commissioned Herzog & de Meuron.

Tate Modern had a bold and ambitious artistic vision at its heart, but to create Cultural Value it needed something else – cultural leadership of a high order. It turned out that the clarity of vision was matched by a unity of purpose among the Trustees and the staff. When allied to energy, ambition and competence – the Lottery bid went in the day after the Lottery went live for applications – the result was a formidable force for good.

It is likely that if a public opinion poll had been conducted asking people whether they would prefer their lottery pounds to be spent on a large new art gallery on Bankside or on something else, many would have voted for something else, almost regardless of what that something else might be. It's the same with many landmark projects in the cultural world, from the Angel of the North to the Eden Project. Only when the projects can be seen and appreciated do people take them to their hearts, and then, of course, woe betide the person who suggests it's time to move on.

This is where the creation of Cultural Value and the media-influenced short-termism of the public collide. How the two are reconciled depends on the confident exercise of professional expertise. Cultural Value is generated not through public opinion polls and focus groups, nor through

policy direction from Government, nor through the lofty condescension of curators, but through an intelligent and adult conversation between professionals, politicians and the public – a conversation that has been sadly lacking in much of post-war cultural history.

Fortunately for all of us, in Tate Modern we can see, on a daily basis, a living, breathing example of the value of culture.

## Notes

- 1 A Searle, *The Guardian*, 16 October 2003.
- 2 Association of Leading Visitor Attractions ([www.alva.org.uk](http://www.alva.org.uk)).
- 3 Superbrands ([www.superbrands.org](http://www.superbrands.org)).
- 4 T Jowell, *Government and the Value of Culture* (Department for Culture, Media and Sport, 2004).
- 5 R Dormant, *Daily Telegraph*, 12 November 2003.

## Contributors

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**Rowan Moore** is Director of the Architecture Foundation and writes on architecture for the *Evening Standard* and other publications.

**Rt Hon Chris Smith** was Secretary of State for Culture, Media and Sport from 1997 to 2001, and is currently the Director of the Clore Leadership Programme.

**Jon Snow** is a TV journalist and a trustee of both the National Gallery and Tate. He is Chair of the Tate Modern Council.

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## Appendix

### Visitors to Tate Modern

Tate Modern is the most popular museum of modern art in the world.

Attendance has been double original expectations.

The total number of visitors to Tate Modern between opening on 12 May 2000 and 11 April 2005 is 21,467,664.

The most popular visiting hour is on Saturday between 14.00 and 15.00 when an average of 2,391 visitors come to the gallery.

The busiest hour during 2004 was on 10 July when the gallery received 5,581 visitors between 14.00 and 15.00.

On average visitors stay 1 hour 43 minutes.

53% of visitors are male and 47% female.

In 2004, 60% of visitors to Tate Modern were under 35 years of age.

According to MLA (Museums, Libraries and Archives Council) data, the profile of Tate Modern visitors is considerably younger than the profile of museums and gallery visitors in Great Britain generally.

In winter 2004, 40% of visitors to Tate Modern were from London and the south east; 20% from the rest of the UK; 23% from Europe; 11% from North America; and 6% from the rest of the world.

In 2004, 40% of visitors to Tate Modern were repeat visitors. This compares with repeat visitor figures from previous years: 45% in 2003; 52% in 2002; 39% in 2001 and 25% in 2000 (May–December).

Tate Modern is the third most popular free visitor attraction in London (Visit London).

12% of visitors said that the building itself was their principal reason for coming to the gallery.

## Tate Modern visitor figures by year

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	2000/01	2001/02	2002/03	2003/04	2004/05	2005/06
Financial Year	Actual	Actual	Actual	Actual	Actual	Actual
April	–	366,209	319,991	266,014	304,991	122,392*
May	494,218	268,339	402,445	277,946	319,245	–
June	592,285	302,590	458,382	279,920	393,766	–
July	641,675	335,851	518,564	335,669	468,903	–
August	607,141	334,263	537,998	343,400	512,807	–
September	448,239	268,307	261,816	270,759	320,110	–
October	481,207	304,355	430,253	469,963	361,295	–
November	347,179	256,461	356,686	479,771	308,698	–
December	261,254	207,683	244,859	325,892	274,409	–
January	280,379	184,795	245,670	366,654	274,829	–
February	338,886	395,182	286,974	429,843	284,615	–
March	327,006	550,478	313,768	380,504	323,881	–
<b>Total</b>	<b>4,819,469</b>	<b>3,774,513</b>	<b>4,377,406</b>	<b>4,226,335</b>	<b>4,147,549</b>	<b>–</b>

\*visitors to 11 April 2005

## Comparative annual visitor figures (for 2004/05)

Tate Modern	4,147,549
Centre Pompidou	1,275,029 (to permanent collection) 1,314,796 (to temporary exhibitions)
MoMA New York	1,000,000 (November 2004 – March 2005)
Guggenheim New York	Just under 1 million
Guggenheim Bilbao	900,000
SFMOMA	768,483

## Displays and Exhibitions

## Displays

More than 20 million people have visited the Collection displays since Tate Modern opened in 2000.

