

MR ALEX BEARD:

Jane, thank you. Thank you to everyone who has been involved in putting on this remarkable event. It is a great pleasure to be in Hong Kong for the first time.

You will be relieved to hear, I'm sure, that I am not actually going to speak about business, but rather to give my view and some background as to the formulation of the Tate, some institutional history, to describe how Tate Modern operates and the environment in which it was created, to describe some personal views about the trends that museums in the UK and Europe, the issues that we are facing over the next five to ten years, and to set out how we at Tate intend to meet those challenges, in outline.

I should stress that this is all from a European perspective and from an organisation rooted in London, and so anything that I say must be taken with a pinch of salt, if not a lorry load of it, when it comes to applying it to Hong Kong and Asia more generally. However, I do think that there are some common themes and lessons for us all.

To start off, Tate in 2006 is a number of different things. We are a family of four independent interdependent galleries in the UK which in aggregate reach 6.5 million people each year. There is Tate Modern, which is the National Gallery of Modern Art, based in Southwark; Tate Britain, the National Gallery of British Art based in Pimlico, both in Adelaide; Tate's Liverpool, the largest museum in modern and contemporary art outside London in the UK, and Tate St Ives, a rather smaller but beautifully formed institution in the south-west of England, that holds the national collection of the St Ives School and presents a contemporary program around it.

We also increasingly amplify our programs within the galleries to a broader audience outside those walls. We operate the number 1 web site in the UK, Tate Online, which reaches around about 1 million unique visitors each month.

We have a significant publishing program. We publish around about 35 to 50 titles each year depending on the nature of the program, and we have a significant outreach program as well.

We hold one of the world's leading collections of modern and contemporary art. We have the world's finest collection of British art. Both of those collections are held as one resource both to support each of the four Tate Galleries themselves, shared between them, and also is available for loan to other institutions within the UK.

I think that is a very important point, because we are a national resource in a true sense. We are a national resource both in terms of collection but also for visual arts education. We reach around about 400,000 educational visitors each year at each of the four Tate galleries and we offer a number of resources for those visitors but also for teachers more generally, supporting their continuing professional development and for scholars, students and lecturers alike.

We are a public institution. I think that is an enormously important part of our character. We are rather than like the NGA, as Rupert was describing earlier, established by act of Parliament. That act sets out a mission for the institution which is generally to promote the public's knowledge, understanding and enjoyment of art. I think that is an extraordinarily important part of what we today. We exist to promote, which is a proselytising mission. We exist to engage the public, broadly defined and we exist to do so on many different levels: knowledge, understanding and enjoyment.

We are also a cultural enterprise, and this is I guess what I spend a significant amount of my day job, raising at least 50 per cent of our revenues from non-government sources. At the moment it's more like 60 or 65 per cent, although I would like it to be 50 per cent so that statistic is put up

as much in hope as in expectation. We employ 740 people whose collective witness and imagination we give vent to at our galleries.

I guess why I am really here today is because Tate Modern is at the moment the world's most visited museum in modern art, itself reaching between 4 million and 4.4 million visitors each year through a range of programs.

That audience is both diverse, 40 per cent from London, 20 per cent from the rest of the UK, 40 per cent from overseas, is relatively young. Over half of the audience is under the age of 35, comes from an increasingly wide mix of cultures located in the world's most diverse city, London, where more languages are spoken within the M25 more than in an equivalent area anywhere on earth. We have also been, I think, reasonably successful in engaging that audience in deeper ways than simply attending, and one rather flip way is through our membership programs where we now have 77,482, at least when I left on Tuesday, members paying 60 pounds a year for a deeper engagement with Tate. Here are a few of them enjoying a recent opening.

How did we get here? Tate was founded a while back, in 1897 in fact, as a fledgling contemporary museum of British art by the Charles Saatchi of the day, Sir Henry Tate, who was an avid collector of contemporary British art and felt that the existing institutions were not doing enough to give it a platform in London. In 1917 we assumed responsibility for modern art from the National Gallery, which took the view that post-impressionism and phobism were a fleeting interest and not worthy to be seen alongside the established masters in Trafalgar square.

