My presentation will focus on briefly on Tate Modern's development from power station to art gallery, I will talk about the galleries role as a local museum and the development of the social model. I will share some of my experience of delivering a strategy for community engagement and developing projects with a diverse range of audiences.

In basic terms the SOCIAL MODEL for Tate Modern involves working across political, business and local community contexts.

A fundamental part of working across these spheres has been to bring together innovative partnerships where the business, creative & public sectors evolved projects with local communities.

But in the first instance let me recap on the development of Tate Modern, its evolution, the visitors, audience and some of the key exhibitions that have caught the imagination of the public over the last 13 years.

Important to remind ourselves but also because we see it as informing some of the early approaches and understandings of what it means to bring a international, national and local museum and gallery to Bankside & South London.
So in the mid 1990’s it was becoming clear to Tate that its collection had outgrown its home on Millbank – Tate Britain. It was decided there was a strong need to create a new gallery to house Tate's international modern art collection, and a search began for a suitable site to build on, or a building that could be converted.

There was a need to create a compelling scheme for adaptation and future use of the power station. The appointment of Herzog de Meuron led to a creative and practical partnership between architects and museum which has formed the bedrock of the successful regeneration so far.

It was felt important to ensure that the opportunities for what could be ‘regeneration’ terms were developed in a spirit of consultation and partnership. It could not be imposed on the established communities living in the area.

For us this has become the “social model”, a distinct type of localism, we set out to frame the project. It remains the cornerstone of much of our work and of our argument that culture can stimulate and activate new models in the development of cities and communities.
The partnership with Herzog and De Meuron brought to life an inspiring conversion of the power station with the creation of significant internal floor area. This introduced substantial display space:

- Gallery suites for display & exhibitions totaling 84,000 square footage
- The distinctive & unique Turbine Hall space for large scale artists commissions
- Concourse areas that can also be used for display purposes on Levels 3, 4 and 5
- Auditorium to seat 240
- 2 cafes & three shops
- Education studios
- Members’ Room
- Office
- Support services/art handling
Here we see an aerial shot of how Tate Modern connects to parts of the city.

Central to Tate Modern’s success has been the policy of free access to the building and the collection.

Two thirds of the display spaces at Tate Modern are dedicated to showing both the established and new art we collect from all over the world. This gives everyone the opportunity for learning and enjoyment of the national collection.

It also represents a direct democratic connection to the publicly owned collection.
Since opening in 2000 over 60 million visitors have experienced the Turbine Hall and it has earned a unique place in the public imagination. It has hosted some of the world’s most memorable and acclaimed works of contemporary art. And the way artists have interpreted this vast industrial space has revolutionised public perceptions of contemporary art in the twenty-first century.

Here are some images of the most recent Turbine Hall Unilever Installations:

-Ai Weiwei – Sunflower Seeds
Made up of millions of small works, each apparently identical (but actually unique) Ai Weiwei’s *Sunflower Seeds* invited us to look more closely at the ‘Made in China’ phenomenon and the geo-politics of cultural and economic exchange today.

-Doris Salcedo – Shibboleth
Doris Salcedo’s *Shibboleth* was the first work to intervene directly in the fabric of the Turbine Hall and dramatically shifted our perception of the Turbine Hall’s architecture, subtly subverting its claims to monumentality and grandeur.
And the most recent Hyundai installation: Empty Lot – Abraham Cruzvillegas

Louise Bourgeois created the first Turbine Hall commission. *Maman* – a monumental steel spider – was made for the opening of Tate Modern in May 2000 as part of this commission for the Turbine Hall. The sculpture was installed on the bridge, overlooking the three tall steel towers.

And the most recent:

The inaugural Hyundai Commission for the Turbine Hall is by Abraham Cruzvillegas, an artist known for creating sculptures by improvising with different materials. *Empty Lot* is a large
geometric sculpture created using scaffolding, a grid of triangular wooden planters, and soil collected from parks across London. The unpredictable nature of the work, which may grow and change from one week to the next, provokes questions about the city and nature, as well as wider ideas of chance, change, and hope.
This was the fourth in the annual Unilever Series of commissions for the Turbine Hall. The subject of the weather has long shaped the content of everyday conversation. Olafur Eliasson took this ubiquitous subject as the basis for exploring ideas about experience, mediation and representation. Representations of the sun and sky dominated the expanse of the Turbine Hall while a fine mist permeated the space, it was as if the weather from outside had permeated the building.
The Social Model of the museum is part of the work that I am more centrally involved in that is quite unique in terms of its approach to working with new audiences and responding the local context of the gallery.