In a recent survey of visitors to Tate Modern, 53% gave the Collection displays as the principal reason for their visit.

Tate Modern's Collection displays are organised thematically, with works in sections: *History/Memory/Society*; *Landscape/Matter/Environment*; *Nude/Action/Body*; and *Still Life/Object/Real Life*.

## Exhibitions

Between 2000 and 2005, Tate Modern presented 28 major temporary exhibitions.

*Matisse Picasso* in 2002 and *Edward Hopper* in 2004 are the two most successful exhibitions at Tate Modern to date.

There has been significant interest in exhibitions at Tate Modern involving new media. For example, *Century City: Art and Culture in the Modern Metropolis* in 2001 attracted 106,061 visitors; *Cruel and Tender: The Real in the Twentieth-Century Photograph* in 2003 attracted 98,069 visitors; and *Robert Frank: Storylines* in 2004/05 attracted 89,317 visitors. *Time Zones: Recent Film and Video* in 2004 was the first show at Tate Modern devoted exclusively to film and video.

## Visitor figures for exhibitions at Tate Modern

## 2000

*Between Cinema and a Hard Place* 200,937  
12 May – 31 December 2000

## 2001

*Century City: Art and Culture in the Modern Metropolis* 106,067  
1 February – 29 April 2001

*Giorgio Morandi* 58,100  
22 May – 12 August 2001

*Zero to Infinity: Arte Povera 1962–1972* 59,013  
31 May – 19 August 2001

*Katharina Fritsch* 65,096  
7 September – 9 December 2001

*Surrealism: Desire Unbound* 168,825  
20 September 2001 – 1 January 2002

## 2002

*Warhol* 218,801  
7 February – 1 April 2002

*Eija-Liisa Ahtila* 26,440  
30 April – 28 July 2002

*Matisse Picasso* 467,166  
11 May – 18 August 2002

*Barnett Newman* 76,251  
20 September 2002 – 5 January 2003

*Eva Hesse* 85,127  
13 November 2002 – 9 March 2003

## 2003

*Max Beckmann* 86,509  
12 February – 5 May 2003

*Cruel and Tender: The Real in the Twentieth-Century Photograph* 98,069  
5 June – 7 September 2003

*Sigmar Polke: History of Everything* 65,852  
2 October 2003 – 4 January 2004

*Common Wealth* 38,102  
22 October – 28 December 2003

## 2004

*Constantin Brancusi: The Essence of Things* 134,090  
29 January – 23 May 2004

*Donald Judd* 79,810  
5 February – 25 April 2004

*Edward Hopper* 429,909  
27 May – 5 September 2004

*Luc Tuymans* 61,125  
23 June – 26 September 2004

*Time Zones: Recent Film and Video* 38,265  
6 October 2004 – 2 January 2005

*Robert Frank: Storylines* 89,317  
28 October 2004 – 23 January 2005

## 2005

*Joseph Beuys: Actions, Vitrines, Environments* –  
4 February – 2 May 2005

*August Strindberg: Painter, Photographer, Writer* –  
17 February – 15 May 2005

## The Unilever Series

*The Unilever Series* began in 2000 as a five-year sponsorship by Unilever of an annual art commission for Tate Modern's Turbine Hall. *The Unilever Series* enables a leading artist to create a new work for the Turbine Hall every year. Commissions have been undertaken by:

Louise Bourgeois	12 May – 26 November 2000
Juan Muñoz	12 June 2001 – 10 March 2002
Anish Kapoor	9 October 2002 – 6 April 2003
Olafur Eliasson	16 October 2003 – 21 March 2004
Bruce Nauman	12 October 2004 – 2 May 2005

More than 9.5 million people have visited the Unilever installations to date.

In February 2004, Unilever and Tate won the Arts & Business Champion of the Year award for *The Unilever Series*.