Over the next 40 or 50 years the remit of the institution developed as the century developed, as the span of modern and contemporary art practice developed. There was in fact in the 1940s, that it was first suggested that it was no longer appropriate for the old Tate Gallery to have a dual mission,

both to be the National Gallery of British Art and of modern and contemporary art and that a dedicated museum of modern art should be established in London. It took a while to get back to that but I will describe how we got there in a bit.

In 1987 we embarked upon a dramatic development program with the creation of the Clore Gallery, initially to house Turner's works. Tate Liverpool, as I mentioned before, the largest museum of modern and contemporary art outside London opening in 1988 and extended in 1997, Tate's St Ives in 1993. I think it was at that point that it really became completely clear from the inside out that it was no longer possible to meet our dual mission adequately in the facilities at Milbank, and also from the outside in that it was the right time to embark upon the creation of a dedicated museum of modern art. That was as much as anything about what was going on elsewhere in London and Britain at the time. There was the Frieze Exhibition in 1998 of artist led work that showed the extraordinary strength of vitality of contemporary British art at the time. A sensational exhibition in the mid 1990s of Charles Saatchi's collection, the Saatchi Gallery itself, the development of Brit Art, an extraordinary outpouring of contemporary creativity and, among others things, the revitalisation of the Serpentine. But it was part of a much broader ecology, and I think I go back to Rupert's word, I think ecology is a very good word of contemporary art practice in London that we felt obliged to respond to.

We were also very lucky because it happened to coincide with the creation of the Lottery in 1995 that made available for the first time the resources that enabled us to make that happen.

So, in 2000, Tate Britain reverted to its founding purpose as the National Gallery of British art in March 2000 and in May Tate Modern opened to the public, 12th May, which happened to be the Nick Serota, our director's father's birthday. I was amazed as to why from six years out he was so convinced that that had to be the opening day and found

out a week beforehand.

Here is the site. We chose after much deliberation -- we spent about three and a half years analysing different options, Bank Side Power Station, the London oil-fired power station in the middle of London opposite St Paul's on the South Bank of the Thames as the venue. What you are seeing there is the turbine hall in its raw state, an extraordinary cathedral like space with, to the right-hand side of the screen, the old boiler house which is where we have converted and created Tate Modern itself, the galleries, the educational facilities, cafes and so on and to the left, behind the large grey wall, still stands the largest electricity distribution centre in London, feeding the city of London, the switch station.

One of the reasons why we picked the Bank Side for the Tate modern, apart from the extraordinary qualities of the turbine hall itself was the fact that it offered the opportunity to develop it in a two-stage project, the first stage being the conversion of the boiler house, and the second stage, after we had persuaded EDF Energy, who operate the switch station, to relocate, the transformation of the switch station and the oil tanks within the gallery itself. I will come back to that a bit later. We are only 40 per cent of the way along the journey towards creating Tate Modern, it is very much a work in practice.

Here is the turbine hall in its converted state. It has been the site of some of the most extraordinary art commissions, I think, anywhere in the world over the last half a dozen years -- this is Olafur Eliasson's Weather Project -- where a combination of art lovers, members of the public, blissed art teenagers, spent six months exploring their own sense of identity alongside a truly sublime experience.

Tate Modern itself, the transformation of Bank Side Power Station into Tate Modern, is symbolised by the light beam, which is the band of glass that you can see running across

the top of the original power station. Herzog & De Meuron, the architects for the scheme, had three really rather brilliant ideas, the first of which is that they should retain the turbine hall and its cathedral space; second that the transformation should be symbolised by the addition of the light beam showing that the power station is turned on for art; and third, that the gallery itself should not be surrounded by a fence or approached through a portico, but on a level, and indeed, as you enter the turbine hall, you go down a ramp immediately symbolising a view of democratising access to art and inviting the city into the museum.