Central to this approach is to not just engage with the programme and collection but to respond to the institution and how it situates itself in the city.

Through this we:

- Seek to involve communities and encourage partnerships across the whole of Tate’s business and activities - this includes having as we can see here dedicated private views for the community that neighbour us, but also offering meeting spaces for voluntary groups so that they can identify with the gallery as a space, opening spaces up for use by the community through different kinds of initiatives that involve having the community as an equal voice around the table.
- We also seek to place the museum in the centre of the area it is situated in.
- This involves being socially responsible for the impact a major visitor attraction has on its locality and becoming involved in the ongoing development of those areas. Actively being part of a dialogue with business that surround us, developing employment initiatives that ensure Tate has a workforce that reflects the local area it is situated in.
- For Tate “community” equals “society” and our work involves a broad range of relationships with business, cultural, tourism and residents’ partners.
- Tate works in a variety of local, national and international partnerships. Increasingly we aim to connect communities and audiences across these areas. In many ways in order for it to be successful there needs to be opportunities for these 3 elements to work together.
• So here we have the 6 key principles that inform our work.

• They are all important but in particular the idea of creating partnerships which are active, vibrant, flexible with not just arts partners but a range of different organisations who may not have cultural at their core but engage with communities in different kinds of contexts and situations.

• And also to try and open up elements of the institution and its spaces both physically both also symbolically to new ways of thinking and responding to work with audiences.

• I’ll now go on and outline a number of key recent programmes that have involved us working with the local community in a variety of contexts with artists through a series of creative commissions and in particular some of the work we have done in response to the recent developments to the gallery as part of the Tate Modern project – the planned new 11storey building.

• I will also talk about how we’ve worked strategically with the local businesses to support the development of a local arts festival that celebrates the uniqueness of Bankside as well as work with the community that has developed out of a meaningful dialogue with them about the institution itself and what the spaces could offer.
Another example of our partnership working is the Silent University.

The Silent University is a knowledge exchange platform initiated by artist Ahmet Ögüt through a year-long residency at Tate with the learning department and us in partnership with Delfina Foundation.

It was led by a group of lecturers, consultants and research fellows. Each group is contributing to the programme in different ways which included course development, specific research on key themes as well as personal reflections on what it means to be a refugee and asylum seeker. This platform was presented using the format of an academic program.

As part of building up the platform, a series of weekly workshops took place, with group participants that have had a variety of asylum, migrant, and refugee experiences. In particular the project has involved those that have had a professional life and academic training in their home countries, but are unable to use their skills or professional training in the UK due to a variety of reasons related to their status. Working together, the participants have developed course topics connected to their qualifications.

The Silent University aimed to address and reactivate the knowledge of the participants and make the exchange process mutually beneficial by inventing alternative currencies, in place of money or free voluntary service. It hoped to challenge the idea of silence as a passive state, and explore its powerful potential through performance, writing, and group reflection. These explorations attempt to make apparent the systemic failure and the loss of skills and knowledge experienced through the silencing process of people seeking asylum.

We provided support through the inception of The Silent University, including the creation of a publication, temporary resource area, website and public events. The resource room is currently located at the Showroom Gallery until the summer and the project will continue to develop in Stockholm later this year supported by other interested galleries.
Tate Modern and You is a publication that is regularly produced in partnership with a neighbourhood or section of the local community, in collaboration with an artist. It aims to make stronger links with different communities across South London.

In past publications, artists have worked with local community organisations. Often acting as a forum for local discussion, Tate Modern and You presents an alternative view of the gallery, with artist generated content that connects and is relevant to the lives of the community it connects with.
For the 2014 edition of Tate Modern and You, photographer Chloe Dewe Mathews has captured some of the many African majority churches that are based in South London.