## Untitled

On 12 May 2004 Tate Modern launched a new space dedicated to exhibitions of work by emerging or less established international artists. The space has since hosted six exhibitions:

Elmgreen and Dragset	12 May – 4 July 2004
Julia Loktev, Julika Rudelius and Cui Xiuwen	24 July – 19 September 2004
Mohamed Camara	2 October – 21 November 2004
Pin Up: Contemporary Collage and Drawing	4 December 2004 – 30 January 2005
Simparch	19 February – 10 April 2005
Damián Ortega	23 April – 12 June 2005

## Interpretation and Education

1,525,528 people have taken part in Tate Modern's Interpretation & Education (I&E) programme since opening. Key areas of I&E programming include Interpretation, Public Events, Music and Film, Online Events, Adult Learning, Teachers' Programme, Schools, Young People, Community Programme, Family Programme and Access.

In 2003/04:

Over 17,500 visitors attended Public Events, Courses and Study Days.

Over 22,500 visitors took part in *Start* activities for families.

1,992 visitors took part in the Community Programme.

Over 2,000 young people took part in courses and events designed specifically for them.

Over 700 teachers, community group leaders and educationalists attended special private views of Tate's exhibitions.

396 teachers attended teachers' training and study days.

Over 11,600 school children attended schools workshops.

89,714 school children visited Tate Modern in organised groups.

488 school children took part in Partnership Projects.

500 visitors attended events for visually impaired, deaf and hard-of-hearing visitors.

23,763 visitors used the Clore Study Room.

86,269 audio guides were used.

The online events section of Tate's website received 51,228 unique hits, while the digital learning pages received 21,164.

## Some Highlights of the Programme

### Public Events

Tate Modern has the most varied events programme of any modern art museum. 13,000 people per year attend talks, conferences, music performances and other events. Highlights have included talks series such as *Painting Present* and *Moving Images*; the Tate & Egg Live series of performances; conferences on subjects ranging from film and live art to new media and photography; and music commissions and performances. Through this programme of public events, new partnerships have been established with many educational and cultural organisations: universities, colleges, galleries, publishers and broadcasters.

*Sponsors and supporters include Egg, Roland Berger Strategy Consultants and the Open University*

### Online Events

2001: Tate Modern was the first major art museum to offer webcasting, whereby key public events are filmed and streamed live, online, to a global audience. The online events archive now holds around 300 hours of audio and video content representing some of the most significant artists and thinkers of our time. This section of Tate's website receives around 20,000 unique hits per year. The online programme now also offers music downloads and discussion forums related to Tate Modern's live events.

*Sponsored by BT*

### Film

Through innovative collaborations with the British Film Institute, LUX and other organisations, Tate Modern has presented pioneering film programmes that make links between film and other visual arts, and has created a new and different space for the moving image in London. Highlights have included major seasons of films by the London Filmmakers Cooperative, Andy Warhol and Robert Frank. Tate Modern also presents individual screenings and discussions featuring film and video work by established and emerging international artists. These have included Bas Jan Ader, General Idea, Joan Jonas, Trinh T Minh-ha, Ulrike Ottinger, Anri Sala, Agnès Varda and TJ Wilcox.

### Courses for Adults

Tate Modern runs an extensive programme of courses, workshops and study days. Of the hundreds of courses run over the last five years, some of the most popular have been *Image and Identity*, *Art and Psychoanalysis*, *Seven Ways of Thinking About Art*, *The Case Against Art*, *Confronting Picasso* and *The Museum as Muse*. Practical workshops have included explorations of contemporary photography, filmmaking and book arts, while performance master classes run by DV8, Complicite and the Seven Sisters Dance Group have led to daring and innovative explorations of the building and Tate's Collection.

### Young People

Raw Canvas is a groundbreaking programme in which young people 15–23 years of age learn to plan and deliver an inventive range of art-related events and activities for other young people. As they put it themselves: 'Raw Canvas's peer-led ethos means that you can find out lots of things you may or may not already know about art, without feeling like you are in a lesson or lecture. Most importantly, you get to talk about what you think about modern art.' They have put on all kinds of events, from artist talks and DJ nights, to drawing workshops and digital art courses.

*Sponsored by the Paul Hamlyn Foundation*

### Multimedia Tour

2002: A BAFTA award for Tate's Multimedia Tour of the Collection, the first of its kind in the world. Holding a small computer in the palm of their hand, visitors can see videos and still images, take part in interactive games, play music and listen to commentaries about art as they walk around the galleries.