Tate Modern itself is situated in a community. You see the gallery surrounded by north Southwark, and right from the very outset, we felt that it was hugely important to root the museum in its community. Five years before it opened we start a pre-opening program of community events and art projects, working with local residents, school children and students. We helped to establish a business improvement district with local businesses, working to improve the way in which the area was cleaned, the way in which it was maintained, the way in which people could navigate it. And I think that as much as we are a highly visited well-known institution, we are, I hope, rooted within that community.

The net effect of all of this has been, of course, to generate the sort of economic outcomes that many politicians and arts funders consider when investing in such museums. To put it into context, Tate Modern generates at least 100 million pounds each year and to London's that would not be there without its existence. We have been responsible for the direct employment of 4,000 people as a result of our activities, 2,000 of whom are Southwark residents and Southwark is one of the more deprived areas of London. That is very much an incidental part of what we are about. But it has been part of the result.

We do all of this through our program. You see, here Louise Bourgeois' Maman, an extraordinary sculpture that has graced the turbine hall twice in the six years, first as part

of Louise's opening presentation and second when we brought it back as a result of public demand.

But our program goes much deeper and broader than high profile installations in the turbine hall. We present two such turbine hall commissions each year, one from within the collection and one from artists invited around the world. We present six exhibitions each year, two or three reaching a large audience, three or four reaching more specialist audiences. We also present six shorter term and very contemporary projects, engaged with emerging art from around the world, bringing it to the London for the first time.

We change the displays of our collection each year, supported by sponsors, UBS, our major partner in that endeavour, and every six years or so we completely change the lens through which the collection is looked at. In 2000 we looked at the collection through the lens of the four genres of the academy. In 2006 we changed that fundamentally now looking at the collection through four great moments in art history, which reflects the collections' strength. We will change it again in 2012.

Increasingly, we are presenting what we do within the walls, within Tate Modern, to a much, much broader audience internationally, and I think this is a hugely important part of our future development which I will come to later.

That is all fine and dandy, but the world is changing. As I said, this is a project that is only 40 per cent of the way through and we must respond to those changes.

Firstly, ideas now resonate globally and particularly the ideas from contemporary art practice. Whether that is through the explosion of Biennales or whether it's through the availability of digital media, faster to exchange notions, or whether it's through cross-cultural influences, but ideas are now a universal international currency. Multi-cultural thinking is inadequate. This is particularly the case in London, as I said, the world's most diverse city, where our

audience is changing, art practice is changing, and we need to respond to that.

As I said, our practice is evolving across cultures, across media, across time, and people increasingly want to do more than just consume. The "my space" generation, U-tube, at least is appropriate, has a quite different experience of media and cultural experience than I do, brought up as I was on mass broadcast media in the 1970s. We are already seeing at Tate that the expectations of that audience is quite different to the expectations of my generation. Within this increasingly diverse international fragmented world I think authenticity, the experience that direct engagement with works of art, the real, and the scholarship that brings that into the gallery have new meaning and new value.

Finally, museums are becoming more self-reliant, indeed possibly self-reliant. When I joined the Tate in 1994 20 per cent of our revenues came from the private centre; now it's more like, as I said before, 60, 65 per cent. This I see as being a part of the next stage of a journey. This is obviously broad-brush stuff and you can argue about the dates but up until roughly the 1960s, 1970s, museums, museums of contemporary art and modern art were predominantly collection led, acting as repositories of cultural memory and presenting the collection to their public. From the 1960s, roughly to the year 2000, internationally and nationally exhibitions came to the fore, Pontus Bonnier, the Centre Pompidou, by example, with the great Paris exhibitions of the 1970s and 1980s really showed the way for ground breaking exhibition practice.

I think we're at the beginning of a new journey which will probably take us another 40 years or so to get to the end of museums being increasingly idea led. Not moving away from the collection, not moving away from exhibitions, they are both enormously important, but really shaping both of those and other practice through a broader sense of ideas of visual culture and its relevance.