She worked in particular with those that have created new spaces for worship in buildings that were once factories, warehouses and bingo halls. Chloe explored and observed church life, the distinctive type of worship and the architectural spaces that have been reinvented.
Tate Modern has helped to contribute to the development of a cultural quarter and we have initiated a cultural quarter group featuring many of the cultural organisations that neighbour us both large and small. This group convenes senior management staff from each organisation to work collectively on themes such as learning strategies for local audiences, the Olympics and architecture.
What’s significant in these tough economic times is the role of an organisation like Tate if they are genuinely interested in working with its community and audience is to support and develop the surrounding arts infrastructure.

We hosted the launch of an initiative called the South London Art Map. The map hopes to bring together a network of gallery spaces and studio space over a expansive area in South London through a series of hubs and monthly ‘last Friday’ events. But to build on this through supported events and project work that encourages join up and partnership working between these spaces and organisations.
• Another exciting project that has recently taken place which is widening our reach with audiences, but also bringing together business, community, neighbourhood is the annual Merge festival.

• For two months usually in Autumn, the river walkway near Tate Modern, a vacant office block, historic buildings, as well as Bankside’s open spaces, workplaces, and cafes will come alive when major names from the UK and international art world stage installations and musical performances alongside emerging artistic talent.

What we’re beginning to do here is to take the social model and explore what a neighbourhood can be. Bringing together different often disparate voices in the community, from businesses, to local groups, to unusual and unique local spaces and introducing a cross art form festival which celebrates the area in new and exciting ways.
From a distance, it looks like a regular, slightly dilapidated small Georgian property in London’s Southwark Street. But, look a little closer, and the house appears to be melting. It’s actually made entirely of wax and is an installation by artist Alex Chinneck. The temporary residence is made up of 8,000 bricks which were cast in paraffin wax in beds of terracotta sand. It was melted manually with a handheld heating apparatus. The *Pound of Flesh for 50p* installation was created to celebrate the history of an old candle-making factory which was based in Bankside a couple of centuries ago.
This new development planned to open in June 2016 will transform Tate Modern. It will redefine the museum for the twenty-first century, placing artists and their art at its centre while fully integrating the display, learning and social functions of the museum, and strengthening links between the museum, its community and the City.

Tate Modern is part of the neighbourhood. Its presence has made a major contribution to the ongoing revitalisation of Southwark, and it recognises the importance of building strong links with the local community. The Transforming Tate Modern project will be a catalyst for engaging local audiences more deeply and broadening access to the museum.

A public walkway through the building will make possible a direct route from the City to the heart of South London.

There will be two new public squares to the south and west of the building. To the east, a new planted area will be created especially for the use of the local community and staff.
As part of the opening programme for our new building we will be working with an artist to explore the power of the collective voice and to celebrate London’s communities.

Using the architecture of the existing and new building at Tate Modern, the collection, Tate’s Twitter feed and visitor feedback as key influences artist Peter Liversidge has worked together with a range of Tate staff and volunteers, community groups and a local school to get their views of Tate Modern and to create songs about the gallery.

Over twenty Choirs from all over London involving over 500 participants will sing these songs as part of an opening performance in June as part of the opening programme.
Finally some points to share about how the Social Model has evolved over the past 15 years since Tate Modern opened in 2000 and some pointers you may wish to consider to help inspire your thinking:

- We have learnt to recognise our collective responsibility in the regeneration process.
- Advocate the value of art and culture in the contexts in which you work in business terms of political.
- Reimagine cultural spaces and cultivate the public use of those spaces.
- Contribute to the local infrastructure that surrounds you both culturally and socially.
How to thrive?

- Need for new models beyond top-down and bottom up process. Identify the existing stakeholders and existing resources and what makes your area unique.
- Arts can play a key role in creating open platforms for communication.
- Present yourself as a resource and realise your power as a citizen.
- Have a clear defined strategy but allow space for being responsive, taking risks, initiating new partnerships.
- Develop models that integrate new cultural, social, ecological and economic values.

Finally some pointers of how to flourish:

- Develop new models and ways of working that go beyond the ‘top down’ and ‘bottom up’
- Identify the existing stakeholders and existing resources and what makes your area unique.
- Recognise the power and potential of art and culture in opening up conversations and new ways of communicating.
- Present yourself as a resource and realise your potential and power as a citizen.
- Have a clear strategy but allow space for being responsive, take risks and allow new partnerships to take place.
- Develop models that integrate new cultural, social, ecological and economic values.