*Sponsored by Bloomberg*

### Families

Every Sunday, many people enjoy free family activities at Tate Modern, and even more come along in school holidays. Activities include professionally designed and produced games that enable children and adults to explore the Collection and learn together. These are part of a range of resources that include storytelling, workshops and children's audio

tours. Each year, around 20,000 people take part in family-focused events.  
*Sponsored by Lloyds of London*

### Community Advocates

Representatives from the local Southwark community participate in a series of informal sessions introducing them to all aspects of Tate Modern's work. They then become advocates for the gallery within their communities, helping Tate to develop new audiences among groups unaccustomed to visiting art galleries. This is one aspect of a Community Programme that includes workshops, talks, professional development and outreach projects. Last year over 4,000 people took part.

### Small Steps in a Big Space

A programme of workshops for parents and children up to three years of age, living in Southwark. It aims to help parents to support their children's learning and to encourage families to become regular gallery visitors.

### BSL Tour

2003: Launch of a gallery tour in British Sign Language for deaf people, created on a hand-held computer. It had never been done before and meant that for the first time deaf visitors could access on-demand information about art in their preferred language. Other initiatives include a course training members of the deaf community to lead tours for their peers; an online glossary of art terms delivered in British Sign Language; and regular signed talks and discussions.

### i-Map

An online exploration of iconic art works for people who are visually impaired. Using specially designed graphic and animated techniques the programme deconstructs works by Matisse and Picasso. Other resources for visually impaired people include a descriptive audio tour of the Collection, and touch-tours that allow a tactile exploration of works on display.

### Artist Teacher Scheme

Tate Modern offers a series of courses for school teachers, aimed at helping those teachers who also practise as artists to revitalise and reconnect both

their art and teaching skills. It is one of a range of opportunities for teachers to continue their professional development. Tate also provides a variety of exciting workshops for schoolchildren. Last year, more than 100,000 pupils visited the gallery.

### Awards

In 2002 the Tate Modern Multimedia Tour won a BAFTA award for Technical Innovation in the Interactive Entertainment category.

Genuinely groundbreaking, this was an exciting demonstration of how new technology can be used to enhance museum and gallery visits. Using a hand-held wireless device that knows just where you are on the tour, this offers a stimulating array of material to add to, but not confuse, the experience of a gallery visit. Commendably, Tate Modern are working with day-to-day feedback from visitors to develop a system which complements an already stunning physical learning space.

*BAFTA 2002 Awards Committee*

In 2003 Tate Modern Multimedia Tour won a Museums & Heritage Award for Excellence for a New Product or Service.

The judges were looking for a winner that has or is set to make a significant impact on the industry. The winning entry is a product that the judges feel is really set to break the boundaries. It is a product that helps to extend the visitor experience and achieve a greater understanding of collections, whilst encouraging repeat visits.

*Museums & Heritage Awards for Excellence panel of judges*

The Tate Modern Multimedia Tour received a commendation in the Interpret Britain and Ireland Awards of 2003.

In 2002, Bloomberg won the Arts & Business award in the category of Art, Business & Corporate Identity for its sponsorship of Tate Modern's audio guides and other key interpretation tools.

In 2002 i-Map, a web-based resource for visually impaired people, won a BAFTA Interactive Award for Accessible Design and was shortlisted for the National Library for the Blind's Visionary Design Award.

## Tate Online

Launched in 1998 Tate Online ([www.tate.org.uk](http://www.tate.org.uk)) is powered and sponsored by BT, which provides technical support, hosting and online broadcasting.

Traffic to Tate Online has quadrupled in the last three years and independent analysts consistently rate it the UK's most popular visual arts website. The site is on course to attract over seven million unique visitors in 2005 (there were almost 700,000 unique visitors recorded in February 2005 alone).

Up to 50% of advance ticket sales for Tate exhibitions and events are now made online. Over 60,000 e-newsletters are sent out monthly by Tate's online team. In 2004/05 a third of visitors to Tate Modern in London have already visited or continue to visit Tate Online.

Media-rich exhibition microsites help visitors prepare a trip to Tate Modern, and extend the experience on their return home. Regular live webcasts of events in the gallery increase audiences while over 400 hours of archived footage is offered to all for free and on demand.

Tate Online has also increased access to over 65,000 works in the Tate Collection (displayed in the four Tate galleries) and thereafter 4,000 objects from the Tate Archive. All articles from *TATE ETC.* are available and Tate research is published online in Tate Papers. A range of educational resources is also provided, catering to visitors young and old. See the Interpretation and Education section for highlights of some of these online learning resources.