This is a journey from being exclusive institutions to inclusive institutions engaging broad public, from being simply museum or a repository of visual arts to fulfilling the role of publishers in the broader sense in visual art. In our case, from having a presence predominantly in the UK to having a presence in the world -- not physical, we won't be having Tate galleries outside the UK but we will be presenting Tate exhibitions, we will be sharing Tate works, we will be sharing Tate ideas and we will be presenting all of that online across the world, and moving from simply displaying art to stimulating people's visual thinking.

So, what are the key elements of that for us moving forward? You see here a slide from the recent performance event at Tate, where the real Tuesday Weld engaged with Hans Richter's *Dreams Make Happen* film to create an extraordinary new experience. I think a key change for us is to enable artists to realise their vision for cross-cultural and cross-media practice and that is something that we want to create, the physical and programmatic space to happen on a more consistent and ambitious level than at present.

I have mentioned online a few times. We see that the internet, online media, digital media and indeed media generally has been hugely important for us to pursue our mission and to promote knowledge, understanding and enjoyment of art. It's not the direct thing but it is a way of exploring and explaining concepts and notions to people across the world.

We want to invite other people's contributions into the museum. This is a project that we did a couple of years back with an organisation called Kids Company that works with some of the most socially excluded and deprived children in the most deprived areas in London, and they put together an extraordinary exhibition of work that they created, and due to space limitations we had to present that in the landscape, but this is the sort of thing that we would want in the future to be able to bring into the museum to act as a counterpoint

and a challenge to more established notions of contemporary art practice. By the way, the work was wonderful and it was an extraordinary experience for anyone who had the great fortune to do it, to see it.

We also want to collaborate increasingly. This is a slide of Trisha Brown's performance of Man Walking Down the Side of a Building outside Tate Modern. I think it's through these cross-cultural, cross-media collaborations that we can really begin to engage people, but also, I mean, this as much as anything flows from artists' visions.

Now, I think that is worth stressing, because all of this is taking place in an environment where three things matter most, artists, our collection, our assets and the cultural capital that we have and our people who animate and support the artists and help make all of this happen.

Our fundamental role, I think, is to create a space and a platform and an environment where artists can share and express their vision of the world to eliminate and challenge our perception of the world. That is at the heart of what contemporary art institutions do in pursuit, in our case, of our general mission, to promote the public's understanding, knowledge and enjoyment of art. Here is Pierre Huyghe at the opening of his extraordinary Celebration Park opening at Tate Modern with his enigmatic and I think challenging statement. We want to do this across media and across time.

In our case, we have a remit going back over the century. This is a restaging of Muro's Fantastic Puppet Show, again recently placed at the turbine hall which I think demonstrates that cross-media practice is not something invented in 1992 but again, it was an extraordinarily engaging and wonderful experience.

All of this backed up by solid research, this again is part of our website where we make available all of our research and scholarship to practitioners, world wide, but every time we put on an exhibition or project, it only happens because

of the scholarship, the research, the intellectual endeavour of the people behind it. To explore and develop the program, how to communicate it, to go to the people with what we are trying to communicate. This is a peer youth program called Raw Canvas where 15 to 24 year olds gather together to put on their own programs of events and discussions and collaborations to communicate to their audience what Tate is about. I think all of this implies over the next seven years a continuing further transformation across Tate.

I won't go through all of this, because I would be here for another month, but just focussing on Tate Modern for the minute. Our ambition is to become a place of exchange, a place of cultural exchange in the visual arts. We will do that in a number of different ways. This, I'm afraid, is now back to buildings. Here we have Bill Viola's extraordinary Five Angels for the Millennium, a work of art that we acquired together with a European institution and American institution. But we need spaces to reflect better contemporary art practice. When we designed Tate Modern we had 40 large-scale installations in the collection. When we opened we had 84, we now have 210. That creates very particular challenges for very particular space requirements.