### The Value of Art

2002: Launch of a dedicated online learning resource for local communities who want to debate frequently asked questions about modern art. The Value of Art website was devised in partnership with local community organisations.

*Sponsored by Lloyds of London*

### Online Art Courses

2004: Launch of an online art course, designed to encourage people who

wouldn't ordinarily visit the gallery to start learning about modern art. A second-stage, tutored course has already been developed, allowing participants to deepen their engagement with art. Over 10,000 people have registered for the courses, from countries as far-flung as South America, Australia, Africa and Asia.

*Sponsored by the Big Lottery Fund*

### Unique visitors to Tate Online 2002/05

January–December 2002	1,898,059
January–December 2003	2,644,344
January–December 2004	4,748,798
January–March 2005	1,894,987

### Awards

Tate Online won the first ever London Tourism Award for best website in 2002.

In 2003 BT and Tate Online won an award at the Hollis Sponsorship Awards for best use of PR in a Sponsorship Campaign, as well as a prestigious International Public Relations Association Golden World Award for the public relations campaign promoting the Tate Online association.

In 2003 BT and Tate Online won a BAFTA for best online factual website, and the Museums and the Web, Best Research Award.

Tate Online is consistently the UK's top art website according to the independent analysts Hitwise.

In 2005 BT and Tate Online won a further Hollis award for the best ongoing sponsorship and is currently shortlisted for two international Webbys awards, under the Arts and Cultural Institutions sections.

## The Building

Tate Modern is a wonderful building which has helped to transform Southwark. It has managed to achieve that difficult balance of being

awe-inspiring while still being welcoming and accessible. It is an excellent example of public building at its very best. Tate Modern is a deserved winner of this first Prime Minister's Award for Better Public Building because it sets a standard which I would like to see all public buildings to reach, and indeed surpass, in years to come.

*Prime Minister Tony Blair speaking at the Prime Minister's Award for Better Public Building Award Ceremony, London, 25 October 2001*

Before the current preoccupations, there was a public project widely accounted a success. No one seemed to deny, something went right. A disused power station on the south bank of the Thames was discovered to be useful as a museum for contemporary art. The conversion was bold and brilliant. At the opening part for the Tate Modern there were four thousand guests – celebrities, politicians, the great and good – and hundreds of young men and women distributing champagne and canapés, and a general euphoria untainted by cynicism – unusual at such events ... The guests gathered in the industrial vastness of the old turbine hall where the din of thousands of excited voices seemed to bear aloft a giant spider hovering below iron girders...

© Ian McEwan 2005. *This extract is taken from Saturday by Ian McEwan, published by Jonathan Cape*

Breathtaking in scale, Tate Modern's architects and designers have shown the confidence neither to clutter nor to domesticate it. Between them they have ensured that Britain's first museum of modern art, in its size and power as much as in its collections, matches any new national museum in the world.

*Editorial, Evening Standard, 12 May 2000*

Contemporary art has moved from being marginal to become the most glamorous, honky-tonky wriggle and pout in today's Britain... Five years of frantic work, behind-the-scenes arguments and crises resolved have produced that rare thing – a major public project delivered on time and without scandal... Most visitors will enter down a long wide ramp, into a cut-off hole like a multi storey carpark entrance; and then suddenly find themselves standing on the floor of a massive man-made vault of brick

painted in soft grey, with black steel supports and delicate grainy light falling from very far above... On the river side there are seven spacious floors, only three of which are galleries, and in them the feeling of wide-open space, lit mostly by natural light, is impressive...

*Andrew Marr, The Observer, 9 April 2000*

## Awards

In 2001 Jacques Herzog and Pierre de Meuron were awarded the Pritzker Prize for architecture.

In 2001 Tate Modern was awarded the first Prime Minister's Award for Better Public Building.

In 2002 Tate Modern was awarded a Civic Trust Award recognising architecture and environmental design that makes an exceptional contribution to the built environment.

In March 2005 hundreds of *Time Out* readers nominated Tate Modern as their favourite London building.

Since it opened Tate Modern has been the location for feature films including *Bridget Jones's Diary* (2000), *Love Actually* (2003), *The Mother* (February 2003), *Agent Cody Banks II* (June 2003), *Enduring Love* (2004), *The Constant Gardener* (March 2004) and *Match Point* (August 2004).

## Economic Impact\*

Tate Modern contributes between £75 and £140 million in economic benefits to London annually.

The arrival of Tate Modern has generated between 2,000 and 4,000 new jobs, about half of which are located in the Southwark area.

21,300 people are employed in cultural industries in the areas of Bankside, Bermondsey and South Westminster, generating £606 million in annual incomes. The effect of Tate Modern in the area is very significant in terms of net economic impact of the cultural industries and in terms of other sub-sectors of the cultural industries such as radio and television. An estimated total employment at visitor attractions in these areas is

approximately 1,000 jobs, creating an annual income of £17 million, having the following net impacts:

£5 million	(equivalent to 280 jobs)
£11 million	(equivalent to 700 jobs) within Inner London
£26 million	(equivalent to 1,650 jobs) within London as a whole

\*Figures taken from *Cultural Industries Economic Growth Analysis in South Westminster, Bankside and Bermondsey* – report for Tate, London Borough of Southwark and Westminster City Council.

## Publishing

### Tate Publishing's Top Ten Selling Tate Modern Titles

Title	Hardback Sales	Paperback Sales	Total
<i>Tate Modern Guide</i> (all languages*)	154,496	–	154,496
<i>Tate Modern Handbook</i>	–	111,969	111,969
<i>Edward Hopper</i>	13,750	29,135	42,885
<i>Matisse Picasso</i>	3,000	30,958	33,958
<i>Interpreting Matisse Picasso</i>	–	32,341	32,341
<i>Building Tate Modern</i>	5,392	18,251	23,643
<i>Constantin Brancusi</i>	7,261	10,988	18,249
<i>Andy Warhol</i>	–	16,735	16,735
<i>Surrealism: Desire Unbound</i>	–	14,100	14,100
<i>Cruel and Tender</i>	4,634	7,409	12,043

#### \*Guide Sales Breakdown

<i>Tate Modern Guide English</i>	115,498
<i>Tate Modern Guide French</i>	9,459
<i>Tate Modern Guide German</i>	9,851
<i>Tate Modern Guide Italian</i>	7,245
<i>Tate Modern Guide Japanese</i>	4,548
<i>Tate Modern Guide Spanish</i>	7,895
<b>Total</b>	<b>154,496</b>

In 2004 the second prize in the Art News paper/AXA Art Exhibition Catalogue Award was awarded to *Donald Judd*, produced by Tate Publishing.

Tate publishing operates as a trade publishing house and distributes books worldwide. Almost half of Tate Publishing's income in 2003/04 came from external sales with a growing market in the Far East and a new distributor tripling sales in the USA.

## Restaurant and Café

Tate is exceptional among museums in running catering as part of its trading subsidiary rather than through a franchise.

26% of visitors to Tate Modern make use of one of the cafés.

Tate has also built a successful special events catering company, Catered by Tate, which has managed hundreds of non-Tate events at the galleries and beyond.

## Retail

Over half of visitors (56%) to Tate Modern also visit Tate shops.

When visiting Tate Modern shops the majority of people buy postcards (76%) or books (56%).

In 2004/05 Damien Hirst's badge was the most popular item in the shop at Tate Modern; 20,971 badges have been sold.

In 2000 the main shop at Tate Modern won the award for Retail Launch of the Year.

The top-selling postcards in Tate Modern's shops for 2004 were: Umberto Boccioni *Unique Forms of Continuity in Space*; Edgar Degas *Little Dancer Aged Fourteen*; Marcel Duchamp *Fountain*; David Hockney *A Bigger Splash*; Yves Klein *YKB 79*; Roy Lichtenstein *Whaam!*; Henri Matisse *The Snail*; Claude Monet *Water-Lilies*; Chris Ofili *No Woman No Cry*; Jackson Pollock *Summertime: Number 9A*; Auguste Rodin *The Kiss*; Andy Warhol *Marilyn Diptych*.

In 2000 Tate's retail scheme made a series of collaborations with artists including Gilbert and George's Christmas decorations, Richard Wentworth's *Looking Shelf* and Howard Hodgkin's Christmas wrap.

The Tate brand is occasionally licensed to appropriate partners on a royalty basis. In 2001 Tate licensed its brand on a royalty basis to B&Q in order to launch a range of paint. Between 2002 and 2004 the successful B&Q paints licence was extended to include wallpaper and frames, with Tate posters also sold directly to B&Q. This licence has brought income to Tate and helps raise awareness of the gallery among a wider public.