It's not just about big works, big installations, it's also about works on paper, about new media, about film and about performance, as I have touched on. We need spaces to house our audience. We have 4 million visitors a year, the building was designed to accommodate 2 million visitors a year. We need spaces to encourage and promote production, performance, and cultural exchange. I think this is a particularly key way of engaging the younger audiences and the "My Space" generation as I touched on earlier. We need spaces for learning and education. We currently reach around 200,000 people at Tate Modern within the 400,000 that we reach across Tate to our education programs.

How are we going to do that? We are immensely lucky in that we have this built-in second stage development. The

foundation for that is going to be the oil tanks and the switch house of the power station itself. Here you can see one of the redundant oil tanks, which are extraordinary in scale and character, in which we will create performance space and a rather unique project space.

We will take the site of the existing switch station, which you can see on the left-hand image, it runs all the way along the south of the museum at the moment, and acts as a barrier to people moving into the south of Southwark, as you can see on the right-hand side of the image -- and people flows are expressed in yellow -- and are predominantly to the north. We will move that over the next four years to 2010 creating the opportunity on the left for a new building that will house and promote much of the stuff that I have talked about before, and on the right, we will, as part of this, create a street through Tate Modern, that yellow line going north/south right through the building, that will be open at least 12 hours a day and that will allow Tate Modern really fully to integrate with its local community, with the city and with the flow of people through it will also bring into Tate Modern some of the character of the city in terms of the social spaces and the way in which the display spaces and the education spaces will work in the future.

That development is situated in an area of north Southwark that needs to be further improved, and as I said before, we have helped to set up a business improvement district. We have now created an initiative called Bank Side Urban Park where we are working with local businesses, arts organisations and so on to improve the environment for all and this is an initiative that we are doing in partnership with the local authorities, Southwark Borough Council.

That in itself is situated within a broader cultural quarter of south London, where for the first time 26 arts organisations and cultural organisations are working together to ensure that each of the 80,000 school children in Lambeth and Southwark have, as a matter right, one direct arts

experience each year. That has never happened before. It's made available as a result of Treasury project funding and I think offers a very interesting model, building perhaps on some of the initiatives that Sally described yesterday in South Kensington about how arts organisations can work together for the greater common good.

What is it going to look like? We're in the middle of planning application and this offers some initial views, as they say, of "artists' impressions", heavily in inverted commas. The rather wonderful dramatic structure behind the chimney is the first expression of the new building to the city itself. That is how it will be presented and to the river walkway, and that is its immediate approach. And you will see that you will have on the left-hand side a well-mannered conversion of Giles Gilbert Scott's power station, the turbine hall in the centre, still the main approach, and to the right an extraordinary new building designed by Herzog & De Meuron to compliment their total vision.

But the building is the least of it. Tate Modern is a building, of course, and our plans for the future involve buildings, but what imbues our programs is fundamentally programmatic and fundamentally about artists and artists' visions and artists' ability to transform and illuminate experience. And where artists lead, museums follow. I know that is a rather glib statement but I profoundly believe it to be true. They are our guide.

Aside from that, our vision is to offer, a distinctive perspective on the world. Although ideas do resonate globally they do so in particular circumstances and the perspective of London in 2006 is going to be different from the perspective anywhere else in 2006. Our activities need to be rooted in local communities. I firmly believe that any institution to be successful needs to have deep and firm roots, and to be part of the fabric of the city. This is increasingly a role for museums. To offer a platform for others views, I think certainly for Tate as we move forward, merely having a Tate

perspective doesn't do justice to the range of artistic practice and the possibilities that it offers. In doing that, to collaborate. All of that with the objective to meet audiences' needs for self actualisation and in the very, very broader sense learning.

This last bit, I think we have a way to go, and we can at times be a rather a arrogant institution, and I'm probably as guilty as anybody of perpetrating that arrogance, but increasingly I think we need to do that on a spirit of generous exchange within and beyond the walls. All of this, just echoing Rupert's comments earlier, is taking forward by an independent arms-length self determined public institution. We wouldn't have created Tate Modern other than in that framework, and I think it's an extraordinarily important lesson for the future and for future structures that independence of spirit and endeavour is of huge importance.

That is Tate in its many guises, shapes and forms.
Thank you.